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In the Rhythm of Welfare Creation: A Relational Processual Investigation Moving Beyond the Conceptual Horizon of Welfare Management

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IN THE RHYTHM OF WELFARE CREATION

Eva Pallesen

IN THE RHYTHM OF WELFARE CREATION

**A RELATIONAL PROCESSUAL INVESTIGATION
MOVING BEYOND THE CONCEPTUAL HORIZON
OF WELFARE MANAGEMENT**

The PhD School of LIMAC

PhD Series 14.2015

CBS  **COPENHAGEN BUSINESS SCHOOL**
HANDELSHØJSKOLEN

PhD Series 14-2015

In the rhythm of welfare creation

A relational processual investigation moving beyond the conceptual
horizon of welfare management

Eva Pallesen

Supervisor: Professor Daniel Hjorth, CBS

Ph.D. School of Language, Law, Information, Operations Management,
Accounting and Culture at Copenhagen Business School

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English summary

This dissertation investigates welfare creation and leadership from a radically processual thinking as a basis of imagining other conceptual horizons than the ones feeding current governmental rationalities. It basically argues that since welfare is not an entity delivered, but is continuously becoming in an unfolding middle between managers, employees and citizens, we need to go beyond conceptual frameworks that draw their assumptions from a thinking which basically treats welfare as a thing.

The dissertation therefore starts out by denaturalizing the assumptions and divisions of an entitative, extensive reasoning and discusses how this thinking frames the idea of creation in a welfare context. This leads to a discussion of the idea of welfare creation as the realization of a mental model: Here, the dissertation locates as a problem that when ‘the new’ is placed in changing mental models *of* practice, *creation* tends to slip out of practice. Creation then becomes a matter of separating oneself from the situation in order to be able to decide upon a new way to relate to practice at a time and space distance of it. So, at the same time as creation slips out of practice, the relational also slips out of creation.

In an attempt to push back together what has been split in this reasoning, the dissertation activates process philosophy as a lever of imagining other conceptual frames of welfare creation - how welfare creation may be thought radically relationally-processually beyond the idea of realization a mental model.

By taking the path from Bergson’s distinction between intensive and extensive multiplicity to Brian Massumi’s concept of newness and the deleuzian-spinozian concept of affect, the dissertation aims to carve out a notion of creation that can be helpful in this endeavor.

By activating this notion in the analysis of material from observations, the dissertation identifies micro bits of everyday creation across different welfare contexts. However, these bits of creation are often present in moments that are passing so quickly that they almost slide away before one can grasp them as an observer. The project therefore goes into working sessions in three different public organizations, which experimentally search for ways to engage with these micro-bits and amplify them without immediately fixing them in a representative logic.

These working sessions follow processes that more or less consistently go from 1) *narrating* situations/ experience in relation to the theme in focus, 2) *slowing down* the attention to the affective, corporeal, material details in these situations, 3) *multiplying* by introducing ‘othered’ ways of engaging with them and 4) providing circumstances for *intensifying* this attention. As argued in the method chapter, these steps could also be seen as a method of the project as a whole.

The analysis of the working sessions points to the engaging in others’ temporality as well as responsivity, care and listening as four modes of welfare creation. In relation to this: ‘rhythm’ shows up as a meta-concept, which is discussed as a fundamentally relational concept together with ‘dwelling’ and ‘atmosphere’.

On the basis of this alternative framework and the empirical material from observations and working sessions, a more close description of the conditions of creation in a welfare context is provided.

At the end, the dissertation discusses how this description may contribute to the practice of welfare management, what questions it may provoke, and to what extent and how it challenges management as a governmental rationality.

Dansk resumé

Denne afhandling forsøger at aktivere en begrebsmæssig horisont for ledelse og styring af velfærd, der radikalt tager udgangspunkt i velfærd som noget der *sker*, snarere end som et produkt i enden af en proces, eller som realiseringen af en mental model.

Ansporet af et begreb om medledelse og egne erfaringer med kvalitetsudvikling, undersøger afhandlingen det skabende element i ledere og medarbejders improvisatoriske, responsive engagement med situationer de er midt i – og forsøger at uddrage et bidrag til dominerende styringstænkning fra dette. Hermed relaterer afhandlingen sig til organisationsteoretiske felter som entrepreneurskab og kreativitet, men forsøger at nærme sig dem fra en anderledes procesfilosofisk vinkel.

Afhandlingens første del diskuterer således kritisk antagelser knyttet til ideen om udvikling af velfærd som refleksion over, og realisering af, en mental model for praksis. Det diskuteres her, hvordan ideen om den mentale model former vores forestilling om det skabende element i velfærd: Når 'udvikling' bliver parkeret i refleksion over, og perspektiver på, mentale modeller *for* praksis, så placeres det skabende element på en måde også uden for praksis. 'Det nye' bliver her placeret på tids- og rums-afstand af situationen og bliver betinget af en kapacitet til at adskille sig fra den, snarere end at deltage i den og forstærke relationen til den.

I forsøget på at tænke det skabende element i en velfærdskontekst hinsides ideen om realiseringen af en mental model, aktiverer afhandlingen et proces-filosofisk begrebsapparat. Ved at følge vejen fra Henri Bergsons skelnen mellem intensiv og ekstensiv multiplicitet til Brian Massumis begreb om 'newness' og videre til

begrebet om affekt, baseret på en deleuziansk læsning af Spinoza, forsøger afhandlingen at lokalisere et anderledes begreb om velfærdsskabelse.

Dette begreb tages med ind i analysen af observationsmateriale fra forskellige velfærdskontekster. Her identificerer analysen elementer af ”mikro-kreativitet”, dvs. hverdagssituationer mellem borger, fagprofessionel og leder, hvor konteksten for en problemstilling transformeres og muligheden for deltagelse forstærkes.

Disse elementer af mikro-kreativitet er imidlertid ofte til stede i u-heroiske øjeblikke der går så hurtigt, og med så stor tæthed af detaljer, at man knapt når at fange dem som observatør. Projektet går derfor videre ind i en række arbejds-sessioner med ledere og medarbejdere, der forsøgsvis prøver at finde måder at forstørre og forstærke disse elementer af ”mikro-kreativitet” – uden med det samme at ophøje dem til ’best practice’ eller indikatorer på målopnåelse og dermed fikserer dem i preskriptive modeller for praksis.

Med udgangspunkt i analysen samt procesfilosofi forsøger afhandlingens anden del at give en mere præcis beskrivelse af et faciliterende miljø for denne mikro-kreativitet. Med hjælp af en treenighed af relationelle begreber (rytme, dwelling og atmosfære), skitseres centrale elementer i et sådant miljø og dynamikken mellem dem diskuteres. Afslutningsvist diskuteres hvordan denne beskrivelse potentielt bidrager til ledelse som praksis, hvilke nye spørgsmål den provokerer og på hvilken måde den udfordrer eksisterende styringsrationaliteter.

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Chapter 1: Introduction

1.1 A frustration sneaking in

For ten years (2001-2012) I worked at the Danish Evaluation Institute (EVA) – a governmental institution that supports quality development in the public sector, mainly in the educational sector. Throughout this period, the nature of my job changed remarkably. In the beginning, I was primarily occupied with carrying out thematic national evaluations (i.e., evaluation reports recommending certain actions to schools/authorities). But gradually, the emphasis shifted from making national recommendations, which the schools were supposed to implement nationwide, to facilitating local processes of formulating goals, evaluating results and documenting quality. At the end of my employment, activities such as developing tools for self-evaluation and facilitating local evaluation processes took up more time than forming nationwide reports and recommendations. This shift brought many joyful experiences to my work, due to the more direct contact with schools. However, a puzzle also sneaked in on me - over the years amplifying into a frustration. One of the first times I was struck by it, I remember quite clearly: I was doing a seminar in a Danish municipality quite far away from Copenhagen. The seminar was based on an evaluation tool for the pre-school sector, and suggested a process of formulating goals, choosing activities and documenting signs of goal attainment. This afternoon, I sensed a critical mumbling in the room and I found myself grasped by a sneaking irritation, when a participant (a deputy manager of a pre-school) suddenly poses a question that would turn out to remain in my thoughts long after the session. Her question was presented as a story, approximately told as follows:

“I am sitting here thinking about yesterday. Yesterday, we went to the forest and on our way home, I noticed a child walking all alone. I approached her to help her into the group, but walking beside her, I hesitated for some reason. All the way back, we walked beside each other, not saying anything until we reached the entrance of the daycare center. Then, the child suddenly turned to me and said: ‘Do you know what this flower smells like? It smells like you!’”

The participant pauses for a while, and I smile at this sweet little story, totally unaware of its highly critical point, until she continues:

“Now I just wonder, if I had reacted according to the logic of this evaluation scheme, where we now have formulated goals for the forest days in terms of social competencies and knowledge of nature, I would have asked the child a bunch of questions: Do you know the name of this flower?, Wouldn’t you help your friend carry this tree trunk?, etc. But, what I became aware was that this child had a poetic experience of the forest and she even managed to put the silent togetherness we had, walking beside each other, into words, which I would probably have run over by asking all these questions. In any case, I am quite sure that I would never have formulated an indicator of goal-attainment, which said that the children should compare the flower to the smell of the pre-school teacher!”

I don’t remember the precise course of the conversation that followed, but I do remember that the story opened up a discussion of terms such as ‘result’ and ‘quality’. Did the evaluation tool actually lock professionals into a certain understanding of what these terms mean, or would there be space within the framework for challenging this? The discussion resonated in my thoughts long after, but it was not until another story showed up that it dawned on me what this first story about the forest was really about.

A few months later, at another seminar on this evaluation tool, one of the participants during lunch told me how she for some weeks had been reading aloud every morning in a different way. Motivated by the observation that it was often the same children who were attracted to aloud-reading activities, this pre-school teacher had tried out different ways of reading aloud (e.g., reading in very physical expressive ways, whispering the story as a secret in a dark corner of the building, etc.) and paid attention to what kind of participation from the children was evoked. Often, she could sense how her own participation was changed too. She became aware how her own intonation, volume and body language was affected by the children's responses to the story.

After the lunch break, the participants were divided into groups and were asked to choose an activity and form goals and indicators for the activity. Because I sensed there was some genuine engagement in the 'aloud reading' activity, I suggested to the group where 'the aloud-reading pre-school teacher' sat, to work with this activity as a case in the group session. The group took up the idea. However, when I returned to the group during the working session, I was surprised to hear that the question they discussed was now: "Given these goals, how can we decide, if it is whispering, hopping or shouting the story which is the best way to read aloud?" Hence, the case had now been turned into a question of finding one right way of reading aloud.

1.2 The puzzle: Problematizing the "more" of *more quality*

This last story shouldn't have surprised me at all, since that was what the tool was all about: identifying interventions and results, and connecting them into a testable causal relationship, motivated by a very legitimate concern about whether the public money we spend is doing children any good.

However, what struck me heavily, was that this pre-school teacher's original joy to experiment with what reading aloud as an activity *might* be, and what a listening child *might* be (more than it already was), had been effectively excluded by the tool. It puzzled me that the pre-school teacher's sensibility to differences between each aloud reading session and her readiness to try and experiment fell off the table even though the explicit intention behind the tool was to support the exploratory search for *more quality*.

I started to think that this was really what the first story about the forest was about: I was teaching a 'quantitatively more' (i.e., how do we get more of what we have already agreed on, e.g., certain collaborative skills, knowing nature in certain ways, etc.?). However, what the deputy manager asked me was really a matter of a 'qualitatively more': How to be sensible to more *forests*? How do we keep ourselves open to other kinds of *togetherness* than the ones anticipated? How do we imagine other ways of being a *socially competent child* than the ones we have already pre-conceived?

1.3 The debate about public management and 'the transformative interest'

This attentiveness to a 'qualitatively more' might open up another path of questions for management than the causal ones implied by the tool. It draws the attention to questions such as: How to encourage the creative mind of the professional? How to water the professional's curiosity - her imaginative thinking about what a child *might* be? How to amplify her responsive engagement in the situation? How to support her attempt to keep exploring this activity of reading aloud *with* the children?

These are questions of another character than the ones posed by the tool. While the tool frames practice as a number of interventions that can be causally linked to pre-conceived goals, these questions are more directed to a concern for creating a facilitating environment for the imaginative engagement that might transform these goals themselves.

However, I am not the only one asking such questions. Starting to pursue my puzzle, I came across a Danish publication, published by Metropolitan University College and used in diploma in leadership courses (Danelund and Sanderhage 2009). Stressing welfare management as genuinely relational (in Danish “med-ledelse”), the book aims to make a contribution to management of public welfare institutions focusing on how managers and employees of welfare institutions can create a space within the dominating strategic frames of management thinking, which might also transform this rationality itself. However, this is to a wide extent referred to as a potentiality. Danelund and Sanderhage directly state that “today there is hardly a space for innovative co-creation of different possible organization and management thinking”. Instead, there is a “plurality of management concepts that make themselves available for overcoming complexity and distance” (Danelund and Sanderhage 2009, p. 9, my translation).

I found that the discussion taken up by Danelund and Sanderhage resonated with my own puzzle. My interest was to pursue this idea of transformative, creative space within practice empirically and make a theoretical development of it. In continuation of my reading of the book, I came into a dialogue with Metropolitan University College, who ended up co-funding this Ph.D.

Danelund and Sanderhage’s contribution can be seen as part of a wider field of interest for transforming and widening governmental rationalities in the public

sector that seems to emerge in the Danish debate these years (see for example Majgaard 2014 for a collection of contributions to this debate). What interests me in this particular field of contributions, is that it gives voice to a critic of current management thinking that is not merely a rejection of existing strategic frames, but strives to transform the frames by engaging from within them. In other words, using *what is* to experiment and imagine what *could be*.

1.4 Problem background: The wider empirical context

The tool I was teaching in the stories I have told here, was not one isolated case. It was imbedded in an increasing focus in national policies of welfare quality. Throughout the 2000s, the obligation to reflect on quality was inscribed in legislation in several areas, not only in the educational sector. As a result, welfare institutions across different sectors were obliged to formulate and evaluate goals related to their activities.

The wider empirical context of this has already been thoroughly described by Danish organization scholars. During the 1990s and 2000s, public organizations in Denmark increasingly became self-responsible entities that were expected to form their own goals and strategies and relate strategically to their own professionalism. During this period, local leadership was put strongly at the center in national policies on ‘more quality’ in the public sector (Villadsen 2008, p. 21ff; Andersen 2008, p. 45 ff; Rennison 2011, p. 231, p. 264 ff).

In a wider historical context, this emphasis on organizations’ self-governance can be seen as reflecting a neo-liberal governmentality, which I will take up further in chapter 2 (Dean 1999; Rose 1996; 1993; Foucault 1991): The governed part is set free through a number of technologies that implicate simultaneous freedom and

obligation to reflective self-governance in relation to certain distant optics. Hence, the rationality of governing through the freedom of the governed part is not only framing the encounter between citizen and professional, but also demands and expectations to the professional organizations themselves. The tool I was teaching could be seen as an example of one such technology, through which transforming welfare professional domains into governable domains is attempted.

The tool is made for a specific sector (pre-schools¹), but it also reflects more general features of technologies for quality development and evaluation in the Danish public sector. As I will take up in chapter 2, the very idea of splitting practice into processes and results, and drawing upon the assumption that behind every practice there is an implicit mental model of how these are linked, can be found in a wide range of tools for evaluation and quality development made (or taken up) in the 2000s. More welfare (or quality development) here becomes a question of reflecting on and changing that model. Therefore, in chapter 2, I discuss ideas from organization theory that back up this thinking in an attempt to discuss the limitations and potential problematic assumptions in it.

¹ I have chosen to translate the Danish words ‘pædagoger’ and ‘daginstitution’ into ‘pre-school teacher’ and ‘pre-school’. This translation can be discussed though, since it links the terminology closer to a school system than the Danish words which tend to reflect a more independent status of this sector, separate from the school system. However, I have prioritized to use the words ‘pre-school’ and ‘teacher’ because they are immediately understandable in a wide range of countries.

1.5 Framing the study by process thinking

The stories told above made me wonder about the meaning of ‘more’ in my job description, which focused on facilitating *more quality* in the public sector: It drew my attention to ‘a qualitatively more’ – a ‘more’ that is not so much about more trips to the forest, as it is about sensing more forests, and being open to different ways of being a competent child. Hence, what I have called the ‘qualitatively more’, refers to a greater variety of the qualitatively different, as opposed to a quantitative extension of something preconceived.

