Dancing with the Bosses: Creative Movement as a Method

Anneli Hujala
Sanna Laulainen
Riitta-Liisa Kinni
Kaija Kokkonen
Katja Puttonen
University of Eastern Finland

Anniina Aunola
Arts Promotion Centre Finland

Abstract

In our experimental study we used dance as "a living and embodied interview", aiming to harness each participant's entire physical body to create knowledge about the leader-follower relationship. We conducted a dance session under the guidance of a dance pedagogue using an auto-ethnographical approach.

The aim of the study was to consider how dance as creative movement works as a research method when studying the leader-follower relationship. During the research process we found it relevant to consider more thoroughly the meta-theoretical assumptions embedded in this kind of arts-based method. At the beginning of the paper, we briefly describe four meta-theories: postmodern social constructionism, critical realism, pragmatism, and phenomenology.

As findings we present five "dance stories" describing how we as followers in an academic work setting perceived our leader-follower relationship through dance. Dance as a research method revealed to us knowledge and meanings beyond our rational and discursive-level understanding. Dance would be suitable for diversifying research on such phenomena as power relations, emotions, and identity, which are something we can feel, but which are not easily explicitly reached by words in conventional interviews.

Keywords: Dance, creative movement, methodology, embodied interview, meta-theory, leader-follower relationship.

Dancing with the Bosses: Creative Movement as a Method

Why study interaction through dance? Dance has served as a source of inspiration in numerous organization and management studies (see e.g. Bozic and Olsson 2013; Chandler 2012; Hujala et al. 2014; Leavy 2009; Matzdorf and Sen 2005, this issue; Satama, this issue; Springborg and Sutherland, this issue). In the field of social constructionism Eero Suoninen (1997) has used dance as a metaphor for reciprocal interaction between people. We can see that diverse conventional ways of interaction are like cultural dances: inter-actors extend invitations which are either accepted or rejected. As we see leadership as socially constructed through interaction between leaders and followers (Hujala and Rissanen 2012), we were tempted to explore how dance as creative movement serves as a method to study this relationship. In particular, instead of a leader-centered approach, we wanted to highlight the leader-follower relationship from the perspective of followers, as this has recently gained more attention in research (Carsten et al. 2010; Collinson 2006; Fairhurst and Uhl-Bien 2012).

Dance does indeed appear to be a perfect approach to the interaction-based study of the leader-follower relationship. Dance is about "leading" and "following" – at least when we think of "a dance for two" in a traditional sense. When referring to dance in this article, we apply the definition found in a fascinating book by Francis Sparshott (1988), who divides dance into three forms, namely theatrical/artistic display, social interaction, and spontaneous self-expressive creative movement of the body. In our experimental study dance mainly refers to creative movement in the sense that what the participant feels is more important than what the dance looks like to outsiders. However, the two other forms of dance are likewise present in this study.

For us the main motivation for this methodological "body-based" approach was that we wanted to broaden the discursive orientation of our earlier studies (Hujala and Rissanen 2012; Kinni 2014; Laulainen 2010) to include embodied and aesthetic dimensions in our research on interaction. In work organizations meanings are not mediated by words alone, but also through bodies and other material, physical, or visual means. Thus this study is connected to the recent turns in management studies, such as the embodied, aesthetic, and visual turns (see e.g. Bell and Davison 2013; Bramming et al. 2012; Broussine 2008; Warren 2008, 2009). These turns have increased the use of different kinds of creative arts-based research and methods (see e.g. Finley 2008; Martikainen and Hujala 2014; Taylor and Ladkin 2009; Zeitner et al., this issue), such as photography, videos, theatre, creative movement and dance.

However, as in organization and management research in general, the studies based on these novel turns are also prone to ignore the basic underlying assumptions, i.e. the science-philosophical basis of the research (Buchanan and Bryman 2007). We want to emphasize that it is important to recognize the basic assumptions of the researchers concerning the underlying ontology and epistemology (Hujala and Laulainen 2007). Thus before we take to the dance floor, we briefly describe four meta-theoretical lenses – postmodern social constructionism, critical realism, pragmatism and phenomenology – through which the leader-follower relationship can be viewed. However, our own approach in this experiment is based mainly on social constructionism and phenomenology.

Briefly, the main theme of this study can be summarized in the question "Why should we be satisfied with mere words if we can harness the whole physical body of the participants to elicit, express and create new and different kinds of knowledge about follower-leader interaction?" The aim of our article is to consider how dance as creative movement works as a research method when studying leader-follower relationship.

Meta-theoretical assumptions do matter

Assumptions about what exists (ontology), what can be known and how it can be known (epistemology) are significant for the starting point of any study. We take here as examples four meta-theoretical approaches, starting from social constructionism (related to the discursive turn) and critical realism (realist turn) and expanding the considerations to pragmatism (practice turn) and phenomenology of the body (embodied, aesthetic and affective turns).

We illustrate these four meta-theories related to the leader-follower relationship by the metaphor of *an apple tree* as it appears in four seasons: summer, winter, spring and autumn (see Figures 1–4).

When we look out of the window and see an apple tree somewhere there out of doors, what do we actually see? A true realist observer would see an apple tree, nothing more, and no further questioning. However, we claim that we see a different kind of tree depending on the perspective from which we look at it (see Gergen 1999).

Summer: The world is constructed in social interaction

In the first picture (Figure 1.) the sun is shining and family members are enjoying a beautiful summer day. When they look at the very same apple tree, they see and think very different things. The grandmother remembers the apple blossoms on the trees in Karelia, which was lost to Russia during World War II. The scientist in the family recalls the Latin names of the flora. The girls speak about the jam the apples produce and the youngster tells a story about exciting apple stealing expeditions.

Figure 1. Social constructionism

The summer scene represents a social constructionist way of seeing the world. The social co-creation of reality is a fundamental idea in social constructionism[1]. The social reality is constructed in interaction between people through talk and language. Language and words do not describe or mirror the world "as it is"; instead, they constitute the world (Gergen 1999; see also Hujala and Rissanen 2012). There is no single truth about the existence of the apple tree. In the picture "the mole", as an outsider in a discursive world, can only wonder at the multi-voiced construction of social reality, which in this case is constituted by cultural and aesthetic, academic, functional, and amusement discourses among others.

Social constructionism, based on postmodernism, has developed as a countermove to the modernist assumptions of science, such as external reality, objective knowledge, rational individual agency, and the faith in language as representative and truth-bearing (Gergen and Thatchenkery 2004). From the social constructionist point of view (Berger and Luckmann 1967; Gergen 1999), social reality is not an external, objective environment distinct from the individual. The physical world exists, but we always approach it through meanings, which we also have created together with other people (Stainton Rogers 2003).

According to social constructionism people influence each other in a considerable way. Gergen has illustrated this by stating: *"We are made of each other"* (Gergen 1999, 138). In the context of this study this means that leaders and followers are produced by each other. Furthermore, instead of constant structures, static roles, and individually-based agency, it is discourse[2], which is seen as a central element constructing the nature of leadership. Further, social structures or power positions are not determinants of action; the forces constituting, maintaining or changing them originate in the interaction between people. This means that power, for example, is not something the leader "has"; power positions are created through interaction and can be changed in the course of it (see Davies and Harré 1990).

