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The Opportunity of Poetry: Report about Poetry in Organizing and Managing

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Tamara Themed Poetry Issue
Editorial paper

Introduction

Good evening and welcome to PPC, The Public Poetry Channel - the most unique poetry radio station in the world.

Tonight's broadcast is hosted by: Louise Grisoni and Per Darmer. Our two guest reporters will be your guides on an intriguing radio report where the reporters will march you right down the middle of one of the margins of management.

PPC proudly turns over to the two guest reporters of the broadcast tonight. Louise Grisoni and Per Darmer take over and on their watch on PPC tonight poetry from the margins of management penetrates the air.

Thank you very much to PPC for having us and for the opportunity to pursue poetry in one of its margins: The place where poetry meets research about organizing and managing which brings new perspectives upon organizing, managing and research (and the other way around). It is a part of poetry which is not usually highlighted, but organization and management is inherent in life and thereby to some extent in poetry as well, so let us spend this evening going down the rather short and windy road of poetry in and about management and organization. It is a rather short road, as the research within this area is not exactly centre stage within management and organization. Although the road is short it is windy with many ramifications, which will be presented at the partly poetic and the partly scientific tour de force through the opportunity of poetry in management and organization that this broadcast parachute you into.

Let us give you a brief introduction to what awaits you at the special PPC broadcast tonight where we report from the margins where research of poetry, organizing and managing intertwine.

We will start by briefly highlighting the headlines of the three parts that we have divided the radio report into, before we will dig deeper into those headlines, we will position the poetic report in relation to scientific paradigms (Guba, 1990) in order to show how to understand and the understanding of the radio report. Now let us get back to the headlines of tonight's broadcast.

We start out by discussing poetry in and about management and organization. Here we try to paint a picture of the some of the ways poetry in the past has penetrated organization and management and some of the ideas behind it. We deliberately say some of the ways and ideas, as time and space do not allow us to make a complete report of it (we elaborate that a little later).

While the first part looked more or less at the past, the second part focuses upon the present in the shape of the latest issue of Tamara Journal – a special poetry issue. The report looks at how the special poetry is constructed to make a coherent contribution to combine poetry, research, management and organization.

The third and last part of the radio report looks ahead and discusses some implications of the interrelations between poetry, organization, management and research and the directions it might (and maybe should) develop in the future.

We mentioned that we would specify the scientific paradigm that the radio report is rooted within. We do that in order for the listeners both to understand where they and we stand and to reflect upon the understanding of that related to other radio reports (and their reluctance to do so).

Tonight's broadcast is what the reporters (Louise Grisoni and Per Darmer) selected and choose to bring forth in the radio report you are listening to right now. It is important to underline that the report is not a documentary in the strict sense of telling the real truth about the matter, but it is a subjective construction made by the reporters rooted within the paradigm of constructivism (Guba, 1990), a report where the reporters report their narrative with the story-line they construct about poetry at the margins of management. In other words what we are doing here in the broadcast tonight is to present the past, the present and the future of poetry in organization and management. We do that by bringing a selected number of examples (within each headline), and it is subjectively constructed by the reporters, so it is not the truth the whole truth and nothing but the truth about the interchange between poetry (poetics) and organizing & managing research.

The radio report is subjectively constructed to understand and make sense about this interrelation. The report is the reporter's sensemaking (Weick, 1995) of the past, present and future role of poetry in management, which construct the identity of poetry at present related to the past and the expected future, as we always make sense and construct identity in the present and how we see the past and the future in the present (Giddens, 1991).

We are doing it in more or less the same way under all three headings. We illustrate it rather briefly in relation to the first heading, where we (the reporters) are not bringing a broadcast with a complete but a selected 'state-of-the-art' on poetry in and about organization and management. We are relating it to some of the contributions in this area (not all of them), we select some of the "specialists" within the area we find to be of interest for this broadcast. The broadcast is characterised by the way we relate to the specialists. We do not make interviews (neither live nor taped ones) with the specialists, instead we choose to engage with and discuss selected pieces of their writings.