Therefore, I start out from a curiosity about how one can be attentive to and facilitate this creative search for more quality - in a sense of this ‘more’, that is different from the one the tool (and other similar technologies of quality development) implied.

In order to pursue this, I need a theoretical framework that can help me reframe “more” *qualitatively*, in a radical sense of qualitative. Therefore, in chapter 3, I try to carve out a process theoretical framework that can help me with this. In subsequent chapters, I try to think *with* this framework methodologically (chapter 4), and take that thinking with me into the analysis of my empirical material (chapters 5 and 6).

In chapter 3, I start out discussing “more” from Henri Bergson’s distinction of qualitative multiplicity and quantitative multiplicity, which also draws the attention to movement as intensive rather than extensive (i.e., thinking movement in time, rather than space). The point is that starting in the idea of qualitative multiplicity may open up another path that enables us to think welfare as inseparable from the movement in which it becomes, i.e. to think its ‘is-ness’ as its becoming - its result as its process. Indeed, the tool I taught *did* focus on how process is related to result; however, in that focus there was also an inherent

premise that they are split in the first place. I therefore turn to process philosophy to activate a theoretical framework that does not immediately jump into this premise.

I would like to cut that premise open, because – as I will argue in chapter 2 - framing welfare as something separate from process, or something at the end of a process, also tends to lead us into separating creation from the ongoing engagement in the unfolding events. The case of the aloud-reading pre-school teacher provides an example of that. Here the improvisational attempt in the situation in which she was enhancing her relation to the activity, and in which the child becomes (differently) competent, was left out by the tool.

Creation here becomes an important concept along with *relation* – or more precisely: creation is centered as immanent to the relational. By pushing these two back together within a process philosophical framework, helped by the concepts of affect and intensity, I try to find a way back to what seems to have “fallen out” of the conceptual framework exemplified by the tool.

I here activate the process theoretical framework as a way to grasp ‘the relational’ in welfare creation in a more radical sense of relational. Rather than starting with separated entities (i.e., process/intervention on one hand, result on the other hand, or professional on one hand, citizen on the other hand), concepts such as ‘affect’ and ‘intensity’ get us to start in the unfolding middle from where the entities that we think of as relating emerge. Following the track from Bergson to Massumi and Spinoza’s concept of affect, I try to carve out a more specific notion of creation related to *actualization* rather than realization of pre-conceived results.

By activating this notion of creation in processes that aim at investigating and establishing a facilitating environment for creation (understood as actualization) in

specific welfare contexts, I hope to open up for concepts that are not likely to be produced within the current context of management and quality development in the public sector. Hence, by investigating conditions for the emergence of the ‘qualitatively more’ in the field, I also hope to be able to add ‘a qualitatively more’ to the currently dominate conceptual framework of welfare management.

1.6 Positioning in relation to earlier process studies of organization and management

Asking questions on a ground of assumptions of the processual character of organization and management is not new. A range of organizational approaches focus on organization as a constantly enfolding outcome of process, and enable a rethinking of organizational concepts as ‘strategy’ and ‘change’ from ideas of emergence and self-organization (Hernes and Maitlis 2010; Shotter 2006; 2010; Stacey 2007; Weick et al. 2005; etc).

The present study shares a ground of processual assumptions with these approaches, but distinguishes itself from them by emphasizing the link between process theory and process philosophy. Hence, it activates process philosophical concepts, such as *affect*, *intensity* and *becoming*, that question the subject-object division as ontologically fundamental.

Therefore, ‘the processual’ does not here lie in studying process as something that has to be explained; ‘process’ rather refers to a basic understanding of the world, on which we must understand all kinds of activities, that we might study. Hence, the study does not only aim to think of organization processually, but also to think processually of what public organizations are aiming at creating: more welfare.

Currently, there is an emerging field in organizational research emphasizing this link between organizational process theory and process philosophy (Helin et al. 2014), which has given rise to a rethinking of various organizational categories, such as *strategy* (Chia and Holt 2009) or *entrepreneurship* (Hjorth 2005; 2012; Hjorth and Steyaert 2009) from a process philosophical ground.

In continuation of, and inspired by, these studies, the present study aims to activate a process philosophical thinking, while pursuing this idea from the Danish debate that there is a creativity (a surplus, spill over) in welfare practice as it unfolds *with* the citizen, that can be amplified up to a level where it is also capable of transforming the governmental rationalities that frames practice itself. Hence, the study aims to introduce concepts of ‘movement’ and ‘affect’ into the discussion of welfare and welfare management by drawing upon process philosophical thinkers, particularly Bergson, Massumi and Spinoza.

Several Danish scholars have already taken up process philosophical concepts such as ‘affect’ and ‘potentiality’ in studies of management of public institutions (Juelskjær and Staunæs 2010; Juelskjær, Knudsen, Pors and Staunæs 2011). However, the turn to ‘affect’ here tends to be framed as an interest in how it opens up for new forms of power and new kinds of technologies - and thereby it links up to the discussion of how these technologies may extend and intensify a neo-liberal governmentality.

I acknowledge the importance of the focus in these studies (how attentiveness to affect makes new forms of power possible). However, the present study puts together neoliberal governmentality and affect in another way, by exploring how and if drawing upon a philosophy of ‘affect’ and ‘movement’ might also be a productive basis for questioning the dominate frames of management connected to

a neo-liberal context, and open up to other ways of thinking about the creation of more welfare.

1.7 Research question and contribution

Basically, my research interest is to zoom in on this imaginative orientation towards the qualitatively different, this readiness to try and experiment that was exemplified by the introduction stories, but not grasped by the tool - and discuss: How is this creative attempt to actualize more *qualities* of welfare facilitated? What conditions it? Why may it not be grasped by the conceptual framework of quality development and welfare management? Therefore, the first part of the research focus is about denaturalizing this framework: How come we came to think of practice as split into processes and results? How is our thinking of 'more' welfare framed by this split? How does it shape the idea of 'creation' in welfare professional work? What, more precisely, is not grasped within this framework?

I investigate these questions by looking closer at the tool from the introduction stories. Here, I extract a number of the more general features that it reflects in a Danish context of welfare management, which I discuss together with ideas from organization theory that back up the reasoning behind the tool.

The second part is about activating the process philosophical framework in order to approach affirmatively this potentially transformative, creative space within welfare practice: How is this attentiveness to other qualities of welfare, this readiness to try and experiment, nourished in specific contexts? What does it open up to? Working with this part of the question, I draw upon observation material, but also involve myself in processes in three different welfare contexts aiming at

establishing a facilitating environment for creation in relation to specific challenges that public managers and their employees face.

By pursuing this thread across different empirical contexts, I aim at being able to discuss: *What are the conditions of creation in a welfare context? What other ideas about welfare than the one framed by the idea of 'result' does this open up to? What kind of considerations, relevant for the practice of public managers and employees in their endeavors of creating more welfare, may this provoke? And what does this add or respond to the governmental rationality, in which the practice of public management is currently embedded?*

Hence, I aim at contributing to the emerging field of organization studies informed by process philosophy by putting concepts from process philosophy into work in this specific context. In doing this, I aim at developing helpful concepts that the current context of public management is unlikely to produce itself, thereby being able to add a 'qualitatively more' to the governmental rationality that currently frames it.

Chapter 2: Locating the puzzle in a wider empirical and theoretical context

2.1 The introduction stories located in a context of public management

I started out with a puzzle from my earlier work life, which was exemplified by the evaluation tool that could only value the aloud-reading pre-school teacher's experimenting from the viewpoint of an anticipated result, whereas the pre-school teachers' search for 'more quality' in terms of the qualitatively different and her creative attempt to imagine the 'listening child' in other ways, was not grasped. In this chapter, I will try to place this puzzle in a wider theoretical and historical context.

As mentioned in the introduction, the evaluation tool I was teaching² was embedded in an increasing focus on national policies of quality in welfare. Throughout the 2000s, the obligation to reflect on quality was inscribed in sector specific legislation in several welfare areas, obliging welfare producing organizations to formulate and evaluate goals and scrutinize the causal reasoning behind their activities. As mentioned in the introduction, this empirical context of the introductory stories has already been thoroughly described by Danish management scholars. During the 2000s, public organizations in Denmark increasingly became self-responsible entities that were expected to form their own goals and strategies, and relate strategically to their own professionalism. Along with this, the practice of management moves to the center of the welfare question (Villadsen 2008, p. 21ff; Andersen 2008, p. 45 ff; Rennison 2011, p. 231, p. 264 ff).

² In Danish the tool was called tegn på læring, which directly translated means signs of learning. The tool is described later in the chapter.

However, this increased demand for organizations' self-governance, did not mean that the intervention of from the state in the local welfare production was reduced during this period. On the contrary, the stronger emphasis on organizations' self-governance took place parallel to processes for new legislative regulations and production of technologies and tools (e.g., the one I was teaching), which the local institutions were recommended, or sometimes obliged, to use (Pedersen et al. 2008). As Pedersen notes, these parallel tracks of self-governance and reregulation in national policies of governing welfare institutions ran together in the emergence of central, but more or less autonomous, state institutions which delivered tools and technologies for public organizations' self-description and self-evaluation.

The governmental institution where I was employed at the time of the introduction story (the Danish Evaluation Institute) could be seen as a core example of this. In the period of my employment (2001-2012), the idea that *quality* was obtained by enhancing local capacity for reflection and documentation of results became noticeably influential in legislation, in the ministries we served, and in the Institutes' own version of its *raison d'être*. I experienced this in a very concrete manner since my job became increasingly a question of developing tools for local reflection on quality, and to support local administration in implementing them, rather than only making nationwide analyses and recommendations. This development towards enhanced focus on quality and result, and public institutions as self-reflecting, self-programming organizations can be understood as a continuation of (and as an effect of) Danish modernization policy. These policies involved a series of reforms and various regulatory amendments starting in the 1980s, with the Danish Ministry of Finance as a central player, which were introduced with the overall purpose of modernizing the public sector (Pedersen 2004).

The Danish modernization policy was developed in the context of an international reform trend, often referred to as New Public Management. This term was first introduced by Hood to describe a group of ideas becoming influential in western welfare states during the 1980s aimed at exposing public service delivery to increased accountability and giving managers more room to manage (Hood 1991). The ideas gave rise to a series of reforms drawing on technologies and approaches from the private sector, which were often activated in explicit opposition to bureaucracy as the enemy of modernization (Du Gay 1994).

Hence, in this context ‘management’ is both a *rationality* behind a number of reform programs linked to an economic logic, marking a process of state transformation from the postwar welfare state to the management state³, *and* an *activity*, carried out by individuals we call public managers, which has become increasingly in focus along with this transformation. Hence, the very centering of the *role* of the public manager and the need for leadership development is itself an impact of these reforms based on management as rationality. Management here becomes the answer to very different types of problems and challenges in the public sector (Pedersen 2004, p. 11; Du Gay 1994, p. 658).

Within this context, a range of scholars have studied ‘management’ as a matter of how the concept is constructed in specific contexts. This field of studies has to a large extent been based on analytical strategies to observe other’s observations, i.e. to study how the concept of management is constructed through technologies, in official policies and other communicative practices (Thygesen 2004; Rennison 2011; Andersen 2008; Sløk og Villadsen 2008). The premise in these studies is that the category of management is open, i.e. *what* we recognize and acknowledge

³ Used as a title in Pedersen 2004, and activated in a description of transformations in a Danish context of welfare management, with an implicit hint to Clark and Newmann’s 1994 book ‘the managerial state’.

as being management varies historically depending on dominating ideas about how organizations function, and is continuously constructed and negotiated in local practices.

I share with these studies the premise of openness and historical embeddedness of the term ‘management’. Based on this premise, I aim at denaturalizing the conceptual framework, emerging from management as a rationality and conditioning management as an activity. However I do this in order to be able to think *beyond* the current conceptual horizon of welfare management – and add to it. I therefore aim at activating the encounter between my empirical material and the process theoretical framework as a lever for imagining other concepts and horizons of welfare creation. I will discuss the implications of this ambition not only to *observe* observations, but to *create*, in the method chapter.

In the rest of this chapter, I will pursue this denaturalizing ambition. First, I will activate the field of foucauldian studies of neo-liberal governmentality as a way to locate the idea of welfare as a manageable result in a historical context. Based on this, I will look closer at the evaluation tool (from the stories in the introduction chapter) as an example of how this rationality may meet welfare practice in a specific context. I here identify a number of features and assumptions in the tool, which can be said to reflect a more general reasoning of quality development, and discuss the notion of creation that it implies. Since creation here is understood within a horizon of reflection, I take up ideas of the reflective practitioner and double loop learning, which are not usually connected to neo-liberal thinking, but can be said to back up the reasoning of the tool - and discuss critically the assumptions and divisions installed by this reasoning.

2.2 Neo-liberal governmentality: The idea of ‘welfare as result’ located in a historical context

I will now try to locate the connection of ‘welfare’ and ‘result’ in a historical context: How have we come to think of welfare as a predefined, representable output, which is separated from process? How is ‘the social’ in welfare framed in this context?

I will approach this question by drawing upon the theoretical field of neoliberal governmentality (Foucault 1991; Rose 1993; 1996; Dean 1999; 2014), which offers a framework to understand the double-ness that Pedersen highlights and my work as a consultant was embedded in, i.e. that the governed organizations were simultaneously freed *and* obliged to reflective self-governance in relation to certain optics on their activities.

The term ‘neo-liberal governmentality’ is usually referred back to a series of lectures that Foucault gave in Paris in the late 1970s, from which the lecture “governmentality” is the best known (Foucault 1991). In the lectures, Foucault presented a rereading of liberalism, not as political philosophy, but as a certain mentality about the activity of governing, in which he tried to explain the paradox that ideas about respect for the individual in modern societies thrive along with a growing number of administrative practices that intervene in individual’s lives. This paradox had not really been grasped or addressed by the academic discipline of political philosophy, which had been occupied with describing the story of sovereignty (i.e., the story of how power is legitimized). However, one of Foucault’s points is that the story of the modern liberal state is first of all a story of a certain mentality of governing – *a governmentality* (Kristensen 1987, p. 165). Hence, the term ‘governmentality’ both has a general meaning referring to ‘how

we think of governing’ and a more specific meaning referring to a historical specific version of this thinking (Dean 1999, p. 51)⁴.

The historical specific meaning is sketched in Foucault’s governmentality lecture. Here Foucault addresses that from the 16th to the 18th century, a shift in the mentality of governing gradually takes place. From focusing on how to sustain the sovereign’s possession of territory, governing gradually becomes a question of how to strengthen the state and maximize welfare of the population. Governing here becomes increasingly oriented towards the population as the primary object. Towards the end of the 17th Century, political reasoning was heavily marked by the idea that the nation was totally permeable for regulation. Hence, the emergence of the idea of welfare as target of governing was closely tied to the emergence of the idea of the citizens as a population that could be regulated in the smallest detail. The dominating economic thinking at this time was mercantilism, which perceived economic value in terms of state cash. Therefore, economy had to be regulated by a protectionistic trade policy, which would ensure that imports did not exceed exports.

Classical liberal thinking emerged as a reaction on these ideas about a totally regulated and permeable society, since it considered the population as individuals with rights and interests that could potentially be disturbed or destroyed by political intervention (Rose 1993, p 289). As a reaction to mercantilistic ideas on

⁴ More detailed distinctions of the terms’ meaning have been made. Dean in a later article suggests at least four meanings/uses of ‘governmentality’ in Foucault’s texts: 1) the process in which the state overtakes the responsibility of governing the population, 2) a field of power relations that focus on individuals and organizations self-government, 3) an analytical form, 4) an object of analysis itself (Dean 2014, p. 362f). Partly overlapping with this, Villadsen has suggested that the term refers to: 1) a new mentality about governing and the nature of power in modern societies, 2) a diagnosis of a tendency of one form of power to dominate other forms, 3) the process of governmentalization of the state (Villadsen 1999, p. 14).

economy, a key thinker of classical liberalism, Adam Smith, argued in his main work *Wealth of Nations*, that this wealth was best taken care of by acknowledging the market as a self-regulating sphere (Smith 1776;2005). Importantly, thinking the economy as an independent and self-regulating sphere, paved the way for imagining a coherent social sphere that was separated from the state and therefore for thinking of the citizens' welfare beyond what was created through political control and regulation (Foucault 1989, p. 261).

Thus, the idea of 'a coherent social' (a self-regulating economic realm) emerged as a problematization of the idea of welfare as something obtained by regulating the population in every detail. Hence, liberalism has an inherent problematizing relation to its own authority, since it rests on the idea of the individuals' right to pursue their goals and interests as undisturbed as possible as a way to realizing the common good. For liberalism (as governmental practice), the problem of governing therefore becomes a question of providing circumstances for citizens that do not need governing, but are capable of governing themselves.