Interestingly, according to Stainton Rogers (2003), the ontology of social constructionism can be recapped by comparing the social world to music: it exists only and because people are continuously producing it. Without players, singers – or dancers – there is neither social reality nor interaction between leader and follower, which resonates exactly with the starting point of this paper drawing on the dance metaphor.

The relational, socially constructed nature of leadership is nowadays accepted by many researchers (see e.g. Fairhurst and Uhl-Bien 2012). Leadership is not perceived as a purely individual phenomenon, based, for example, on the traits or behavior of the leader alone. The relationship between leader and follower is not based on the one-sided effect of a leader-subject on a subordinate-object. Instead, the influence is reciprocal: each party affects the other. Thus leadership is not an individual achievement but an interactive process of reciprocal influence between individuals, just like a dance for two.

Winter: The reality is determined by underlying mechanisms

Although the understanding of leadership has developed since the conventional "great man" theories, many approaches related to the leader-follower relationship are still based at least partially on realistic and positivistic assumptions (see e.g. Avolio et al. 2009). For example,

---

[1] Social constructionism includes several approaches with different focuses. In this paper, the interpretation of social constructionism is based mainly on the ideas and views of Kenneth Gergen (e.g. 1999) and John Shotter (e.g. 1993).
[2] Discourse refers here both to macro discourses as repertoires of societal meanings connected to leadership and micro discourses, i.e. the ways we speak together in everyday leader-follower interaction. For various meanings of discourse see e.g. Potter and Wetherell (1987) and Alvesson (2004).

the quality of the relationship is considered to be something that can be measured and given scores. Often these approaches also address various causalities related to leadership. Leadership – and followership as well – is seen to be located inside a person in the form of personal qualities, traits and characteristics, and research seeks to capture the influences of these on e.g. leadership quality.

Figure 2 describes the critical realist assumptions of the world. The apple tree remains on the visible ground level, covered and surrounded by snow. It appears to be on its own, yet numerous hidden or unnoticed mechanisms affect the life of the tree. For example, the wellbeing of the tree is dependent on its roots beneath the visible ground level. The pressure of snow coming from above may break a branch, underlying underground structures may collapse or active agency, for example in the shape of a mole, may cause destruction.
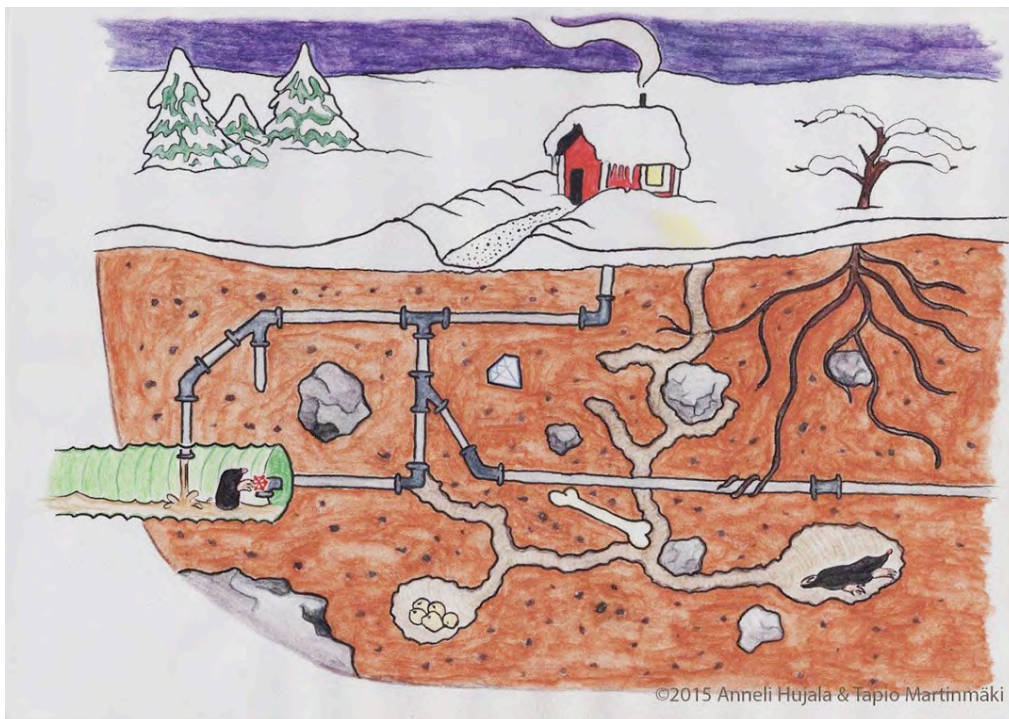

Figure 2. Critical realism

Critical realism (see e.g. Archer 1995; Fleetwood and Ackroyd 2004; Niiniluoto 1999) has developed as a counter-reaction to extreme constructionism and its relative nature. Reed (2005) calls critical realism a "realist" turn, and this is something we want to highlight here when we compare critical realism to constructionism. However, it is important to recognize that critical realism is not positivism by another name (Fleetwood 2004, 27) – and not at all as simple as described here.

However, critical realism sees reality as at least to some extent objective. According this view, the world (Danermark et al. 2002, 5–6) is structured: micro level refers to individuals, meso level to organizations, and macro level represents society. A division into action and social structures (e.g. Archer 1995, 2000, 2003) is the crucial basis for critical realism. The interest lies in the observable or underlying causal mechanisms that produce events. These mechanisms are not equivalent to the mechanisms of natural or technical sciences, but nevertheless there is an assumption that causality between organizational phenomena does indeed exist.

Compared to the constructionist approach, according to (critical) realist principles a leader-follower relationship is more regulated by the power inherent in organizational structures. The characteristics or skills of a leader may be emphasized in this perspective, and the causal effect of the leader-subject's behavior on the subordinate-object. The leader-follower relationship is not created in interaction; instead, it may be influenced by diverse mechanisms, such as power structures, organizational culture or other forces coming from "outside" or "above". An important question in the critical realist view is to what extent structures determine the nature of the leader-follower relationship. Do the actors have an opportunity for active agency within these structures? According to the dance metaphor, even if the actors can choose how to dance, at least the music or choreography may be determined by superior or external forces.

Spring: It is practice that matters

The third meta-theory we want to highlight here is pragmatism, or, to be more precise, one current approach that is based on pragmatist assumptions: the practice-based approach. Figure 3 illustrates its basic ontological and epistemological assumptions.

Spring has come. The soil smells sweet in the sunshine, nature is just about to begin to bloom. A married couple, with itching fingers, is full of enthusiasm for gardening. They get to grip with the apple tree through concrete practical work, as in his own way does the mole.

Figure 3. Pragmatism

According pragmatism meaningful knowledge is born in practice, and without practical benefit knowledge is of no value. This orientation often underlies, at least implicitly, the recent "practice turn" (see e.g. Miettinen et al. 2009; Simpson 2009; see also Strandberg and Tsoukas 2011). The practice-based approach has recently gained considerable currency

in organization and management research internationally, and notably in strategy research (Jarzabkowski et al. 2007; Laine 2010).