Past: Poetry in and about organization and management

We mentioned earlier that poetry in and about management and organization could be related to the image of a short and windy road. We will now make a roadmap for this short and windy road that brings an overview of the road and at the same time present the ramifications of it. The ramifications we call approaches and they represent different clusters of texts within the field. The characteristics of an approach are that the texts within it have the same basic idea or purpose. We construct an overview of the literature within the field through a number of approaches that each captures a different and rather specific idea or purpose that runs through a number of texts. Just like poetry in general are open for interpretations so are texts, as they often contain a number of ideas or purposes, or a number of idea and purposes can be interpreted from them. The literature review is our sensemaking (Weick, 1995) of what the basic idea or purpose of the texts within each approach. You can see that we construct and report the overview at the same time, as the approaches forming and framing the overview are our interpretation of what the basic idea or purpose of texts are. As mentioned, texts are multiple (regarding idea or purposes), in this report we try to cut to the bone when we focusing on the basic ideas or purpose of the texts. In our mapping of the short and windy poetic road we construct a handful of ramifications, and we first entitle the approaches and then we present the five of them.

The five approaches are:

1. Poetry to improve organizational and / or management performance (poetry is applied to improve the performance of organizations and / or the management of them – or a certain part or aspect of the organizations and / or the management of them).
2. Poetry contributes to understand organizations and / or the management of them (poetry is seen as a way to gain a new, different and / or better understanding of organizations and / or the management of them)
3. Poetry sparkles creativity in organizations and / or the management of them (poetry is seen as a vehicle for innovation and creativity in organizations and / or the management of them)
4. Poets or poems and what they mean to organizations and / or the management of them (the work of a poet or a specific poem is analysed to see what can be derived from that in relation to organizations, the management of them, and / or certain aspects of organization and management)
5. Poetry to understand and / or develop research (poetry is seen as a way to further understand and / or develop research or specific aspects of the research process).

Approach 1. Poetry to improve organizational and / or management performance

Let us look at the first of the five approaches. In the first approach poetry is a tool to improve performance, which makes poetry a means to an end, where the end is to improve organizational and / or management performance. Poetry becomes an

instrument to do so and is to be applied with this purpose. It means that poetry can be applied to many different things depending upon what performance is pursued. It could be that poetry are applied to improve performance by becoming a learning organization, a flexible organization, or to improve employee performance, employee satisfaction, employee motivation, individual or organizational competences, organizational structure, organizational culture, and processes etc.

The approach is basically normative, as poetry becomes an instrument that competent leaders (consultants and others) can apply to improve performance and help realise the goals of the organization. The normative approach is rooted within a functionalistic or neo-positivistic paradigm (Guba, 1990), where the idea is to be normative by giving direction of how to apply poetry in the right way to get the right results (being prescriptive). In other words how can poetry improve business (the performance of the organizations and / or the management of them). The approach can go from the more general of improving the performance of the organization and / or the management of it to the very specific about how poetry can help improving performance in a specific area of a specific organization or a specific management task.

The normative role of poetry in organization and management can be seen as part of the more general combination of art and business, where business pays more attention to the arts, as business (and the arts) sees that the arts have the potential to improve management or improve the art of management.

A number of examples on how poetry can improve management is found in a special poetry issue of *Management Decision* (44: 4, 2006) edited by James & Weir. Not all articles in this special issue are within approach 1 but a number of them certainly are.

Another example is Morgan, Lange & Buswick (2007 and 2010), where (parts of) the title “What poetry brings to business” underlines that the basic idea is to see what poetry can bring to business (making poetry a tool to improve business).

The *Heart Aroused* by David Whyte (1994) is one of the classics in the field. In general Whyte (1994) advocates for granting poetry a place in work life. The book opens like this: “The Heart Aroused attempts to keep what is tried and true, good and efficient, at the center of our present work life, while opening us to a mature appreciation of the hidden and often dangerous inner seas where our passions and our creativity lie waiting.” (p. 3). Whyte (1994) underlies the efficiency but at the same time present poetry and passion as a way to further improve the work life in corporate America. Poetry becomes a tool to improve the work life in the business organization in America and the management of them.