Foucault shows how this is conditioned with the emergence of a range of sciences about the human during the 18th century. Psychology, pedagogy and criminology are examples of such sciences, which direct themselves towards human beings as possessing a soul, as being able to be worked with, and having the ability to continuously better itself⁵. These sciences founded a regime of expertise knowledge, conditioning and multiplying a new kind of disciplinary practices. Discipline as a technic of power, Foucault had shown, goes back to the 16th century emergence of military bases and from there it spread into schools and

⁵ The criminal is not to be punished, but the soul behind the crime is to be cured. The mentally ill individual has to work with himself to be cured, etc.

prisons. With the emergence of these expertise domains, discipline now becomes multiplied and detached from a state center.

Hence, the liberal praise of individual freedom does not mean that liberalism (as a practice) leaves the citizen untouched. On the contrary, the development of modern liberal societies is historically tied to the emergence and multiplication of ways of regulating and governing individuals by installing the preconditions for their self-governance. Foucault grasps this, because he does not focus on liberalism as political philosophy or government model, but as the practical forms of government that exist in modern democracies subscribing to liberal individual rights.

In the context of this rereading of liberalism as governmental rationality, Foucault directed attention to how contemporary forms of liberalism (in the late 1970s) deviated from classical liberalism⁶. Importantly, he thought of neo-liberalism not just as a model of government, but as a general rationality that models forms of subjectification, which can be brought to use in public and private organizations (Dean 2014, p. 363).

Deleuze has, in his comments on Foucault, warned us not to misread Foucault's preoccupation with subjectification as a centering on the subject (Deleuze 2004, p. 119ff). Subjectification is, in Foucault's thinking, not a process of an indivisible subject, Deleuze argues: it is better understood as a process of individuated fields of intensities, an electrified middle of becoming, rather than a process towards stable persons or identities (Deleuze 1995, p 93). Hence, Deleuze's comments

⁶ As Dean notes (Dean 2014, p. 364), it is important to remember that neo-liberalism at the time of Foucault's lectures was quite far from the multiple advanced form of technics that it became in many countries over the next 25 years.

place Foucault's notion of subjectification in the field of radical relational process thinking, which I will take up further in the next chapter.

After Foucault's death in 1984, the scholarly field drawing upon a foucauldian concept of neo-liberal governmentality expanded rapidly, not least because it was activated as a conceptual horizon for grasping and investigating the rationality in the series of reforms of the western welfare states in the 1980s and 1990s, which I have mentioned above in relation to Danish modernization policy and New Public Management.

A fundamental feature in these reforms, fuelled by a growing critic of the western welfare state, was to reinstall the citizen as an active agent following his own interests and purposes (Rose 1996a, 1996b; Dean 1999, p. 247ff). Elements of this included: *privatization*, that framed the citizen as a consumer rather than as a client; *freedom of choice* within public welfare providers; installing a market-like relation between public organizations; and introducing direct channels for *user influence* (school boards, etc.), so that the citizen could practice his influence from a position of demanding public services.

As a part of this welfare state critic, a critical focus on the cost of welfare arrangements emerged. Welfare professionals were criticized for being ineffective and bureaucratic. The critic did not only come from the political right wing. From other sides, e.g. feminism, the western welfare state was criticized for paternalism and for treating the citizen as an object. Both criticisms shed a critical light over the welfare professionals and the expertise domains behind them.

Another stream of reforms was therefore about installing technologies that could restore confidence in welfare professionals and ensure predictability and

transparency of their performance. In the late 1990s, Dean located two dominating strategies to transform expertise to governable domains (Dean 1999, p. 266 ff):

- 1) *Technologies of agency* that activate the governed organizations as free agents, and makes governance at a distance possible by establishing the institutional space for self-governing local centers. The obligation to form strategy documents or contracts, which constitute the public organization as a self-responsible entity with its own goals and strategies, can be seen as such forms of agency technologies.
- 2) *Performance technologies* that make these local centers self-regulating and responsible, and submit the expert domains in the welfare state to new forms of rationality. Technologies of measuring and evaluating results are examples of such performance technologies that seek to lock the behavior of professionals to optimization of a predefined performance.

So, neo-liberal reforms were not only a reformulation of the governed subject from citizen (or client) to consumer of welfare services. They were also a reformulation of the governed welfare organizations that now became deliverers of an externally given output.

Welfare here emerges as a more generalizable result (or performance) that can be captured and represented, and abstracted from the everyday life in welfare organizations, if one finds the right and fair methods to do so. What I find noteworthy here is that the neo-liberal emphasis on ‘transparency’ and ‘accountability’ of the professional domains gains a certain framing in practice, since it is pursued in technologies relying upon an entitative thinking, which is not in itself neoliberal, but can be connected to a historically longer thread of rationalism.

Already in 1926, Whitehead critically addressed the modernist impulse to think of the world in terms of discrete and isolatable entities linked to the idea of an ideally isolated system, which he traced back to scientists of the 17th Century enlightenment era (Whitehead 1985, cited and commented in Chia and Holt 2009, p. 66). He saw this as an epistemology of representation and classifiable entities, which implies the risk of mistaking the abstract for the concrete - a ‘fallacy of misplaced concreteness’ (ibid).

Hence in practice, neo-liberalistic ideals of accountability and transparency become wedded to a set of rationalistic assumptions and divisions. The technologies activated to install accountability rest on the premise that social life can be broken into discrete elements, and thereby also pave the way for the notion of causality as a governmental resource.

Hence, the reforms were born on a reactivation of the classical liberalisms’ sceptic against authority – including professional authority. However, the liberal idea of ‘the social’ had now undergone some change since classical liberalism. In neo-liberal thinking ‘the social’ is no longer a natural sphere of individuals that are led into a fair exchange by their individual interests, instead it is seen as a certain interplay of incentives that arises out of specific cultural conditions (Dean 1999). The common good is no longer something emerging from free individuals pursuing their interests. It becomes a question of encouraging and facilitating that individuals look upon themselves as enterprises, or as entrepreneurs of their own lives (Dean 1999, p 253). *Choice* is no longer the individual’s rational response to the opportunity of following its own interest (as assumed in classical liberalism). *Choice* is something that can be turned calculable and governable by manipulating the spaces in which choices are made. This includes the choices of welfare professionals that are aimed at being turned governable by installing

organizational incentives via documentation systems or placing public institutions in market-like surroundings.

‘The social’ here becomes a realm of economical rationality that is turned functional through certain technologies (Dean 1999; 2014, p.373). Hence, the problem about securing ‘the social’ is no longer a question of either directly regulating societal and economical processes or leaving them to an invisible hand. It becomes a matter of *how one can secure governing mechanisms*, through which the social can be cultivated and facilitated as economic rationale (Dean 1999; 2014).

2.3 Performance technology framed in a Danish welfare context: Documenting reflection on mental models

The evaluation tool I was teaching in the story mentioned in the introduction chapter could be seen as one such performance technology. It is a documentation tool designed for a specific sector (i.e., pre-schools), but it also exemplifies how the strategies to transform expertise domains into governable domains, that Dean identifies, have been taken in and framed in a Danish welfare context throughout the 1990s and 2000s.

I will therefore start by shortly describing the tool and trying to locate the more general features it might exemplify in a Danish context. Hereafter, I discuss some ideas from organizational learning theory, primarily from the work of Argyris and Schön, which backs up this reasoning. On this ground, I discuss some problems with this reasoning in relation to how it limits our thinking of welfare practice and management, and I try to locate an alternative path that I will go deeper into in chapter 3.

The tool was called “Tegn på Læring” directly translated as “Signs of learning”. It was developed by the Danish Evaluation Institute where I was employed at the time of the story. As a team coordinator, I was supervising the group developing it, and later I became deeply involved in its implementation, since I became responsible for a large number of seminars in Danish municipalities, primarily for managers of pre-schools, where the tool was presented and used. So it should be clear by now, that to the extent that I am critical towards the logic of the tool, I am not pointing this critic towards some distant conspiracy or group of ignorant people that didn’t care about real life in pre-schools. I was deeply involved myself in the shaping of this tool. As I remember it, we were all extremely preoccupied with questions about how to make this as meaningful and respectful to the distinctive features of the pedagogical profession as possible. Seen in this light, it is remarkable though how much the basic elements resembled evaluation tools made for other welfare sectors during this period. I will return to that discussion below. I also want to add that at its best, this tool actually did catalyze seemingly valuable discussions and enhanced professional attention to daily routines.

So, my purpose for taking up the tool is not criticizing it for not bringing any valuable outcomes. What I am interested in is *denaturalizing* the more general reasoning behind the tool which seemed so natural to us at the time of its creation: What happens in our reasoning about welfare when the valuable result comes to be framed as a set of pre-defined signs that can be causally linked to an activity prior to the situation? What are the implications of this split of practice into process and result that seemed so natural to us, although we were repeatedly reminded at the seminars that this is not straightforward in terms of the everyday lives in the pre-schools. (I remember a pre-school teacher once asked me: When I am tickling a child in a moment of amusement about this shy child’s surprisingly bold but funny

comment to me and we are laughing together, experiencing mutual joy and contact, would you call this process or result?⁷). On the Institute's home page, the purpose of the tool is stated as "making it more simple for pre-schools to work with formulating goals for and evaluating children's learning"⁸. However, the ambiguity that the tool eliminated at a conceptual level was often re-installed when we started working with it at the seminars. Often we ended up in complicated discussions about how to distinguish between signs, goals and objectives of learning, or how to distinguish process from results in practice, instead of questions about pedagogical practice and children.

Presented in simpler terms, the tool suggests seeing evaluating learning through the lens of two processes following each other. The first one is presented as being about "putting words on learning". It is pictured like this:

Theme -> objective of learning -> methods and activities -> signs of learning

Working with *theme* is (according to the publication) about "selecting a focus", *objectives* of learning is about specifying "the outcome that you wish that the children should get out of the activity", *methods and activities* are "the ways the pre-school plan to work towards the learning objectives" and *signs of learning* is presented as "the concrete learning as it is expected to be expressed at the children"⁹. It is highlighted that one might start in different parts of the model and

⁷ I don't remember what I answered, only the feeling of being puzzled and provoked by it.

⁸ The publication can be found at <http://www.eva.dk/projekter/2007/tegn-paa-laering>. Since the tool is only produced and presented in Danish, all quotes are translated into English by me.

⁹ Examples of methods are presented as "to work with an appreciative approach" or "that the adults consequently put words on what the children experience". Examples of signs of learning are, for example, "that children are curious after knowledge about insects and other small animals, by posing questions, looking in books, etc" or "that children are getting over conflicts and enmity in a constructive way".

work from there to the other parts, since the point lies in reflecting on how objectives, activities and pre-defined signs of learning are linked together in the pre-school's reasoning behind the practice in focus.

The other process (see the figure below) is presented as being about “evaluating pedagogical practice taking the point of departure in the signs of learning that is expressed at the children”.

Evaluation question -> documentation -> assessment and follow up
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According to the publication, the evaluation question regards “what you want to know about with regard to signs of learning”. In *documentation* the pre-school is encouraged to ask: “in which situations do we think that the signs we are looking for are expressed? What kind of documentation would be good to catch these precise signs and why?” In *assessment and follow up* it is explained: “It is here you create new knowledge about the pedagogical work and its effects¹⁰ and thereby get a basis for a professional development of the pedagogical practice”. Hence, ‘*creating the new*’ means translating knowledge that has been gained in the retrospective and reflective assessment activity, into practice.

The tool was not invented out of the blue of course. It reflected the Institute's attempt (and obligation) to facilitate the pre-schools' work to fulfill the legislative demands¹¹, specifying that pre-schools every year must achieve the following: 1) describe goals for learning in a pedagogical learning plan for the pre-school, 2) describe the methods and activities that are undertaken in order to reach the goals

¹⁰ Translated from the Danish word “virkninger” that tends to be more associated to studies including qualitative data than effect is.

¹¹ The law has later been changed so that the obligation to evaluate is now every second year.

and 3) evaluate and document if the chosen pedagogical methods and activities lead to the formulated goals and describe how the pre-school would follow up on the results found in the evaluation. These legislative demands were interpreted as expressing a more general demand for a more “systematic work form based on planning, activity, documentation and evaluation – and hereafter a new planning based on the evaluation” (Danmarks Evalueringsinstitut 2012, p.23¹²).

Although specific for the pre-school sector, the tool reflects a more general reasoning of evaluation tools that were created in the 1990s and 2000s. At least two central features from “signs of learning” can be found in a range of tools for evaluation in the Danish public sector from that period:

- 1) Practice is divided into activities, goals and signs of goal-attainment (i.e., indicators), and quality development is a matter of reflecting on how they are linked together¹³.
- 2) The idea is that there is a set of assumptions behind every practice that can be explicated and reflected on, and this is the key to realizing “the new” in professional practice¹⁴.

Here we see a specific version of performance technologies. The tools do not commit the professionals to specific results or specific professional methods. The documentation obligation is more about the *systematic reflection* behind the activities. In the reasoning of the tools, there seems to be a built-in skepticism

¹² Translated from Danish by me.

¹³ This reasoning can for example also be found in tools such as SMTTE-model <http://uvm.dk/Uddannelser/Folkeskolen/De-nationale-test-og-evaluering/Evaluering/Vaerktoejer/SMTTE>, and The Quality Star <http://uvm.dk/Uddannelser/Folkeskolen/De-nationale-test-og-evaluering/Evaluering/Vaerktoejer/Kvalitetsstjernen>

¹⁴ This reasoning can also be found in tools such as “A learning way to results” <http://www.eva.dk/eva/projekter/2007/evaluering-af-udviklingsprojekter/projektprodukter/en-laereri-vej-til-resultater> or in “The logic model”: http://www.kora.dk/media/282484/den_logiske_model_290808_0.pdf

towards the arbitrary, the unprepared and the improvisatory - everything that has not been conceived prior to its realization.

Hence, it builds on a profound belief that there is a certain theory behind every practice and that the becoming of 'quality' starts by explicating this theory. As expressed in a publication from the Center for Knowledge on Social Psychiatry: "Everybody out in practice works according to some assumptions, certain methods. The trick is to make them explicit so that one can reflect on them"¹⁵. As indicated in this quote from a state funded center in the field of social psychiatry, it was not only in the pre-school sector that this reasoning was found¹⁶.

However, in the tools based on this reasoning, the professionals are not asked to measure results as part of a wider system of Result-based Management. Instead, they are obliged to document *systematic reflection*, which implies seeing professional practice as a number of interventions that can be causally linked to predefined outcomes.

Hence, performance technologies in Danish public organizations have not, in general, been tied to a centralized system of measuring specific performance goals backed up by a system of sanctions (as in some other countries). However, that does not mean that ideas of Result-based Management (RBM) have not left a mark. A Danish book on RBM describes how the idea has been taken up in a

¹⁵ Jens Hjort Andersen, consultant in "Videnscenter for Socialpsykiatri" in the publication Social Psykiatri, 2008, no 6. The quote is translated from Danish by me.

¹⁶ The reasoning resonates with a more general stream within evaluation "program theoretical evaluation" that became influential in Denmark in the 2000s (in which I was also involved). The main idea was that evaluations should take the point of departure in the assumptions that exists about how a given practice works and determine if the assumptions have been realized in practice. In other words, if the wished effect is realized in the way it was conceived prior to implementation of a certain practice. Hence the idea is that it is possible to locate the effective factor behind a program/effort in a specific context (Dahler-Larsen and Krogstrup 2004, p 51).

number of Danish ministries and by a municipality (Ejler et al. 2008). In the book, it is explained that the idea is that continuous data on results should function as a feedback mechanism to decision makers, who thereby can adjust their decisions in accordance to the data. In this emphasis on “on-going streams of real time data that flows to the decision-makers for the purpose of constant updating and adjusting of the program” (Ejler et al 2008, p. 25), we see the clear mark of a *cybernetic thinking* of organizations. When the difference between an externally given standard and the actual state of the system is fed back to the system, management can guide organizational actions in a way that reduces this difference. Hence, management tends to be something that stands outside the organization and models it on the basis of streams of result data.

