



**Call for a Special Issue of Organizational Aesthetics:  
Transforming Organisational Performance: engaging personal and  
organisational change through performative, artful and embodied  
processes.**

Mangham and Overington's (1987) thesis *Organisations as theatre* introduced theatre metaphors into understanding organisational and management issues. Their work drew on earlier dramaturgical work by Burke (1969) and Goffman (1959).

As Mangham and Overington (1987) pointed out, recognising oneself as an actor in a drama helps to distinguish the narratives we play out as individuals and groups, and opens the potential for changing and rewriting some of those narratives. Being aware and being able to reflect on the ways in which we interact with others in organisational and management settings provides a powerful tool for effecting organisational change.

Developing and delivering education for and within organisational and management practice involves choices. Of those choices, artful interventions offer a creative pathway by inviting the participants (students, clients, colleagues) into 'performance'. This might be an invitation into role-play or encouragement to articulate views and opinions using creative practice and media, such as exhibitional and performative work. Such facilitative choices open up possibilities for people to 'see'/'hear' themselves and each other in a new light, and thus effect change.

The notion of performance is used broadly, and in a sense that it is understood in varied and contested ways, particularly in the wake of 'Performance turn' (Haseaman, 2006; Peterson and Langlier, 2006; Johns, 2009) in inquiry and reflective practice.

The provenance of professional practice is also seen as important history influencing and underpinning the types of performative and creative choices/processes a practitioner draws on to transform organisational performance.

This issue invites papers that illuminate practical experiential ways in which organisational change agents/facilitators use performative techniques to invite inquiry into organisational workings.

We encourage a wide range of responses and written expressions to this call for papers. Our request to authors is to take readers on an engaging experiential journey of your work in relation to the theme Transforming Organisational Performance. The forms of written communication/documentation might include case studies, narratives, visual and poetic representations stories, case studies, empirical examples and theoretical investigations. We are also open to other creative visual/written forms that will surprise and delight the reader while providing deep insight into the ways in which artful interventions can be used to transform organisational performance.

**Special Issue Editors** Dr Geof Hill ([geof.hill@bcu.ac.uk](mailto:geof.hill@bcu.ac.uk)) and Dr Cathryn Lloyd ([cathryn@maverickminds.com.au](mailto:cathryn@maverickminds.com.au))

Dr Geof Hill is the Director of The Investigative Practitioner and a Reader in Education at Birmingham City University. He works with management professionals, supporting their investigation into practice through doctoral inquiry. Geof presents much of his research using cabaret.

Dr. Cathryn Lloyd is a facilitator, creativity coach, and educator. She is the Founder/Director of Maverick Minds, a creative professional development business that designs powerful and flexible learning experiences to shift your thinking, gain new perspectives and create positive change. Underpinning Cathryn's work is a belief that creativity is the heart of human endeavour and a much-needed capability regardless of the work we do.

- Deadline for submission to the special issue is Monday 12th November 2018
- Submit electronically at <http://www.organizationalaesthetics.org>
- All submissions should conform to the OA style guide:  
<https://digitalcommons.wpi.edu/oa/policies.html#formatting>

## References

Burke, K. 1969. *A Grammar of Motives*, Berkeley: University of California Press

Goffman, E. 1959. *The presentation of self in everyday life*. New York: Double Day.

Johns, C. 2009. The Performance Turn in Johns, C. (2009) *Becoming a Reflective Practitioner*. Wiley-Blackwell, 3rd edition, 280-320.

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Mangham, I, and Overington, M, 1987. *Organisations as Theatre: a Social Psychology of Dramatic Appearances*, London: Wiley and Sons

Peterson, E. and Langellier, K. 2006. The performance turn in narrative studies. *Narrative Inquiry*, 16(1), 173-180.