The *Poetry of Business Life* by Ralph Windle (1994) is another of the classics in the field, and they were even published the same year, and it is now 17 years ago that these first classics in the field appeared, and poetry still remains in the margins of management. Windle (1994) shows the existence of “poetry of business life” by presenting more than seventy poems written by business people (mostly but not entirely managers), Windle (1994) and his later work underlines that poetry in business is alive and kicking. Windle (1994) mentions that the conventional language of business is a language of information focused upon “accounting, policy manuals, financial reports... for the purposes of measurement and control.” (p. 2). The language of business is about objects, while the language of poetry is about relationships, and the language of poetry is “as precise and effective in the realms of relationships as the language of accounting is in the realm of finance.” (p. 2). Therefore, business people who deal in relationships as well as finance have to master both languages, if they are to succeed. In other words business needs to supplement the language of business with that of poetry to improve performance, and thereby performing the language poetry of within business will improve the performance of business, as those in business who are bilingual will gain a competitive advantage and outperform those who are not. Windle (1994, p. 2) underlines this when he says that the development of a richer poetic language in the business world is the rescue of it.

Approach 2. Poetry contributes to understand organizations and / or the management of them

When we go from the first approach to the second approach we make a shift in paradigms (Guba, 1990) from a normative neo-positivistic in approach 1 to one of constructivism with focus upon understanding in approach 2. We move from providing guidelines for how to do (make efficient management and organizations) to pursue an understanding of what organizations and management are or can be understood as (Darmer, 2000). The normative application of poetry is exchanged for poetry as an eye opener (metaphor) to bring forth new aspects of, interpretations of, ideas about, and perspectives upon organization and management.

The basic idea of approach 2 is that poetry helps to understand and / or provides a new, better or different understanding of organizations and what goes on in them – including management and / or other aspects in them. Poetry becomes a way of understanding organizational life poetry becomes a way of seeing, a perspective or an image of organizations (Morgan, 1986). Poetry as a perspective contributes to organizations and management not by being prescriptive and telling managers and others what to do but by providing new insights to what is actually going on in organizations. Then it is up to managers and others to use the new insights to the best of their ability. It would to a certain extent be self-contradictory to be normative within constructivism, as it builds on subjectivity and interpretations, which means that normative plans are interpreted subjectively (and not followed objectively).

Similar to approach 1 the second approach also have a broad range of possibilities, it goes from poetry contributing to a general understanding organizational life to poetry as a vehicle for understanding specific parts or elements in organizational life and / or the management of it (and in the last part both to understand successes and failures, as you can learn as much – or more – from the latter, although the management literature seems to be obsessed with the former).

Darmer, Grisoni, James & Rossi-Bouchrara (2007) provides a poetry play that illustrates this shift. It starts in approach 1 and moves to(wards) approach 2, a shift from a normative view of poetry to a view of poetry with a focus upon understanding. The shift is highlighted in the title of the poetry piece: “The Business Way and Away”, which underlines that the idea behind the poetry play and its performance was to begin in and have poetry about traditional business and then move beyond business and poetry to improve it, as the poetry play lingered on.

An example of approach 2 is provided by Kostera (1997). Kostera (1997) asked a group of students at the Warsaw University’s School of Management to write poems about management, The idea was to get the students subjective understanding of management, and it was seldom rooted in mainstream management teaching. The students got a chance to express their individual opinion upon the subject of management, and they were to do so in an unusual way – in poetry. Poetry was a way to express and explore their views on management. The result was a diversity of definitions, as poetry is and became “an invitation to reach on into the blank fields beyond ‘information’, outside the relatively safe territory of the orderly textual experience.” (p. 346). When the students “reach into the blank field beyond” they get a new or different understanding of management than the one they would accomplish within the “safe territory”, in that way the demand of Kostera (1997) to express management in poetry enabled an exploration of the concept and its definition. Poetry provided the students with an opportunity to enhance their own subjective understanding of management and for others to do the same when they read the student’s poetry of management.

