

Epilogue

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In this conclusion, we use Found Poetry to re-present the words of the authors of this special edition. Found poetry is an arts-based research method used to analyse, review and re-present research data differently and engagingly. We use it here as a deliberate strategy to resist “joining-the-dots” for you the reader, by instead providing an offer to listen to the echoes of the papers in the form of found poetry. We do this to underline the interpretative dimension of performance. What is offered in dramaturgical form can be read in as many ways as there are individuals engaged watching a performance or each other or both. As flagged in the introduction, the autoethnographic approach of the authors is a feature of this edition as is the temporal dimension. Rooted in place, the authors learn backwards in order to let us as readers look forwards. These voices are distinct and any attempt to corral them into categories or overlay patterns would run the risk of detracting from, rather than adding to, what they are saying.

Alsawayfa (2019) points to Prendergast's (2009, 2006) tracing of the origins and history of found poetry dating back to the beginning of the twentieth century. For example, by American poets to highlight and re-present issues of social justice in the American society such as the suffering of mines workers in West Virginia (Rukeyser, 1938). Found poetry was also used by prominent literary figures such as Ezra Pound, T.S. Eliot and Maya Angelou. Alsawayfa also emphasises use of found poetry as a methodological tool in qualitative research (Patrick, 2016), one that we take up here in the conclusion to pay careful attention to each author's contribution in order to further understand our own understandings.

Found poems lend themselves to performance and so sit comfortably within the remit of this volume. The reading of an academic paper might lead to an audience of academics leaning forward to listen to the argument being made whereas the found poem invites the audience who has not yet read the paper or listened to the lecture, to touch some of the feelings, thoughts, concepts and ideas that the authors are grappling with.

The performative spirit in which these poems are offered is playful, but a serious intent informs it. The suggestion of researchers using found poetry is that it can be used to make meaning. (Pithouse, 2016, Alsawayfa, 2019). The process of investigation we went through to create each of the poems involved us interacting to make meaning. We each read through each article and coded for significance in the light of the special edition focus on

embodied performance. When we compared themes identified, the key codes to emerge were given colours: embodied, human contact, bridging, power, ethics, translation, transformation, paradox:

At the time I didn't have a clue about **what was causing what**, but I thought perhaps I was onto something and started **diving deeper** into the more esoteric art therapy literature. I read how sociodrama and its even scarier cousin, psychodrama, could save families and transform communities...and thought if they could do this, maybe they could liven up HBS cases as well. Until then, my theater experience consisted of being a tree in an elementary school play, but I carried on and asked some of the more adventurous students **to pretend** they were the characters in the case, **imagine what they would say**, and **act it out**. Enter OT realization stage left: **OT is complicated. Professional actors and directors make it look so easy**. But it's not. Being MBAs, my MBAs asked many pointy questions: "Should I be the character in the case **or be** myself in that job description?" "Clearly **these people know more than is written here**; do you have more information?" "The company in the case has gone bankrupt; shouldn't we be working with one that's doing better?" I could only answer "do your best" while **trying to affect a knowing professorial gaze**. The OT sessions ended up going surprisingly well, but in retrospect I think different case material—cases reflecting mid-level management issues—**could have been more effective**.

(Extract 1: example of individual coding from one of the articles)

We then deleted all text that was not coloured and merged our texts leaving the shape of a possible poem:

diving deeper
act it out
OT is complicated
Professional actors and directors
make it look so easy
or be
these people know more than is written here
trying to affect
a knowing professorial gaze
could have been more effective.

(Extract 2: from one of the merged coded poems)

The final stage was to lose the colour codes, further shape the poem, cutting down, re-arranging, but always respecting the words of the author and never adding any words that were not the authors. The poems in this sense are selected words from the authors arranged to re-present what resonates for us in their chapters.

Diving deeper, act it out,
 professional actors and directors
 make it look so easy.
 Trying to affect
 a knowing professorial gaze.

(Extract 3: from a final version of one of the poems)

Bultler-Kisber (2005) suggest that found poetry offers the researcher and the reader an opportunity to interact and make meaning of the research experience. In this case of the

authors research experience as shared in their papers. Arts-based research methods involve selection (Benmergui, Owens, Passila, 2019); what we left out does not fall silent, our choice of what not to re-present signals a criticality. Unlike many traditional social science research methods, found poetry allows for a re-representation of discerned felt experiences in artistic form (Issac, 2011). We do not aim through these re-presentations of the papers to evoke new emotions and understanding (Commeyras and Montsi, 2000), but rather to value the authors work by encouraging the reader back to the article to see what we missed, what we fell silent on through the choices made.