Although RBM cannot be said to have been introduced as an overall reform of the Danish public sector, a more general, strong focus on results (and the idea that management should focus on results rather than processes) can be seen in several governmentally initiated projects from this period¹⁷. Hence, the evaluation tool discussed above illustrates how an increasing focus on results can be bended in such a way where it is not so much the results themselves that has to be documented, but the very reasoning of splitting (and re-connecting) processes and results. As we see in the case of the tool, this implies drawing upon the idea that practice is developed by explicating and reflecting on certain assumptions or mental models behind practice. In some ways, this reasoning resonates with Donald A. Schön’s idea on the reflective practitioner and his work with Argyris on double loop learning (Argyris and Schön 1978; Schön 1983). Hence, instead of looking into the strategic management literature for theory that backs up

¹⁷ See, e.g., the project ”Faglige kvalitetsoplysninger” at www.kl.dk – an umbrella project, housing a large number of specific projects, running in 2010-12 and led by the Danish Ministry of Finance with the goal of developing tools and methods for an enhanced result focus in the elderly sector and in the sector of homebased childcare and pre-schools.

performance technologies, I will look into these ideas from the field of organizational learning theory. Although the texts referred to in the rest of this chapter relate to learning, I want to emphasize that I primarily take up their points on learning as a basis for discussing *creation* as part of problematizing certain assumptions about creation exemplified by the tool. The theoretical context of that problematization is neoliberal governmentality (activated in this chapter) and process thinking (activated in next chapter), and not organizational learning theory. Therefore, I will allow myself to draw on these texts without opening a separate discussion of how they place themselves in the wider theoretical field of organizational learning.

2.4 The idea of reflecting on mental models as the road to the new

In the discussion of the previous paragraph, I have shown how the tool split practice into activities, results and indicators/signs – and how it assumed that these were linked together in certain ways that formed a theory behind practice, which could be documented and reflected upon. This idea (that behind every practice there is a mental model that can be explicated and that this is the key to realizing ‘the new’ in professional practice) resonates with central elements in Schön and Argyris’ influential theory on ‘double loop learning’ and Schön’s notion of ‘the reflective practitioner’. By addressing organization theoretical ideas that could be said to back up the certain kind of performance technologies discussed above, I hope to find a ground for locating more precisely what the limitations in this thinking might be when taken to the field (e.g., as it was in the story of the pre-school teacher reading aloud).

The idea of *single loop learning* is rooted in Argyris and Schön’s observation that experts, in the sense of skilled professionals in organizations, act on mental

models that have become unconscious. In other words, experts do not consult the whole body of knowledge when they meet a new situation. They detect some recognizable pattern and then automatically produce models, which are modified to meet the challenge of the situation. Hence single loop learning is the expert's way of solving situations effectively, but it also implies some potential problems, according to Schön and Argyris, since the models themselves are not questioned. It contains the risk of skilled incompetence where experts adjust actions, but only perform these actions in relation to models that they never question themselves. This is why double-loop learning is needed, according to Schön and Argyris, because double loop learning questions the frame of the reaction: The mental model behind the act is reflected on, and through that reflection it is adjusted and further developed.

However, an organization can be at a state where second loop learning is blocked because of defensive action patterns dominating the organization. Argyris and Schön attribute this to the difference between espoused models and models in use. In organizations it is not unlikely that people might say one thing and do another. This is a gap that organization members are often aware of, which gives rise to defensive patterns (games, cover-ups, etc.) that obscures what is *really* happening. Their point is that this can only be changed by an intervention, where organization members are supported in intentionally changing the defensive patterns of action by explicating and reflecting on them.

Hence, at the heart of the theory lies the idea of explicating mental models as a means to change. Reflectively stepping out of the actual mental model is what can shake the habitual and produce something new in practice.

In Schön's later book on the reflective practitioner, reflexivity as a vehicle of the continuous development of practice is elaborated on in relation to the practitioner's ongoing solving of problems (Schön 1983). Here Schön takes his point of departure in a critic of the technical rationality (rooted in positivism). In his view, technical rationality is characterized by a hierarchical idea of knowledge placing generalized knowledge at the top and practice at the bottom (Schön 1983, p. 24). In this technical account of knowledge, development of practice is what happens when the generalized knowledge is applied on everyday situations. This might be adequate in a context of stable and unambiguous goals and values, Schön claims. But, in relation to the compound, complex and unpredictable tasks carried out in unique relations surrounded by ambiguous values, this is an insufficient idea of knowledge (Schön 1983, p. 14).

In his view the problem is that technical rationality overlooks the tight connection between knowledge and action: However, problem solving in professional practice is not simply a matter of applying generalized knowledge (Schön 1983). It is rather a continuous adjustment of mental frameworks catalyzed by feedback received from practice. "When he [the professional practitioner] finds himself stuck in a problematic situation, which he cannot readily convert to a manageable problem, he may construct a new way of setting the problem – a new frame which (...) he tries to impose on the situation" (Schön 1983, p.63). Hence "the practitioner may surface and criticize his initial understanding of the problem, construct a new description of it and test the new description (...)" (Schön 1983, p 63).

If frameworks behind actions are not questioned, the professional may be unreflectively "drawn into patterns of error, which he cannot correct" (Schön 1983, p 61). Hence in Schön's thinking, reflection on mental models appears as a

bulwark against blind routine that somehow always seems to lure around the corner. However, “through reflection he [the professional practitioner] can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice” (ibid).

When the practitioner does this, s/he moves from knowledge-in-practice into reflection-in-practice. Schön gives an interesting picture of reflection-in-practice, which I will now discuss, because it might illustrate a more general problem in his idea of how ‘the new’ happens. Explaining the term reflection-in-practice, Schön compares it to “when good jazz musicians improvise together they also manifest a ‘feel for’ their material and they make on the spot adjustments to the sounds they hear. Listening to one another and to themselves, they feel where the music is going, and adjust their playing accordingly” (Schön 1983, p 55). Schön explains: “They can do this, first of all, because their collective effort of invention make use of a schema – a metric, melodic, and harmonic schema familiar to all the participants, which give a predictable order to the piece. In addition each of the musicians has a ready repertoire of musical figures, which he can deliver at appropriate moments” (ibid.). Improvisation here is a matter of drawing upon “a set of figures within the schema, which bounds and gives coherence to the performance”. The musicians “make new sense of it and adjust their performance to the new sense they have made” (ibid).

Interestingly, *improvisation* here means drawing upon a repertoire of schemes, and making adjustments to a specific combination of schemes. However, this leaves us with a question: From where do these schemes and figures come? How does creation of the radically new come into the equation? A number of aspects, that one might argue are central to musicality, are here drawn out of music as a practice: the imaginative orientation beyond the schemes, the musician’s persistent

experimental search for new variations, and the way he explores the virtual field around the actual musical figure.

The emergence of ‘the new’ becomes something that lies *outside* the unfolding practice - in relating to mental schemes *of* practice. Ironically, the example of the jazz-group that Schön applies in order to illustrate the fundamentally artful, improvisational character of professional practice, also figures how *creation* slips out of practice in Schön’s thinking of it. The whole idea of *the mental model* as a key to change in practice necessarily places the radically new *outside* practice in the moment where the practitioner separates himself from the situation and reflects on mental models *of* the situation, and thereby enables himself to return to practice with a new model.

We now may be able to be more specific about what the tool (discussed above) doesn’t grasp: The aloud reading pre-school teacher was seeking potentiality *in* practice; she was curious about what was *more* there – what a listening child *might be* (more than a listening child already was). Her experimenting was not a matter of starting from a mental theory of reading aloud, revising the theory reflectively and then applying a new one. That was the reasoning of the evaluation tool I brought to her.

She was seeking the new *in* practice, not in mental models *of it*. In her search for qualitatively different ways of being a listening child, she was not separating herself from the situation; in fact she was doing the opposite: By reading aloud several times, but in different ways, she was paying attention to what kind of participation it evoked from the children by enhancing her *own* capacity to be influenced by the situation. Hence, her knowledge of how to read aloud in a way that enhances the children’s capacity to participate wasn’t something that *resided*

in her, waiting to be realized through action. It was relationally enacted as an enhanced receptive capacity of both children and teacher.

Hence, in spite of Schön and Argyris' focus on the practitioner's interplay with the situation, the idea of the mental model cannot really grasp 'the relational' in learning, if we by that mean learning as *intensifying our relation* to what we learn about. Therefore it misses the point in the pre-school teacher's experimental attempt to enhance children's/teacher's relation to the aloud-reading activity.

Ironically, the focus on how thinking and action interact reinforces the idea that they are split in the first place. In the emphasis on how individuals can step out of their mental models and critically scrutinize them, knowledge remains something that resides *in* the subject as mental frames and it's relation to situational action becomes something to be explained.

Elkjær and Simpson touch upon this point in an article, where they discuss a number of critical points as a part of a more general discussion about what pragmatism can offer ideas of learning (Elkjær and Simpson 2011)¹⁸. Here they point out that Schön and Argyris install a dualism between knowledge and action that generates new dualisms. When predispositions to act are understood in terms of representations of actions, the pair knowledge-action are held apart, which leads to another dualism—the separation between individual and organization.

Instead, Elkjær and Simpson emphasize pragmatism as something that alerts us to the experimental part of learning and invites us to see concepts and ideas as tools to play with and opens up inquiry and anticipatory reasoning. Here, "creativity lies in the abductive orientation towards the future, which is explored by the 'I' as it

¹⁸ Although Schön and Argyris themselves claim to take a pragmatist stance, they are here opposed to pragmatism in the way Elkjær and Simpson frames the distinction.

plays with and puts together new ways of engaging with social situations” (Elkjær and Simpson 2011, p.74).

Hence, another time orientation than the retrospective one is introduced: “The incremental, experimental process of constructing new meanings out of unexpected events is thus dependent upon the human capacity to reflect not only on past events, but also on the repertoire of alternative futures that can be creatively imagined (Elkjær and Simpson 2011, p.78). Organizational learning through inquiry is, in other words “opening learning to the playfulness of how concepts and ideas are intertwined with actions not only in a reflective and backward looking sense but also in a forward looking way” (Elkjær and Simpson 2011, p.78).

I can absolutely follow Elkjær and Simpson’s analysis of the dualism in Schön and Argyris, and how this dualism leaves imagination out of practice, which I think to a wide extent resonates with my own discussion of the aloud reading pre-school teacher in relation to the idea of mental models that backed up the tool I was teaching. However, I also think that there is a tendency in their text for creativity to slide back into a matter of problem solving - and imagination to be kept within the horizon of new meaning creation. They conclude: “to learn in a pragmatist sense is to infuse uncertain situations with meaning, which involves firstly, defining the situation as a problem” (Elkjær and Simpson 2011). In spite of their attempt to emphasize imagination and think learning beyond representations of actions, creativity here becomes a matter of solving a problem that is defined prior to the creative attempt, and imagining alternative futures is first of all about infusing situations with meaning. I will therefore turn to another discussion of learning, which also sets out to put imagination in the foreground, but in a way

that might provide a basis for transcending this horizon of problem solving and meaning construction.

In an article that pursues the question: “How can entrepreneurship education be made entrepreneurial?”, Hjorth discusses creation and learning from a Deleuzian inspired body of concepts (Hjorth 2011). Noting that learning about entrepreneurship is often framed in an economizing perspective, Hjorth sets out to focus on the creative-relational nature of learning, which he notes often slips behind means-ends terms and economic rationality. However, from Deleuze, he picks up another ground for thinking about imagination than Elkjær and Simpson put forward. In this Deleuzian horizon, imagination points at a higher faculty than knowledge since “Imagination does not organize our experience but goes beyond it and challenges its present limits” (Hjorth 2011, p 56 with reference to Colebrook 2008).

This (Deleuzian) point of departure leads Hjorth to emphasize the role of affect in relation to imagination. The point seems to be that when we are drawn into the situation by affect, we cannot simply intellectually distance ourselves from the situation. Learning becomes a matter of *learning our way out* of the suspense. In other words, finding a way of going further without a pre-conceived scheme of what we experience and how to relate to it. One way to produce affects in a learning context that is emphasized in Hjorth's article, is *provocating*, since it puts us in a space where opinions and habitual thoughts are suspended and we need to create thinking again from anew.

Hence, *creation* is here not solely about meaning construction with an imaginative orientation towards the future as Elkjær and Simpson suggest. It is more about the *pause* in meaning construction, since this is what creates the possibility for this

imaginative orientation. Here, affect comes in as a central concept, because affect “produces a suspense, a breaking free from the continuity of reason, as a pause in which we are powered up in our receptivity so that our capacity to affect others increases” (Hjorth 2011, p. 56). Hence, affect empowers us with the capacity to break free of the actual times and spaces – and provocation is one way to facilitate breaking free since “provocations have the power to transform contexts into carnivals understood as times and spaces where multiplicity is the dominant form and where the governing powers of discourse are held back” (Hjorth 2011, p. 52).

So in Hjorth’s text, we have an idea of the emergence of the new that is fundamentally different from the one we find in Schön and Argyris’ reasoning: It does not involve separating oneself from the situation, or splitting the professional practitioner into two: one producing mental frameworks and one adjusting to them. Instead, it is about being *drawn into* the situation by something. What I think Elkjær and Simpson’s approach lack, is a language for this ‘something’. They rightfully point out that the imaginative capacity to anticipate alternative futures is not grasped in the thinking of organizational learning as changing mental models. However, they cannot really explain from where these alternative futures come.

Here, I suspect that the thinking drawing upon affect (as introduced in Hjorth’s article) has something to offer, since it centers on the relational character of creation in another way: Seeing creation as a relational matter is not just a question of the relational co-construction of meaning, but a question of intensifying our relation to what we learn about and thereby multiplying it.

In next chapter, I will therefore take up the process theoretical thread that informs Hjorth’s article. However, I will try to walk my own way along it. Since I start out

from a curiosity about how one can facilitate ‘more welfare’ in a radically qualitative sense of this *more* (which is why it might be more precise to talk about a greater variety of the qualitatively different welfare), I will try to carve out a process theoretical framework that might help me in this through focusing on process philosophical accounts of *multiplicity*, *creation* and *affect*.

Chapter 3: Process theoretical framework

In chapter 1, I started out with a puzzle from my earlier employment, which was exemplified by the pre-school teacher's joy to experiment that was excluded by the management tool. This led me to a more general research interest: What conditions this creative attempt to try to find out more qualities of welfare? And can research add to it, not only negatively as a critic of existing technologies, but can we as researchers add to it positively?

In chapter 2, I enfolded the puzzle within a horizon of neo-liberal governmentality, which frames the social as a realm of economic rationality that is turned functional through technologies of agency and performance technologies. By going through some characteristics of a specific type of reflective performance technology, I discussed how assumptions installed by this reasoning may meet practice. I pointed out as a key problem in this reasoning that it tends to lock out creation from practice and link it to the change of mental models at a time/space distance of practice.

As argued, in order to address the question of facilitating and being attentive to this search for 'more quality' in terms of the qualitatively different, I need a theoretical framework that grasps the kind of experimental search exemplified by the pre-school teacher without separating the practitioner on one hand and the practice on the other. I located process philosophy as a stream of thinking that does not immediately jump into this division and therefore may help me grasp the radically relational nature of the creation going on in these stories. I will therefore now turn to process theory in order to construct an alternative theoretical framework.

3.1 Process-theory: Locating the study within a processual approach

Subscribing to a ‘process approach’ could sound like a fairly broad church to join. A wide range of contributions within organizational theory subscribe themselves to taking a more process-attentive approach than previous accounts of the research object. Furthermore, *process* seems to have gained an increasing interest in the field of organizational studies over the years. In the following pages, I will try to locate the process theoretical approach of this dissertation within this seemingly growing field of process interest in organizational studies.

As a start, it might be useful to draw a basic distinction between process research where *process* is the study object, and process research where the term *process* denotes a basic understanding of the world. In the first case, ‘process research’ refers to studying process as something contrasted to a stable situation before and after the process (e.g., implementation of new legislation or translation of strategy into new practice). In the latter meaning of process research, the term ‘process’ reflects a basic understanding of the world, on which we must understand all kinds of activities, which we might study. Hence, ‘the processual’ in the latter approach, does not lie in studying process as something that has to be explained, instead process refers to an understanding of the world as continuously and relationally under construction.

However, a range of approaches stresses ‘relation’ and ‘process’ in understanding the world. Relation and continuous construction is, for example, emphasized in a range of approaches, many of which could be said to subscribe to a relational constructionist thinking (for an overview, see Hoskin and Bouwen 2000). Here, ‘the relational’ is seen as the source of the ongoing construction of meaning and

learning in the organization and social realities “are viewed as interdependent or co-dependent constructions” (Hoskin and Bouwen 2000, p. 129).

