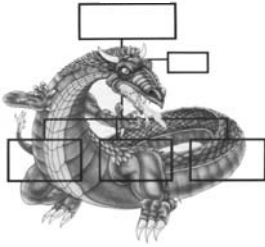


Notework November 2003

Museletter of the Standing Conference on
Organizational Symbolism



NOVEMBER NOTEWORK SEXED UP IN NEW DOUBLE WHAMMY EDITORIAL SHOCKER !

**Damian O'Doherty
and Sam Warren**

WELCOME SCOSSERS! This is the first edition of a re-vamped, relaunched, rewired Notework, the museletter for the Standing Conference on Organizational Symbolism. Dig the retro-logo! Dig the return of the dragon. Dig the renaissance of scholarship and collegiality. Dig the garden. (what?) It's as if Thatcher had never happened here at SCOS and Peters and Waterman had yet to make their contribution to the studies of management and organization symbolics. Some bollocks, you might say, at least, if one were following the recent discursive revolution in academic style and tone (Linstead, 2003). So, yes, we're back in town, a little older, a little badder, with new features, old favourites, best-of moments, classic articles, and a wider global circulation and readership amongst colleagues interested in organizational analysis.

Alongside working papers, classic articles, book reviews & conference

announcements be sure to take a look at our new section, '**The Bataille Corner**', in which our cub-reporter Tony O'Shea is given 150 words each edition to provide a Bataille take on recent newsworthy items relevant to scossers. This month, Tony has been set the challenge of interpreting the toenail shard. Excellent! We also have a new regular column from Dr Zoé Bertgan called '**Tales from the Field**', in which Zoe tackles methodological and other broader, lets



say 'existential', problems associated with our research in organization. We are lucky to have Zoe on board, a distinguished

professor of organization studies at the Harvard Institute for Leadership Studies. She has a forthcoming book on methodological strategies for the new millennium organization but she has agreed to provide excerpts and work in progress arising out of her studies for this publication. We also have new competitions such as '**Sight the citation**', '**Spot the owner of the bookshelf**', and a regular feature called '**Day in the Life**', in which we get to follow the daily routine of a prominent academic. This month we have Professor Ghauri from the Manchester School of Management at the University of Manchester Institute of Science and Technology – an article reproduced with thanks from UMIST times. Please send us your nominations for eminent academics who you would like to see exposed on this page in the future!

This month we are also treated to a treatise on '**the chair**' from the chair – it'll all be crystal soon don't worry – and a lesson on alcohol down under from Dave Richards. But before all of that, we simply **must** pay a special tribute to Gavin Jack (Queenie) and Jo Brewis (Mavis) who organized,

according to many of the participants, one of the best SCOS conferences at Cambridge this summer. A number of important papers were presented at this conference on the theme of 'Organizational Wellness' and there are a series of promised future publications that will bring together the latest SCOS style work in this area.

We would also like to thank Alison Linstead, without whose efforts this edition of Notework would not have been possible. Thanks Ali!

Respect the bling bling. Remember its all hush hush and on the QT. Booyakasha. Er yes....

Love Damian & Sam
xxx

in this issue...

Notes from the chair	3
Through the bookshelf	4
SCOS Halifax	5
Board meeting minutes	7
The Bataille Corner	9
A day in the life	10
Point-counterpoint	11
The Musery	18
Tales from the field	20
SCOS regional round-up	21
Calls & Announcements	23
Sight the citation	28
Reviews	28



Notes from the chair: on the chair

As we go to print I've been asked me to scribble some notes from the chair, as is the usual custom for each issue of *Notework*, and, being a newcomer to the role of SCOS Chair, I'm casting around for the right form of address to adopt. Perhaps I'd best start from where I am, so to speak. The invitation to write finds me revisiting, for the first time in twenty years or so, John Austin's *How To Do Things With Words* in an attempt to trace some possible (partial) connections between 'performatives' and the more recent notion of 'performativity' (as coined by Lyotard and adapted by Judith Butler and others). Picking my way carefully through Austin's elegant logic brought up mixed emotions: memories of anally retentive Oxford philosophy of language seminars in which scholars chased the 'if' operator around in ever decreasing circles; a moment of embarrassment when – on request – I was unable to call to mind all four of Aristotle's categories of causation (at least I think there are four... I can't actually remember off hand); having time, as a doctoral student, to read philosophy (imagine the luxury!) – Kant, Frege, Wittgenstein, Austin, Quine, Moore, Rorty – and knowing firsthand the bittersweet blend of pain and pleasure that accompanies the struggle to apprehend such uncompromising writing. I recall enjoying Austin the first time around and, in youthful conceit, thinking I'd understood his reasoning. Yet it's a very different Austin that I now encounter.

So what have such reminiscences to do with these notes, apart from *de facto* constituting them? You'll perhaps remember that one of the principal contributions of *How To Do Things With Words* is the philosophical 'rediscovery' of the fact that utterances do not simply have meaning in a referential sense (what Austin calls their *locutionary* aspect) but also have a *performative* value. They serve to *do* things in a social context and bring about effects in the world. (Philosophers are pretty slow on the up-take, in my experience). Which brings me to ponder what performative value or *illocutionary force* these 'notes from the chair' might possibly have. What are they meant to do? In my role as chairperson, am I obliged to enthuse and inspire, reflect sagely, impress, exercise power, praise SCOS successes, thank various executive officers, attract attention, cry for help...? And what, precisely, is the 'chair' from which these notes purport to come?

In search of meaning I decided to consult the *Oxford English Dictionary* and made some selective jottings on the etymology and definitions of the word 'chair'. It seemed like a reasonable place to start. I thought what resulted from this foray into the *OED* might amuse, so set out my notes below. Think of what follows as paying deference to this year's SCOS conference theme, *mens sana in corpore sano*? Heaven knows, after a 'normal' working day in my current place of work, I do feel as though I'm fighting to stay sane in an insane place. But that's a story for another day. For the time being, here *literally* are some 'notes from the chair on the chair'.

The English word 'chair' derives from the ancient Greek καθῆδρα, which later became Latinized to *cathedra* (meaning 'seat'). In old English it was a three-syllable word, *cat-e'dra*, which later reduced to two, *cha-ye*, and finally under later French influence, to one: *chair*. In modern French the familiar variant is *chaise*, although *chaire* is apparently still used to refer to ecclesiastical and professorial *cathedra*. It is 'now the common name for the movable four-legged seat with a rest for the back, which constitutes, in many forms of rudeness or elegance, an ordinary article of household furniture' [this and all following quotations are taken from the *OED*, 1961, Vol.III, pp.248-9]. The word may combine with various substantives or adjectives indicating the nature, material or purpose of the chair, as in: *bed, bedroom, camp, compass, folding, garden, hall, kitchen, leather, library, lobby, obstetrical, office, rocking, swinging, Turkey, wheel-, arm-, great-, bath-, curule, easy-, elbow-*. As the incumbent, I'd prefer to be thought of more as a 'swinging' or 'rocking' chair than as a 'Turkey', but if you ever catch me voting for Christmas then I'll concede to the prefix. Other definitions: 'A seat of authority, state, or dignity; a throne, bench, judgement seat, etc.' Seventeenth century usage: 'Oh how it greeves my soule to see, Each painted asse in chayre of dignitie.' I'll have no ass painting while I'm doing the job, thank you very much. 'The seat of a bishop in his (*sic*) church', 'The seat from which a professor or other authorized teacher delivers his (*sic*) lectures... Hence: the office or position of a professor.' So now you know. **(and we're very thankful too – eds)** 'The seat occupied by the person presiding at a meeting from whence he (*sic*) directs its business; hence, the office or dignity of chairman (*sic*) of a meeting...' An 1807 usage reads: 'Pleased to guide his (*sic*) little club, and in the chair preside'. SCOS currently comprises in the region of seven hundred members. Not such a little club but pleasing nonetheless. 'Often put for the occupant of the chair, the chairman, as invested with its dignity... e.g., in the cry *Chair! Chair!* When the authority of the chairman (*sic*) is appealed to, or not duly regarded.' We should certainly instigate the convention implied here at all future SCOS Board of Management meetings. Now what of the repeated association of 'chair' with 'dignity'? Power brings with it the authority to park one's rear end on a throne – a cosmic utensil, perhaps – and give forth from both ends. Purity and danger? Notes from the seat, the *derrière*, the backside? Very Bataille. 'Chair' may also legitimately be used as a verb: 'To place or seat in a chair; *esp.* to install in a chair of authority'. A nineteenth century illustration reads: 'To place in a chair or on a seat, and carry aloft in triumph'. I must say that I'm very much looking forward to this part of the job.

...Sudden and Gratuitous Change in Register

SCOS 2004 looks set to build on previous triumphs. The organization seems to have been gradually gaining momentum in recent years both numerically and intellectually. From Athens (premodernity), to Dublin (violence), to Budapest (speed) and, most recently, Cambridge (wellness), there have been year-on-year increases in attendance. In my estimation, there is also a growing buzz and excitement about the conference. Jo Brewis and Gavin Jack worked tirelessly to ensure that the Cambridge SCOS was a huge success

(hear hear! – eds) organizationally, and, thanks to the efforts of delegates, we were treated to an excellent range of engaging conference papers. Speaking personally, I didn't find any of the panels I attended boring – which is really saying something when it comes to reflecting on an academic conference. Next year we decamp to North America, when Albert Mills and Jean Helm-Mills will be hosting the conference in St Mary's University, Nova Scotia, on the theme of 'sense and sensibility'. Be sure to get an abstract in soon, if you haven't already done so. 2005 will find us back in Europe, Stockholm to be precise, with P.O. Berg, Claes Gustafsson and Alf Rehn inviting the conference to the Royal Institute of Technology of Stockholm. Both P.O. and Claes were amongst those who met that fateful day in 1981 in a dodgy Glasgow pub and who were responsible for SCOS's conception. (SCOS's founding story has long since acquired folkloric status amongst regular attendees.) All of which means that SCOS 2005 promises to be something of a homecoming. We'll have to elect a queen.

As for my job as Chair, this has been made easier – performatively speaking – by the excellent state the organization has been left in by my two immediate predecessors, Steve Linstead and Dave Richards. Steve still sits on the Board in ex officio capacity as editor of *Culture & Organization* and I shall doubtless be calling on his experienced counsel at frequent intervals. Dave is moving to pastures greener if, indeed, the University of South Australia, Adelaide, is greener than Sunderland. I've never been to the former but somehow imagine it - probably quite erroneously - to be rather arid. Anyway, I'm sure you'd like to join me in thanking Dave for his sterling efforts over the past couple of years in moving SCOS ever onward and upward.



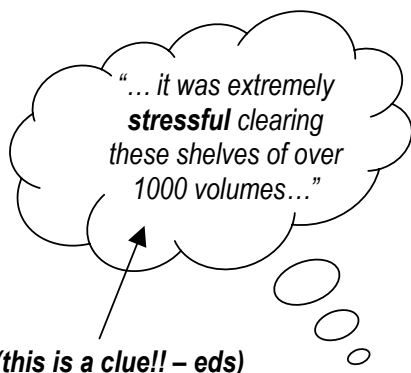
Well, I think that's about as performative as I can be for the present. How things with words do to(o). I'm greatly looking forward to seeing you in Halifax, Nova Scotia, if you're able to join us there. And to return, momentarily, to my initial reminiscences about Oxford philosophy seminars, perhaps you'd like to reflect on the truth-values engendered by the conditional 'if' in the last sentence. Or perhaps not!

Ex cathedra,

Peter Case
Exeter, October 2003

Through the bookshelf. . .

Welcome to the first of our Notework regular columns. How well do we know our fellow scholars? How good are we at decoding the subtle symbolic trappings of academic life? Simply work it out... who works with a bookshelf like this?! E-mail your guess to the editors and receive the glory of participation as a prize...