Found Poems

The following poem is from the article by Tatiana Chemi and Takaya Kawamura: *A new space of possibilities: The Origins of Dacapo Theatre*.

The early years of this journey

Together
together with performing human bodies in contemporary workplaces
shop floor
da capo
Italian
from the beginning
a customary routine,
the "bumpy road"
ecological.

Cosy, informal settings.
Appreciative Inquiry
a verbatim transcription data-driven
coding deep story.
When, where, and how?

Mental and psychological health
work-related anxieties
workers who felt the need
to talk together,
illiteracy in companies.

Joined and acted
play directed
performed
in the factory
other factories
the invitation, *Trade Unions*
money
tour
the telephone kept ringing
we got an office.

What are we doing?
raising the price
the phone rang
every day.

Now you must stop!

How do you look at people –
it is important to work with them.
A big iron structure,
the woman who is afraid of going to another machine
what I wanted
suppressed, feelings and emotions
tears, sadness, fear, laughter, humour, happiness.
a gift served on a plate
empathy.

The can factory.
Digging deeper
the need
to talk with people, to listen to them,
to look at them
how they think.

Entangled relationships,
spill over into the factory
an autodidact.
Pleasure
factory
neoliberal model space of possibilities.

The following poem is from the article by Supriya Rakesh & Ramya Ranganathan: *Who is Calling the Shots? Using Boal's Theatre to Enhance Reflexivity in the MBA Classroom.*

If you don't study, you'll become like him

Reflexivity
a breakaway constraint
agency in crafting experiences,
an interpretation of the situation,
exploration of the possibilities for action.
Rare ways of interpreting
unsettling perplexed situations,
internalized oppression,
a conflict, alternative
intimate relations,
inner thoughts to surface;
Work hard or you will fail!

Their beliefs and assumptions

generate, draws upon
conducive space,
to recognize constructed
significant others from childhood voices.

Negotiated family

prestigious status
 engineers, and men,
 governed ownership.
 Confusion.
 Awareness in making
 reluctant silence,
 resistance in bringing to the surface,
 not willing to connect Cop in the head;
Negative self-talk, norms and expectations
oppressive forces to be a winner.

For transformation
 no scripts, no spectators,
 into their bodies,
 interpretation of ever-present
 emergence of multiple social contexts
 disembodied voices
 identified behind
 a situation,
 Rajesh serves as the stage.
 With their body, as signature lines playing the part
 the "bombarding" effect of voices;
"Ja beta, Jee le apnee zingagi" in Hindi, "Go child, live your life"!
 A parental permission to freedom
 faced with a mixture of initial responses
 financial pressures, social status,
 pressures of marriage.

A form of collective voicing
 opposing voices
 through embodiment reflection to reflexivity.
 Shared sense-making,
 enthusiastic and curious to interpret
 to go beyond to "cops" on own lives
 classroom shifts to one of uncomfortable silence.
 "Cops" have softened, not to give up their position,
 messages that are appealing, rational, strong, and oppressive.

A representation of an internalized voice.
 a unique conflict to empathize
 to cultivate
 non-judgmental,
 own strategies.

The following poem is from the article by Fikret Korhan Turan and Saadet Cetinkaya:
Aesthetic reflections on organizational identity: A study of universities in Istanbul.

Decorated café

Buildings, machinery, human members,
 personalities, preferences, circumstances
 producers and users,

symbols
central and enduring attributes
individuals come and go.

Bodily presence.
producing and publishing
objective, universal, logical
sensory experiences,
thoughts, feelings,
reasoning
self-knowledge.

Top managers.
make decisions on behalf of others
Darth Vader
the costume, the script.
coming home to oneself
looking into a room from a keyhole,
craft strategies,
tell stories, organize and break up,
a humble feedback.

Reputation,
university logos guerrilla approach.
Hand knitted rags restroom doors,
bodily connection fluids and hygiene.
Stuff/things
new generation of workers
satisfy the labor requirements
of post-industrial economy.
Providing polyvocality
confidentiality
multisensory
confirming the confidentiality
of names and anonymity of answers
47 minutes, 36 minutes
confirmation and approval.