Approach 3. Poetry sparkles creativity

Approach 3 is to some extent similar to approach 1, as poetry can become an instrument to sparkle creativity, and thereby be a means to an end. On the other hand, the focus upon poetry and creativity is not limited to normatively apply poetry to improve performance (sparkling creativity can actually diminish performance). While approach 1 and 2 each were placed within a certain paradigm – neo-positivism and constructivism respectively. Approach 3 transcends any one paradigm, as it goes from the normative use to accomplish creativity (or even a certain type or amount of creativity) to the other end of the scale, where poetry is a catalyst to creatively discuss the concept of creativity: in the last case the purpose of understanding (or enhancing our understanding of) creativity becomes the focus. We have both the paradigms represented in approach 1 and 2 represented in approach 3. It is not the scientific paradigm which is the basic idea or purpose of approach 3 but a focus upon creativity in order to sparkle, discuss, understand and / or reflect upon the concept.

We are going to see the same when we continue with approach 4 and 5. The two approaches inherent different paradigms the same way as approach 3. The basic idea or purpose of these two approaches is not whether it is normative and prescriptive or it has a more descriptive focus upon understanding. The heart of the matter in these two approaches is a focus upon the poet and / or a poem and upon research, the research process or specific parts of it respectively.

Grisoni (2008) can be seen as an example of poetry as a method to enhance creativity. Grisoni (2008) emphasizes that poems are not created by recipes (although they can follow certain rules when they are made within a poetic genre) but in a creative process where you are continually asking what it is you are writing, why and what it means. “Configuring and reconfiguring words in different ways, in poetic forms, enables us to understand and feel the world differently.” (p. 125). Working with poetry in organizations can in different ways sparkle creativity and creative processes, where established patterns are challenged and changed. Poetry as a method can illuminate alternative ways of seeing, understanding, work with and change organization and the management within or of them. Poetry can be the creative path to practice and altering it. “The use of poetry advocated in this chapter is consistent with approaches to action research where there is an emphasis on the integration of action and reflection, so that the knowledge developed in the inquiry process is directly relevant to the issue being studied.” (p. 115). The integration of theory and practice (reflection and action) is created by poetry and in that way poetry sparkles the creativity that makes us capable of creating new practices. Also it becomes apparent that poetry helps us being creative about whatever it is that we are studying or working with by integrating action and reflection, and it is through this simultaneous use of action and reflection that practice is creatively created and developed. Grisoni (2008) makes us aware that poetry sparkles creativity through a reflection about and taking action in the organizational practice or the everyday life of organization.

Borgerson (2008) argues that poetry both can be creative and a creative way to improve writing. Making creativity an inherent part of the poetry process. Borgerson (2008) departs from her own participation in a four-week poetry seminar session at Naropa Institute in Boulder, Colorado. At the seminar the participant engaged with people from the beat generation such as Alan Ginsberg and William Burroughs. The idea of the seminar was to make the participants better writers. In order to become so creativity had to take over the poetry and creatively improve the writing. They had to get lost in their writing to create the

creativity to better the writing. It is possible to perceive that poetry – as organization of creativity – parallels as organization of thought, which makes the process of poetry into a creative organization of thoughts that makes you write in different ways that (hopefully) improve your writing. It means that we have to go into the unknown to come out on the other side as better writes, or in this context to allow ourselves to loose your way in order to be creative and find new (and hopefully) better ways to understand organization and management. Borgerson (2008) writes is like this: “Poetry as organization may take place precisely when and where organizational features –typically understood – are absent. Poetry emerges in, perhaps from, this absence.” (p. 8). It is when you lose yourself you end up finding a way, as the new often emerges when we no longer clings to the known. Borgerson (2008) in this way both looks at poetry as a way to understand and create creativity and at the same time creatively discusses the concept of creativity, what is it, and where it is or rather where it is created in its absence.