SCOS 2004 – 'Sensation' Halifax, Nova Scotia

SCOS is going to the land of Maple syrup and Mounties for the next spectacular sensational (**sorry – ed**) and utterly stupendous conference. You've seen the call, you've had the idea.... **now write the abstract!**

Sensation and Organization

7th-10th July 2004, Lord Nelson Hotel, Halifax, Nova Scotia, Canada

Organized in collaboration with the Sobey School of Business, Saint Mary's University, Halifax, Nova Scotia, Canada

<http://www.stmarys.ca/SCOS>

sensation

/senˈseɪ(ə)n/ noun **1** feeling in one's body. **2** awareness, impression. **3** intense feeling, esp. in community. **4** cause of this. **5** sense of touch. **1,2** awareness, feeling, perception, sense. **3** commotion, excitement, furor, outrage, scandal, stir, thrill.

No overnight sensation, SCOS themes have provided a focus for those interested in symbolism for over 20 years: this year's conference focuses on *the senses which those symbols arouse, and the sense we make of them*. In world which seems to have an endless appetite for sensation and the sensational, some of us constantly push the *extreme* in sport, entertainment or experience – bored with reality, we may seek our thrills in the *virtual* or attempt to extend our physical and sensory capabilities through technological or other prostheses. A good part of the world's information, communication and entertainment industry is geared to titillating our thirst for the latest fad or fashion; the new sensation; the latest exposure; the latest or longest hidden secret; the most romantic myth; the greatest risk; the peek into the forbidden or the unknown, or, like Big Brother, the processes of the mundane, all on a mass scale. The Disney Corporation has long known how to stimulate or simulate feeling or emotion in its audiences; our appetite for dreams and illusion seems to have no bounds. Indeed the world could be viewed as one big spectacle in which we are all performers – and where the deceivers and tricksters are never what they seem. Even the domestic is now the subject of fame: celebrity chefs in unprecedented numbers offer epicurean tools and techniques to constantly re-animate jaded palates. Has our accelerated sense of the extreme, of excess, luxury, pleasure and desire easily gratified rendered our senses *numb* in the face of ordinary experience? Do we have to re-organize our lives in order to get anything out of them?

Or is the challenge to recognize the extremes of crisis, catastrophe and disaster with which we still rub shoulders and the degree of *sensory deprivation* which much of the world still experiences – pain, famine, torture, disease, violence or simply the lack of human company. How do we *make sense* of the *non-sense* of the world, and do we need to? Are our *sensibilities* appropriate for the job they have to do? How do we seek to organize the world *rationality* to deal with our *sense* of it? How do governments, organizations and institutions seek to control and manipulate our sense of the world, and our sense of *identity*? Although we are exposed to surveillance in myriad ways every day, are there any sensational exposures left that have not already been exposed? Is, as Niklas Luhmann implied, secrecy the unspoken condition for social organization?

We invite papers which seek to explore all aspects of the ideas of *sensation and sense* in connection with organization and organizations. Papers might focus on some of the following themes:

Sense and sensibility
Feeling and emotion
Sensemaking
Non-sense
Sensory deprivation
Pain and Fear
Synesthesia and Disorientation
Spectacle, Kitsch, Melodrama
Fads and Fashions
Secrecy and Mystery

Deception, Trickery, Lies
The Power of Positive Emotion
Shock and Scandal
Sensuality and Sexuality
Dreams, Illusion, the Surreal
Identity and Control
Prostheses
Uncovered Histories
Guilt, Retribution and Reparation
Detection and Exposure

This list is intended to be indicative only; we actively encourage innovative takes on the conference theme, as well as those that focus on more than one of the above areas. SCOS with a long tradition of inter-disciplinary reflections -- encourages papers that draw insights and approaches from across a range of disciplines. Contributions can be theoretical, empirical or methodological, but should address their subject matter in a critical and rigorous fashion.

Open stream

An open stream at SCOS XXI will facilitate the presentation of recent developments in research on organizational culture and symbolism that do not connect to the conference theme. Papers are therefore invited on any aspect of theory, methodology, fieldwork or practice that is of continuing interest to the SCOS community. If submitting to the open stream, *please indicate this clearly on your abstract*.

Workshops

We also welcome suggestions for workshops, performances or similar events as well as conventional paper presentations. Outlines of proposed workshops should be the same length as a paper abstract and should clearly indicate the resources needed, the number of participants, the time required, the approach to be taken and the session's objectives.

The Venue

The City of Halifax, on Canada's spectacular Atlantic shore, is the conference site and exemplifies the various relationships between the development of the modern organization, the nation state, imperialism, and post-colonialism. During the time that Jane Austen was writing *Sense and Sensibility*, Halifax was caught up in the long war with Revolutionary France and the War of 1812 with the US, events that shaped Canada and its developing commerce. On the long shore known to the Mi'kmaq First Nation as *Chebookt*, the city was founded in 1749 as a deliberate act of British imperial policy in the ongoing struggle with France for North American empire. Named after Lord Halifax, President of the Board of Trade and Plantations, the city took shape through the British Government's inducement to colonists that brought to Halifax tradesmen, merchants and "gentlemen anxious to improve their circumstances" whose descendants can be found in contemporary Halifax and Nova Scotia. The sense of the city and its emerging companies was shaped not only through periods of imperial expansion, warfare and the development of Canadian statehood but also marginality, with Canada being politically remote from the nexus of power in Great Britain, while dominated by its powerful US neighbour to the South.

Abstracts

Abstracts of no more than 500 words should be submitted as e-mail attachments in Word (Word 97 or higher) or Word for Macintosh (98 or higher) by **Sunday 30th November 2003** to:

Jean Helms Mills
SCOS XXII,
Department of Management,
Sobey School of Business,
Saint Mary's University,
903 Robie Street,
Halifax,
Nova Scotia, Canada B3H 3C3
Tel: (902) 420-5778
Fax: (902) 420-5119
Email: jean.mills@smu.ca



STOP PRESS !!!



Latest costings from the abacus of the Halifax Conference Office are just in...

Early bird registration (until 30th April 2004)

for conference fee and accommodation

estimated to be

£440 or €625 or \$750

Excellent rates for partners too we are told!

(please note these are not confirmed fees, for info only to facilitate funding bids etc)

Summary board meeting minutes from 2002/ 03

In the manner of true democratic transparency we offer you the chance to peek behind the scenes of the SCOS inner sanctum and see what your Board get up to when they get together. Heavily edited of course to avoid them becoming bored meeting minutes!

Cambridge Nov 22nd 2003

A small but perfectly formed Board met at the venue for SCOS XXII – Robinson College, Cambridge, comprising Dave Richards, Alison Linstead, Jo Brewis, Anne-Marie Greene, Dave Crowther, Peter Peltzer, Robyn Thomas, Annette Risberg and Peter Case.

Matters arising:

Two matters from far-flung SCOS regions came up for discussion:

1. Al and Dave (R) reported on the links between the Australian SCOS event in Dec 2003 organised by Bob Westwood and Julie Wolfram-Cox and ANZAM. The board thanked the Asia-Pacific reps for their continued efforts.
2. Al raised concerns about the lack of activity from many SCOS regions, especially S. America and noted that Jair N-Santos had asked for more guidance on the regional rep role, agreeing to take this forward.

Officers' reports:

Dave Richards (chair):

- Following some delegates comments in Budapest about the 'UK centric' nature of SCOS, Dave presented a statistical summary of the membership, finding less than half of SCOS members had a UK address confirming that SCOS is indeed internationally diverse (see page ?? of this issue for the full breakdown). The board agreed that efforts should be made to encourage active global participation from members.

Robyn Thomas (Treasurer):

- The finances for Budapest had been handled very efficiently raising net income of £6849
- Issues relating to the Napier 99 conference were discussed along with outstanding journal distribution linked to past conferences
- Arrangements for hosting the domain name for the SCOS website were considered with Anne-Marie agreeing to check out the possibility of better 'deals'

Alison Linstead (Notework editor & Communications):

- Submissions for Notework had again not been forthcoming, reasons for which were discussed and it was agreed that members would be reminded that they retain copyright on all articles published in Notework (**so consider yourselves reminded! – eds**)
- It was agreed that the role of 'Communications officer' was ill defined along with confusion over mailings to the membership and the web site being out of date. It was agreed that the two roles would be separated with Al remaining solely Notework editor
- Concerns were expressed about the electronic form of Notework impacting on the publication's influence although it was noted that returning to hard copy would be prohibitively expensive. Innovative ideas for circulation were discussed, including e-mailing members with direct links to the Notework webpage.

David Crowther (Membership secretary):

- There are now 640 members on the database which is an increase on the 540 reported at Helsinki. It was suggested that the huge success of Budapest had undoubtedly contributed to this

Review of the Budapest Conference

Peter confirmed that the delegate list was up to date and could be circulated. It was agreed that the efficient format of the list could be adopted as a model for future conferences and Tom and Peter were congratulated on this.

Peter reported that two publications were to emerge from the conference, a themed issue of C & O and an edited collection published by Ashgate through Margaret Grieco (keynote speaker). Peter also expressed disappointment that there had been no publisher presence at the conference.

Annette raised concerns that some delegates had felt excluded during the conference and expressed the perception that SCOS was too cliquey. This was noted with disappointment by the board and tempered with the observation that many of the 'cliques' were in fact groups of new members attending for the first time.

The board congratulated Tom and Peter for a wonderfully organised and sociable event with good quality papers.

Cambridge Conference 2003

Jo reported on good progress for the arrangements so far which was agreed by the board, including a healthy number of abstracts of high quality and international diversity

There would be a bus provided by from CMS for a modest fee and the proposed programme, conference fee and sponsorship arrangements were discussed.

Halifax Conference 2004

Following a 'call for themes' at the AGM in Budapest, the conference theme was discussed and concerns raised about the potentially narrow focus of the proposed title. It was agreed that 'sense' was an interesting theme and a suggestion was made to broaden this to 'sense and sensibilities'. The board had received two theme proposals

1. 'The organisation as part of the society of the spectacle' which was rejected as too narrow; and
2. 'Beyond Power/ Knowledge: Org research 20 years after Foucault's death'. This was warmly received but ultimately rejected as possibly being perceived as 'another Foucault conference' or too similar to the 'violence' theme in Dublin which had strong Foucauldian connotations.

Other themes that were discussed were 'Organising Territories', 'Extremities' and 'Colonisation'.

It was decided to present these ideas to Albert Mills and Jean Helms-Mills to help them decide on a theme.

Journal issues

Alison (on behalf of Steve) reported general difficulties with the publishers with Issue 8:3 having to be returned for reproofing which would have an impact on the timeliness of subsequent issues.

Other problems include frequent changes of personnel, lack of adequate consistency for proofing and formatting, weak marketing of the journal including its omission from the 'Business & Management' list.

Themes for forthcoming issues were reported along with a change to the format of the journal. The title for the Budapest conference issue is currently 'A Time for Speed'.

Any other business

The possibility of hosting the 2005 conference in the Nordic/ Scandinavian region was discussed and it was agreed to pursue this further with reps from the region & Annette.

openhagen May 10th 2003

David Richards, Tuomo Peltonen, Gavin Jack, Jo Brewis, Peter Case, Annette Risberg, Peter Pelzer, David Crowther, Steve Linstead, Alison Linstead

and Robyn Thomas met in the land of The Little Mermaid...

Matters arising

Dave(R) informed the board of his impending move to Australia and suggested that a new Chair be elected.

Al also noted that she was resigning from the post of Notework editor

Officers reports'

David Richards (Chair):

- The overall state of SCOS was noted as extremely healthy both financially and in terms of conference attendance
- The board thanked Dave for his good work as chair in this respect

Robyn Thomas (Treasurer):

- The bank accounts look fine but action needs to be taken to reflect journal subscriptions collected but not yet paid to the publishers.
- The possibility of using multiple bank accounts to maximise credit interest was discussed and Steve noted that SCOS has no formal budgetary/ forecasting mechanism (formerly done by Simon Lilley discursively!)
- A revision of the amount of reserves was also considered, previously an amount equal to 2 years operating costs (£5000)

David Crowther (Membership secretary):

- There are now 700 registered members including many non-academics

Alison Linstead (Notework editor):

- November's edition was released in April and it was noted again that material from members is not forthcoming. There is nothing at present to go in the May issue
- Jo suggested that Notework could be re-launched to members
- Alison confirmed her intention to step down from the role of editor

Journal issues

Steve informed the Board about forthcoming issues and noted that although there is a steady flow of submissions, more papers are needed

The journal is now listed on the T&F business and management list and there are some changes in the editorial board

The Board discussed the proposed new cover designs and it was agreed that the editors would have final say over the layout in consultation with T&F.