Graceful, rhythmic, picturesque,
sublime, sacred,
bee, butterfly, decorated café
microscope Girl
Turkish March
a competitive advantage
five human senses
a "steaming" cup of coffee
one without a steam,
the sense of smell
the sense of sight.
Bright, yellow lemon
increased salivation.

The following poem is from the article by Bianca C. Araújo, Eduardo Davel, Ruth Rentschler: *Aesthetic Consumption in Managing Art-driven Organizations: An Autoethnographic Inquiry*.

Between consumption

Beauty and excellence.
consumed symbols, unexpected pleasure
managing products for their sustainability
suspicion on the other hand,
unique and complex, singularities.

Autoethnography reveals itself,
intimate, fluent
the holistic pole
the production of
narrative analysis of experiences.

Aesthetics experiences
silent on its relevance
sensible knowledge, sensibility.
Sensible, sensual, sensory
sublime, the ugly, the comic,
gracious, the tragic, the sacred,
picturesque and the agogic.
Visual, auditory, olfactory, gustatory,
touchable generated
sense of belonging.
Spiritually beyond the rational,
the entire being fantasy,
emotional arousal, fantasies and fun,
something unexpected
pain, risk, difficulty, discovery.

Past meanings,
future meanings,
present meanings,
fear,
money if they love it.

One day,
one single day
feels mistreated,
unhappy, marriage doesn't last
the end of the honeymoon
sharp, perfect, the outfits, light design, scenario, makeup and accessories.
Beautiful even if it is to show the worst ugliness,
waltz dancers open the doors
to the unknown,
Hamlet's tragedy offered lunch with
typical food and a mandolin concert.

Between Bourdieu

between art and money
between what is, what is not,
art.

The following poem is from the article by Daved Barry: *Looking back on organizational theatre*.

Imagine a time

Perhaps alchemy as methods
in the hands of a master.
They arrived bleary-eyed and tired,
enacting a stereotype
soul-sucking black holes
became energized.

Diving deeper, act it out,
professional actors and directors
make it look so easy.
Trying to affect
a knowing professorial gaze.

Dive into structured role play
each person is cleverly constructed
multiple hidden dilemmas broken into
played and discussed
give it a go, we played it.
It worked, it ran itself,
dove into, it was exhausting to run
got lost in the move
I tried making.
Making went beyond busy,
time-is-money people
extended, defamiliarizing
often uncomfortable
into strange lands.

Make magic,
draw out exercises, energy
intensely personal,
funny, contemplative,
work, play, and make
performances
soaked in.

I started looking,
seeing the work
seeing presented
deep down
"corporate theatre",
essentially propagandistic uses
to sway employees,

feel empowered and liberated
 some element of coercion,
 caught up in theatrical enchantment,
 too tempting.

I asked them to become,
 disaster seemed imminent.
 run through-demo each one
 act it out—
 you are the goldfish
 you are the screen.
 get to it.

It went against all the odds
 decent work, alien
 another big bomb,
 profoundly moving
 shaping what's next.

How to stage, light, storyboard, sequence, direct, and
 stage one's material
 simultaneously decimated
 while improving
 become sensitized,
 holding the line,
 word-of-mouth reputation.

Is this enough?
 Move beyond,
 set the stage
 using dramaturgic methods
 to pitch,
 imagine a time.

The following poem is from the article by Piers D. Ibbotson: *Exploring the expression and interpretation of emotions through the use of full-face theatrical masks.*

Angle of the head

Inner emotional state
 title, status and power
 ability to control
 addressing, witnessing
 human facial expressions
 motivations, dialogue
 a performance space,
 produced commercially
 movement, posture and gesture.

A volunteer
 facing straight at the audience
 a full-length mirror,

arrange their hair
 see "who is there".
 Arrange themselves
 respond with movements
 the head and body.
 to attempt to express
 the antagonist's questions and demands.
 A really bad day?
 Well perhaps a bit of a dance,
 a magic trick?

Left the performance space
 removed the mask, moved,
 surprisingly complex
 the angle of the head,
 the body movements
 anger, disgust, fear, happiness, sadness, surprise
 fleeting or subtle
 an inner life,
 authentic and discoverable
 a robust level of self-confidence
 dialogue that is unfolding.
 This dynamic complexity
 the mind's construction in the face.

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