Weick (2004) – and his writing in general – focuses on seeing and being creative about understanding organizations and what is going on in them. In Weick (2004) he emphasizes how poetry (poetics) support creativity and our ability to look differently at organizations and what goes on in them – and at the same time reflects upon the wisdom in making poetic mundane. “It’s mundane. But is it also wise?” (p. 666). Here Weick (2004) goes beyond the creative understanding of organizations, as he reflects upon the mundane, poetry and creativity and discusses (or at least opens) for a new creativity understanding of the concepts and their interrelation. A discussion Weick (2004) avoids, but plants in the heads of the readers, is the obvious if mundane is wise, or just something we all fall for and feel we are to embrace. Another a little less obvious discussion is what wise is and how we can determine that? This discussion is indirectly raised by Weick’s (2004) question, as we cannot decide whether the mundane, poetry and / or creativity is wise, unless we determine what wise is. In other words, Weick (2004) creatively creates a different understanding of the concepts but also creatively makes us think about what we generally take for granted. What wise means and what it means to be wise. We find it very wise of Weick to make us reflect upon these concepts, their interrelation, and the width of wise. On the other hand we mind calling poetry mundane. Poetry (or poetics) might be mundane in some margins of management, but in mainstream management it is still mis-credited and missing.

Approach 4. Poets or poems and what they mean to organizations and / or the management of them.

The fourth approach focuses on a poet or a poem and departing from that it is looked upon what it would mean related to organizations, management and / or specific aspects of work life. The range of the approach is rather wide, as it can depart from a single poem relate it to specific aspects of organization or the management of it, or it can be about the complete work of a poet and how different aspects of his / her work and help us understand or see organization and management or a number of aspects of it. The common feature of the approach is that it departs form a poem or poet and then the poetry is related to organization and / or management in order either to improve organization or the management of it or to provide a new and different understanding of organization, management or certain aspects of it (the first relate to approach 1 while the second is in alignment with approach two, and it underlines that approach four as approach three represents both scientific paradigms). Some of the contributions within this approach are not specifically focus on organization and management but work life in a more general sense or some aspects of it. On the other hand work life is what is going on in organizations, so it seems that the similarities are striking. It is obviously the poet and / or the poem which is at the centre of things here and an interpretation of the poetry in relation to organization and management that connects the two areas. The study of poetry leads to an understanding and / or improvement of organization and management. The poetry is the inspiration for working with it in relation to work, organization and management. The approach is diverse, as it can work with all kinds of poetry and poets, and the genres within poetry are many, and the work of poets can be diversified or stay within a certain poetic genre. There are no limitations of that kind within the approach the basic idea is that it is about poetry (a poem, a poet, number of poems from a poet etc.), how it can be related to organization and management, and what that means. It can be related to organization and management because it is exactly about that, but mostly is is about something else, but it can be interpreted as about work, organization and management as well, or it can say something about work, organization and management, although it is obviously written about something else.

We will briefly give two examples of approach four that both are about a poet, which is related to certain aspects of organization and management (but not the same aspects in both cases).

Islam & Zyphur (2006) are inspired and depart from the poetry of Robert Frost and draws various excerpts of his poetry to get a notion of Frost’s expression of the existential significance of work. The analysis of Frost’s poetry is based upon literary criticism and it applies poetic pieces where the relation to work is rather explicit and rather explicit as well (the last more than the first). The idea behind the analysis is to provide insights into the daily work experience, as “the properties of poetry allow unique insights into the world of work.” (p. 526). The poetry of Frost is a way to wise up on work. Islam & Zyphur (2006) express it like this: “We use the work of Robert Frost to give insights into how work can be experienced as personally liberating but also culturally stifling, a tool both for and against human self-fulfilment.” (p. 527). The poetry of Frost is applied both to look at everyday life and at the same time to reflect upon the liberation and self-fulfilment of work. The analysis highlights the range of Frost’s poetry, some interpretations of everyday work life and about how it can be something liberating for the worker. Islam &

Zyphur (2006) are rather general in the application to work and everyday life but also more specific about how work can be a liberating and fulfilling experience.