Conference report – Cambridge 2003

Jo and Gavin reported that there are 150 delegates coming and a waiting list has now been started. Arrangements are well in hand

Conference report – Halifax 2004

Dave (R) informed the board of his e-mail exchanges with Albert & Jean and Board discussed the revised call which was agreed to be a great improvement on the previous version.

The Board generated some ideas which it was hoped would prove useful to Albert and Jean. It was proposed that a video-conference be arranged to communicate these ideas 'in person'

Conference 2005 and future venues

On the basis of Annette's and Tuomo's discussions with Alf Rehn, the board confirmed that SCOS 2005 would be held at The Royal Institute of Technology in Stockholm, organised by Alf. It was noted that a representative of the organisers needs to be present at future board meetings.

A venue for 2006 was discussed but discussions relating to the theme and final venue are for a future meeting.

Conference planning procedures

Annette presented a draft for a manual for the conference planning procedures. The board appreciated Annette's work and commented on some ways the scheme might be developed.

Elections

Due to Alison's resignation, it was agreed there was a need to elect a new editor. According to the rules, the post should be advertised among members, candidates proposed and a new officer elected

Dave Richards expressed his desire to resign as Chair at the beginning of the meeting due to his relocation. According to SCOS constitution, a quorate Board can elect a new chair.

Steve proposed that a chair be appointed for the remainder of the current chair's period (2004 conference), Peter Case was nominated by Gavin and seconded by Jo and the board unanimously elected Peter as the new Chair.

Any other business

Dates of the next meetings were set and Peter proposed a vote of thanks for Dave Richards for all his hard work and wished him all the best in his new post

The board also thanked Annette Risberg for the excellent arrangements she had made for the Copenhagen meeting.

The meeting closed at 3pm



A regular feature of Notework, readers are invited to nominate a symbol, artefact, even a mood or smell, as a leitmotif of current concerns and anxieties of researchers working in organizational analysis. Our cub reporter, and specialist Batailleist scholar, **Dr. Tony O'Shea** will then interpret the artefact in 150 words, providing clues as to how we might come to terms with its phenomena and significance. We already have a Tombola full of suggestions but we would like to invite all SCOSers to offer their contributions for possible inclusion. Please include your name and address on your suggestion which can be sent to us by e-mail or snail mail.

In this edition the winning entry was "The Toenail Shard", provided by Professor Anthony Giddens. A great suggestion, Tony! Something which we come into contact with daily, but which remains a difficult and enigmatic subject in organizational analysis. So, Tony, in 150 words – tell us all about "The Toenail Shard"....

"Thank you Tony for your suggestion.

Big toes anchor us to the earth even as we stare up at the stars yet toenail shards seem to occupy an even lowlier position: unwanted, unloved and so often rejected and severed from us. Destined as an excess that we waste, who would be a toenail shard?

Whilst the razor slash across an eye is horrific surely a person biting and eating their toenails is worse - an auto-cannibalism that joins the individual with death and reasserts our ipséité? What however is the alternative? Scissors and toenail clippers; mechanical separation that is both a denial of our animal nature by recourse to technology and of our humanity. Perhaps we should instead learn to accept and love this excess of our bodies and recognise it as symbolic of the outpouring of life. We only stop producing and wasting them when we are dead....Next".

PROFESSOR PERVEZ GHURI IS ONE OF THE NEWEST MEMBERS OF STAFF AT THE MANCHESTER SCHOOL OF MANAGEMENT - BUT HE IS QUICKLY MAKING A NAME FOR HIMSELF AMONGST THE UMIST COMMUNITY. LAST MAY HE WAS APPOINTED PROFESSOR AND CHAIR IN INTERNATIONAL BUSINESS, A PRIORITY AREA FOR UMIST.

A Week in the Life of Professor Pervez Ghauri



Professor Ghauri has studied and taught all over the world. He completed his Ph.D at the Department of Business Studies at Uppsala University in Sweden, where he also taught for ten years. He then worked in Norway, Norwegian School of Management, for four years.

In 1993, Pervez moved to the Faculty of Management and Organisation at the University of Groningen in the Netherlands as Professor of Marketing. Before joining UMIST in 2001, he spent a year in the USA at Michigan State University.

MONDAY > The week starts with a series of meetings with colleagues ahead of a meeting with the International Business Group. International Business has become an important field. Today almost every business school offers a Masters in International Business because it is a huge growth area.

Much of the credit for this can be given to the EU and the globalisation of business. Companies in Scandinavia, for example, have a very global view of business because more than 80% of their revenue comes from abroad. Here in the UK, it is more like 50%, but it is growing and managers have to be able to keep up with the demands of a world market.

I think I have been lucky because I studied at Uppsala in Sweden. Many pioneering studies originated there and it has certainly helped my own international outlook; I went there in 1975/76 and it really was "the Mecca."

TUESDAY > During the morning, I have a meeting with a Ph.D candidate as well as a meeting with a Masters student before going on to teach on the MSc International Business and Management course. Contact with students at this level is very exciting here in Manchester because UMIST has an excellent international reputation and good students. I have travelled extensively during my career and it is enjoyable to have classes with students from all over Europe and indeed all over the world.

Later in the day I begin working on the proofs for a book, *Doing Business in Emerging Markets*, I have authored with a colleague from Michigan, Professor Cavusgil. The constant revisions and citations really slow up the process of publishing, but it is a necessary evil. I have authored or edited more than fifteen books and published numerous articles and this is the latest one to come.

WEDNESDAY > I start the day by meeting Senior Lecturer Mo Yamin to plan the teaching programme for the next semester. I also have an overseas visitor at UMIST today, a colleague Professor Jacob Wijngaard from the Netherlands. We meet for lunch and catch up on news.

Professor Wijngaard and I met at the University of Groningen, Netherlands. It is a very old university, similar to UMIST in many ways, because it has gained the profile of being a regional university with high standards. But when I started there, it was very inward looking.

Whilst there, I successfully developed a MSc in International Business together with two other European universities as a consortium. It was the first time they had ever targeted foreign students and the programme was taught entirely in English. It was very revolutionary for them.

It has been good to see Professor Wijngaard again, but the day ends with more work on the book!

THURSDAY > Thursday begins where Wednesday ended - working on the book. This time I visit the UMIST Library to find citations for the book. The other book which is about to come out any day now is on Mergers and Acquisitions (edited with Professor Buckley). It is essentially a collection of articles and essays. It is a theoretical book aimed at researchers rather than managers.

I have also written a textbook recently: *Research Methods in Business Studies* for MSc and PhD students, as well as a book for managers called *International Business Negotiations* a couple of years ago. But the highlight of the day is Professor Wijngaard's seminar for MSc students and researchers.

FRIDAY > I meet up today with colleagues from the Manchester Business School and naturally much of our conversation turns to the recent announcement of plans to dissolve both UMIST and the University of Manchester in order to form a new single institution.

Point: Counterpoint

A sneaky peek at the review process

This feature lifts the lid on the review process for anyone who's interested in the development of knowledge through dialogue - new researchers, doctoral students, and 'old-hand' reviewers alike! This month's reviewer, Dr Steffen Bohm (Ephemera) of the University of Essex has kindly agreed to share his comments on a first draft paper on Paul Klee, Synaesthesia & Postmodernism. The paper remains anonymous as it is currently under review for Culture & Organization and the author's comments on the review are noted at the end. If you would like to submit a working paper for a future issue, or have any comments on the review process that you think would benefit those new to research, please **do** send them to us.....

...the paper...

Post-modern Synaesthesia: Paul Klee and 'The Nature of Creation'

This is a review of the recent Paul Klee exhibition at The Hayward Gallery, London in the spring of 2002 – 'The Nature of Creation'. Inspired to write after visiting the exhibition on a grey, rainy day in January, I put forward my impressions of the paintings, drawings and works of art presented not as an art critic, or even someone who professes to have any formal academic training in art, but as an organizational scholar – and moreover, one who is interested in aesthetics both as a mode of being-in-the-world and a fundamental organizing principle¹. Thus the thoughts, feelings and observations that follow are a blend of my own aesthetic responses to Klee's work placed within the framework of postmodern organization studies. To this end, I shall provide a brief outline of my 'epistemological context' at the time to try and clarify why the two themes I discuss below – synaesthesia and postmodernism – were for me, significant features of the exhibition.

I was at the time of the exhibition preoccupied to a great extent with the problem of communicating aesthetic experience and indeed, I still am. My current research centres on an exploration of the aesthetic perceptions and experiences of a group of organizational members working in the web-design division of a large I.T. firm (Author 2002a) and as part of this research, I was/am faced with the problem of how I as a researcher might 'hold' these intensely subjective, personal and embodied experiences 'still' enough to communicate them, yet retain some sense of authenticity. As Pasquale Gagliardi has lucidly put it, I was faced with an age-old dilemma:

"...either one describes the work of art, pointing to its analytically observable formal canons - rhythm, sequences, proportions, correspondences - which usually in no way help to 'feel' the work, or one deploys an evocative, allusive, poetic language intended to transfer to the listener the aesthetic emotion experienced by the critic." (Gagliardi 1996: 576).

However, for me – and following the philosophical ideas of Susanne Langer (1957) – even a 'poetic allusive language' did not seem an entirely adequate tool for the job (assuming that there could be such a thing). Consequently In my research I had decided to employ visual media (photography) as a research method to add a 'visually descriptive' dimension to the conversations I had with my respondents during the study (see Author 2002b).

It is worth noting here that I wasn't really acquainted with Klee's work at the time of my visit to the Hayward, other than being able to recognise a couple of famous works reproduced as posters on the wall of the Students' Union cafeteria. This made the realisation that here was an artist wrestling with the same issues of abstraction, expression and aesthetic communication as I was seventy-five years on all the more delightful – in the pictures themselves and the quotes from his diaries interspersed among them, I felt echoes of the same tensions and revelations I was concerned with myself in trying to describe another person's aesthetic experiences in a way which would evoke an empathetic response in the reader(s) of my research (Strati 1999) and in doing so bring them closer to my respondents' 'aesthetic worlds' as told – and shown – to me.

¹ I wish to clarify here that I am using the word 'aesthetic' to describe the act of making a judgement about something on the basis of emotional and visceral reaction to something that is perceived through the senses. Although this essay is about art, aesthetics is not the sole preserve of artistic endeavour – rather, as Gross (2002) reminds us art was merely an example used by the oft-cited father of the discipline of aesthetics Alexander Baumgarten in order to illustrate his philosophy of 'aesthetica' "...an alternative philosophy of knowledge that goes beyond the purely rationalist, empiricist and sensualist approaches."

Klee's aesthetics: Aimlessly walking lines

Klee appears to share a conceptualisation of art with those philosophers who speak of the aesthetic as a movement, as residing (if anywhere) in the act of creation, rather than as a formalist property of the finished work, or as an individual subjective response by the person apprehending it (see for example, Bataille 1988; Bergson 1946; and more recently Höpfl and Linstead's 2000 treatment of aesthetics and organization). Throughout the exhibition there were references to this creation of art 'in the moment' so to speak, perhaps most clearly manifested in Klee's own description of lines 'taking themselves for a walk', and in his statement that "*Formation is good. Form is bad; form is the end, death. Formation is movement, act. Formation is life.*" (Klee 1961: 169). Thus the **act** of painting was aesthetic for Klee, not the finished painting itself – at least not until seen by another person – when it would be re-created anew in an aesthetic movement between painting and viewer, in the flow between the object and the subject. Here we can perhaps see why commentators have placed Klee as a "*pre-cursor of Post-Modernism*" (Kudielka 2002: 23) for his insightful recognition of the possibility of multiple readings – indeed recreations – of the 'same' piece, as well as for his reversal of the idea of abstraction (Riley 2002) and his refusal to restrict himself to a limited range of creative media in his work. He employed all sorts of surfaces and pigments in his paintings including newspaper, cardboard, linen and varnish as well as watercolour, pen and ink, pencil, oil and gouache.