The core in practice-based thinking is in everyday concrete doing: "*… the doings of everyday life are seen as constituting a foundation for social order and institutions*" (Miettinen et al. 2009, 1312). This means that practices are not only micro-level phenomena but also affect both organizational level and macro-level phenomena. What is done in the micro-level interactional everyday practices creates the core of the relationship between leader and follower.

A considerable part of everyday interaction between leaders and followers occurs in such practices that are inextricably linked to the materiality of organizations, such as places, artifacts, and embodiment (Miettinen et al. 2009; Orlikowski 2010). This means critically examining the "actual doings" of organizational actors: the interactional routines of such everyday activities as meetings, decision-making, contacting, giving feedback, use of material artifacts (e.g. clothing), ways of being present, physical positioning in management episodes etc. (see e.g. Jarzabkowski and Whittington 2008). Such practices and routines, possibly unnoticed and unintentional, maintain or reproduce such organizational phenomena as control, power positions, hierarchy, and affect the nature of the relationship between leaders and followers. Reforming a conventional relationship entails re-examining the taken-for-granted practices.

Applying this approach to the theme of dance could mean that as in a dance for two so also in leadership our relations are based on learned routines. We act and do things as we have always done them. If we want to change the nature of our leader-follower relationship, we should start from small everyday things, step by step.

Autumn: The focus of understanding the world resides in individual consciousness and (embodied) experiences

So far we have described reality in three ways: as socially constructed, an outcome of external causal explanations, and embedded in everyday practices. Figure 4 presents a totally different ontological orientation in which the reality is seen through individual's "primary" consciousness and experiences.

It is a breezy, chilly autumn day. A young woman is walking in a biting wind. The tree, the actual phenomenon of the tree, does not exist in objective reality, neither is it constructed in social interaction. It hides somewhere in the young woman's consciousness. However, when recalling her memory of the once lived experience of the apple tree, she feels the power of the wind all over her body. As also does the mole, in full fight with the withered leaves of the apple tree flying in the wind.

Figure 4. Phenomenology (of the body)

In phenomenology (Husserl 1995/1950; Schütz 2007/1932; see also Heinämaa 2010) the starting point is the individual: the individual's consciousness and experiences. Phenomenology pays attention to the relation between the individual and her/his environment, including the physical environment and other people with their physical bodies, but clearly from the perspective of the individual her/himself. In the phenomenology of the body (Merleau-Ponty 1993, 2000/1962) in particular, the main interest and focus is the body and embodied experiences. The body is the zero point of an individual; s/he lives from and through the body. Thus leader-follower relationship, for example, is not only a social or discursive construct, but also an embodied phenomenon. We do not only see, hear and think other people, we also feel them through our bodies and all five senses. We also experience and create the leader-follower relationship through our bodies, not only through thinking and speaking. "The world is not what I think, but what I live through" (Merleau-Ponty 2000/1962, xvi-xvii).

In this study (see also Hujala et al. 2014) we wanted to consider whether a research method based on dance as creative movement could reveal the kind of knowledge that we cannot access in other ways; i.e. knowledge beyond the discursive and rational levels (Ludevig, this issue). Thus, relying on phenomenology, and in particular on the phenomenology of the body (Husserl 1995/1950; Merleau-Ponty 1993, 2000/1962), we tried, in a Husserlian sense, to achieve and understand the "lived experiences" of the research participants. Our assumption was that with the help of our body and movement, we step back from our "simplifying everyday attitude" (Husserl 1995/1950; Schütz 2007/1932), which prevents us from identifying the essence of phenomena (such as leadership). Thus we try to access something that we cannot reach in the talk and action of our everyday lives, because everyday life is too close and too familiar to us. For example, by reflecting our leader-follower relationship only in words, we may fail to notice some of its dimensions, which may be more "visible" when we let our whole body reveal how we feel about it. Our assumption is that dance can help us to step aside from our everyday simplifying attitude, in which we take the leader-follower relationship for granted. Instead of

"thinking", we try to "feel" leadership and followership: we let our body to tell us how we feel in the relationship with our boss(es).

As seen, different ontological and epistemological assumptions generate different kinds of starting points and challenges for research and they also produce different understandings of the research issue and research setting. On the whole, the goal of these meta-theoretical considerations is not to emphasize the differences between the approaches or to evaluate them. We think that even studying the same research issue from different meta-theoretical perspectives diversifies and enriches research.

Stepping onto the dance floor

The study was conducted in 2014 by a group of six researchers/lecturers from a Finnish university and a dance pedagogue, applying an auto-ethnographic approach (e.g. Essén and Winterstorm Värlander 2012). One of the participants later had to drop out of the analysis process due to scheduling problems. Her part is not presented in this article.

The five remaining participants and the dance pedagogue (the last author) contributed by analyzing the dance session and writing the article. The two first authors were responsible for planning the process, research tasks and other arrangements. They also recruited other participants by sending an email invitation to 24 colleagues at the university, including eight men. All those invited were currently followers, not in leadership positions, because this study aimed to highlight the leader-follower relationship particularly from the perspective of followers.

The final six participants of the study were Finnish, female and aged 38–55 years. They worked as researchers or lecturers at the university, mainly in the field of social sciences. All of them had previous work experience outside the university. The academic setting thus formed only part of the context of their experiences as followers. Three participants had previously worked in leading positions outside the university. Three of the participants were researchers/lectures on health and social management and they had participated in an earlier dance experiment with the same dance pedagogue (Hujala et al. 2014).

The dance session was conducted in a university classroom in January 2014. The session was led by the dance pedagogue. Each participant had been asked to choose the music which she felt mirrored her attitudes to and experiences of the leader-follower relationship. These pieces of music were played in the session supporting each individual's performance. However, the idea was not to make any particular advance choreography for the music chosen.

The dance session started with warm-up led by the dance pedagogue. This was an important part of the process as it prepared the participants for a creative mood and movement with each other (Powell and Gifford, this issue). There were some doubts about the classroom's creative potential as a setting for such an experiment, but these doubts proved groundless.

After the warm-up each participant conducted an individual performance, where the aim was to reflect her experiences of the leader-follower relationship. There was no need to specify whether this concerned present or past experiences of one's leader-follower relationships. The task was to "invite" one's boss to dance: the boss(es) being present either in an imaginary way or represented by other participants.

Each participant performed her own "dance" with a chosen piece of music (listed in Table 1). After the individual performance, other participants gave feedback by imitating the movements of the performer to the same music. After each performance a reflective feedback discussion was led by the dance pedagogue. Finally, after all the performances, the participants discussed the experiment and shared preliminary reflections. The session (except for the warm-up) was videotaped, and this video was used later in the final interpretation process. After the session the participants wrote reflectively on the following questions: What kinds of feelings did my own performance arouse? What did the creative movement reveal about my own leader-follower relationship (a current relationship or in general)? How did I feel about this experiment with dance/creative movement as a method?

These individual and shared reflections, in addition to visual material and our own experiences, were analyzed in terms of the auto-ethnographic approach by utilizing the idea of triangulation of researchers and applying the idea of reflexive interpretation of the participants (Alvesson and Sköldberg 2009). Thus, as auto-ethnographic researchers, the participants were active agents throughout the experiment in gathering, constructing and analyzing the research material in light of our own experiences. The more traditional division into researcher and researched became a researcher-self approach (see e.g. Coffey 2002). The aim was not to reveal the truth of the phenomenon of the leader-follower relationship "out there" but instead to highlight various interpretations of that relationship through the bodily experiences.