While Islam & Zyphur (2006) are rather general in the use of the poetry of Frost, Guimaraes-Costa & Pina e Cunha (2007) are more specific in the way that they use the work of the Portuguese poet Fernando Pessoa (1888 -1935) to show how a type of leader-follower relationship can give positive results. The idea is to show how a seemingly negative way to (dis) engages in organizations can bring positive results. The idea is explicitly found in the poetry of Pessoa, where he as his alter-ego Bernardo Soares is portrayed as a disengaged organizational member who sees and uses the company as an instrument to further his own interests. The behavior of Soares goes against what is expected from a loyal and good leader or employee, but the paper points out that such optimizing of own interests might be in accordance with the rules and thereby actually contribute to the functioning of the firm. In other words if employee and leaders act in their own interests, and that is what is expected in the company and therefore in accordance with and within the rules of engagement in the company it is part of the practice and has a positive effect on the running of the company. The poetry of Pessoa and the paper contributes to management and how to improve management performance by making managers aware “that leadership can be effective even when practiced by people who are not perceived as leaders by their subordinates.” (p. p. 54). The contribution is that most theories on the leader-follower relationship stresses that in order for a leader to become legitimate and lead, She / he has to be accepted by the followers, and the present poetry based paper points out that it might not be the case. Leaders can be practicing effective leadership, although their followers (subordinates) do not perceive them as leaders at all.

Approach 5. Poetry to understand and / or develop the research.

We have now come to the last of the five approaches, which differs from the former four in the sense that poetry here is not related to organization and management in particular but to research in general. The fifth approach goes across the paradigms that characterize approach 1 and 2 (in the same way that approach 3 and 4 do), as the central feature of the fifth approach is that poetry is related to research in order to understand and / or develop it. Again a wide range of possibilities are inherent in the approach, and a lot of possibilities are still open within the approach, as it might be manifested in many ways, and hopefully will as the whole idea of relating poetry to research is to develop research and the development of research (and poetry as well). The diversity can be in some accordance with approach 1 where poetry is used to improve research or some aspects of the research project, in accordance with approach 2 where poetry is used to get a new and different understanding of research in general, a specific research project, the research process, or specific aspects of it. It can be in accordance with approach 3, if poetry are applied to sparkle creativity in the research process or some parts of it. It can also be in accordance with approach 4 in the sense that it can depart from a poem and / or a poet and see how it relates to research, a research project, the research process or certain aspects of it (e.g. the management or organizing of the research project to couple to the theme of the broadcast). Research is and should be many things, just like the research process and ought to come in a great many sizes and shapes. This is mentioned to underline that a basic characteristic of research should be diversity, if research loses that it loses its ability to develop and renew and without that it becomes exactly what it should never be –casted in stone and stability. The main argument is the margins of management such as poetry are a necessity to sparkle creativity and continuously develop research. Poetry presents an opportunity for research and the development of it, an opportunity we ought to be open to and play with to further research and the research project.

Darmer (2006) is an example of approach five, as he is pointing out how he has used poetry first in certain parts of the research process and then gradually integrated poetry in the whole research process. He does not use poetry in the same way all the time, but sees poetry as a way to both inspire, stimulate, develop, and. solve problems within the research process. “Poetry and literary writing in other forms can help managers in their communication process just like it can help researchers in their research process.” (p. 552). Darmer (2006) accounts for how he saw poetry as helpful when emotions were an integrated part of the research, as emotions are inherent in poetry but not part of the general scientific agenda, where the researcher is supposed to be emotion free. After having let poetry in the door, he began to use it more and more and in more and more ways, and with multiple motives. It is fair to say that poetry started in the margins of his research but now has become an integrated part of his research. the play with poetry goes from small poems in the poetry dairy from his fieldwork to reporting his research as poetry. Darmer (2006) is an example of how poetry and research intertwine, as poetry went from the first vague start to penetrate the entire research process.