This postmodern approach to his work was for me, exemplified in the 'square' paintings – particularly those he painted during his time in Tunisia (see left, 'Red and White Domes'). Made up entirely of abstract forms – semi-circles, squares and lines – the scene conjures up a wonderful and richly evocative sense of North Africa, and yet it is not really a picture of anything in particular. I have already mentioned that I am no connoisseur, and this may seem a naïve and almost child-like response to abstract art, but I was struck by the way these multiple fragments and scraps of colour could come together without making a coherent 'whole' in a strictly representational or narrative sense and yet still convey meaning and importantly for my interests, evoke a sense of what it might have felt like to be there – the reds and ochres reminiscent of the gritty smell of sand and dust, hard baked earth and hot winds. Furthermore, it seemed to me that it was precisely **because** of the dislocation of 'its' parts and the lack of recognisable order that

the effect was achieved. To borrow a term from latter day actor-network theory, it was the 'multiplicity' of the image that evoked my aesthetic experience – the painting was more than one singular painting, in that it was composed of disjointed geometric shapes and patches of colour – but at the same time less than many different ones, since after all it was still one whole framed picture on the wall of a London Gallery (Law & Mol 2000; Singleton 1996).

On reflection, whilst walking round this part of the exhibition weaving through rather bored looking school children, I realised that it was necessary to suspend my 'normal' mode of understanding visual forms; try to stop 'reading' the pictures by combining their constituent parts and attend to the work as a whole – which is exactly the argument that Langer (1957) makes about art – that art (and other instances that evoke aesthetic experiences) is presentationally symbolic and irreducible to any or all of its parts and moreover, experienced not on an entirely cognitive level, but an emotional and visceral one too. As Kandinsky (cited in Cazeaux 1999: 243) beautifully summarises:

"lend your ears to music, open your eyes to painting, and... stop thinking! Just ask yourself whether the work has enabled you to 'walk about' into a hitherto unknown world. If the answer is yes, what more do you want?"

Hearing pictures: Sensory fusion, time and polyphony

Besides the postmodern character I saw in Klee's work, I was intrigued with the many paintings and drawings in which Klee had deliberately tried to represent music. Strictly speaking, the involuntary triggering of one sense through the stimulation of another (such as 'hearing' a painting seen with the eyes) is a neurological condition known as 'synaesthesia' (Cytowic 1995). There has been much research on this unusual condition and its association with the Arts² and true synaesthetes can quite literally smell or hear colours, taste sounds, or feel what they see. Correspondingly, there has been a movement within abstract art to create works that are conducive to provoking synaesthetic responses – particularly paintings which try to picture music, something that interested Klee greatly as an accomplished musician himself. According to Düring (2002) however, Klee was vehemently opposed to the suggestion that his paintings were attempts at synaesthesia along the lines of the work of Wassily Kandinsky, who was himself a mild synaesthete. Klee rejected the notion that one form could be contrived to produce the effect of another in the beholder. For

² For a comprehensive overview of the condition, see <http://www.doctorhugo.org/synaesthesia> for a gateway to various on-line information including, psychological and neurobiological research findings, personal narratives from synaesthetes, and the home pages of artists who attempt to produce synaesthetic works.

Klee, the relationship between his painting and music was that the fundamental organizing principle of both was time and as such he set about trying to work with colour and line to reproduce, rather than recreate the spatial and temporal elements of music.

Although inherent throughout all his work, it is perhaps most overtly seen in his polyphonic and rhythmic pieces. Polyphony is a term that denotes *“music containing several parts of equal significance which are played simultaneously.”* (Düchting 2002: 65).



Klee's interpretation of this musical 'gestalt' was to overlap areas of colour to produce *“a composition of many voices”* (ibid.) – to me, another reminder of the post-modern character of his artistic thought (see left). His rhythmic works however, were more linear in their interpretation of musical meter. Using lines to depict different kinds of rhythm and sound often layered over a polyphonic background, the cadence of these paintings Klee often portrayed as organic, using the metaphor of the garden to accentuate this. His conviction (according to a quotation displayed beside these paintings) was that rhythm was deeply engrained in our organic nature because we perceive it with three senses; we see it, we hear it and we feel it in our muscles. Indeed, the nature of music as an aesthetic experience necessarily locates responses to rhythm among other musical tropes firmly in the organic body. Although socio-cultural factors may determine how the listener makes sense of or cognitively understands the music that she or he is hearing, I am sure most readers would identify with the visceral experience of being 'moved' by a piece of music (or indeed a painting) on a seemingly involuntary, almost instinctive level.

As mentioned above, movement was central to Klee's work, both physically in terms of the aesthetic act of painting and drawing but also, as his diaries and lecture notes show, he was preoccupied with using lines to divide the visual plane in such a way as to create a sense of movement and energy within the picture's frame (Klee 1961). Thus his works often do not appear to be 'static'. His clever use of perspective, juxtaposition, asymmetrical balance and proximity creates visual effects I can only describe as undulating before the eye in more or less fluid forms.

So although Klee himself did not regard his work as synaesthetic, my aesthetic perception of Klee's polyphonic and rhythmic works certainly evoked in me recollections and remembrances of other sensory experiences. And whilst not synaesthetic in the neurobiological sense, my aesthetic experiences were quite certainly what Cytowic (1998) has described as 'sensory fusion'. Although true synaesthesia is a biological condition, its absolute delineation from the psychological concept of 'sensory fusion' is problematic given the arbitrary nature of defining how much of sensory perception is biological and how much of it is psychological – or indeed social (Campen 1997). What Campen means by this is that all kinds of sensations and recollections are part of the realm of memory and imagination and so it is possible to, say, 'visualise' a scene in one's 'mind's eye' based on the stimulation of olfactory receptors or 'hear' a song in response to a specific vision. Who has not quite unexpectedly smelled a smell which instantly 'transports' them somewhere else, such as the smell of a long-deceased grandfather's pipe tobacco or a past lover's perfume? Are not the emotions and sensations experienced in recollection almost as vivid and intense as they were when first experienced? This is a contestable point to be sure, but from an epistemological perspective, I would ask the question whether it matters if art (in this case painting) really **does** trigger a non-visual sense or not? For me, what is important here is that the visual, art, and in the present case, the work of Paul Klee has the evocative capacity to communicate an aesthetic dimension in a way which was for me, more immediate than language alone.

Some concluding reflections

To end, I feel it is important to point out that I am not saying art is an alternative or even a better mode of communicating aesthetic experience. There are issues around truth and meaning in both art and text which I do not intend to elucidate here, since I deal with them extensively in a previous paper published by *Ephemera* (Author 2002b). Debates also rage in philosophical aesthetics about the extent to which we need to know the intention of the artist before we can say that we can 'read' a painting as if it were a communication message (Kemp 1964; Beardsley 1958). These remain important and interesting issues – indeed, the extent to which this review has been influenced by others' opinions of Klee and his work, my social milieu and aesthetico-cultural predispositions is difficult to ascertain, suffice to say that during my visit to 'The Nature of Creation' I intentionally studied the work of art before I read its caption and found I reached strikingly similar conclusions to the exhibition's curators and Klee himself.

So what of all this for organization studies? As I stated at the outset, my primary academic interest in Klee and his work is a methodological one – and it seems to me that as the boundaries that separate art from science, emotion from reason, researcher from researched fall, or at least become blurred under the auspices of postmodern approaches to studying organization – we might learn valuable lessons from disciplines that have always wrestled with problems of representation, expression, and human consciousness – such as the arts. As Gross (2002: 405) observes:

*“...the **Aesthetica** is a profound contribution to the philosophy of the cultural sciences and humanities.... lead[ing] us to broader perspectives and to a more inclusive concept of that philosophical discipline. Actually to achieve this is, of course, a challenge.”*

References

- Author (2002a) "Creating Creativity: The organizational manipulation of aesthetics in a web-design department" Pink Machine Working Paper Series No. 9 <http://www.pinkmachine.com/texts>
- Author (2002b) "Show Me How it Feels to Work Here: Using photography to research organizational aesthetics" Ephemera: Critical Dialogues on Organization www.ephemeraweb.org Vol 2 (3) pp. 224 – 245
- Bataille, G (1988) Inner Experience Zone Books: New York
- Beardsley, M (1958) "The Artist's Intention" in Feagin, S & Maynard, P (eds.) Aesthetics Oxford University Press: Oxford pp. 224 – 228
- Bergson, H (1946) The Creative Mind Philosophical Library: New York
- Campen, C (1997) "Synaesthesia and Artistic Experimentation" Psyche: An interdisciplinary journal of research on consciousness <http://psyche.cs.monash.edu.au/v3/psyche-3-06-vancampen.html> Vol 3 (6)
- Cazeaux, C (1999) "Synaesthesia and Epistemology in Abstract Painting" British Journal of Aesthetics Vol 39 (3) pp. 241 – 251
- Cytowic, R (1998) The Man Who Tasted Shapes MIT Press: Cambridge, Mass.
- Düchting, H (2002) Paul Klee: Painting Music Prestel: London
- Gagliardi, P. (1996) "Exploring The Aesthetic Side of Organizational Life" in S.R. Clegg, C. Hardy and W.R. Nord, eds. Handbook of Organization Studies Sage: London pp 565 – 580
- Gross, S (2002) "The Neglected Programme of Aesthetics" British Journal of Aesthetics Vol 42 (4) pp. 403 – 414
- Kemp, J (1964) "The Work of Art and the Artists Intentions" British Journal of Aesthetics Vol 4 (2) pp. 146 – 154
- Klee, P (1961) (eng. tr.) Notebooks Volume 1: The thinking eye Lund Humphries: London
- Kudielka, R (2002) 'Paul Klee: The Nature of Creation' in The Hayward Gallery (eds.) Paul Klee: The Nature of Creation Lund Humphries: Aldershot
- Langer, S (1957) Philosophy in a New Key Oxford University Press: London
- Linstead, S & Höpfl, H (2000) The Aesthetics of Organization Sage: London
- Reynolds, S (1998) Energy Flash: A journey through rave music and dance culture Picador: London & Basingstoke
- Law, J & Mol, A (2000) "Situating Technoscience: an Inquiry into spatialities" <http://www.comp.lancs.ac.uk/sociology/soc052il.html> last accessed 23/10/02
- Riley, B (2002) "Making Visible" in The Hayward Gallery (eds.) Paul Klee: The Nature of Creation Lund Humphries: Aldershot
- Singleton, V (1996) "Feminism, Sociology of Scientific Knowledge and Postmodernism: Politics, Theory and Me" Social Studies of Science Vol. 26 pp. 445-468
- Strati, A (1999) Organization and Aesthetics Sage: London

...the review...

Dear 'author',

Your paper 'Post-modern Synæsthesia' is a very nice follow-up to your recent ephemera paper 'Show Me How it Feels to Work Here', which I very much enjoyed. You nicely show that reality is sensed not by way of 'sensual one-way streets': eye/vision, ear/sound/music, mouth/taste. In contrast, our body is a sensual mess, a multiplicity: synæsthesia. This in itself is already a valuable insight for organisation studies, and academic thought in general, which has, it could be argued, been dominated by the eye and vision: the Cartesian 'I' is constructed through the 'eye'. This is, in fact, my first comment I'd like to offer to you: I think you raise very important issues about the relationship between the image (vision, eye, the way we see the world), sound (hearing, ear, the way we listen to the world) and text (language, the way we write and reflect about the world). I don't want to exclude other senses like taste and touch here, but you primarily talk about the image (Klee's pictures) and sound (Klee as musician and his 'musical pictures'), and, of course, your text is always already there. However, you don't seem to problematise the 'image-music-text' relationship too explicitly, but I think you hit here a very important nerve of social and aesthetic theory, which has been, for example, the cornerstone of Barthes' work (1977).

I therefore think that it might be a valuable exercise for you to reflect about the relationship between image, music and text, which does not only seem to be part of your paper's theoretical construct, but also very much part and parcel of the creative work of the Bauhaus gang around Klee and Kandinsky, who have all not just painted 'abstractly', but, as you say, were also musicians, poets, writers. In fact there might be something else to reflect upon. The Bauhaus was an art movement that was explicitly engaged in critical social discourses. The school had to close when the Nazis came to power in 1933 and most of its members had to flee Germany. So their art was explicitly political, which can't be often said about today's 'postmodern' art, which often seems to be a 'mindless' celebration rather than a critical interrogation of today's reality. I wonder whether the 'politics' of the Bauhaus is something to bring into your reflection on the image-sound-text relationship. Here a good starting point could be the word 'abstract', which is usually the descriptor of the art of the Bauhaus, but also that of certain 'theories'. Therefore, what is it that connects abstract art and theory? Adorno would be another good author to consult here. He, too, was a prime theoretician and art lover; he studied music himself and wrote many books and essays on music, art and aesthetic theory.