The process of constructing the research material and the process of analyzing it were closely intertwined. The great challenge was the embodied nature of the research material. The dance session served as an "embodied interview". The dance pedagogue gave her feedback after each performance, but otherwise no attempt was made to interpret the movements in detail, because apart from the dance pedagogue the participants were not professional dance researchers. Instead, each of the participants was a "lay" interpreter of her own and of other people's movements. The conclusion as to whether dance was able to reveal "novel" knowledge about the leader-follower relationship was the responsibility of the participants themselves. Other participants partly served as an audience even interacting concretely in some performances and giving feedback afterwards. However, each performer's own experiences and feelings – whether she was surprised or not at the feelings and "findings" – were in focus in the phenomenological orientation of analysis. We found that dance is as much "a mirror of the soul" of an individual as it is a "universal language" between people (Leavy 2009, 179).

The final conclusive analysis was done by the two first authors and the dance pedagogue by looking at the video recordings and analyzing the textual material (reflections in the session and written reflections) in relation to the movements. The analysis was thus based on both embodied and verbal (spoken and written) material. However, as noted earlier, the movements were not analyzed in detail. Each participant had reflected on her own performance during the dance session, and knowledge sharing of these reflections took the form of discussions and written accounts shared by emails. During the final interpretation process, when the video recordings were viewed again in light of the written material, it was noticed that dance and creative movement in a way created a new kind of story or narrative of our leader-follower experiences. In the dance "stories" all modes of narrative were present and intertwined: the lived narrative (how the participants performed the relationship bodily), the inner narrative (how the participants felt about the performance), and the told narrative (how the participants reflected it discursively by telling and writing about it) (see more detail in Hänninen 2004). At the end of the analysis process, the short summaries of the stories presented in the next section were finally written by the three first authors.

Five dance stories

The aim of our article is to consider how dance as creative movement works as a research method when studying the leader-follower relationship. The questions we posed ourselves were as follows: What is the meaning of the leader-follower relationship to each of us? Who – in the leader-follower relation – is the one who initiates the dance, who designs the choreography and steps, who actually leads and who follows? In Table 1 we briefly summarize the five different dances we performed during the dance session. Then we will scrutinize the beginning, course, and ending of "the stories our bodies re-told to us".

Music and the nature of leader-follower relationship	Brief summary of the dance performance
A traditional Finnish tango **HESITANT SEARCH FOR A COMMON TUNE**	**Tango dancer:** I chose as my movement a dance for two, which I cannot really do. My body felt clumsy and the movement with my boss was a constant search for a common theme. I felt the relationship very physically.
Pompeii (Bastille) **COLLABORATIVE ENTHUSIASM**	**Pompeii dancer:** My performance described the situation when I started at a new work-place, where I knew nobody. Our team got quite a free hand from our boss, within the frames he gave. So here I performed on the one hand myself in relation to my team members, but on the other hand my boss, who enabled this way of working.
Englishman in New York (Sting) **WHERE TO BELONG**	**New York dancer:** In the performance I presented myself. The performance didn't illustrate the leaders I have or have had but where I want to belong and how and where I want to be led. In that sense, perhaps, I illustrated what kind of leadership I feel I need. My co-dancers presented the people in two departments. I had to wander around seeking my place. And finally, I found it.
Je ne regrette rien (Edith Piaf) **INDEPENDENT AGENCY AND SURVIVAL**	**Piaf dancer:** This dance described the landscape of my own soul …. I didn't even think of inviting the bosses to join in the dance. I started self-consciously as a lone wolf or a strong independent agent. Every now and then I tried to lean on others, but I did not get enough support … or did I myself withdraw? I ended up considering what the role of the leaders is in this relationship.
Paso doble **CHALLENGING AND FIGHTING**	**Paso doble dancer:** I chose the Paso doble, the music of bullfighting. I performed a generalization of my leader-follower relationships, those in which I have been a subordinate, throughout the years. I am like a red rag to my bosses because if I disagree I dare to say it aloud.

Table 1. Summary of the dance performances

"Would you like to dance with me?"

The opening of the performance was an extremely important and quite a challenging episode in the process. The performer had to enter the stage alone, and – witnessed by "the audience" consisting of other participants – take the initiative in the interaction by asking "the boss" to dance. The music chosen "served to set the stage" for the performance, but otherwise the choreography emerged spontaneously.

Naturally the performance itself also posed challenges. However, we can assume that being responsible for taking the initiative may also for many workers be a remarkable challenge in everyday routines as it calls for courage and active agency.

In most cases the entrance was cautious, reflecting the subtle uncertainty about taking "the lead". The Pompeii dancer, for example, first left the room and when the music started she opened the door very cautiously and peeped inside from the threshold before entering. However, her first movements after this cautious entrance towards others, whom she wanted to invite to dance, were very tempting "come hither", even slightly seductive, including an attractive gesture with the hand and a facial expression.

- *Entrance to the room and initiation of the dance were the most scary things. I had no idea of how the others would take me as a presenter or as a member. I was shy and did not want to be there alone. Therefore I started to actively provoke the others to join me in the dance. I found it important that everyone joined in and seemed to understand my body language well. (Pompeii dancer)* (Figure 5)

Figure 5. Collaborative enthusiasm (Pompeii dancer)[3]

The Piaf dancer's entrance to her performance (starting by standing alone in the middle of the room) constructed the participant's own solo of the independent woman and a personal survivor. The managers were ignored even though there were some indications in the choreography that the performer expected bosses' support and more active participation by them.

- *When the music started I felt self-confident, even slightly sentimental. I stood there like a lone wolf diving into the mood of Piaf's song … I extended my hand to the audience – but then suddenly turned my head and hand away. Occasionally I tried to*

---

[3] Figures 5.–10. are line drawings based on video recordings of the performances, drawn by artist Emma Fält.

> *lean on others as portrayers of managers but I did not get enough support. Or did I lean on truly or did I withdraw myself? (Piaf dancer)*

Before her performance, the New York dancer arranged the other participants in two separate groups representing two work communities. She had a certain kind of a visual staging in mind which would keep the two "work communities" separate, representing the one as a row of people sitting in their rooms and the other more as a cluster, and leaving enough space for herself to move around.

- *Entering "the stage", I felt somewhat uneasy because of all the space I felt I was responsible for filling with some kind of social interaction, not to speak of being conscious that I was under observation. I wanted to find out what kind of people these are and how they respond to me. (New York dancer)*

Even the Paso doble performance highlighted the challenge of the first move, although the participant in this case seemed to march out quite briskly and self-confidently.

- *I chose Paso doble, the music of bullfighting. I performed a generalization of my leader-follower relationships, those in which I have been a subordinate, throughout the years. I often feel I am the challenger: in tricky issues, but also in situations in which I think that things could be done differently. (Paso doble dancer)*

She went near each of "the bosses" quite soon and made physical contact with them by pulling them by the hand onto the dance floor. However, if you feel that there is an imaginary threshold to be crossed between you and your boss, this kind of active attack may serve as a defensive tool to overcome this feeling. In the Paso doble the invitation to dance was not a kind one but presented as a challenge to the bosses.