We would like to present Richardson (1997) as our last example, since Richardson /1997) in principle might have been placed within other approaches as her book turns many corners, in its pursuit to construct an academic life. We decided to bring it here, as the way Richardson (1997) presents the story of Louise May as poetry (p. 131-135) shows how poetry can grasp and convey the contents, the rhythm, and the mood of life lived. With the poem of Louise May Richardson (1997) finds a way to understand, perform and present research which blurs or removes the distinction between poetry and research, as the first becomes an integrated part of the latter.

We will stop here with the fifth approach, but get back to it again when we present the present in a minute, as Ramsey (2011) who is the first example there represents this approach – so stay tuned and listen to the next part where we go further into Ramsey and other poetry contribution from the present..

We like to point out that the mapping of the short and windy road of poetry in the margins of management has brought a positive answer to Gioia's (1992) question: "Can poetry matter?" Therefore, we find it more interesting to pose the question: "How can poetry matter?" A question we in this first part of the broadcast partly have answered through the five different approaches to poetry in and about organization and management. We have answered the question in part only, as the five approaches are not exhaustive. We will get back to this when we discuss future developments later in the broadcast. Before we return to that we will look at the present, and we do so by looking a special poetry issue of Tamara journal that has just hit the newsstands, book- and internet stores.

Present: The special poetry issue of Tamara Journal and its position within poetry in organization and management

We use the newest issue of Tamara Journal to represent the present here in the broadcast. The latest issue of Tamara Journal is a special poetry issue edited by your guest hosts here at PPC tonight. We are a little embarrassed to promote an issue we edited ourselves. On the other hand it gives a notion of some of the current development in the intersection between poetry, research, organization and management. The special issue is not able to report all what is going down in and about poetry in the margins of management, but it gives a notion of what is up and around.

The call for papers for the special poetry issue of Tamara encouraged contributions to play with form, and fortunately it has been and is done in the issue. The editorial is playing with form as it is written like a radio broadcast (so just listen / read on). Another feature about the form is that besides the editorial the issue is constructed as a mix of papers and poems (and the papers contain poems), where each paper is followed by poem(s). The purpose of this construction is twofold. First it underlines the point of playing with form, and secondly it creates variation in the issue and at the same time highlights the prominent place poetry poses in the special issue and in this margin of management.

We will refrain from elaborating on the editorial, as we are within it, but we will mention the rest of the contents of the issue and briefly mention the contents of the papers and poems and how we construct the interrelation between them and the holism of the special poetry issue.

We are proud to present the first paper in the special issue, where Ramsey in accordance with approach five uses poetry to understand and develop research. She focuses upon how poetry and different forms of poetry shapes our research and the understanding of it. Poetry becomes a method for doing and writing enquiry which Ramsey demonstrates beautifully with her own poetry in the paper. Ramsey emphasizes that poetry is potentially dialogical, and she theoretically base the paper on Shotter and his relational approach with focus upon dialog or conversation, Ramsey plays with form and melts together, theory, poetry and form, when she presents the paper as a dialog to illustrate what is central both theoretically and in poetry. The papers shows how Ramsey develop her understanding through the dialog (the point of Shutter's theory as well) and how it is developed, at the same time she shows how poetry can enrich research in different ways (both different forms of poetry and different understandings). Ramsey underlines that poetry contributes to dialogical inquiry in three different way that highlights the construction of meaning, the lack of linear argumentation, and the ability to move around and about in poetry. The combination of these three ways gives poetry the capacity to create new and different understandings.

The paper of Ramsey is followed by three poems by Jeffcutt, the poems are a trio that highlights working life in different form and tries to bring us new understandings of rather familiar situations by presenting them far from familiar. The three poems are called: The office of the chief, In employment, and Pretty Polly, and all three of them (like Ramsey's paper) uses poetry as a method of enquiry, where Jeffcutt works within and reveal some of the shadows of everyday work life as we know it.