To think about the image-music-text relationship you could also start with a critical reflection of the arguments that try to privilege either the eye, the ear or the text. For example, it has been suggested that modernity has seen a 'linguistic turn' (Rorty, 1967), or to put it differently, the entire enlightenment project is not a turn towards the light, as its name might indicate, but a turn towards the word. On the other hand, it has been claimed that the Enlightenment is all about the eye and that academic thought in general has emphasised the visual (see, for example, Jay, 1993, 1994). For many commentators the Enlightenment is thus characterised by a 'pictorial turn' (Mitchell, 1994) or a 'turn to images' (Lindroos, 1998). In the post-war period this turn, it is argued, has resulted in the apparent explosion of imagery representations in the media and advertising simulacrum:

If we ask ourselves why a pictorial turn seems to be happening now, in what is often characterized as a "postmodern" era, the second half of the twentieth century, we encounter a paradox. On the one hand, it seems overwhelmingly obvious that the era of video and cybernetic technology, the age of electronic reproduction, has developed new forms of visual simulation and illusionism with unprecedented powers. On the other hand, the fear of the image, the anxiety that the "powers of images" may finally destroy even their creators and manipulators, is as old as image-making itself. Idolatry, iconoclasm, iconophilia, and fetishism are no uniquely "postmodern" phenomena. (Mitchell, 1994: 15)

It is therefore argued that our post-war 'postmodern' time is characterised by the rise of the image and the fall of the word: whereas poetry, literature and storytelling are referred to the background, TV, cinema and advertising are posing in the 'illuminated' foreground. In other words, art, literature and philosophy have stopped to be our cultural guiding principles; instead they are just another part of the imagery production line of the 'postmodern' condition. This kind of 'postmodern' talk must obviously be treated with caution. I'm just bringing this up there, because you explicitly frame your discussion of Klee's art in terms of postmodernism. Postmodernism means many things in different realms of thought. I therefore think it is very problematic to treat it as almost universal 'figure'. I think we cannot just assume that postmodernism means the same thing in art theory and organisation studies. I would therefore suggest that instead of 'naming' Klee's art 'postmodern', it's probably best to concentrate on closely engaging with the details of his art and drawing conclusions from this for yourself and organisation studies. Even though you announce this connection to organisation studies, there is very little on this at the moment.

Now to a more 'formal' comment. I very much like your discussion of Klee's rejection of form and his argument for formation. In other words, for him form is a process, a movement, which again you could link quite nicely to organisation: organisation, too, is usually seen as form (the organisation, corporation, institution) rather than as formation (the socially contested process of organising). But more important than the link to organisation theory, in my view, is the concrete enactment of formation in your paper. I think even though the content of your paper is mainly about formation and movement, you don't necessarily perform your

content in your text. In other words, there is an inconsistency between form and content in your paper. In my view this can only be overcome if you think about a writing style that is more 'moving', more playful, more speculative even.

The starting point for such a 'move' you have, in my eyes, already delivered yourself: 'aimlessly walking lines'. Hence, the (aimless) walk could become the organising principle of your paper. In other words, you could write your text in the style of a flâneur or flâneuse who is wandering through the Hayward gallery, watching, hearing and sensing images, sounds and the materiality of the place. The flâneur and flâneuse has been of much talk in social theory, especially in connection to your theme of movement. See, for example, Tester (1994) for a collection of essays on the flâneur, who has mostly been seen as bourgeois man. The sexual bias of this talk has been challenged by feminist writers who argue that women, too, engage in flânerie; see, for example, Gleber (1999), Wolff (1985) and Wilson (1992). I'm not suggesting here that you should talk in detail about the flâneur and flâneuse, instead I'm posing the possibility of you becoming one and write your text in the style of a walking flâneuse who muses and speculates about Klee's pictures and about herself. The danger in this, is of course, that it becomes some sort of self-preoccupied, existentialist walk, but you can counter-pose this danger by explicitly engaging in theoretical talk-walk that exactly points beyond your-Self.

The latter could be achieved by engaging with the term *theoria*, which for the Greeks marked the relationship between the eye and the object; it therefore points to the distancing function of sight (Jay, 1993: 25). Through *theoria* the observer can gaze at an object and at the same time avoid direct engagement with it. Thus *theoria* must be seen as one of the starting points of the very distinction between subject and object as well as the concept of objectivity, out of which the image of theoretical truth arises. *Theoria* and the ocularcentrism of Greek thought must therefore be seen as fundamental to the creation of the subject/object dualism so typical of Western metaphysics and its conception of (scientific) knowledge. (But let's not simplistically say here that science or knowledge is 'bad'.) But this is only one side of the story of *theoria*. The other is expressed by Gadamer who sees in *theoria* a moment of 'sacral communion' (see Jay, 1993: 30ff). It is a knowledge of true sharing, not something active, but passive (*pathos*), something to be totally involved in (Jay, 1993: 31). The place where sacred and profane are connected is the place of a unique aura of contemplation, a place where spectators dissolve into the inner experience of hate, fear, pity and lust – this is the place and movement of the flâneur and flâneuse. As Tony writes:

In the moment of the ecstatic and excessive experience of the sacred we are lost, dissolved in and exhausted by the infinite void of this inner experience. This is an experience of loss, a death of the subject who is then born anew. (O'Shea, 2001: 55)

So, on one hand *theoria* is about distancing yourself from the object, in this sense it is an anti-existentialist movement, on the other hand *theoria* is about connecting subject and object to form a 'sacred' whole. It is this double bind which I think you might allude to in your paper when you talk about movement, sensory fusion, polyphony and synaesthesia. I don't know, I'm only guessing, maybe I'm projecting too much my own experience of Klee. But I hope my point is clear: I think a certain performative aspect to your text is missing at the moment. Personally I think 'the walk' could become a very interesting organising principle of your text, and it would give the reader the opportunity to relive your experience of Klee in the Hayward. It would also offer you the possibility of creating a space for both the *theorias* discussed above: the *theoria* of the abstract, of theory, of thought, and the *theoria* of mystic hiddenness, of existential self-love and hatred, of God – something which can be even more found in Kandinsky.

All this is to say that I see a lot of potential in your paper and I think this could be a very good contribution to *ephemera*. I hope you are willing to put a bit more work into this. I hope that my comments will help you in this regard. So I look forward to hearing from you soon and I hope you are keen to work with us on this publication.

All the best,
Steffen

References:

- Barthes, Roland. (1977) *Image – Music - Text*, trans. Stephen Heath. New York: Hill and Wang.
- Gleber, Anke (1999) *The Art of Taking a Walk: Flanerie, Literature, and Film in Weimar Culture*. Princeton, NJ: Princeton University Press.
- Jay, Martin (1993) *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkeley, CA: The University of California Press.
- Jay, Martin (1994) 'The Disenchantment of the Eye: Surrealism and the Crisis of Ocularcentrism', in Lucien Taylor (ed) *Visualizing Theory: Selected Essays from V.A.R. 1990-1994*. London: Routledge, 173-201.
- Lindroos, Kia (1998) *Now-Time, Image-Space: Temporalization of Politics in Walter Benjamin's Philosophy of History and Art*. SoPhi: University of Jyväskylä.
- Mitchell, W.J. Thomas (1986) *Iconology: Image, Text, Ideology*. Chicago: The Chicago University Press.
- Mitchell, W.J. Thomas (1994) *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: The Chicago University Press.
- O'Shea, Anthony (2001) 'Haine de la poésie: Nonsense and the Absence of God', *ephemera*, 1(1): 54-63.

Rorty, Richard (1967) *The Linguistic Turn: Recent Essays in Philosophical Method*. Chicago: Chicago University Press.
Tester, Keith (1994) (ed) *The Flâneur*. London: Routledge.
Wilson, Elizabeth (1992) 'The invisible flâneur', *New Left Review*, 191: 90-110.
Wolff, Janet (1985) 'The invisible flâneuse: women and the literature of modernity', *Theory, Culture and Society*, 2(3): 37-48

...the response...

"I suppose I was quite shocked at the depth and detail with which Steffen had commented on what was intended to be a fairly anecdotal kind of review written as a displacement activity to stop me tackling something more important – like my thesis! My initial reaction was that Steffen's comments would take the paper in a direction that I didn't really comfortable going and so I didn't do anything with it and replied to Steffen that I didn't feel able to make what seemed to be substantial revisions to it at the present time. He was proposing that I consult a literature I was not very familiar with and write in a style that I didn't think I was capable of – in short I think he wanted it to be something I didn't think I could produce.

So I sent it to Notework as a work in progress piece just to get it off my desk! (**take note SCOSsers – send us your desk clutter! – eds.**) and Alison enjoyed it so much that she put it forward for review for C & O! Thinking back, and having spoken to Steffen since, the fact that he engaged so much with what I was writing so that he felt he wanted to make such detailed comments was a reflection of the fact he felt the paper had much potential.... That and this subject area is dear to his heart I gather! What lessons have I learned from the experience? Well, most importantly that if a reviewer has taken the time and trouble to write **anything** about your paper that isn't an out and out rejection then it's worth persevering with, even if you feel downhearted at first"

Many thanks to our author and reviewer this month, we hope to make this a regular feature to help new researchers navigate their way through the Very Frightening Review Process so anyone who feels they might contribute as either an author or a reviewer, please do contact us. Likewise – tips and comments from established writers, journal editors or reviewers are very welcome

The Musery

Grab your chance to share anything you fancy with the rest of the membership – letters, comments, jokes, cartoons, you name it, we'll print – well almost!

The embarrassment of it!

This is the column where those moments of conference madness, faux pas and generally cringingly embarrassing morsels of tabloid-style gossip can be aired. This month, a tale about our very own top bird, Cambridge conference organiser Dr Joanna Brewis – thanks Alison for this!

"Rumours have reached us here at Notework Towers of a strange incident which took place during the recent SCOS exec board meeting at Copenhagen Business School. Apparently one of the board members who shall remain nameless to spare her blushes (oops, - eds!) took a flying header into the small pond which forms the centrepiece for the rather attractive and award winning atrium style hall in one of the CBS buildings. She ended up on her knees therein with dripping wet jeans, fleece and weekend bag. After establishing that said individual was in fact not injured, the remaining attendees felt free (appropriately enough) to wet themselves laughing, especially as not a drop of alcohol had passed her lips!"

SCOS on the box & at the movies . . .

Many thanks to the anonymous source who contributed this lovely observation to Alison, let us know who you are!

After the 2001 SCOS conferebce in Dublin, the UK Channel 4 series 'Bachelors Walk' featured the SCOS pub – J.J.Mulligan's – as the series characters' local. Better still, the new Eddie Murphy movie 'I Spy' is set in Budapest with all of the sites familiar from SCOS 2002 and what I believe to be an appearance by Simon Lilley as the European Super Middleweight Champion (he's the one in shorts inside the square ropey thing who is not the referee and not Eddie Murphy). So that's why he gave up smoking...

World Cup Rugby Report (with added beer) from Adelaide

Dave Richards

I'm settling in to my new job here, in Adelaide, capital of South Australia, having arrived at the end of September. As some of you will know it was supposed to be earlier but my health got in the way. Many thanks to all of you who sent me good wishes and get well greetings, they were much appreciated. So I started 3 months after I was supposed to. Everyone here was wonderful during my illness and has been very welcoming since I arrived. I assume they all know, but I only talk about it if they say they do.

I've just moved to my 3rd office since I arrived. They haven't finished my more long-term temporary office, so I squat in other people's offices while they are away, then move just before they come back! (**that's that new fangled hot-desking Dave! – eds.**) Now someone is leaving to go to another school, so I will inherit her office this week, which will be mine until the New Year when I should get a "permanent" office probably on the floor below.