However, although a relational constructivist approach emphasizes ‘the relational’ along with ‘process’ (as opposed to a cognitivist constructivism that focuses on internal constructivist processes), ‘the relational’ is still understood as a process of meaning construction between subjects. In contrast to this, the kind of process thinking I will draw on in this chapter implies a weaker individualism than assumed in the relational constructivist emphasis on the meaning giving and knowing subject. In the latter, although it emphasizes meaning construction and knowing as relational, ‘the relational’ still tends to be a matter of *between* rather than *in-between*, i.e. a gap between two positions/entities rather than an independent unfolding realm from where the entities that we think of as relating, emerge.

Hence, the kind of process research that I locate this study within is characterized by drawing upon philosophical thinkers that do not start in subjects and objects, but in an ever unfolding middle of becoming. Heraklit, Bergson, Whitehead and Deleuze are often mentioned as process philosophers, but also thinkers associated to American pragmatism, such as Mead, Peirce, Dewey and James and a number of Asian thinkers, less known in the west, are associated to process philosophy. A recently published *Handbook of Process Philosophy and Organization Studies* includes processual readings of 34 thinkers, among these are also central philosophical figures in the history of continental philosophy, such as Nietzsche, Heidegger, Wittgenstein, Ricoeur and Foucault (Helin et al. 2014).

This long list of names indicates that process philosophy is not easily nailed down to a few headlines, although it seems reasonable to say that giving *becoming*

ontological primacy over *being*, lies at the heart of it. However, it is noteworthy that the handbook does not provide any core statements of process philosophy, neither is the reader offered any reviews that divide process thinking into certain streams or competing accounts of process. The closest to a definition one gets, is the suggestion that thinking processually might be seen (done) as an enhanced attentiveness to five aspects of reality: temporality, openness, force, wholeness and potentiality. Hereby a certain tone is set, which will also be my reference tone: Process research is less a matter of going into the world with readymade concepts and definitions, and more a relational matter of how one makes oneself open to be affected by the world.

On this ground of insisting on the link between process philosophy and process research, there seems to be an incipient field of processual reframing of established organizational concepts. Hjorth and Steyaert rethink the concept of *entrepreneurship* (Hjorth 2012, 2005; Hjorth and Steyaert 2009), and aim to wring the idea of entrepreneurship out of the neo-liberal entrepreneurship discourse (which places entrepreneurship in the sphere of individual economic interest) by introducing process philosophical concepts, such as ‘affect’ and ‘desire’ into the discourse. This also opens up the rethinking of *social entrepreneurship* as public entrepreneurship, thus emphasizing the desire for the social (Hjorth 2013). Chia and Holt rethink the concept of *strategy* (Chia and Holt 2009), and emphasize strategy as emergent from local coping actions instead of an intentional outcome of a grand plan - and link this to a heideggerian notion of ‘dwelling’. Hence, these contributions distinguish themselves from previous processual rethinkings of organizational theory (e.g., Stacey 2007) by insisting on - not only the primacy of relation and process - but also the link to process philosophical concepts, such as

affect, desire and becoming that *question* the subject-object division and the instrumental engagement with the world as ontologically fundamental.

Since my research focus is guided by an interest in ‘the radically relational’ in welfare creation and how it overflows preconceived ideas, I locate my study in continuation of this emerging field of process philosophical retakes on organization and management thinking.

Steyaert has distinguished between a sensemaking approach to process research and a performative approach (Steyaert 2012). While the first includes more classical interpretive attempts to theorize in a processual perspective (Hernes and Maitlis 2010; Langlely and Tsoukas 2010, Nayak 2008; Shotter 2010; Weick, Sutcliffe and Obstfeld 2005), the latter aims to theorize process beyond the hermeneutic view (Massumi 2002; Thrift 2008; Dirksmeier and Helbrecht 2008; Murphie 2008; Beyes and Steyaert 2012).

The term ‘performative’ here refers to the fact that the latter studies tend to take a more radical consequence of seeing theorizing as a practice that adds to the world than does the interpretative approach. Since I aim to think *beyond* the current conceptual horizon of welfare management and add something to it, I locate my study as associated with a performative process approach.

It is therefore also associated to recent turns and discussions in social science that seek to challenge or widen the notion of representation. Among these *the spatial turn* where space is emphasized as an active generative force, being more than an empty container for meaning construction (Thrift 2007; Beyes and Stayert 2012) and *the affective turn* (Massumi 2002, Clough and Halley 2007, Gregg and Seigworth 2010), where affect is centered as pre-, super- and supra- individual forces that are not yet captured in individual content determined form. Related to

that, the study is associated to a wider methodological shift in social science, emphasizing the need for *performative methodology* (Law 2004; Beyes and Steyaert 2012; Dirksmeier and Helbrecht 2008; Murphie 2008, Manning and Massumi 2013, Mc Cormack 2008; Pink 2009). In this chapter and the following, I will come back to these ‘turns’ and treat some of the concepts that they are foundational to in more depth.

Progress of this chapter

Since I start out from a curiosity about how one can facilitate ‘more welfare’ in the sense of ‘a greater variety of the qualitatively different’, I will now try to carve out a process theoretical framework that can help me think “more” in a radically qualitative way.

In section 3.1, I will take my point of departure in Henri Bergson’s distinction between intensive and extensive multiplicity. From there, I will go further into intensive movement and movement as qualitative change.

In section 3.2, I will go further into the notion of *creation*. By taking the path from Bergson to Brian Massumi, I will try to carve out a more specific notion of creation understood as actualization (different from that of changing mental models that I found in organizational learning theories), which might be productive in relation to my research question.

In section 3.3, I will go into (the event of) *affect*, starting from Spinoza, and particularly Deleuze’s and Massumi’s reading of Spinoza, and move from that to intensity and experimentation. Here I will start approaching the how-question

(how can we take this up in a research context?) that will be treated more in depth in chapter 4 on methodology.

Hence, it is no coincidence that my version of a process philosophical framework draws on Bergson, Massumi and Spinoza. Since I am in search of a conceptual framework that can help me think ‘more welfare’ in a radically qualitative way and push back together what was divided in the logic of the tool: creation and relation, process and result, affecting and being affected, I walk this particular path from ‘qualitative multiplicity’ to ‘creation as actualization’ and back to ‘affect’ and ‘intensity’.

3.2 Quantitative vs qualitative multiplicity

As discussed, the stories in the introduction can be said to put into questionability a more general thinking about welfare that is fundamentally quantitative in its nature. The French philosopher Henri Bergson is interesting in relation to this, because he addresses critically our habit of thinking quantitatively about the qualitative, which he connects to our tendency to think of our inner states in terms of space rather than in time. In his main work, *Time and Free Will*, Bergson provides several thought experiments for the reader to remind us that we already know this difference from our own experience. He, for example, asks us to consider seeing a shooting star leaving a trace of fire in the sky: “In this extremely rapid motion there is a natural and instinctive separation between the space traversed, which appears to you under the line of fire, and the absolutely indivisible sensation of motion or mobility (Bergson 1910, p. 111)”.

Hence, what we see in the line of fire is the space that is traversed by the star. It is movement understood as succession of positions – an extensive multiplicity,

which we can see out there and measure quantitatively - but the real movement lies in our instantaneous synchronization of positions of the star into an indivisible sensation of movement.

However, in our habit of language and thought, we have a tendency to consider inner states in extensive terms. We think as if they were separable and quantifiable. Therefore, we fail to grasp the difference between space and movement: We overlook that space can be measured and divided into quantitative entities, while movement is a *dynamic unity* (emphasized in Massumi's reading of Bergson (Massumi 2002, p. 6 ff)) – a synchronization of inner states that interpenetrate each other. Hence, we tend to overlook that the continuity of movement is of another order of reality than the space traversed by the movement.

The dynamic unity of rhythm

To understand this 'other order of reality', I will take a short detour into music, a field on which Bergson often draws, where the distinction he tries to highlight is quite obvious to our everyday experience. Obviously scores are not music; they are the symbolic representation of music. In Bergson's terms scores are a quantitative multiplicity, marked separately as notes on staves that succeed and exclude each other in space, while music is a qualitative multiplicity:

“... when we recall the notes of a tune melting, so to speak, into one another. Might it not be said that even if these notes succeed one another, yet we perceive them in one another, and that their totality may be compared to a living being whose parts although distinct, permeate one another just because they are so closely connected? The proof is that, if we interrupt the rhythm by dwelling longer than is right on one note of the tune, it is not its exaggerated length, as length

which will warn us our mistake, but the qualitative change thereby caused in the whole of the musical phrase (Bergson 1910, p. 100-101)”.

Hence, music figures Bergson’s central notion of time as duration: It is the experienced passing of tones that interpenetrate each other, but cannot be sliced into pieces or represented, since what music is cannot be separated from this indivisible sensation of movement. It doesn’t exist out there, but in our experience as a felt duration.

This ‘order of reality’ of music (that of a dynamic unity), means that we cannot grasp it as a sum of separable entities. If we tried to grasp a piece of music by listening to every tone of it in isolation, or to understand a dance as a sum of positions, we would really miss what music or dance is, because what it *is* cannot be separated from the movement in which it is realized. Its is-ness is inseparable from its becoming. It is due to this indivisibility, that if we hold a tone a little longer, as Bergson notes, we are not just altering the quantity of the figure (making it longer), but we are changing the figure qualitatively (the entire figure alters).

In *Time and Free Will* Bergson several times returns to discuss the acting of an organic whole (what Massumi calls the dynamic unity) in connection to the concept of rhythm. He, for example, asks the reader to consider: “When the regular oscillations of the pendulum makes us sleepy, is it the last sound heard, the last movement perceived, which produces this effect?” Or is it the “recollection of the preceding sounds or movements, set in juxtaposition to the last one?” (Bergson 1910, p. 105). The point he is heading at, is that it is neither of these. The sounds combine with one another and act, not by their quantity (i.e., one succeeds the other), but “by the rhythmic organization of the whole” (Bergson 1910, p. 106).

Rhythm is more than an example here, I think. Rhythm is more fundamentally a way of thinking progress in a qualitative way – elements acting in their entirety. And that way is, in Bergson's thinking, what enables us to think progress at all, including quantitative, numerical progress (Bergson 1910, p 76 ff). Hence, rhythm is Bergson's attempt to grasp the concept of dynamic unity in a way that suggests to us bodily what is at stake – a poetic way of grasping the nature of intensive movement.

For a later purpose, I note here that the distinction between the intensive and the extensive is closer to everyday reasoning in the case of the ear (music/scores) than in the examples of the sight (passage/space traversed). The observation that music is an indivisible unity, which is different from scores or from tones in isolation, is quite straight forward in our everyday experience. Whereas, the distinction between 'passage' and 'space traversed' does not in the same way talk to our everyday experience and has to draw on the more rare case, where movement leaves a visible trace after it (the golden line of a shooting star). I will return to this point in chapter 6. For now, I will stay a little longer with the consequences of thinking movement as intensive rather than extensive.

The problem of expanding causal reasoning to the field of intensive experience

I will here go a step further into the problem that Bergson addresses: When we think intensive multiplicities in terms of space, our habit of language and thought tends to cover the concrete experience. The problem is that when the concrete experience is covered by a symbolic representation of it – in language or by units of measurement – we lose contact to the felt movement itself. Ultimately, that

means that we think away the dynamic unity of the world and come to think from immobile concepts into the experience, instead of from within the felt, singular experience.

Once again, I would like to write myself a little bit more into this point through one of Bergson's thought experiments: If we place a white paper in an illuminated room, and then gradually turn down the light, we tend to say that the paper is still white, but that the brightness of the paper has decreased (Bergson 1910, p. 53). But what we see is really nuances of grey. In the actual sensation the nuances of black are just as real as that of white, Bergson points out. However, we tend to think of what we see as a mirror of our knowledge of the quantitative change in the source of light, instead of from attention to the unfolding singular experience.

The point is that instead of seeing variations of the same (i.e., a quantitative change in degree of brightness), Bergson would like us to see differences in kind (the different color of the paper). If we consider the introduction story about the pre-school teacher reading aloud, we might say that the kind of questions the pre-school teacher asked was really about differences in kind (e.g., What new qualities of reading aloud show up? What might a listening child become, if I read like this?). Whereas the tool was heading at questions about differences in degrees (i.e., how much of the anticipated result is produced, when a pre-school teacher reads aloud?).

What is also interesting in Bergson's example of the white paper in relation to my research question is that it also implies a critic of expanding an entitative causal reasoning from our extensive to our intensive experience. The problem is: When we stick to our knowledge that light has been turned down, what we really do, is insert the cause (light that has decreased) into the experience of the effect (and

hence we say that the brightness has decreased). Bergson sees this as a more general habit of thought. We tend to associate a quantity of cause with a certain quality of effect (Bergson 1910, p. 42). Hence, we see what we know in terms of cause, instead of being sensible to the actual, concrete experience.

So: if the notion of causal relationship does not apply to intensive experience, with what can we replace it? Or, maybe we should ask: Can we widen our notion of cause, so that it can grasp qualitative change somehow? Bergson *does* talk about cause in relation to dynamic unities, but in a specific sense:

“Thus, in music, the rhythm and measure suspend the normal flow of our sensations and ideas by causing our attention to swing to and fro between fixed points (...). If musical sounds affect us more powerfully than the sounds of nature, the reason is that nature confines itself to expressing feelings, whereas music *suggests* them to us. Whence indeed comes the charm of poetry? The poet is he with whom feelings develop into images, and the images themselves into words which translate them while obeying the laws of rhythm (Bergson 1910, p. 15, italics added”.

Hence, poetry and music invites us into rhythm. It doesn't exactly *cause* the finger tapping at the table (in the narrow sense of causing), music *suggests* the rhythm to us. It creates a physical sympathy. We feel bodily with the dancer that performs for us. We listen from within, being moved by the music or the dancer and therefore, we start tapping the finger. While causing, in the narrow sense, involves a necessary relationship between a causing factor and an isolated element (an outcome that occurs subsequently), suggesting reorients our attention in a way, where the whole is influenced. And this reorientation is produced through suspending the normal. Thus, the effect of music occurs through the *pause* in the

normal, more than it occurs through a sufficiently strong *link* between causing factor and outcome, as one would assume in a narrow causal reasoning.

Potentiality as immanent

What we have discussed here in relation to the 'other order of reality' of the continuous movement is the question of qualitative transformation as something different from quantitative change. This is a question that Massumi brings to the foreground in his reading of Bergson's discussion on Zeno's paradox (Bergson 1910, p. 113; Massumi 2002, p. 6).

What Massumi reminds us, is that the problem, which produces Zeno's paradox, arises because he overlooks that the arrow was never *in* any point – it was in passage. Since the passage is a dynamic unity, the whole (i.e., the arrow) is qualitatively changed by the passing event. The arrow is changed from an arrow to be shot to a successfully shot arrow.

However, we can measure the route of the arrow, after it has reached its target. After that we can break down the route into quantitative entities (e.g., meters). Hence, what Massumi foregrounds in his reading of Bergson, is that the entities we arrest in positions (objects, subjects) are retrospective constructs. They are derived from process, not preceding it. Massumi concludes: "a thing is when it isn't doing" (Massumi 2002, p. 6). In terms of the example of the arrow, 'passage' is a dynamic unity, whereas 'point' is a retrospective reconstruct.

By being attentive to the different ontological realities of movement and position, Bergson turns upside down the thinking of entities and process. Things (i.e., objects, subjects) are secondary effects of relational processes – not the opposite.

Process is not process *of* things, but things are derivative effects of process. Therefore, the problem is not to explain change, but that there can be things given the primacy of process (Massumi 2002, p. 8).

However a point that I will stress here, is that in this understanding of movement and position, they are not mutually exclusive poles. They are rather different modes of reality passing into each other. Position *is* real, but it has a different ontological status than movement. And that status is that it is derived from process, rather than one that comes before process.

Hence, I believe that reading Bergson as a general abandoning of thinking in terms of position would be a misreading. It seems more precise to say that the problem Bergson addresses and Massumi then takes up is really not about *thinking in positions*, because that is what we have to do to get along in our everyday practices, including our lives in organizations. The problem is overlooking its derivative mode of reality (i.e., that it is back formed from process), because it leads us into a deadlock of thinking about movement starting from position, which extracts life from our thinking.

The point that arises from this attentiveness to the specific mode of reality of movement, which I would like to take with me into the following chapters, is that this attentiveness opens up to think potentiality differently than is implied in the rationality of the tool treated in chapter 2. With Bergson and Massumi, we can now start to think potentiality as immanent to practice instead of external to it (as assumed in the notion about the mental model).