The poems of Jeffcutt to some extend can be seen as an enquiry into identity, which is the central endavuur in the Kirby's paper. Kirby applies and plays with children's poetry in her search of her own identity. The children's poetry created poetic moments of significance that helps her writing and her understanding. The paper is an exchange of text and poetry and like Ramsey Kirby sees writing (poetry) as a form of enquiry that opens up for more writing (note the parallels to Borgerson above), which means that the distinction between writing and fieldwork disappears as they become one. Kirby represents approach three in the sense that she sees the writing of poetry as a way to create and release creativity in the poetic moments of significance.

West has written a poem called Disorganization that through the metaphor of the garden and its flowers hopefully creates poetic moments of significance of how you tend your garden and how much you are in control when you do so. A significant aspect of poetry is that it is open for interpretation, and West made sure that her poem is so, although the title and the contents might indicate at least some ways to do so.

The last paper of the special poetry issue is by Nocker & Junaid and shows how poetry and tropes (poetic tropes) create and shape the identities of Afghan migrants in Pakistan. The paper uses poetic tropes and narrative theory to make an interesting analysis of the narratives of entrepreneurial identity and how they differ and develop amongst Afghan migrants in Pakistan. The points (theoretical, empirical and analytical) are illustrated in three entrepreneurial life stories and three different poetic tropes they are centred around (bravery, self-esteem and loyalty).

The special poetry issue ends with the poem Stockholm syndrome by Moriceau. The poem is an amazing journey into the firm, work and becoming hostage and suffering from Stockholm syndrome. The poem relates to the identity theme from the former paper (Nocker & Junaid) and how we are always creating our identity and becoming who we are. We see Moriceau's poem as a splendid and at the same time open termination of the special poetry issue. An ending just like we want it, as it shows the ability of poetry and simultaneously underlines the opportunity of poetry is still there open with potential and eager to develop in new and unpredictable directions.

Future: Developments of poetry in organizing and managing (and research) in the future

In part one of this broadcast we presented the five approached that we interpreted from a literature review of poetry in the margins of management. We find that the approaches provides an overview but we are well aware that they are not exhaustive, other might be more relevant in the future, and they might also need approval in the future, as they could obviously be more nuanced (sophisticated) than they are portrayed here (where we deliberately have focused more on the overall than on the heterogeneity within them). The present in the shape of the special poetry issue of Tamara points in at least one new direction that of poetry as poem standing out independently, and they can be about management and organization explicitly or they can be interpreted to be about it.

We have no crystal bowl, so we cannot say which alternative approaches the future might hold (or which mergers the margins of management might encounter in the future). We do believe that poetry will and should stay in margins of management, making it mainstream would undermine it in so many ways. On the other hand, we find and firmly trust that poetry could and should be a permanent figure in the margins of management, and it could be so as a special narrative case. Narratives are by now accepted and partly integrated in organization and management, and we see poetry as special form of narratives. We are confident that the blood will still run in the poetic veins and create lively new ramifications on the short and windy road of poetry in organization and management. We are confident and will do our best to keep poetry as a strong and reliable undertow in the margins of management, as it has already showed a survival instinct that will prevent it from becoming distinct. Poetry is alive and kicking in the small cracks of the margins of management. It might stay there, it might spread, it might crumple, but never will it surrender.

Acknowledgements

That was how we decided to compose the broadcast.

Thank you for listening here at PPC tonight.

We would like to take the opportunity here at the end of tonight's PPC broadcast to pay tribute to some of those that we owe gratitude for making it possible.

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We owe many thanks to the many reviewers and the contributors to this special issue (you know who you are) We would also like to recognise and thank all those we have been blessed to work and co-operate with over the years within this field, which although marginal deserves recognition, and in our humble opinion diffusion from the margins.

To use the original text might be overdoing it a bit, so let us paraphrase to: We might overcome, some day (and we do hope and believe that that day is not that far away).

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