Went to the Rugby World Cup in the last weekend of October, to the only two matches to be played in Adelaide at the Adelaide Oval, said, by some, to be "the most beautiful cricket ground in the world". See, for evidence:

[http://www.australia.travelmall.com/travelmall/attraction/Adelaide%20and%20the%20Barossa%20\(SA\)/Adelaide%20Oval](http://www.australia.travelmall.com/travelmall/attraction/Adelaide%20and%20the%20Barossa%20(SA)/Adelaide%20Oval)).

The first match (Australia vs. Namibia) was on Saturday afternoon, starting at 3.30. We only had "general access" tickets (i.e. no seats) for "the hill", the grassy areas around 2 sides of the oval (if an oval has sides), so we had to be there 2 hours before to make sure we had a good view. So my old friend and his family, whom I knew from when we both worked at the Northern Territory University in Darwin, Australia, and who now also works here, met for a nice Chinese meal before hand in one of the many Asian cafes/restaurants on Gouger St.

It was a lovely afternoon, warm, blue sky with white clouds, some black ones would appear every now and then, which might have brought showers, but never did. When we got to the Oval, which, if not the most beautiful ground, is certainly very attractive, we were on the eastern end, surrounded by yellow (well, gold, as in "green and gold") Australian shirts. The match soon became a bit boring, because Australia just kept on scoring at a rate of more than a point per minute! The atmosphere was very good though, friendly and "sporting", and eventually nearly everybody was supporting the Namibians (once there was no cost in doing so), encouraging them to score at least some points and the Aussies to let them, which they didn't. I had quite a few "pints" of Heineken, one of the main sponsors of Rugby World cup. Mostly "pints" aren't, they are what are sometimes called "midis" or "schooners" in other parts of Australia, 425 ml, or 3/4 pint. However, in some pubs here they are real pints.

And now a slight digression on Australian beer measures. This will be of use to all those of you who, when you come to Australia, intend to drink beer (this must be all of you, because isn't that a condition of SCOS membership? – **most certainly! eds.**). Did you know that South Australia is different from most other Australian states in its measures? For example it is the only state to have a "butcher" glass, which some say holds 170 ml, but more accurately seems to contain 200 ml (see below). There is dispute about the origins of this name, but it seems likely that it is of German origin. South Australia has a strong German component in its heritage, with many German immigrants - religious dissenters and agricultural workers - settling around Hahndorf and Kapunda from the late 1830s. See: <http://www.anu.edu.au/ANDC/Austwords/butcher.html>

One website http://members.dodo.com.au/~tassietales/bestfeatures/beerglasses/glass_sizes.html says the following in an effort to analyse the complex and important differences:

"Conservatism among drinkers is so strong that in New South Wales, Tasmania and the Northern Territory beer measures are still in fluid ounces rather than millilitres.

As seen in the table below, a pot in Western Australia is twice the capacity of one in Victoria or Queensland" (NB original table slightly modified by DR).

	(4oz)	140ml (5oz)	(6oz)	200ml (7oz)	225ml (8oz)	285ml (10oz)	425ml (15oz)	570ml (20oz)
NSW		Pony		Seven		Middy	Schooner	Pint
NT				Seven		Handle	Schooner	
SA		Pony		Butcher		Schooner	Pint	Pint in some Pubs
Tas				7oz	8oz	10oz or 1/2pint	15oz or 3/4 pint	Pint
Qld		Small beer		Glass		Pot		
Vic		Pony	Small	Glass		Pot	Schooner	Pint
WA	Shetland pony	Pony		Glass		Middy	Schooner	Pot

"Interestingly, a pint in South Australia is 5oz short of an actual pint, and a schooner in South Australia is 5oz short of a measure by the same name just about everywhere else. Theories to explain this apparent short-pouring practice abound, mostly involving allegations of Puritanism among pub owners in that state, but the fact remains that local drinkers know what they should be ordering - frustration is still largely restricted to visitors from interstate or overseas."

Exciting note: this website also contains pictures of glasses!

So we had quite a few of the not really pints, standing up during the playing. The second half was even less exciting than the first, partly because all the action was at the opposite end, but mainly because the Aussies just kept on scoring and the Namibians just kept on not. The final score was 142-nil, in a match lasting 80 minutes! It was a World Cup record score. The next day's match was not due to start till 6 pm, and so we arranged to meet at 4 and then went off to watch Ireland play Argentina. That was a much better game, very evenly matched, with Ireland winning only by one point. We went to a better position in the ground, much more west, near the biggest stand (The Sir Donald Bradman stand, named after SA's and Australia's most famous cricketer). We were surrounded by thousands of Irish fans, the whole area being green instead of gold. We were near what turned out to be a party of 53 members of the Limerick supporters club for the Munster team, based in a pub (of course). One Irish supporter, initially right behind me had an amazingly loud voice, which he used continually to berate (mainly) the Irish team and individual players for playing badly, in language that his priest, if he had one, would have found unacceptable (or at least interesting). The team weren't at their best, which gave him and others plenty to shout about. I was sprayed on the neck occasionally by the globular products generated by his invective and discharged by his powerful lungs, until I moved sideways to avoid this. His splatter was so effective that at least once he managed to

spray the person in front of the person in front of him! Once again, however, the atmosphere was very good, with a very pleasant and sporting appreciation of the good qualities of the game and of the other side's merits (yes, honestly, this isn't soccer/the other sort of football). The considerable consumption of Heineken around us (and some Caffrey's) did not greatly interfere with this. Oh and we had a few too just for a change. Then we went to have a meal in a Tapas bar, as you do, accompanied by a lovely Pinot Noir from the Adelaide Hills. Oh dear there's a lot of drinking in this report. Never mind, someone has to do it.

Anyone who wants to join me in drinking in Adelaide (or elsewhere) should note that my contact details are:

David Richards
Professor of Cross-cultural Management
International Graduate School of Management
Way Lee Building
University of South Australia
GPO Box 2471
Adelaide SA 5001
Australia

Tel: +61 8 8302 9096
Fax: +61 8 8302 0709

david.richards@unisa.edu.au

Tales from the field

**The first in an ongoing saga of methodological angst
from our distinguished guest columnist Dr Zoé Bertgan... over to you Zoe**



Monday 15th September 2003. There must be others who share the problem of the Deleuzian 'dark precursor', I thought. To myself. There *must be others*. Imagine me, reader, there, as I was, crushed over a gnarled and knotted oak reading table, a table which protruded at a slight angle, minus 27 degrees from true north, at my dead reckoning, and clearly setting off a deliberate, if uncomfortable (yes! uncomfortable, (ed.)), kink in the infinite horizontal of desk based scholarship, when the awful truth of 'tales from the field' dawned upon me. This, by way of introduction, you understand. Tragically, there were several desk-based scholars who had failed to make it through that day. A quick two-step shuffle, following the Etchley feint and drop-shoulder "zigger" technique, and one had silently passed between the shards of that infamous slight tear in the David Adjaye - circa 1996 - acid-etched ornamental window pane on G floor. Slipped and gone. Simply gone. Another dissolved in our poorly maintained wet-patch. Whether by design or default, only he can, ultimately, tell - if it be possible to speak from beyond the breach separating life and its other. Only last week the union rep had been up in arms about that wet-patch, leaking as it was between the Foucault archive and books beginning with 'hasard'. How can one be expected to contribute to scholarly endeavour when wet patches are not sufficiently policed and cordoned? Most poignant, perhaps – and I will not say 'pitiful', as one bystander was shamelessly heard to contribute to an otherwise lively post-spectational discourse and dialogue – Dr Grativa Rediviva, 'Our mistake lies in trying to understand Platonic division on the basis of Aristotelian requirements', forgot to remove the malfunctioning '4" slotted waste after his daily ablution. If only the Channel 4 film crew had not been there at the time, filming, ostensibly, the on-going hopscotch project that had formed around the neo-marxist remix division in the sociology of work section, the dignity of Rediviva might have been preserved. Not to mention the awful confusion that transpired following the dreadful mix-up that occurred over what precisely 'sectioned' might mean in terms of the sociology of work. One awaits the directors cut with a mix of fear and frisson. (Incidentally, I hear that Thomo's perambulation still describes a perfect arc with odds gathering at six-to-one for an early tangential intersection and a position paper next spring). It was in these circumstances that I found I had arrived at the conclusion of my thoughts: I was doing research in dangerous organizations. That was my 'dark precursor'. I always had been and, well, you know how those late convection heater library afternoons just roll on, the blustery wind and hail of our northern climes singing its concerto against the counter-point rush of the corridor wind tunnel, and you kinda get to feelin' a little sleepy, feeling the warmth of that last cup of thermos-flask coffee course its way through the labyrinthine corpus

callosum of the inner brain, the incoming tide of a Bachelardian reverie washing gently against the fringes of your conscious mind and all the time thinking its dem damn dark precursors shillying with my point of singularity, a concept with 'indefinite comprehension' and, yes, why not, *even* Swann's passion for Odette, of all things (ha ha ha!), and why not, you're thinking, oh! *why not!*? ... let me confess: if I was doing dangerous research, let me go to ground. Indeed. Just to be alone for a single moment. I gotta get these thoughts sorted out if I'm going to make the SCOS 2004 conference in Canada. Oh do not pity me reader! Spare your bourgeois moralising. *I know what you want*. How many others out there have tramped around the library at times like this, looking for a little space, a little private cubby hole, that corridor in the basement housing rare late-Latin manuscripts, or that snug rear alcove made available by a desk mounted flush to the wall, to spread one's weary body out and grab a 10 minute siesta? Reader, I have *found* that space. 17" dot-pitch pure flat colour monitor cartons! Perfect. Full flap slotted containers, fitted out with fluted sponge dividers and 6" brass staple fasteners. I would, personally, recommend AOC packaging, a far superior product than these flimsy so-called environmentally friendly corrugated cardboard packagings we have seen flood the market in recent years. Those modernist barrio-like cities of cardboard boxes sprawling around the basement and stair-wells of university libraries make ideal little retreats. That familiar smell of new pressed cardboard; the hum of the electric lights; the distant whispers of a librarian going about his or her business. Just for 10 minutes or so. All on your own. Warm and snug. Or so I thought ... for as I discovered these cities are alive! (... to be continued in the next edition of Notework)

News from the SCOS regions

SCOS has recently come under criticism for not recognising the diversity of its global membership, and we believe Notework is an ideal forum through which to address this. This regular page is given over to **your** regional reps to tell us what's happening in their part of the world.

We were disappointed this month not to be able to bring you reports from **all** the regions, but we hope the South American reps will have some news for us next issue in May 2004

SCOS Terra Australis

Perhaps the most significant happenings in Australia involve expatriate Brits - David Richards and Bob Westwood. David, who has recently decided to join the University of South Australia, relinquishing his leadership role in SCOS, is a welcome member of our little coterie, wish him well in his new role. Bob Westwood has recently published book with Stewart Clegg called *Debating Organization* which my post-graduate students insist is a must read. Otherwise, SCOS in Australia seems to be in a pregnant pause post Cambridge. A number of us met for the first time at Cambridge and were in agreement that something that needs to be done to bring together SCOS-minded Australian scholars. So now it is just a matter of time. This task seems more poignant given the recent politics in the country, particularly the so-called "War on Terror," which the majority of intellectuals find quite alienating. These new events bring some fundamental

organizational issues to the fore, as a strategist, I am amazed at how defence options are always generated from Defence dominated Ministries. I recently heard the UK is planning a Ministry of Peace to generate alternative peaceful and less expensive options to war. Brilliant!!

A welcome speech from the UK

Well, that Sam Warren - well known to be as dodgy as they come - asked me to write an "inaugural speech as UK regional rep for the forthcoming edition of Notework" and I thought 'how unscossy can you get? However, I have been hooked into the SCOS thing since the Brazil thingy in 1998 and have developed a dependency problem that only gets resolved by the annual pilgrimage/haaj to somewhere hot in the company of scossers. My manifesto as UK regional board member will be to continue personally to guarantee that venues are either in normally hot places in good spells of weather, or, as was the case in 2003, in a normally wet place where the weather was exceptionally hot ... A less sane alternative reading of the role would include (nonglib) promises to circulate Schools in UK Universities that are noticeable by their under-representation at SCOS events with news of how unique the SCOS intellectual offer is to all us OT/OB/Oh dear people...