I would like to pause a little longer at this point and return to a quote from Massumi: He points out that the way the reality of ‘a body in movement’ is different, lies in the body’s relation to its potential to vary, whereas the reality of

position is the body *as* a specific variety. Hence, in movement, a body is in an “immediate, unfolding relation to its own non-present potential to vary” (Massumi 2002, p. 4). Just like the moving arrow, a living body is never present in position, only ever in passing. Its mode of reality is abstract in the sense of never coinciding with itself (e.g., the way dance is abstract in the sense of never coinciding with any position in it that we might grasp in a snapshot). Hence, potentiality here becomes our body’s openness to its own indeterminacy, i.e. its openness to become somewhere and something else than it is (Massumi 2002, p. 5).

3.3 Creation as actualization – the emergence of the qualitatively/radically new

I will now turn to how this distinction between intension and extension (that has been treated on the previous pages) is forming a certain path in Bergson’s thinking of ‘the new’, particularly addressed in *The Creative Mind* (2007) - a collection of essays and lectures from the period 1903 – 1923 (first published in 1946). In the introduction, Bergson distinguishes between an *unfurling*, a rearrangement of the existing categories, and *evolution*, which is what carries the radically new with it. Whereas a rearrangement of existing categories creates new realities, evolution also implies creating new possibilities (Bergson 2007, p. 10).

What is possibility? Bergson is quite distinct here. He warns us not to slide from a negative sense of possibility (i.e., there is no barrier for realizing something) into a positive sense of possibility (i.e., that something has been conceived before being realized). Since we often tend to think of possibility in the positive sense, we also tend to think of the new in the sense of an unfurling, which is a realization of something already conceived, but not yet realized.

However, ‘the new’ (in Bergson’s sense of it) has not been conceived and captured before being realized. In the new, reality and possibility are created at the same time –“at one stroke” (Bergson 2007, p. 11). Bergson exemplifies it with composing a symphony: The moment where the composer has fully thought what the symphony is, is of course the moment where he is finished composing. Hence, the composer in a way figures ‘thinking in duration’. As I understand Bergson, thinking in duration is a ‘composing-thinking’ that creates reality along with the emergence of the possibility of that reality. It is not thinking from concepts into the experience, but thinking from within the intensive experience from where we may derive symbolic representations (e.g., sheet music) that help us to orient ourselves in the world.

Creation has for Bergson nothing to do with realizing a pre-conceived possibility. The pair ‘possible and real’ belongs in Bergson’s thinking only to an unfurling of the already possible. Creation; however, is about the *virtual*, the un-actualized realm of intension. In Bergson’s example of the composer, we may think of the crowd of interpenetrating thoughts, memories, earlier musical experience, etc. that may find its way into the composing process, but cannot all be in it at a given time of composing. These thoughts, memories etc. are not less real, but they are not actualized. Their virtuality is not in opposition to the real, but to the actual.

Hence, Bergson connects the new to the intensive. This connection seems to be a key point in what Massumi picks up from Bergson. In his thinking, intension becomes the realm of emergence where actions and thoughts are only on their way into actualization, but not yet carved out in form and therefore still can coexist and resonate with actions and thoughts that exclude each other in the actualized form.

In order to locate a more specific sense of creation (building on this bergsonian connection between the new and intensity), I will shortly touch upon Massumi's discussion of the distinction between intensity and content. I will return to the concepts of 'affect' and 'intensity' more in depth later in this chapter (in paragraph 3.3).

Intensity – and the question language

One of Massumi's key points on intensity is that it is autonomous from content, and the form of content (i.e., semantically/semiotic signification) (Massumi 2002). He explicitly notes that 'autonomous' does not mean unrelated to content, instead it means that the relation does not follow a general principle of correspondence or opposition¹⁹. Hence, as I read Massumi, he certainly does not suggest that language is incapable of grasping or relating to intensity/affect at all.²⁰

I note this because, in the current academic interest in affect and intensity, there is sometimes a tendency to blame the academic limitations that favor writing over, for example film or sculpturing, as an explanation of lacking creativity in research²¹ from which I would like to distance myself. I would like to stand by the fact that language is central to my work, in my engagement with the field, in analyzing and in writing. It is not because of academic limitations that I don't dance my Ph.D. or play it as a symphony. (I am a fairly skilled violinist, so it is

¹⁹ Massumi explicitly addresses language as *more than capture in content*. Language can be used in a way that actually foregrounds the gap between the overflowing of a situation and the actual capture of it. He mentions humoristic and poetic expressions as typical examples of such linguistic expressions that opens up the experience of the situation, and exposes us to the vagueness of it (Massumi 2002; p. 25 f)

²⁰ However, affect and intensity has gained a somewhat mysterious image as something basically out of our linguistic reach. Carrie Noland, for example, explicitly sets out to upset a trend to associate embodiment to "a mysterious entity called affect" (Noland 2007).

²¹ I here think of a discussion at conferences I have attended ("Innovation in Mind" (Malmö, sept 2012), and EGOS at the track "Re-processing Organization Studies: Rethinking key organizational themes through a processual lens" (Rotterdam, July 2014).

not lack of skills that prevents me either). It is because I actually think I can do it better by writing, by using language. I therefore want to pause by this (in my view: problematic) notion that the academic emphasis on language should be a barrier for really grasping intensity, before I go further into intensity and the emergence of the new:

Let's start with a thought experiment. Consider the following three different events: 1) stepping on a hard sharp LEGO brick while running through the house in cold bare feet in the morning, 2) hearing an unexpected sound while being alone in the house at night and 3) experiencing a moment of direct eye contact with a person one is attracted to.

In terms of content, this would be three completely different categories of experience, characterized by the following: 1) pain, 2) fear and 3) pleasure. Yet, if we try to make situations like this vivid to a friend later in the evening, we would more likely describe them by words like "I felt a rush of anxiety/ joy/pain" rather than "I felt anxious" or "I felt happy". Interestingly, rush would fit all three kinds of experience despite their categorical difference. Why is that? It might be because they follow a resembling dynamic of intensity (close to what Stern called vitality affect (Stern 2010; 2004)), which could be described as a sudden, steep ascending, followed by a moment of modulations at the top and then it fades out in a more hesitant closing (while we are wincing our foot/ while we start to realize that it was properly the cat making the noise/ while the attractive person moves away and we consider if the eye-contact was only accidental).

There are two points here, I think: One is that intensity does not follow the same logic as content, as Massumi already taught us. It crosses categories and does not obey their laws of distinction. The other is that this does not mean however that

we are linguistically incapable of grasping or relating to intensity. But we do this in more palpable non-categorical ways, which I think relates to Bergson's term suggesting, discussed previous in the chapter. The feeling of a *rush* is not a categorical emotion, but a more poetic fashioned expression of the felt dynamic of intensity (even the sound of the word in my head, while writing it now, reminds me of the feeling of a *rush*), while pain or pleasure are words representing a content determined category.

Hence, we do communicate intensity linguistically (even in ways that enhance it) and we do that already in everyday language. If we fail to grasp intensity in academic writing, it is not a question of language itself, I believe, but a more pragmatic question of how we academically use language. Suggesting and explaining intensity does not exclude (and does not necessarily dampen) one another, which I think Bergson and Massumi both are excellent examples of. Writing the point of this paragraph through the example of the three events of a *rush* was in itself an attempt of my own to write the suggesting side of language a little bit more to the fore of the text.

The emergence of the new as the expectant suspension of suspense: multiplicity rolling into nextness

Now, I will return to Massumi's discussion of content and intensity. What are the laws of content that intensity does not obey? First, when distinctions are fixed in categories, the middle between categories is excluded. To make distinctions between what is happy and what is sad, one has to exclude the middle between happy and sad (e.g., happy on its way into sad, happy with a sad undertone). Secondly, when we apply categories, it implies a suspension of the invariance of

the entities we equal to the category. For example, I have observed a manager, Karen, but she is of course not everything that the category 'manager' covers. It is on the basis of the suspense of the invariance of Karen, that I call her manager (that I equal her to the category 'manager'), because this category is a multiplicity of potential variations.

Now, Massumi suggests that the emergence of the new is connected to the expectant suspension of that suspense (Massumi 2002). I will try to read that slowly. And I will try to do it on the basis of the above reading of Bergson, who opened a door to me into this strange suggestion of the new.

What does this addition of 'expectant' before 'suspense' do? It seems reasonable to say that expectation is the sense that something might, but not necessarily will, follow. Hence expectation is connected to the indeterminance of a situation/set of situations. However, expectation would not be expectation, if it wasn't about something. Otherwise, it would be pure intensity. It would stay in the realm of the super-empirical if it didn't lean towards an incipient qualified, content determined form. Hence, we might say that expectation is intensity rolling into the qualified, content determined, individualized form.

If one accepts that expectation is a 'rolling into content', we might think of expectation as a continuum: We can have a vague, affective, or a very specific more or less content determined expectation of what follows. In the first case, expectation comes close to pure intensity, in the latter it leans towards a linguistically captured anticipation of the course of the situation. However, the suspense (i.e., the suspension of invariance – of the looking away from the fact that the manager is not everything within that category) is too large to be captured

in any qualified, content determined form of what follows, since it implies a multiplicity of potential variations.

Now, Massumi suggests that it is in this ‘expectant suspension of the suspense’ that the new emerges. Hence, it is in the connection of the multiple variations that are too large to be perceived on one hand and what is felt, but too small to be perceived (but pressing on to take an individual, semantic, qualitatively determined form) on the other.

So, the emergence of the new is the indeterminate multiplicity flowing into ‘the rolling into’ form. It flows into the process of capture, which precisely means flowing into the capturing not into the captured. It connects before it is captured as content, category and form. Therefore, this ‘flowing into’ cannot only be mediated by already established concepts, divisions or categories. There must be a direct, affective connecting. Hjorth’s text on provocation (2011) discussed in chapter two suggests provocation as one way to catalyze this affective connection in an educational context.

This is actualization, as I read Massumi: where the multiple potential variations affectively connect (i.e., flows into) what is pressing to enter perception (i.e., what is felt, but not yet perceived). Hence, *actualization* is creation in the specific sense, which already Bergson takes up when he suggests that the new is where reality and the possibility of that reality is created ‘at one stroke’. Hence, actualization as used here is something different from the terms that organizations often associate to creating new realities (e.g., realizing goals, implementing plans, translating strategy into practice) that all imply the idea of creating a reality that has been conceived and thought of as a possibility prior to (and as a process that is

separated from) the creation of the new reality. In other terms, which tend to think of ‘creating the new’ as realization rather than actualization.

Hence actualization is a more specific way to think creation. In chapter 4, I will discuss the methodological implications of this (process philosophical) sense of creation. However, first I will go a step further into the concept of affect, which has now been centered as the vehicle of connection between the super empirical (i.e., multiplicity too large to enter perception) and the supra-empirical (i.e., micro-perception too small to enter conscious perception). In other words, affect as the vehicle of creation.

3.4 The unfolding middle as the space of movement – the event of affect

The concept of *affect* can be referred back to the Dutch philosopher of the 17th century Baruch de Spinoza, who introduced the concept in his main work *Ethica* 1677 that was written in Latin. Here he distinguishes between *affectus* (the event of becoming affected and affecting) and *affectio* (the state that has been produced by being affected).

For Spinoza, the body/mind is defined by its ability to affect and be affected, which is what increases or decreases its ability to act. Hence, affect is the movement in which a change in the body’s (or the mind’s)²² capacity to act takes place. This change is the outcome of an encounter between the body and something else.

Interestingly, Spinoza draws the line between affect as *process* and affect as a *state* and not, as we would tend to from a contemporary perspective, between affecting and being affected. In other words, he does not draw the line between an

²² Spinoza thinks body and mind as existing in parallel (as is also emphasized by Hjorth and Holt 2014).

active subject and a passive object which are both included in Spinoza's term *affectus*. Hence, the ability to affect and the ability to be affected are in Spinoza's thinking two sides of the same coin – and this coin is the event of the encounter.

By starting in the event and not in a dichotomy between 'being an object' (affected) or 'being a subject' (affecting), this definition of affect cuts through a fundamental philosophical and epistemological debate about the mediation of subject and object and the struggle to explain how they can get into contact with each other. The spinozian concept of affect gets us to start in the middle prior to the emergence of a subject or an object. Clearly, this is characteristic for process thinking (in the process philosophical sense), and it has been taken up in various ways throughout the history of philosophy. In the process philosophical reading of Spinoza, *affectus* becomes the space for movement, in which subjectification takes place (Deleuze 1978; Massumi 2002). Subjectification here becomes the process of affecting and being affected, the event of passing from one state to another, in which a change in the capacity to act is produced. The question of the subject is therefore not so much a question of 'what it is' or 'what constitutes it', as it is a question of how the event of affect occurs (Hjorth and Holt 2014, p. 84 ff).

Thinking subjectification in this Spinozian way, Hjorth and Holt center the concept of *conatus* in the emergence of the subject, which they (referring to Deleuze) define as "a body/minds engagement as well as its readiness to try, attempt and experiment. Conatus is affirmative determination, a striving to come into and maintain ones capacity to be affected" (Hjorth and Holt 2014, p. 84)".

I am interested in this reading of the spinozian concept of conatus, which somehow seems to resonate with my initial puzzle: What struck me so heavily was exactly that this readiness to try, attempt and experiment of the pre-school teacher

- her attempt to find out what was *more* there - was so effectively excluded by the thinking of the tool. In the logic of the tool, this readiness to try and experiment became only a sign of a need for more secure knowledge of how to read aloud effectively in relation to a pre-defined goal.

In chapter 2, I discussed the concept of ‘the reflective practitioner’ and ‘double loop learning’ in order to understand why this experimenting does not come into sight in the idea of the mental model. Here, I found that these concepts frame the practitioners’ experimental activity as a question of how the reflecting subject adjust its problem solving in a dialogue with the situation, and revise their mental frames when they meet something they don’t understand.

However, the pre-school teacher was seeking ‘the new’ as *immanent* to the situation, not outside of it (not in mental models *of* it). In her search for *more*, she was not separating herself from the situation (in order to return with a new mental model), rather the opposite: By reading aloud several times, but in different ways, she was paying attention to what kind of participation it evoked at the children, and enhanced her own capacity to be influenced by the situation.

We now may be able to frame the creation that occurs in this situation differently than the evaluation tool did (where creativity became equal to changing the mental model of a subject). Based on Bergson and Massumi, we can now see creation as a composing of new realities – where reality and possibility is created at one stroke. In this latter sense, creativity is more about subjectification than about the subject. It is about becoming new through the event of affect by this experimental enhancement of the connective capacity of children and teacher.

Intensity as the ‘sensing ourselves alive’ side of perception

So from Spinoza (and his deleuzian readers), we learn that affecting and being affected are two sides of the same coin: the event. But this spinozian concept of affect (particularly when read together with Bergson) also brings to the fore that there is a doubling of this two-sided movement: there is the experience of affect/being affected, but there is also the experience of the felt transition in itself. Hence, the transition is always accompanied by a feeling of the change in capacity. That takes us back to the term ‘intensity’ that I started by addressing in relation Bergson’s account of qualitative multiplicity and followed into a discussion of the emergence of the new.

However, I will here return to the notion of intensity, and take it up in relation to Massumi’s discussion of perception (Massumi 2008), because I think it paves a way forward in relation to the *how* question of next chapter (i.e., how to take up this performative focus on ‘the qualitatively more’ methodologically?).

In the beginning of this chapter, I turned to Bergson’s distinction between intensive and extensive experience: the experienced movement is different from the space traversed by movement. Hence, there are two sides of perception – a qualitative and a quantitative. There is a point in this double-ness that Massumi picks out and takes further. What he reminds us is that we always perceive double: we see an object (e.g., a chair), but we also see what we do not see (the back of the chair, its weight, our body’s capacity to move around the chair, or to stretch out the arm and feel the soft velour at the hand) (Massumi 2008). Hence, we never just see an object, we sense our own aliveness (i.e., the dynamic, on-going, processual aspect of our relation to the object). That means: perception is always accompanied with what Stern called vitality-affect (Stern 2004; 2010). With

Bergson in mind; however, we may also say that our capacity to sense this dynamic side of perception is our capacity to sense the force of time itself. It is the dynamic unfolding of differences in kind in our intensive experience.