The "invitation to dance" may be one of the critical points in leader-follower relationships, which also deserves special attention in real everyday life. To take the initiative as a follower is not what is usually expected. In the invitation the significance of the role of the follower highlights and underlines how followers, too, have power in the construction of the leader-follower relationship. The follower can actively withdraw from the relationship, fade unconsciously into a passive object, or choose to be the initiator.

Leading or following?

This section describes some examples of the interaction during the flow of the dance. Who actually leads and who follows in the relationship?

In the performance of the Tango dancer the invisible boss was invited to dance. The Finnish tango as such describes a traditional leader-follower relationship fairly well: the man rules, the woman is supposed to adjust. It may be worth explaining here, that, contrary to the more passionate forms of tango (see e.g. Chandler 2012, 868–869), the Finnish version is very different: it has a simple clear rhythm with no quick stops and with very moderate emotions. In this tango, however, the imaginary leader was not considered very competent, which made the dance look very clumsy. The dance, like the actual interaction in real life with this boss, was described by the Tango dancer as follows:

- *I chose as my movement a dance for two, which I do not like and which I cannot really do. Bodily I felt clumsy and the movement with my boss was a constant search for a common tune. I felt the relationship physically. Emotionally I was a bit weary and uninterested.*

Life goes, like a dance for two by mediocre dancers… one bends and sometimes can be happy, but mostly it's making compromises and taking care not to step on somebody else's toes. The cooperation is mainly fluent, but the final touch of passion and cooperation is lacking. (Tango dancer)

The Tango dancer explained that the stumbling and wobbling in her performance described her frustration at the poor leadership (Figure 6). This frustration was caused in particular by the controlled and slow decision-making in the organization. Afterwards, however, the dance performance compelled her to contemplate her own attitude towards these problems. The most important consequence of this pondering was that the Tango dancer ended up considering what she herself could do to solve these problems.

©2015 Emma Fält

Figure 6. Hesitant search for a common tune (Tango dancer)

The interaction between the Paso doble dancer and her "previous bosses" was mainly juxtaposition as the chosen music of bullfighting points out. During the dance she took a pink cardigan from one of the participants to be used as a red rag as in bullfighting (Figure 7).

-   *In my present work, and especially in meetings, I frequently find myself naturally in the role of devil's advocate. At least I myself feel obliged to voice the opposite view as the others don't dare to. The bosses perceive my role as a "devil's advocate" as a negative challenge. I feel I am like a red rag to my bosses because if I disagree I dare to say it aloud. (Paso doble dancer)*

Figure 7. Challenging and fighting I (Paso doble dancer)

In the paso doble there are clear roles, it is about hierarchy and dominance. However, the roles in this dance were not conventional and not fixed. The performer was the matador, but occasionally she even gave the red rag to one of her "bosses". She felt that the relationships thus consisted of reciprocal challenging, and the power positions shifted from one to the other during the dance interaction. As Figure 8 shows, the dance was not a constant fight. There were also parts where the two dancers danced together with a common tune and occasionally the dancer briefly let the "leader" take the lead. For the Paso doble dancer leadership is interaction between two equal individuals, both of whom influence each other and the behavior in each situation is a response to the other person's behavior.

Figure 8. Challenging and fighting II (Paso doble dancer)

The powerful music and movement evoked strong emotions. The Paso doble dancer emphasized that even though the performance was only a dance, not an actual bullfight, the feelings it aroused were almost tangible.

In the performance of the Piaf dancer the choreography was actually not about leading and following, instead it developed into a solo dance of an independent follower and a narrative echoing the Piaf song. In focusing solely on herself the performer surprised herself and realized how important it is for her to control and defend her own agency. The emotions arising during the performance varied from being moved and uncertainty to being invulnerable (Figure 9). They arose to reflect the paradox of the follower as an active independent agent.

- *As if I had made a journey into my own professional identity … I understood that I am largely responsible for my relation to my bosses. For when I have felt a lack of support, have I gone looking for it or have I waited for the bosses to lay it at my door? Perhaps as a worker I am not such an active party to leading as I think I am and as I would like to be.*

   Relegating the bosses to the sidelines in my performance tells… that I would like in my spotlight to be alone with my successes, failures and coping. (Piaf dancer)

Figure 9. Feeling invulnerable and lacking support (Piaf dancer)

The New York dancer who was seeking for her place, reflected like this:

- *My own leeway and choice were larger than in real life because nobody tried to lead me anywhere anyhow. There was quite a lot of space … I thought it might be frightening, but it wasn't. Taking charge of the space and situation was an interesting experience. It was thrilling to notice that I am such a powerful actor! (New York dancer)* (Figure 10)

The New York dancer, empowered by her own courage, came to the conclusion that the relationship between a leader and follower has to be actively constructed, together.

Figure 10. "It was thrilling to notice that I am such a powerful actor!" (New York dancer)

Final steps

All the participants felt that their dances ended in some kind of empowerment. The entrance to the "arena of interaction" and active invitation in the beginning had been difficult, but in the end it became a reward.

The Pompeii dancer felt she succeeded in the team building with enthusiasm, just as her imaginary boss has done in real life. The Tango dancer, although frustrated about her boss' incompetence, understood that she herself should be more active in changing the unsatisfactory relationship. The New York dancer found her place in the work community, both physically and mentally.

- *Towards the end of the performance I was feeling more and more empowered. My experience was that I was capable of leading the action, including the actions of my own body, on the stage and also governing the space – being a powerful agent. Finally, I could finish my searching, sit down peacefully and face the co-dancers. (New York dancer)*

The feeling of empowerment, however, was not always constructive in the sense of interaction. The Piaf dancer ended her performance with a bodily statement in which she rejected the others by turning her back on everyone with her nose in the air and by walking out of the room. She felt empowered and triumphant, and decided to succeed without the bosses' support in the future, too.

The Paso doble dancer finished her dance as a bullfight usually ends: with the defeat of the adversary. However, she called into question the meaning of this ending.

- *I wanted my performance to have a clear ending and asked one of the participants to throw herself down on the floor. The bull had been conquered. However, one might ask who really lost, the bull-boss or my own inner bull? I think that the final victory*

was indeed a reference to conquering myself, to the courage to dare to be an active participant in a leader-follower relationship.

The dance pedagogue did not perform, she was a facilitator and a feedback-giver. She reflected after the performance as follows:

- *Feelings penetrating the consciousness could be seen and felt in the performances, frustration, getting nowhere, stumbling, on the other hand breaking away and passion about doing things together. All of these are truly familiar sensations from my own working life. Watching the performances served to confirm my existing conception of myself, too, as a fearless bullfighter, but on the other hand I sensed a latent side of myself under the surface including being a sensual manipulator. In my opinion movement can describe a thousand of feelings and serve very well to describe a change in attitude. Sometimes a single gesture reveals the attitude of the whole organization, for example, to temporary workers doing project work. It is much more difficult to condense this gesture into words but when you see the gesture everybody knows what it's about. (Dance pedagogue)*

What did dance tell about our relationship with our bosses?

The "finding" that surprised us most is briefly described in the following:

- *I myself am responsible for how I feel* [in the relationship] *and I suppose I am the one who should do something about it. (Tango dancer)*

The role of the follower as an active partner in the relationship – as a co-leader – was underlined. We all noticed clearly that "I myself" am responsible for the nature of the relationship.