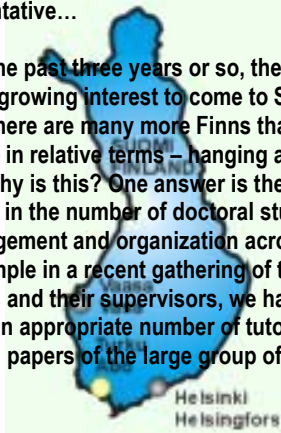
Centenary celebrations in Germany

Theodor W. Adorno's 100th anniversary was the opportunity to ask the question if his work is still influential. Regarding that his work is too demanding to be easily included into public discussion, the detailed coverage in the German quality press was surprising. In September, the Institut fuer Sozialforschung, founded by Horkheimer and Adorno, organized an excellent international conference. And if anybody was attracted just by the media coverage, s/he was soon disappointed by Habermas. He introduced his presentation with the remark that "this will be an academic presentation" to indicate the standard of the following. However, this could also be interpreted as an ironic allusion to the opening session where the VIPs spoke. Or tried to speak. The conference took place in the week when the regional parliament discussed heavy budget reductions for universities and the VIPs' speeches were accompanied by loud protests of the students. In a way this was a reminiscence to the late sixties, when Adorno's last lectures were also interrupted by protesting students.

Why there are so many Finns in SCOS?

A brief (but accurate) explanation from the Nordic representative...

During the past three years or so, there has been a steadily growing interest to come to SCOS from Finland. In fact, there are many more Finns than Swedes or Danes – in relative terms – hanging around SCOS these times. Why is this? One answer is the explosive increase in the number of doctoral students in the field of management and organization across the country. For example in a recent gathering of the Finnish PhD students and their supervisors, we had difficulties in finding an appropriate number of tutors to comment the research papers of the large group of graduate



students. With a relatively long doctoral period (up to 6 years), many PhD students want to present their dissertation material in international arenas, and as SCOS is regarded as an open forum for the expression of fresh ideas and emergent themes, it is no wonder it is attracting the Finns like a magnet. Needless to say that it is pity that the scholars from the other Nordic countries are not as active; after all, SCOS originally had a distinctively Nordic flavor that I think is worth preserving.

Who are we anyway?

Those of you who are seriously work avoiding will recall from the minutes recorded at the May 2002 board meeting that Dave Richards kindly compiled a breakdown of SCOS members by location.... Well here it is, thanks Dave!

- 47% were from the UK
- 14% from Asia/Australia
- 14% were Nordic/Scandinavian
- 10% were from the USA/Canada
- 10% from Continental Europe (excluding Scandinavia)

Calls & Announcements

Upcoming conferences, workshops, seminars, coffee-mornings, moves, achievements, parties – remember where you heard it first....

The Art and Aesthetics of the Unconscious
A Stream at The Second Art of Management and Organisation Conference
ESCP-EAP European School of Management, 79, Avenue de la République, 75543
Paris, France. 7th to 10th September 2004

Convenors: Adrian Carr (University of Western Sydney)
and
Philip Hancock (University of Warwick)

The relationship between art, aesthetic experience and the unconscious has long fuelled both the creative endeavours of artists, and the analytical and critical musings of theorists and connoisseurs. From the demonic images of ancient painting, to the modernist predilection for the surreal in image and performance, art has provided a means by which humanity has been able to explore and represent that which is usually hidden from us, yet which plays such a central role in who and what we are. Fantastical and often deeply disturbing imagery, sounds and structures have all provided an alternative and often critical means of understanding the world and the relationship we hold to it, while our culture is littered with artistic artefacts that appear to play out the primary psychodynamic processes which underpin the emergence of human subjectivity. This stream invites papers, performances and events that are concerned to explore the extent to which an awareness and sensitivity to the relationship between art and the unconscious may enable us to develop a deeper and critical understanding of the organizational landscape. The stream is, by its very nature, broad in its scope and invites a diverse range of contributions as possible. However, suggested themes include:

- The organization as dreamscape or dreamscape as organization
- Organizational storytelling and the unconscious realm of mythology
- The psychodynamics of everyday organizational performances
- Perversity and the erotic art of organizing
- Organizational rituals and the enactment of death and desire
- The unconscious as a source of aesthetic insight
- The surreal avant-garde as critical optic

Contributions will be screened for potential inclusion in the journals *Culture & Organization* and *Tamara: The Journal of Critical Postmodern Organisation Science*. Please submit two copies of your abstract of approximately 500 words for papers (but we will accept any form of media submission you feel appropriate) by 1st January 2004 to:

Adrian Carr (a.carr@uws.edu.au)
Associate Professor and Principal Research Fellow
Organization Studies & Applied Social Sciences
School of Applied Social and Human Sciences
University of Western Sydney
AUSTRALIA

Information, Knowledge and Management: Re-assessing the role of ICTs in public and private organizations
Superior School of Public Administration (SSPA), Bologna – Italy
(in association with the University of Manchester, ESRC, UMIIST and the University of Pisa)
3rd – 5th March 2004

A major issue facing companies and public sector organizations, is how to improve competitiveness, efficiency and effectiveness through the use of ICT enabled approaches to the capture, codification and diffusion of knowledge as forms of information. Information and knowledge, have both - often in the same breath - been hailed as the key resource for organizational success in a turbulent and unforgiving global environment. The evolution of management knowledge, whether understood in terms of progress, or more cynically as a succession of fads, is - over time - enacted in particular organizational contexts as a sequence of technological applications. During the past decade, for instance, enterprise resource planning (ERP) systems have come to dominate the corporate IT landscape from small firms to multinational enterprises. Currently, customer relationship management (CRM) systems appear well on their way to achieving comparable status. We anticipate that both are in the process of establishing themselves in the public sector - as part and parcel of the ongoing transfer of business know-how to public organizations. (This in turn is not unconnected to the 'modernizing' agenda sometimes labeled 'new public management'). At the same time, the implications of such systems on the creation and utilization of knowledge, direct and indirect, intended and unintended, , are as complex, as they are uncertain. They often become sites where different social and organizational groups mobilize and struggle through and over knowledge(s) - its perception and boundaries, its nature and ownership. There is a significant body of research which shows struggle as endemic to the evolution of organization through knowledge acquisition and application.

The purpose of the proposed workshop is to examine and extend current empirical work and theoretical understandings of organizational struggle and change by attending to the interactions of management and technology, particularly in the ways in which knowledge emerges as a concrete accomplishment in relation to diverse sites, situations, and communities of practice. If we can remain sensitive to this diversity of interest groups and 'actors' in this process we can perhaps begin to trace out what is often experienced as dis-organization, bewilderment, and confusion, but which may be better understood as the inevitably complex and contradictory patterns of opportunity, creativity, and constraint that emerge through social relations at work in our contemporary dis/organization.

This workshop will be held at the Superior School of Public Administration in Bologna, Italy from the 3-5th March 2004. 1000 word abstracts are required by the 30th of November:

See full details on

<http://fssl.man.ac.uk/accounting/conferences/bologna/call.htm>

Warm Regards to you all,

Damian O'Doherty

European Group for Organization Studies
20th Colloquium, Ljubljana, Slovenia, July 1-3 2004
Call for papers:

Risk and Regulation: Relationships, dynamics and rationales within and between organizations

Kim Soin (King's College, University of London, UK)
Kerstin Sahlin-Andersson (Uppsala University, Sweden),
Michael Power (London School of Economics and Political Science, UK)
Tobias Scheytt (Innsbruck University, Austria)

Organizations and processes of organizing have always been susceptible to risk in the form of exogenous shocks. In recent years, it has also become apparent that organizations and processes of organizing are, in themselves, sources of risk, 'man-made' or 'manufactured' which, in turn, may affect the social and natural environment and national and international economic systems. In public debates, regulation is often seen as a possible answer to the effects of the "risk society". And, while it is clear that regulation affects the handling of risk, we know little about the ways in which diverse types of risk are controlled, how modes of regulatory regimes intervene in, or change, organisational practices, and what the specific organizational characteristics of risk and regulation are. Against this background, the aim of this stream is to explore risk, risk management and regulation as a multi-faceted and multi-level organizational phenomenon. Seen from an intra-organisational perspective, a wide variety of risks can trace their origins to the complexities of organizing; organizations are simultaneously risk producers, risk processors, risk transformers and often risk neglecters. Regulation itself, as a response to risk, always operates as an 'organized' practice, combining multiple organizational

actors and other resources in a dynamic 'risk regulation regime'. However, the analysis of risk and regulation practices must also consider interorganisational aspects. Regulatory compliance can be seen as a process of sense making and negotiation of risk, not only within organizations, but also between regulators and regulated organizations.

This stream calls for papers that focus on the organizational dimensions of risk management and regulatory practices. Although the list is not exhaustive, some aspects that papers might draw on are:

- What can we learn from micro studies of variations in organizational risk management and the manufacture of risk, the impact of regulatory regimes, and processes of compliance?
- What features of 'organizing' are associated with the production of risk?
- What features of organizations influence the dynamic relationships of compliance and risk regulation?
- How are different types of regulation (standards, guidelines, agreements, comparative schemes and soft laws) formed and what consequences do they have for handling risk?
- What impact do national and transnational institutions have on practices of organizing risk and regulation?
- Which ethical aspects of risk management, regulation and compliance practices are relevant?

We are interested in both conceptually and empirically focused work. A variety of theoretical perspectives may be used in situating the discussion and analysis.

Further details are available at: <http://www.egosnet.org>

20th EGOS Colloquium July 1 - 3, 2004, University of Ljubljana, Slovenia

Theme: THE ORGANIZATION AS A SET OF DYNAMIC RELATIONSHIPS

Standing Working Group - The Philosophy of Management (Convenors: Stephen Linstead, University of Durham stephen.linstead@durham.ac.uk and Heather Höpfl, University of Essex höpfl@essex.ac.uk)

Sub-theme: The Magic of Organization

Convenors – Stephen Linstead (University of Durham) Elke Weik (Chemnitz University of Technology, Germany) Jean-François Chanlat (Université Paris-Dauphine) Heather Höpfl, (University of Essex)

"It's Magic Time" Mantra repeated by Jack Benny in the wings before every performance.

"He rescued truth from beauty and meaning from belief" Jackson Browne Sergio Leone 2002.

Billy Connolly knows it. Tribal shamans know it. Aboriginal elders know it. Priests prophets and performers the world over know that organization carries with it the shadow of disorganization, the creative potential that is released by performance spaces, ritual activities and the simplicity of bringing people together. For Jack Benny, it was something in the air that he needed to invoke that sometimes was there, sometimes not. For Connolly, it layered itself into buildings such that he could sense the dynamics of previous performances in an empty theatre and literally "work the room". For Sergio Leone, it was something that inhabited the space between rationalism and romanticism. For Marcel Mauss, Claude Lévi-Strauss, the Green Man, Moriscos - for all of them, magic was a reality.

In this stream we invite contributions which address the ongoing potential of a concept of magic – whether premodern or hypermodern and hi-tech – for understanding organization as a set of relationships between its elements and its environment. We expect that philosophical anthropology will provide a resource for a magical rethinking of the power of organization and the importance of disorganization, knowledge and non-sense, nature and culture. Contributions therefore could address:

The concept of magic including natural magic

The relationship of magic, myth and ritual

Magic as illusion

Magic as metaphor for management; magic in the discourse of management

Magical forms and organizational practices – eg accountancy as the priesthood, consultants as shaman etc

The Trickster

Gender, emotion and spirit

Enchantment and re-enchantment in organizations and society

Rhetorics of invocation in management discourse

Premodern practices and environmental management
 Time, rhythm and harmonics
 The senses and their enhancement
 "Seeing" pasts and futures
 Technology as magic
 Illusion and deception and their organization
 Puzzles, riddles and paradox
 Magic, morality and religion
 Death and organization
 The sacred and the profane
 Bodies, bodily expression and magic
 The power of the disembodied
 Magical logic
 Astrology (and other similar premodern practices) applied to organization
 Modern management and organizational tools and techniques (eg personality tests) compared with magical approaches.
 Creativity and performance
 Wonder
 Anthropological studies of organizing in cultures where non-rational practices are dominant

And anything else that contributors might want to pull out of the hat. We expect the usual visual aids and support systems to be available, but you will need to bring your own doves and white rabbits.