This double-ness does not mean that *first* we experience something, and *then* we become aware of it by reflecting on the aliveness of that experience. The two sides of perception are immediately and simultaneously sensed without being mediated by concepts (Massumi 2008). However, since we often focus on reacting on what we see and on doing something with it, everyday experience tends to foreground the object-oriented, instrumental side of perception, while the dynamic, relational side of perception is more vaguely sensed as a background tension of the situation.

However, we can intentionally foreground this side in various ways, for example, in art. Art can make us see that we see double; it can make us aware that we also sense ourselves alive when we see a chair. Beyes and Steyaert's case of a video installation by Bill Viola could be seen as an example of that. By playing an everyday experience (i.e., people waiting at a bus stop being hit by water) in extreme slow motion, Viola makes explicit what is only vaguely sensed in everyday life: the thousands of micro affects and encounters that form our sensing being alive as we are standing there at the bus stop (Beyes and Steyaert 2012).

However, this is art. Obviously, the work to actualize welfare in pre-schools or social psychiatry deviates from art in quite a number of ways. However, one might say that the pre-school teacher mentioned in the introduction carries out another version of Viola's attempt. She conducts a series of differentiated versions of reading aloud, not to solve the problem, but to invite participation from the children. Hence the series is not a dialectical process of revising and adjusting, going towards a more effective way of solving the problem. The 'repeating

exercise' (i.e., that she keeps returning to this activity of aloud reading) is not one of solving the situation as a problem. Rather she, like Viola, puts in front what otherwise slips behind instrumental action. This occurs not through slow motioning, but through making a series of the activity that multiplies what they (i.e., children and teacher) are doing together: She alters her voice, and becomes aware of how the voice is more than a neutral servant for handing over the words; she moves the reading session to a dark corner of the pre-school and becomes aware of how light is influencing listening; she reads the story in a physically expressive way and starts to sense how listening is accompanied by all kinds of gestures by the children, etc.

In other words: She puts forth the sense that there is always more there in a situation of reading aloud than can be actualized or captured. This refers to the insight that we can pick up from Massumi, namely that the actual lives (or gains openness) through that which escapes or exceeds it. The pre-school teacher is keeping the situation alive by putting its event-ness in the foreground, by activating the sense that something always remains un-actualized.

Intensifying event-ness

I find it important to note, that it is another sense of experimenting that is at play here than in Schön's thinking of the reflective practitioner. Schön's practitioner throws out an understanding of the situation through acting, and on the basis of feedback from the situation adjusts his actions: If his expectations are not met, he revises the 'frame' behind the actions in order to solve the problem. While Schön's practitioner is split into two (one acting on a frame and one reflectively and actively revising the frame), the pre-school teacher is enhancing her and the

children's relation to the situation by foregrounding and multiplying the process dynamic features of reading aloud. Here potentiality is not couched in the revising of the frame, but in opening up to being affected by the activity. Therefore, searching for 'more welfare' in terms of the qualitatively different here becomes a question of intensification, instead of external causality (i.e., how separated, predefined entities are linked to each other).

Following the track of this chapter from Bergson to Massumi and back to a deleuzian reading of Spinoza, the qualitatively different becomes a question of intensifying event-ness to amplify incipient thoughts into actualization, instead of realization of something preconceived. Framing the interest in this way implies some tension to the conceptual framework of management discussed in chapter 2: To the extent that welfare is about something valuable that we do not know yet what is, we cannot capture it by existing goals and strategic frames because this would require already knowing it. This opens up the question of *qualitative transformation*: the idea that there might be a surplus in practice that can be intensified to a level where it is also capable of transforming the governmental rationalities that frames practice.

The question relevant for this study then is: Can research actually add to this intensification in a way that actualizes other ideas of welfare creation and brings us beyond the framework wedded to 'a quantitatively more'? Posing the question like this has some consequences for the composition of the study since it moves concepts such as 'intensity' and 'affect' away from being concepts that help explain and describe empirical material into being methodological concepts that help to generate this material. Therefore, I now take these concepts with me into the next chapter on method.

Chapter 4: Thinking (with) method processually

4.1 Method as a matter of establishing correspondence

Thinking about method is not new to me. As mentioned, before I started this Ph.D. project I worked in the method department in a governmental evaluation institute. In the department, we applied a range of methods from qualitative to quantitative approaches (mostly interviews, surveys, statistical analysis and observations). There were basically two ways of reasoning in our analytical practice: 1) a deductive reasoning, where the empirical material was tested against a hypothesis (as in quantitative effect studies or in program theoretical evaluation) and 2) an inductive reasoning, where conclusions were derived from the empirical material, more or less following steps suggested in Grounded Theory²³ (Glaser and Strauss 1967). These were seen as two complementary, yet basically different approaches to data, a quantitative versus a qualitative. However, considered from the process theoretical framework discussed in the previous chapter, it becomes clear that these approaches also share a basic assumption: They both rely on the precondition of a relatively robust and stable reality, which can be reflected and represented in theory. Method, as I knew it, was a question of developing and mastering procedures and techniques that could establish (i.e., confirm or reject) correspondence between theory and empirical data. Hence, the task of method was to provide some kind of guarantee of the link (or absence of a link) between a statement or a hypothesis and a reality. *Is it like this or is it not?* The stronger the chain between reality and statement, the more solid ground on which we were standing. But in a way, it was exactly this ‘is-ness’ that lied at the heart of the

²³ A text body is coded into categories and by continuous comparison, codes of increasing generality arise from these initial codes.

frustration behind the research question (enfolded in chapter 1). I was puzzled by the fact that the tool could only capture the curiosity of the teacher as a matter of (casually linked) pre-defined stable entities.

So, method went from being my force (at least I had thought so) to become my headache at the point of time where I was going into the empirical work. How could I think of a method that did not simply reproduce the problem, which originally gave rise to the research question? How could I methodologically take up the ambition not only to observe the observations of the conceptual framework, but add something to it?

4.2 A wider methodological shift: Performative methodology

However, I am not the only one asking these kinds of questions. An increasing number of contemporary scholars in social science strive in different ways to deal methodologically with the world as multiple and in constant becoming. We might even speak of a wider methodological shift in social science (Coleman and Ringrose 2013) - a growing call for methods that are *messy* (Law 2004), *affective and sensory* (Pink 2009; Beyes and Steyaert 2012) *performative* (Steyaert 2012, Dirksmeier and Helbrecht 2008; Hjorth and Steyaert 2009) and sees *research as creation* (Murphie 2008; Manning and Massumi 2013; Massumi 2002; 2008; McCormack 2008).

All these attempts to rethink method emphasize in different ways that research is not only a matter of studying what is “already there”, but a matter of actively creating and adding to the studied world. All of these contributions in some way call for a move from understanding research as representation (i.e., reflecting what is there) towards understanding research as creation.

However, it is worth noting that creation is here understood differently than in the social constructivist sense, where ‘creating’ means constructing the world through perspectives *of* the world. The social constructivist reasoning seems to be as follows: Since we have no direct access to the world, what we *can* do is to provide some form of clarity of the perspectives through which we let the world appear to us. As a consequence, social constructivism is full of visual expressions (e.g., observing, perspectives, blind angels, etc.). ‘Knowing’ here seems to be tightly connected to *vision* before any other sense. I will return to this in chapter 6.

In contrast, scholars within this shift towards performative methodology tend to understand research as something that does not only change how we think of the world, but as something that alters the world ontologically. The whole idea of *perspective* (i.e., how we see the world) as something that exists at another level than *reality* (i.e., what the world is) is fundamentally questioned. Instead, method as well as theory is located at the same flat plane as the studied practices. They are practices themselves and thus add to the world²⁴. Hence, method, as well as theory, does not exist on a more pure or ordered level than reality – it is always an intervention in the messy, continuously practiced world.

Hence, performative methodology shares with social constructivism a basic sceptic of the ‘correspondence idea’ of method, which I referred to above. They both reject the positivist ideal that method can provide us with some degree of certainty that the world *is* what the statement/theory says it is. However, performative methodology tends to take another consequence of it. Instead of limiting research to a question of epistemology (as Andersen does in Andersen

²⁴ This problematization of the distinction perspective/world is not new. In 1920, Alfred Whitehead critically considered what he labelled ‘the bifurcation of nature’: The split between the world/ things out there (separated from any subject) and the subject, the perspectives in here (separated from the world) (Latour 2004, p. 208).

2003), it implies a return to ontology, but not in the positivist sense as a question of what the world is, but as a return to an ontology of *becoming*, that is: Reality is not inaccessible (actually we cannot *not* access reality, since we are always already in the middle of it), but reality is constantly enacted and performed in situated practices, and therefore constantly enfolding, expanding and multiplying. It is not just our *perspectives* of the world that are multiple, but the world itself. Therefore, method necessarily must deal with the impossible closure of knowledge. In other words: method becomes a matter of how to keep knowledge open and multiple when we do research (Beyes and Steyaert 2012; Murphie 2008). The co-existence of a multiplicity of worlds is not a problem to be overcome, but the very precondition for our exploring of otherness and novelty.

The methodological task therefore becomes to “imagine methods when they no longer seek the definite, the repeatable, the more or less stable” (Law 2004, p. 6) – methods that are “tentative, hesitant, intuitive, slow and uncertain” (ibid.). Law even compares it with a blind person with a stick: his blindness handicaps him, but he also has the force of the more intense feeling of the stick as he moves forward (Law 2004, p 10).

Clearly, this account of method implies another idea of clarity and rigor: the methodological task is “to find ways of knowing the indistinct and slippery without trying to grasp and hold them tight”. In opposition to common connotations of knowing (e.g., providing some kind of guarantee, being sufficiently sure about something), Law talks about knowing as something that calls for “techniques of deliberate imprecision”(Law 2004, p. 3). He even often leaves the language of techniques behind and talks of a *sense* of method. The words he offers the reader for this kind of methodological understanding (i.e.,

“quieter”, “more generous” “broader” “looser”), tend to designate an *attitude* rather than a technique.

Clearly, this performative turn resonates with the process philosophical framework that I have sketched in chapter 3. Scholars associated with this turn often implicitly or explicitly draw on a process thinking that prioritizes becoming over being, multiplicity over singularity, and novelty over stasis.

Interestingly, this account of method often cancels the promises of conventional method (e.g., precision, tempo, order) and suggests the exact opposite (e.g., imprecision, slowness, mess). Law introduces the reader to an interesting debate about existing methods, but not to a new method. This might be his whole point (with the title “after method” in mind): When the idea that knowledge should reflect a stable reality is left behind, the concept of method is emptied.

However, it is worth noting that the discipline of method has been claimed dead before - without dying. Almost fifteen years ago, Andersen (in a series of texts that have been highly influential in a Danish research context) claimed that method had to be replaced by analytical strategy (Andersen 2003). He did this on the ground of the social constructivist reasoning mentioned above (since we cannot access reality directly, all we can do is to be precise on our epistemological ground; i.e., we have to account for the perspectives through which we create reality). However, as academic debates afterwards have shown, scholars within this paradigm continued to struggle with methodological questions that could not be limited to a matter of analytical strategy (Calmar Andersen 2005).

Since the suggestion of methodological “imprecision” or “looseness” does certainly not mean that anything goes, I still think that the scholar doing empirical research in a process philosophical perspective needs *some* concept of method,

although a somewhat different one than the ones offered by correspondence thinking. Therefore, the challenge still remains: How do I methodologically take up this process philosophical focus on multiplicity and becoming? Rather than declaring conventional methodological concerns such as ‘validity’ and ‘generating empirical material’ for dead, I will try to reframe them in a process philosophical perspective.

Hence in the rest of this chapter, I will pursue two questions:

- 1) How do I take up process thinking as a methodological task in this dissertation? (in section 4.4)
- 2) How does this reframe conventional methodological concerns? (in section 4.5)

However, the methodological framework I am heading toward in this chapter is not a framework in the sense of a design that was set upon beforehand. Instead, this is something I have worked on continuously, occasionally been puzzled and frustrated by, while I was going ahead.

Therefore, before I turn to the two questions listed above, I will introduce shortly the specific activities through which I have gathered the material (in section 4.3). In sections 4.4 and 4.5, I will come back to these activities in relation to the methodological framework that was gradually developing. In chapters 5 and 6 selected parts of this material will be described in depth and related to each other in the analysis and discussion.

4.3 Creating the empirical material of the project: From design to slowly turning method

In my former employment, I was used to working with study designs. Study designs had to be approved by the method department before starting a project. Of course, adjustments could be made, but the methodological frame had to be set on beforehand. Compared to that, this Ph.D. project has been characterized by a more slowly turning method, which was only gradually developed as I went along.

The process theoretical framework, which in this dissertation text has been placed before the empirical chapters, has in the research process been gradually developing along with, and also after, the empirical work. Hence, I am aware that a presentation of the process, such as the one below inevitably bears the mark of after rationalization. I will try; however, to make visible how my reasoning developed and changed along with the activities I engaged in, because I believe that these pauses or ‘slow downs’ in the thinking of the project becomes a part of method in the way I try to understand it here.

Initial observation study

I was a bit hesitant to start the empirical work, since I had this awareness that simply extending the approaches I was used to into this project might bear a risk of not grasping what I was after. However, I was not sure of what else to do. At the end, I decided simply to start doing some observations and then continue thinking about method along the way.

I contacted a municipal administration in Northern Zealand, explained to them my research interest and asked if they could put me into contact with a welfare

institution (e.g., child care, schools, or elderly care) where I could spend some time observing. They put me into contact with Karen, a manager of a larger pre-school-unit, who they described to me as an innovative manager²⁵. We made an appointment for a small observation study carried out in the spring of 2012. I shadowed her throughout selected activities for approximately 35 hours with a notebook and a laptop. At this point in time, I had not fully framed the research interest in the context of a process philosophical framework. Being interested in ‘the transformative’, my original intention was to try to be attentive to the conditions in which conversations might unfreeze (or conversely lock) the way problems were observed, and to what extent new paths or possibilities of action might appear in such conversations²⁶.

As I will describe more closely in chapter 5, this initial observation study—in spite of my original focus on conversations—made me attentive to non-discursive elements, such as atmosphere, tempo and intensity, and to transformation as something overflowing the representational content of dialogues or meetings. This attentiveness gradually opened up a path into the process theoretical framework laid out in the previous chapter. Inspired by this emerging process philosophical framing of the project, I started to be attentive to ‘the transformative’ in welfare creation as movement in terms of deleuze-spinozian inspired concept of affect.

Animated by the observation that in a number of situations Karen seems to *think with* the employees in a more broad sense of thinking than what she describes when she talks about her management practice (emphasizing reflection), I was very interested in affect as a kind of bodily thinking, including other (dynamic) layers of thinking. A premise that I picked up from reading Massumi, was that the

²⁵ The Danish word used ‘udviklingsorienteret’ may be linguistically more associated to the conceptual framework of quality development than ‘innovation’.

²⁶ This was partly inspired by Ralphs Stacey’s concept of ‘complex responsive processes’ (Stacey 2007).

register of this bodily thinking is not given, but can be widened /restricted depending on the circumstances of a situation. Hence, I started to think that a method of studying the co-creation of welfare as movement must necessarily seek some practical engagement with these circumstances, and go beyond the idea of observing what is already there.

Participating in management education class

Hence, I paused and did not make further appointments about observation-studies. I felt that time of the project was running fast. If engaging with circumstances for co-creating movement was to be part of my material, I had to focus on that and start a process immediately. But that would require finding people in the field that somehow shared my interest and would involve themselves in some kind of collaborative work.

After a while, I got into contact with a teacher at a management education course (leadership diploma at Metropolitan University College), including approximately 20 managers of municipal welfare institutions. We agreed that I would attend a lesson and discuss my research interest with the participating managers. At the lesson, I made a presentation about my initial puzzle and explained how I had felt that the conceptual framework I had available sometimes locked me too quickly into saying that this *is* the problem or this *is* the expected result, and that I now, as a researcher, was searching for ways of postponing this 'is' without exactly knowing how.

I asked if these considerations in any sense resonated with some interest, puzzle or frustration they might have themselves. Their immediate response was positive in the sense that all participants that spoke up (approximately half of the class

according to my notes) thought that it resonated. However, it struck me that the subsequent discussion centered on the need for *going beyond talk*, which had not been an explicit concern in my presentation. The problem about how to bridge good intentions (of seminars, plans, innovation projects, etc.) with everyday practice seemed crucial in the way they linked up to my presentation. I have written in my notes from the session that “when we are back in everyday practice” was a sentence that appeared repeatedly as an expression of barriers for “going beyond talk”. Although I did understand what they meant, it struck me that everyday practice in this way was opposed to ‘doing something’ and ‘going beyond talk’.