Thus, the importance of the leader as the most important part of the leader-follower relationship was questioned. This echoes the change in recent leadership theories towards the concept of "followership" (see Blanchard et al. 2009; Carsten et al. 2010; Collinson 2006). Or, to go to further, instead of leadership and followership we ourselves prefer the concept of organizational citizenship (Laulainen 2010; Organ 1988) which we think combines the concepts of leader and follower and gives both parts equal importance in the relationship.

These principles are not new. Mary Parker Follett (1919) already emphasized a century ago that followers should be given more attention in the leader-follower relationship. However, we claim that in leadership and management research it still is very common to view leaders as exceptional individuals and followers as an audience and an uninteresting mass (Burns 1978; see also Barker 1997). While the change in this orientation seems to be on the increase, we think it is worth also paying more attention to the role of the followers in the study designs and methods of leadership research. The implementation of dance and other arts-based methods could be an important step forward towards "followership research".

Conclusions: Dance as a method

Dancing according to the four seasons

The aim of this paper was to consider how dance (creative movement) works as a research method when studying leader-follower relationship. The reflections presented in this paper are based on our experimental auto-ethnographic study, where we used dance as "a living

and embodied interview". We first reflect here our experiences of the dance from the four meta-theoretical perspectives described at the beginning of this paper. In the last chapter we then consider the limitations and benefits of dance as a method.

From the phenomenological point of view (Figure 4) we think the dance worked extremely well as an embodied interview, based on non-discursive knowledge and that as such it serves to complement and diversify conventional interviews. In our opinion the method highlighted the embodied dimensions of interaction and revealed to us knowledge and meanings beyond our rational and discursive-level understanding.

Firstly, through dance we succeeded in shedding the restrictions of our "simplifying everyday attitude". We did not ponder the relationship "rationally" as we probably might have done through the traditional discursive interview. On the dance floor it was easy to forget the everyday reality and just let the feelings come out through movement. The dance broke the taken-for-granted nature of the interaction which is present in the normal work environment.

Through the aesthetic experience of dancing the interaction with our bosses assumed a new embodied shape. The focus we gave to "myself", the emotions the performance aroused, the questioning of traditional roles, and, in some cases, forgetting the boss entirely were issues that surprised us. We believe we succeeded in getting a little closer to "the thing itself" in a phenomenological sense (Husserl 1995/1950), to the unconscious experiences related to the relationship which we are not aware of, but which in nevertheless affect our actions.

Secondly, the dance in a way "forced" us to put ourselves as individuals at the very center of the leader-follower relationship. As Merleau-Ponty (2000/1962) says, the world starts from the body of a person, it is a starting point from which we observe reality. An embodied interview helped us to understand the importance of one's own individual experiences, but it also ended up in critical self-reflection. In discursive interviews and in talk in general, it would have been easier to remain outsiders and analyze the relationship as if it were something "out there", not "in-between" (see Gergen 1999; Shotter 1993).

The perspective of social constructionism (Figure 1) was also prominent in our study. First, we see the leader-follower relationship as socially constructed as described above. Second, the study design was a social construction as such: We participated together, we reflected on our experiences together. Thus although the starting point of the experiment was the individual experience, the interpretations were also constructed socially, not only individually. In addition, our analysis was to a considerable extent based on a discursive approach. The dance served mainly as a method of constructing research material and the final analysis focused on the discursive reflections produced by the participants.

What about dance as part of a study based on *critical realism* (Figure 2)? It may sound quite a far-fetched idea to explore e.g. generative causalities related to leadership through dance and creative movement. However, could, for example, emotions and power issues be considered as underlying mechanisms? And accordingly, dance could then serve as a new method to reveal them in a critical realist sense and the focus of research would be on identifying the factors affecting the leader-follower relationship. Obviously this should already be taken into account in the study design, and the instructions for the participants should be different than we had here. Nevertheless, we prefer to see the value of dance rather as a methodological opening to rid ourselves of the (critical) realistic basic assumptions prevailing in conventional leadership research.

Finally, in *practice-based studies* (Figure 3) we see dance as a very promising method. We think it could serve well in calling into question and re-constructing the everyday practices and routines which we usually maintain and reconstruct unconsciously in everyday working life. By combining a practice-based research orientation with a phenomenological way of constructing research material, we could understand why we act as we do in everyday practices and find means to change disadvantageous routines if needed.

After all, we want to emphasize that although it is important to be aware of the meta-theoretical assumptions of the study, as social constructionists we can still say that all these meta-theories, too, are only social constructions. All views are possible if the researcher is aware on which kind of ontology and epistemology s/he wants to construct the study.

"Is it scientific?!"

Dance as an embodied interview has potential, but there are definitely many major limitations which have to be taken into account when we consider the trustworthiness of such a method. It is obvious that throwing oneself onto the dance floor requires courage on the part of the participants (cf. Zeitner et al., this issue). In addition, there are certainly many cultural and gender-based challenges. In this sense, for example, it seemed that dance may not be suitable for Finnish men: we did not get any male colleagues to participate in this experiment – at least not yet. But, taken seriously, this approach demands a lot of trust between all participants. Although it may be a very empowering experience, there may also be considerable risks involved because the unconscious emotions seem to be come to the surface very easily. We concede that the presence of a dance pedagogue was absolutely necessary in our experiment; if needed, she would have been competent to handle potentially "overwhelming" emotional reactions. This can be considered as a limitation of the method, but we also perceive here a lot of opportunities for future interdisciplinary studies combining arts with other disciplines. Although requiring courage, arts-based research settings could serve arenas for the participants to develop themselves and their organizations.

The role of the music in the construction of research material deserves special attention. It steered the movement, so on the one hand it can be considered as some kind of a restriction on the expression of the feelings. In our earlier experiment a musician played a guitar to match the movements of the participants (see details in Hujala et al. 2014), which possibly allowed more spontaneity and creativity. On the other hand, in this experiment the choice of the music was of remarkable significance: the rhythm and even the lyrics of the songs guided and supported the movements and the emotional state of the dancer.

The interpretation process was of course the most challenging part of the research process. The "findings" can be considered as only personal and contextual examples of the leader-follower relationship. As we have stated in our earlier study (Hujala et al. 2014, see also Taylor 2002), the interpretation of embodied experiences and shifting them to a discursive mode is not easy.

The trustworthiness of this kind of study and the limitations of dance as part of the research method will certainly – and hopefully – give rise to a lot of discussion. Our arts-based experiments have provoked interesting criticism and doubt among our own colleagues and other academics. We have been wondering why an ordinary interview is assumed unquestioningly to be a trustworthy way to construct research material, compared to the alternative, where the body and embodied language of the interviewee are combined with the discursive reflection. Why does the latter immediately prompt the question "Is it scientific?"

Although arts-based and other innovative methods have increased in organization and management studies (Taylor and Ladkin 2009), conventional assumptions about what is scientific research and what is not persist. These conventions maintain the mainstream thinking that discursive research material and related research methods, such as researcher-driven interviews, are more credible and thus also more desirable than participatory methods including creative implementations and the co-creation of research material. Thus, in developing research on the leader-followership it is crucial to pay attention to who is leading and who is being led in the "whirls" of conducting research.