Full submission details on the EGOS website : <http://www.egosnet.org/> Closing date 31st December 2003.

***Call for papers for the stream at the Art of Management Conference,
 Paris, 7th – 10th Sept 2004***

http://www.essex.ac.uk/AFM/emc/second_art_of_management_and_org.htm
 Alf Rehn - alf.rehn@indek.kth.se (Royal Institute of Technology, Stockholm)
 Samantha Warren - sam.warren@port.ac.uk (University of Portsmouth, UK)

The Art of Oppression

"In a situation where the miserable reality can only be changed through radical political praxis, the concern with aesthetics demands justification..."

Marcuse (1979) *The Aesthetic Dimension*

Marcuse's words neatly encapsulate the aim of this stream proposal – what does art (and aesthetics) have to do with management? Why, when capitalism still grows fat on the fruits of child labour, and squeezes its profits from the sweatshop, are we concerning ourselves with the frivolity of art and aesthetics?

Of course, the birth of organizational aesthetics in the early 1990's heralded a welcome recognition that processes of human sensemaking, organizing and managing at work are far more sensuous, embodied, passionate and 'aesthetico-intuitive' (Gagliardi 1996: 576) than traditional modernist organizational discourses had tried to make out, and these issues are undoubtedly ripe for exploration – indeed these themes have provided fertile ground for the convenors of this stream – and yet, within this hallelujah chorus, it is worryingly hard to make out the critical voice that started the whole 'aesthetic movement' in the first place. Have things gone a bit too far? Are we in danger of becoming a bunch of 'organizational lovelies'?

While there is much of analytic interest to be had from an aesthetic perspective on management and organization, the "dark side" of Art and Management is not insignificant. Theatre used as a mode of controlling organizational actors, art used as a way to mollify political demands, style used as an offensive weapon – in corporate life we can find a number of ways in which art and aesthetic moves are used not to enhance organizational experience but to establish hegemony. The romantic notion of art as a panacea is of course a fallacy, but one we buy into far too easily.

The official “art” of Nazi Germany, Soviet socialist realism and the celebratory aesthetics of almost any dictatorship shows us how art can be used in an oppressive fashion. Still, the modern versions of this – corporations sponsoring “suitable” art, the omnipresent portraits of great men in company boardrooms, art used as symbolic capital in company presentations – has strangely enough escaped our attention, for the most part. Art, in the eyes of management and organization studies, is still “a good thing”.

So, in this (we hope) deliberately antagonistic stream, we invite critical submissions that question the implications of a celebratory perspective on the integration of the arts, aesthetics and management. We envisage papers that address the following areas but this list is by no means exhaustive and we would welcome creative interpretations of the stream:

- Art as ideological/managerial oppression
- Art as a mode of resistance against change and subversion
- The appropriation of aesthetic experience by organizations
- Art as the handmaiden of capitalism
- Management through “art”
- “Corporate realism”
- Aesthetics as control
- The cultural capital of aesthetics in management studies
- The ethics of researching aesthetic experience in organizations
- The aestheticization of teaching
- The aestheticization of research

The aim of the stream is thus to question, problematize and deepen the way in which notions of art and aesthetics are used within management studies, and to allow a space for critical and political analysis of the interest in such notions. Although the stream looks favourably on different interpretations and approaches to this issue, the main interest will be on the “political economy of art in organizations” – i.e. theoretical and empirical investigations of how art and aesthetics can be used to establish the hegemony of contemporary corporate capitalism.

All submissions will be reviewed by a panel of researchers, and acceptance will be based on theoretical and/or empirical interest, as well as the dynamics they bring to the stream seen as a whole. The stream convenors particularly welcome submissions from doctoral students, and such submissions will receive special attention. Performances and artistic expressions are welcomed, but will be double-blind reviewed by a panel of artists to ensure their aesthetic potential. The aim of the convenors is to develop a dedicated publication or publications based on the submissions for the stream.

Abstracts (of 500 words approx.) for papers - but we will accept any form of media submission you feel appropriate. Please send electronically to the stream convenors and copied to artofman@essex.ac.uk by 1 st January 2004.

Corporate Social Responsibility

This is to announce that David Crowther is the editor of a new series of research books on the topic of corporate social responsibility. This series will be published by Ashgate publishing Ltd.

The proposed series is intended to be interdisciplinary and will welcome contributions from those who have a perspective on this important issue. There are a wide range of issues concerned with CSR and themes which will be covered in this series include:

- Ethics and corporate behaviour
- Globalisation and corporate activity
- Protests concerning corporate activity
- Regulation of corporate social behaviour
- Social responsibility and marketing
- The role of accounting in corporate accountability
- The role of corporate governance
- Socially responsible employment

If you have written (or would like to write) a book in this area then please get in touch with me to discuss this further.

Contact:

David.crowther@aol.com

Or write to: David Crowther, Professor of Corporate Responsibility, London Metropolitan University, Stapleton House, 277-281 Holloway Road, London N7 8DB, UK

Gianluca Andresani has moved to Hull University Business School with a new e-mail address: g.andresani@hull.ac.uk

Peter Case is now happily ensconced at the University of Exeter and you can reach him on peter.case@exeter.ac.uk or at University of Exeter, Crossmead, Barley Lane, Exeter Ex4 1TF 01392 413170

Steffen Bohm has moved from Warwick to Essex and can be contacted on sgbohm@essex.ac.uk

Too many people to mention have congregated at the University of Leicester Business School, they include (and apologies for omissions):

Gibson Burrell
Campbell Jones
Gavin Jack
Simon Lilley

Sight the citation . . .

Correctly identify the origin of this fine and dramatic opening statement to a classic sociological work and win your very own symbolic artefact....

“Social theorists today work within a crumbling social matrix of paralysed urban centers and battered campuses. Some may put cotton in their ears but their bodies still feel the shock waves. It is no exaggeration to say that we theorize today within the sound of guns. The old order has the picks of a hundred rebellion s thrust into its hide.”

Correct answers will be drawn from the metaphorical hat on February 29th 2004 and winners published in the May edition of *Notework*. Prizes will also be given to the most apt and amusing wrong answer

Reviews

This month's Notework Review Postbag was dominated with feedback on the Cambridge conference, but we'd like to invite reviews for a range of publications, events and happenings, popular, academic or extra-terrestrial..... We envisage short pieces that dissect and reassemble:

- Books, Journal articles, conferences & conference papers
- Pedagogical events
- The latest McDonalds taste sensation (**is there such a thing – eds?**)
- Films, Theatre, Music

But for now, the 2003 conference round up...

21st Standing Conference on Organizational Symbolism

Some disparate group of individuals apparently met for a bit of an intellectual (and virtual!) shindig in sunny Cambridge, here's some comments...

"My experience at SCOS was absolutely great! This was my first year at SCOS and I can honestly say that due to the attendees and activities, it was one of the best conferences I have attended. I would like to express my gratitude to Professor Gibson Burrell, University of Leicester, for generously providing the PhD student bursary making it possible for me to attend SCOS. The conference was a truly positive experience. The presentations were excellent and led to many engaging conversations. Furthermore, Jo and Gavin did a wonderful job organizing the conference activities - especially noteworthy was the 'punting'.

Jane Mullen
PhD bursary recipient

For presenting a first paper, I can't imagine anywhere scarier than a Cambridge University lecture theatre so it was comforting to see so many friendly faces genuinely interested in what I was saying. The feedback to was fantastic: some positive, some not so positive but all very constructive. In the end it helped write up a paper which is currently under review.

The atmosphere of the whole conference was a great balance between work and play. Post-punting I was ritually 'SCOSsed' and ended up trying to find my way into the fortress of Robinson College rather the worse for wear. Whilst the falun dafa the next morning should have rejuvenated my karma, I'm ashamed to say the only thing I was worshiping that morning was in the bathroom.

But who says alcohol kills brain cells? I consider myself really lucky

to meet such a vibrant group of academics that know how to have a good time whilst being determined to nurture an environment which produces qualitative research of the highest calibre.

Jo and Gavin did a wonderful job, not only in Cambridge, but also in the run up to the conference. I think my e-mails to Gavin totalled around 12, so can only imagine the amount of correspondence they were both receiving on a daily basis, but each message was answered swiftly and efficiently with humour and charm.

Anyway, a whole season has past and the tan (burn) lines from sunny Cambridge have faded but not the enthusiasm which infected me at SCOS and I'm currently trying to conjure up a paper for next year. Many thanks to Gibson Burrell and the University of Leicester for providing the Bursary, without which there would have been no chance of my attendance, and fingers and toes are crossed for seeing you all in Canada!

Kathleen Riach
PhD bursary recipient

"Cambridge was fantastic, what a place to hold a conference, I didn't think I'd like punting but I had a great time"

"As Ardha, Anne-Marie and others will know, Steve Linstead, the last person to enter our punt tipped red wine everywhere, then our friend from Australia nearly knocked his head off on a bridge and on hearing our warnings, he missed his mouth and spilled his wine over his white shirt."

"Gavin looked a treat in his kilt, "Jo and Gav were fab, they were so organised".

"There's a different feel to SCOS than the other conferences I've attended this year"

Random comments – thanks to you all...

A critical view from the corner of the Majestic Hotel and other pessimistic symbolisms: BAM 2003

First impressions count, right? So being confronted with 600 odd people wearing suits at 8.30 in the morning was a bit of a shock for me as I came down to breakfast practically still in my pyjamas. It was then that the full force of the situation hit me – I had floated downriver into the 'mainstream' of the UK business and management community, and I hadn't even dried my hair.

The Critical Management track seemed to be timetabled at the beginning and ends of the day and roomed in the corner of the hotel as far as it was humanly possible to get from the main plenary room. Critical thinking...marginalized...? Surely not..... The sessions themselves were (on the whole) inspiring, each paper addressing in some way the pertinent theme of how to write management critically. This must have been quite a tough one apparently since the number of submissions was so low that it was necessary to merge with the 'philosophy' stream (or vice versa!) – quite a contrast to the huge numbers of people who packed out Lancaster campus a couple of months earlier – at CMS3. A world of difference in fact.

Which is rather long-windedly my point really. Q. When is a critical management scholar not a critical management scholar? A. When (s)he's preaching to the converted. If the goal of critical thought is to challenge mainstream hegemonic modes of being then surely we should take that voice to those who don't want to listen? No disrespect intended to their fine organisers of course, but the very idea of a dedicated 'critical stream' let alone a 'critical conference' is ludicrous when you sit and think about it. But then again, after my upteenth lunch conversation with a Cranfield

delegate spent explaining what 'critical management' was to the reply "So how does that sort of research help productivity then?" I gave up all hope and merely here restate the dilemma: how can mainstream academia be cut with a critical edge without us being cut out all together? And if we're honest, do

our "customers" on the MBA programme, the MSc in HRM and – increasingly – the BA Business Studies want to listen to what we've got to say?

But every cloud has a silver lining, of course – we might have been small and perfectly formed, but "we" (aka

David Collins!) won best paper.... which, especially since it was judged by Cary Cooper might just be a glimmer of hope.....

Sam Warren
Portsmouth Business School

Hope you've enjoyed the first taste of the new-look Notework, given the short time frame we've had to put this baby to bed rest assured this is just a taste of things to come! Send us your comments, articles, news and views (not forgetting your competition entries!) at Notework HQ (a decentralised hive of editorial effervescence . . .)

Sam Warren
Lecturer in OB/ HRM
Dept of Business & Management
Uni of Portsmouth Business School
Locksway Road, Milton
Portsmouth, UK
PO4 8JF
00-44-(0)23-9284-4316 phone
00-44-(0)23-9284-4319 fax
sam.warren@port.ac.uk

Dr Damian Paul O'Doherty
Lecturer in Organization Analysis
Manchester School of Management
PO BOX 88
UMIST
Manchester
M60 1QD
00-44-(0)161-200-3489 phone
00-44-(0)161-2003622 fax
damian.p.o'doherty@umist.ac.uk

. . .that's all folks