Conclusion

"Dancing with the bosses" as a phenomenology-based, auto-ethnographic embodied interview revealed knowledge and meanings beyond our rational and discursive-level understanding. The study highlighted the significance of our own role as followers – as co-leaders and active partners – in the construction of the leader-follower relationship. As a research method dance would be suitable for diversifying research on such phenomena such as power relations, emotions, and identity, which are something we can feel but which are not easily explicitly reached by words in conventional interviews. We believe that the implementation of dance and other arts-based methods could be an important step forward in organization and management research, in particular regarding the embodied and aesthetic dimensions of interaction.

Acknowledgements

References

Alvesson, M. 2004. Organizational Culture and Discourse. In D. Grant, C. Hardy, C. Oswick and L. L. Putnam (Eds.) *The Sage Handbook of Organizational Discourse.* London: Sage, 317-335.

Alvesson, M. and Sköldberg, K. 2009. *Reflexive Methodology. New Vistas for Qualitative Research*. 2nd ed. Thousand Oaks, CA: SAGE Publications.

Archer, M. S. 1995. *Realist Social Theory: The Morphogenetic Approach.* Cambridge: Cambridge University Press.

Archer, M. S. 2000. *Being Human: The Problem of Agency*. Cambridge: Cambridge University Press.

Archer, M. S. 2003. *Structure, Agency and the Internal Conversation*. Cambridge: Cambridge University Press.

Askin, R., Ennis, P. J., Hägler, A., and Schweighauser, P. (Eds). 2014. *Speculations V: Aesthetics in the 21st Century*. New York: punctum books.

Avolio, B. J., Walumbwa, F. O. and Weber, T. J. 2009. Leadership: Current Theories, Research, and Future Directions. *Annual Review of Psychology,* 60, 421-449.

Barker, R. A. 1997. How Can We Train Leaders if We Do Not Know What Leadership Is? *Human Relations,* 50(4), 343-362.

Bell, E. and Davison, J. 2013. Visual Management Studies: Empirical and Theoretical Approaches. *International Journal of Management Reviews,* 15(2), 167-184.

Berger, P. L. and Luckmann, T. 1967. *The social construction of reality: a treatise in the sociology of knowledge.* New York: Anchor Books.

Blanchard, A. L., Welbourne, J., Gilmore, D. and Bullock, A. 2009. Followership Styles and Employee Attachment to the Organization. *The Psychologist-Manager Journal*, 12, 111-131.

Bozic, N. and Olsson B.K. 2013. Culture for Radical Innovation: What can business learn from creative processes of contemporary dancers? *Organizational Aesthetics*, 2(1), 59-83.

Bramming, P., Hansen, B. G., Bojesen, A. and Olesen, K. G. 2012. (Im)perfect pictures: snaplogs in performativity research. *Qualitative Research in Organizations and Management: An International Journal,* 7(1), 54-71.

Broussine, M. (Ed.). 2008. *Creative methods in organizational research*. London: SAGE Publications.

Buchanan, D. A. and Bryman, A. 2007. Contextualizing Methods Choice in Organizational Research. *Organizational Research Methods,* 10(3), 483-501.

Burns, J. M. 1978. *Leadership*. New York: Harper and Row.

Burr, V. 2003. *Social Constructionism.* London: Routledge.

Carsten, M.K., Uhl-Bien M., Bradley J.W., Patera J.L. and McGregor, R. 2010. Exploring social constructions of followership: A qualitative study. *The Leadership Quarterly,* 21(3), 543-562.

Chandler, J. 2012. Work as dance. *Organization,* 19(6), 865-878.

Coffey, A. 2002. Ethnography and Self: Reflections and Representation. In T. May (Ed.) *Qualitative Research in Action*. London: Sage, 313-331.

Collinson, D. 2006. Rethinking followership: A post-structuralist analysis of follower identities. *The Leadership Quarterly,* 17(2), 179-189.

Danermark, B., Ekström, M., Jakobsen, L. and Karlsson, J. C. 2002. *Explaining society. Critical realism in the social sciences*. New York: Routledge.

Davies, B. and Harré, R. 1990. Positioning: The Discursive Production of Selves. *Journal of the Theory of Social Behaviour* 20(1), 43-63.

Essén, A. and Winterstorm Värlander, S. 2012. The mutual constitution of sensuous and discursive understanding in scientific practice: An autoethnographic lens on academic writing. *Management Learning,* 44(4), 395-423.

Fairhurst, G. T. and Uhl-Bien, M. 2012. Organizational discourse analysis (ODA): Examining leadership as a relational process. *The Leadership Quarterly,* 23(6), 1043-1062.

Finley, S. 2008. Arts-based research. In J. G. Knowles and A. L. Cole (Eds.): *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*. SAGE [online] http://srmo.sagepub.com/view/handbook-of-the-arts-in-qualitative-research/n6.xml.

Fleetwood, S. 2004. An ontology for organization and management studies. In S. Fleetwood and S. Ackroyd (Eds.) *Critical Realist Applications in Organisation and Management Studies.* London: Routledge, 27-53.

Fleetwood, S. and Ackroyd, S. (Eds.) 2004. *Critical Realist Applications in Organisation and Management Studies.* London: Routledge.

Follett, M. P. 1919. Community is a Process. *Philosophical Review* XXXVII, vol. November, 576-588.

Gergen, K. J. 1999. *An Invitation to Social Construction*. London: Sage.

Gergen, K. J. and Thatchenkery, T. J. 2004. Organization Science as Social Construction: Postmodern Potentials. *The Journal of Applied Behavioral Science,* 40(2), 228-249.

Heinämaa, S. 2010. Minä, tietoisuus ja ruumillisuus. [Self, consciousness and embodiment]. In T. Miettinen, S. Pulkkinen and J. Taipale (Eds.) Fenomenologian ydinkysymyksiä [Core issues in phenomenology]. Helsinki: Gaudeamus.

Hujala, A. and Laulainen, S. 2007. When the world is seen as music or stratified reality – social constructive and critical realist perspectives on small business management research. In: ICSB 2007. Conference Proceedings [cd-rom]. International Council for Small Business, 52nd World Conference, Turku, Finland, 13-15 June 2007, p. [15]. ISBN 951-564-263-9.

Hujala, A., Laulainen, S. and Kokkonen, K. 2014. Manager's Dance: Reflecting Management Interaction through creative movement. *International Journal of Work, Organization and Emotion,* 6(1), 40–57.

Hujala, A. and Rissanen, S. 2012. Discursive construction of polyphony in healthcare management. *Journal of Health Organization and Management*, 26(1), 118-136.

Husserl, E. 1995/1950. *Fenomenologian idea: viisi luentoa. [The idea of phenomenology: five lectures] [Die Idee der Phänomenologie.]* Helsinki: Loki-kirjat.

Hänninen, V. 2004. A Model of Narrative Circulation. *Narrative Inquiry* 14(1), 69-85.

Jarzabkowski P. and Whittington, R. 2008. A strategy-as-practice approach to strategy research and education. *Journal of Management Inquiry,* 17(4), 282-286.

Jarzabkowski, P., Balogun, J. and Seidl, D. 2007. Strategizing: The challenges of a practice perspective. *Human Relations,* 60(1), 5-27.

Kinni, R-L. 2014. *Gerontologinen sosiaalityö ja ihmisten työstäminen. Kategorisointia sairaalan moniammatillisessa työssä.* [*Gerontological social work and people-processing. Categorization in the multiprofessional work in a hospital.*] Publications of the University of Eastern Finland. Dissertations in Social Sciences and Business Studies 92. University of Eastern Finland, Kuopio.

Laine, P-M. 2010. *Toimijuus strategiakäytännöissä: diskurssi- ja käytäntöteoreettisia avauksia.* [*Subjectivity in strategy practices: discourse and practice theoretical perspectives*] Doctoral Dissertation, Turku School of Economics Series A-1. Turku: Uniprint.

Laulainen S. 2010. *"Jos mittää ei anna niin mittää ei saa". Strateginen toimijuus ja organisaatiokansalaisuus vanhustyössä.* [*"If you don't give anything, you dont' get anything". Strategic agency and organizational citizenship behavior in elderly care*.] Publications of the University of Eastern Finland. Dissertations in Social Sciences and Business Studies 9. University of Eastern Finland, Kuopio.

Leavy, P. 2009. Dance and Movement. In P. Leavy (Ed.) *Method Meets Art: Arts-based Research Practice.* New York: Guilford Press, 179-214.

Ludevig, D. 2016. Using Embodied Knowledge to Unlock Innovation, Creativity, and Intelligence in Businesses. *Organizational Aesthetics*, 5(1), 150-166.

Martikainen, J. and Hujala, A. 2014. Piirretty työorganisaatio. Kokeilu kuvalähtöisen menetelmän soveltamisesta organisaatio- ja johtamistutkimukseen. (Pictures in work organization. The experiment of the visual method in organizational and management research). *Premissi,* 9(5), 35-44.

Matzdorf, F. and Sen, R. 2005. *You can tell your follower where to go, but you can't put them there?: Leadership as partnership – a dancer's perspective.* Proceedings of the 1st Annual Conference on Leadership Research "Re-thinking Leadership: New Directions in the Learning and Skills Sector", June 2005, Lancaster University.

Matzdorf, F. and Sen, R. 2016. Demanding followers, empowered leaders: dance as an 'embodied metaphor' for leader-follower-ship. *Organizational Aesthetics*, 5(1), 114-130.

Merleau-Ponty, M. 1993. *Silmä ja mieli. (The eye and the mind) (L'Ceil et l'Esprit)* Helsinki: Taide.

Merleau-Ponty, M. 2000/1962. *Phenomenology of Perception*. London: Routledge.

Miettinen R., Samra-Frederics D. and Yanow D. 2009. Re-Turn to Practice: An Introductory Essay. *Organization Studies,* 30(12), 1309-1327.

Niiniluoto, I. 1999. *Critical scientific realism*. Oxford: Oxford university press.

Organ, D. W. 1988. *Organizational Citizenship Behavior: The Good Soldier Syndrome*. Lexington: Lexington Books.

Orlikowski,W. J. 2010.The sociomateriality of organizational life: considering technology in management research. *Cambridge Journal of Economics,* 34(1), 125-141.

Powell, M.E. and Gifford J. 2016. Dancing Lessons for Leaders: Experiencing the Artistic Mindset. *Organizational Aesthetics*, 5(1), 131-149.

Reed, M. 2005. Reflections on the 'Realist Turn' in Organization and Management Studies. *Journal of Management Studies,* 42(8), 1621-1644.

Sandberg, J. and Tsoukas, H. 2011. Grasping the logic of practice: Theorizing through practical rationality. *Academy of Management Review,* 36(2), 338-360.

Satama, S. 2016. 'Feathers on Fire': A study of the interplay between passion and vulnerability in dance. *Organizational Aesthetics*, 5(1), 64-93.

Schütz, A. 2007/1932. *Sosiaalisen maailman merkityksekäs rakentuminen. Johdatus ymmärtävään sosiologiaan. [Meaningful building up of the social world. Introduction to understanding sociology] [Der sinnhafte Aufbau der sozialen Welt: Eine Einleitung in die verstehende Soziologie.]* Tampere: Vastapaino.

Shotter, J. 1993. *Conversational realities: constructing life through language.* London: Sage.

Simpson, B. 2009. Pragmatism, Mead and the Practice Turn. *Organization Studies* 30(12), 1329-1347.

Sparshott, F. 1988. *Off the Ground. First steps to a Philosophical Consideration of the Dance*. Princeton: Princeton University Press.

Springborg, C. and Sutherland, I. 2016. Teaching MBAs Aesthetic Agency through Dance. *Organizational Aesthetics*, 5(1), 94-113.

Stainton Rogers, W. 2003. *Social Psychology. Experimental and Critical Approaches.* Maidenhead: Open University Press.

Suoninen, E. 1997. *Miten tutkia moniäänistä ihmistä. [How to study multi-voiced human being]*. Dissertation. Tampere: Tampereen yliopisto.

Taylor, S.S. 2002. Overcoming Aesthetic Muteness: Researching Organizational Members' Aesthetic Experience. *Human Relations*, 55(7), 821-840.

Taylor, S.S. and Ladkin, D. 2009. Understanding arts-based methods in managerial development. *Academy of Management Learning and Education,* 8(1), 55-69.

Warren, S. 2008. Empirical challenges in organizational aesthetics research: Towards a sensual methodology. *Organization Studies,* 29(4), 559-580.

Warren, S. 2009. Visual methods in organizational research. In D. Buchanan and A. Bryman (Eds.). *The SAGE handbook of organizational research methods*. London: Sage, 566-582.

Zeitner, D., Rowe, N. and Jackson, B. 2016. Embodied and embodiary Leadership: experiential learning in dance and leadership education. *Organizational Aesthetics*, 5(1), 167-187.

About the Author(s)

Anneli Hujala, PhD, works as a senior researcher at the Department of Health and Social Management, the University of Eastern Finland. Her main research interests are critical and discursive approaches to management. In addition, she is fascinated by the material, embodied and visual turns (e.g. physical space of organizations and organizational aesthetics).

Sanna Laulainen, PhD, is a critical scholar working as a senior lecturer in health and social management sciences at the Department of Health and Social Management, the University of Eastern Finland. Her research interests include critical management studies, organizational citizenship, identity, agency theories and enthusiasm to qualitative methods.

Riitta-Liisa Kinni, PhD, is a social work researcher working as a senior lecturer at the Department of Social Sciences, the University of Eastern Finland. Her research interests include interprofessional work and people-processing in organizational settings, institutional identities and category analysis. She is also curious about various ways of producing qualitative data.

Kaija Kokkonen, MSc, is a doctoral student of health management science in the University of Eastern Finland. She works as a development specialist in the field of elderly care in the City of Kuopio.

Katja Puttonen, MSc, is a researcher at A.I. Virtanen Institute for Molecular Sciences, Faculty of Health Sciences, University of Eastern Finland. She has expertise in the fields of pharmacology and toxicology and stem cell biology.

Anniina Aunola, MSc, is a dance pedagogue and special educator, who currently works as a regional artist of community arts and participative methods in the Arts Promotion Centre, Finland.