At the end of the discussion, I asked anybody in the class who might be interested in further conversation, and eventually some collaboration, to leave their mail address. After the session, 8 managers gave me their address. As I contacted them later by mail, 6 of them responded: two pre-school managers, a manager of a day care center (for home based child minders), a manager of a social psychiatric team, a school manager and a manager of a HR office in a municipality. I made an appointment so that I could visit them at their work place for an interview and further conversation.

Interviews/ conversations at managers work place

Before the meetings, I had asked the managers to mail me a few lines about their interest. If they could give me an example of a certain problem where they had this sense of not being able to “go beyond talk” or a challenge where they felt stuck in the current approach.

The encounters had a duration of 1½-2 hours. They started out as interviews, where I asked them to elaborate on the lines they had mailed me, but gradually the interviews turned into conversations, where I responded to their considerations. In addition to recording, I brought a research colleague who observed, took notes and engaged in the conversation.

After each session I wrote a little summary of the themes we had discussed, which I invited them to comment on. At first I only had short, but positive written comments, where they thanked me for the conversations and confirmed the content of our discussion. However, three of the interviews resulted in further conversations by phone and mail, which ended up in an appointment about working sessions including the employees, which I will go further into below.

Working sessions with employees and managers

Animated by the initial observation study and the process philosophical term affect, I was interested in providing conditions for intensifying thinking in this broader sense, including corporeal, material, affective layers of thinking. Inspired by the discussion in classroom (about bridging talk and action), I had taken up in the subsequent conversations how we eventually could establish working sessions where we tried out 'doing concepts' together with employees in some way. That is where we tried to enact the multiple, material, corporeal life of the more unitary concepts that was in focus of the specific challenges that the managers had brought into our collaboration.

In terms of the emerging process philosophical framework of the project, the attempt was to create a facilitating environment for creation as actualization rather than realization, i.e. not to implement concepts or introduce new concepts to be

realized, but to intensify movement in relation to the problems in focus up to a level where it might transform the problem or context itself (from where new concepts eventually might be drawn). In other words, an attempt to produce an *event*.

This was my intention; however, as I will show in the analysis, planning an event is no guarantee that an event will be produced. This is why I prefer, as a starting point, to speak of this part of the empirical material as working sessions. Hereby I try to prevent myself from jumping immediately into assuming sessions to be events (in the specific process philosophical sense), but still be free to discuss in the analysis the event-ness of these sessions.

In chapter 5 and 6, selected parts of the working sessions are described and analyzed more in detail and related to different kinds of resonating material. However, below I will present the sessions briefly, just to give the reader an idea of the kind of work I am talking about, when I discuss the methodological approach further in this chapter.

a. The space of becoming more-than

In the social psychiatric team, a working session of three hours was arranged. The team (located in a municipality north of Copenhagen) was making home visits and running an activity center for users of the social psychiatric system, who are not hospitalized. The challenge that the manager brought into our collaboration was about the need to keep focus on the citizen in organizing the work and to be attentive to the resources of the citizen. The manager stated that the work of the team was increasingly inscribed in a wider agenda of seeing the user as resourceful. In the team they had already discussed the core values that are

connected to that, but the manager felt that it was still a challenge to enact as daily practice.

Before the working sessions, I spend three days at the activity center as an observer. Originally the idea was to make observations at a distance, but since the users of the center quite explicitly invited me to take part in the activities, it became a participative observation. I will return to this shift in role in chapter 5.

At the day of the session, we (i.e., the manager, the employees and two researchers) started sitting around an oval table in the usual meeting room, reflecting on the encounter with the user. Some narratives came up (e.g., about how the dialogue between the users changed, when they were entering a sports hall), and I brought my narratives too. Afterwards, we went into the activity center and took up everyday situations/details through which the ‘space of the user’ is continuously enacted. For example, we talked about, and physically performed, different ways of handling a physically overwhelming contact from a user. In relation to that, we tried to re-insert some of the points discussed (e.g., being attuned to the rhythm of the others physical movement without losing one’s own foothold). In this way, we tried to slowly start to sense together this ‘space of becoming more’ from within some of the minor, corporeal details, instead of focusing on the concepts it can be broken down into logically (e.g., respect, empathy, etc.). I will describe this process more in depth in chapters 5 and 6.

My research colleague, Christa, who had been involved in preparing ideas for the session, took part in the event as a participating observer.

b. The scents, sounds and artifacts of pedagogical space

In the pre-school, a working session of three hours was planned. The pre-school (located in a municipality north-west of Copenhagen) had recently been merged. Within one year the school was going to move from two different locations into one. A new building was under construction in connection to one of the existing locations. One of the challenges that the manager brought into our collaboration, was to enhance the attention to the building/rooms as a part of the pedagogy. However, for reasons I will come back to, we broadened the focus to the materiality of pedagogical space, including also scents and sounds.

At the working session the employees were asked to bring the following: 1) a scent or a sound, 2) an artifact and 3) a story that they thought said something about the classroom as a pedagogical space. In the working session, we started out by interviewing each other about sounds, scents and artifacts that we had just passed on our way to entering the pre-school. The idea was to slow down and start noticing the density of sensations in everyday life. Hereafter the sounds/scents and artifacts were circulated, and the stories were told. We all made notes on post-its regarding the immediate keywords we would attach to them. As a result, a landscape of artifacts, sounds and scents surrounded by keywords written on post-its grew from the middle of the circle we were sitting in.

Afterwards, each team worked together to organize the keywords into groups and find a core category for each group. At the end of the session, I did an interview with the two managers, where we walked around the 'reorganized landscape' and I asked them about how they would link all of this up to the dreams that they have about the new building.

I had asked a colleague, Pia, who is a former pre-school teacher and manager, to observe and make notes during the session.

c. Collaboration in a merged organizational context

In the HR-office, we had two working sessions of two hours each, with a period of two months in between. The HR-office (that was part of a municipal administration in the north-eastern Zealand) was a result of a recent merger between an intern HR consultancy and a personnel office. The challenge that the manager/team in the HR-office had brought into the collaboration, was to bring 'more life' to the strategy, which focused on innovation and cross-disciplinary collaboration in the municipality. At the time of the initial conversation/interview, the office had had several apparently successful strategy seminars, but afterwards when everyone became caught up by the constraints of daily life, the good spirit from seminars tended to turn itself into a lack of energy. Hence in the working session, we tried to enact and multiply this idea of 'energy of innovative and cross disciplinary collaboration'.

At the first session we made different processings of energy in collaborative work: Dialogues, physical movements, drawings of the energy landscape of work as it looked in the current work life. In the time between the two sessions, we asked the participants to take photos of 'energy in their everyday work practice'. The participants were asked to email the pictures to us before the next meeting, and I took photos of energy in my work as well. At the next working session, the idea was to use the photos for different exercises of collaboration. However, the planned process was taken over by a dynamic emerging in the session. Hence, instead of starting out defining what good collaboration was, the session

actualized another dynamic of collaboration. I will go into these shifts in the analysis in chapter 5.

A research colleague, Christa, who had also been involved in the preparation of the sessions, took also part in this session.

Follow up visits/ interviews

After the sessions, I went back to the organizations within one or two months and did follow up interviews of approximately 1½ hour each (one was done with the manager alone, one with their employee and one as a dialogical session with me and manage team). At the follow up interviews, I tried to invite the interviewee back into the situation of the session to connect to immediate sensations it might have evoked. I will explain later in this chapter how this was attempted. I also did follow-up conversations/interviews with the two research colleagues that had attended the events to have their observations from the session, and with the teacher of the leadership-education class.

4.4 Towards a method of the Ph.D. project: Taking up methodological challenges of process thinking

This empirical work was as an attempt to foreground bits of everyday creation related to some problem or theme that the initial conversations had brought in focus, and experiment with conditions for intensifying this creation up to a level where it may transform the problem itself.

Hence, to the extent that I sometimes use the word experimenting, it is to be understood in a different sense than in a classical experimental method, since the

aim is precisely not to test if a certain method or intervention produces a certain outcome, but to actualize outcomes not yet conceived or captured.

In that particular sense, the working sessions may have more affinity with the tradition of action research, where the researcher also participates in a performative role aiming at a more open-ended outcome within the context of some kind of problem in which researcher and practitioners jointly engage.

However, I think it is important to note that action research is traditionally linked to the idea of bringing together action and reflection (as emphasized by Reason and Bradbury 2001). In some streams of action research this has been explicitly connected to the idea of double loop learning, discussed earlier (Argyris and Schön 1976), or it has been conceived within the thinking of plan-do-act-check cycles (see, for example, the models of O’Leary 2004 and Elliot 1991, presented in Koshy et al. 2011).

In contrast to this, I draw from my process philosophical framework a weaker individualism than the one implied in most action research approaches (which tends to emphasize the meaning giving and knowing subject) and in continuation of that I draw on another sense of creation that emphasize creation as actualization and change as qualitative transformation.

To put it a bit roughly, action research tends to focus on empowering participants to find solutions on practical problems together with researchers, whereas creation as actualization rather connects to entering the middle between problems – to facilitate an environment that may intensify incipient movements and vague thoughts into actualizing other fields of problematization. We may here think of the aloud-reading pre-school teacher again to illustrate this: She starts out with a problem about making a certain group of children sit down quietly when she reads

a book for them, but by her way of engaging with the problem, it turns into a problematization and investigation into the story as a relational matter.

However, this attempt to delimit my methodological approach from other approaches where the researcher participates in a performative role, is of course a negative way of defining my approach. In the next part, I will try to describe positively how I more specifically have tried to take up methodologically the process philosophical focus on openness, multiplicity and becoming.

It is no secret that this question is something I have been continuously struggling with in the project, not least in relation to the attempt to facilitate events. However, there *are* scholars who have addressed performative method more specifically in relation to deleuzian concepts of becoming and event: In a relatively recent publication on Deleuze and research methods, Coleman and Ringrose emphasize that the methodological challenge of giving ontological primacy on becoming must necessarily be a question of *entering the middle* (Coleman and Ringrose 2013), i.e. not to jump from endpoint to endpoint (from fixed entity to another fixed entity), but to continuously address, relate to and add to the enfolding of the researched.

Guided by the motif of slowmotioning, Beyes and Steyaert have provided a more operational suggestion of how this ‘entering the middle’ could be performed in organizational studies (Beyes and Steyaert 2012). Inspired by the video performance of Bill Viola, that I have already mentioned, they discuss how we may study and perform the constant production of organizational space (i.e., the continuous spacing of organizations). By Violas extreme slowing down of the event of waiting for a bus, something of great everyday-ness is broken into small units, so small that they almost appear unnatural and strange to the viewer. In a

similar manner, we may think of studying organizations as a matter of how details of materials, bodies and sensations (i.e., units too small to be perceived when they unfold in daily life) like in Violas work can be laid out step by step so that we can see them at work and be attentive to them. ‘Slowmotioning’ in Steyaerts and Beyes’ text becomes a sort of a technic (i.e., an orchestrating of organizational space) that may help us see what otherwise slips behind instrumental action in the everyday lives of organizations.

For Murphie, this is what ‘entering the middle’ is really about: technics. Research method in his thinking is “a technically orchestrated refusal – of the world to be owned, by legal deed, by concept or by experimental design. To research is to focus, then, on how *participation* occurs. This again is a question of technics” (Murphie 2008, p. 2).

By introducing the term ‘technic’, Murphie draws to the foreground that this refusal of the world to be owned by design or concept, does not mean that creation is a question of just letting things flow, freed from any constraints. On the contrary, the act of actively triggering an event that potentially opens the way for the not yet actualized, is a matter of techniques that can orchestrate the field of relation and hence the conditions of participation in new ways (Manning and Massumi 2013). Hence, Murphie draws our attention to the fact that the methodological task of entering the middle is a matter of how *participation* occurs. Hence, the researcher doing empirical research from an engagement with process philosophy must both use his/her own body to pay attention to how participation occurs, but also experiment actively with conditions for participation.

Inspired by – and drawing together - these concepts of ‘slowmotioning,’ ‘technics’ and ‘entering the middle,’ I will describe my way of taking up process philosophy

methodologically as a process of four modes of engaging, which can all be facilitated by technics:

- 1) Narrating
- 2) Slowing down
- 3) Multiplying
- 4) Intensifying

These four steps both reflect an attempted process of the individual working sessions, (most clearly carried out in the working session in the social psychiatric team that I will describe closer in chapter 5), but it also can be seen as a methodological approach of the project as a whole, including writing, analyzing etc. Below, I will elaborate on each of these bullets – and address how they can be seen as both (attempted) steps in the working sessions *and* as methodological modes of the project as a whole.

1. Narrating

The activity of narrating a striking experience has been an opening of this project in a double sense: The puzzle behind my research focus was catalyzed by the pre-school teacher telling me a story about walking in the forest with a group of children – and in this dissertation I start by narrating the event of *hearing* that story.

This role of the story as an opener, I have taken with me into the working sessions in various ways: In the social psychiatric team I started telling my own story of the encounter with the users, which evoked stories about *their* encounter with the users – and a shared theme started to emerge. In the pre-school, the teachers were asked to bring a story about the class-room as a pedagogical space along with sounds/scents, and in the HR-office the participants told stories about collaborative life from photos. In chapter 5, I will address the role of these stories and what it opened up to.

However, neither the working sessions nor the project as a whole can be said to activate a narrative approach as an overall methodological/theoretical frame – and the point in activating stories is not to make a narrative analysis of the material from the sessions (which is why I choose to use the everyday term ‘stories’ and not ‘narratives’). The activity of narrating has methodologically played a role as an opening into ‘slowing down’ the attention to something, which has hereafter been attempted multiplied and intensified in the sessions.

This emergence of an occasion for slowing down has been linked to a horizontal movement between stories in their oral form: by going sideways from story to story rather than vertically (from concept to sub-dimensions - or reverse: from text to codes to concepts), a theme or a dynamic emerged, just like a theme of the

Ph.D. project developed out of a sideways movement from forest-story to aloud-reading story to the story of how it was framed by the tool.

2. Slowing down

Starting from the stories as openers, the Ph.D. project was in a way catalyzed by a double slowing down: the pre-school teacher's (story about) slowing down the walk in the forest started a puzzle by me, which made *me* slow down my methodological thinking and become attentive to certain assumptions and splits implied by the tool.

After having entered the project and made the first observations, there was another 'slowing down' in the thinking of the project, when I started to think that I might have to go beyond observing in some way. I paused moving on in the empirical work and suspended making appointments for some time. This 'slowing down' I still recall as difficult. I thought that the pausing was necessary, but I also felt that the project progressed too slowly in relation to the 3 year span of the project.

In the working sessions, there has also been an attempt to 'slow down' the attention: here, it was about slowing down the attention to the problems brought in focus in the initial conversations at work places. That means that instead of jumping quickly into defining concepts such as 'the resourceful user' or 'innovative collaboration' with the intention of finding ways to implement them, we have tried to start out by *not* knowing what these concepts were.

This 'not-knowing' was in the sessions pursued by technics (sometimes partly improvised), that implied literally, physically slowing down, for example in the social psychiatric team where we stopped and sniffed at the entrance of the

activity center to pay attention to the material affective details of the encountering the center that otherwise slips behind everyday action. This ‘slowing down’ was reinserted in another context in the HR-office, where I read a piece from Calvino’s *Invisible Cities* at the entrance of the usual meeting room, to make participants stop, wonder, slow down the habit of entering a meeting with their colleagues (i.e., make a pause in the continuity of expectations).

Hence, throughout the project there has been a series of ‘slowing downs’ that could also be described as a creation of space for something to emerge, that I/we did not know on beforehand.

3. *Multiplying*

The idea of slowing down was that this might open up a space for multiplying the phenomena, problems, concepts in focus. To unfold the idea of multiplying, we may turn to a countryman and contemporary of Bergson for a moment.

At the front page of the *Handbook of Process Philosophy and Organization Studies* (Helin et al. 2014) is placed a picture of a painting of the mountain Mount Sainte-Victoire by Paul Cezanne. The introduction refers to how Cezanne painted this mountain more than 80 times in his attempt not to reproduce the actual mountain, but to reveal the mountain *in process*, to paint the mountain affecting him (i.e., the virtual mountain). Hence, in Cezannes method, ‘documenting’ the mountain meant to forefront its *changeability*, to give life to it.

Having slowed down (i.e., having become interested in ‘the mountain’ in the first place), the methodological challenge of organizational process research might be seen as a matter of how to paint the ‘virtual mountains’ of the research focus. That

is not so much to document what is already there in relation to a problematic or a concept, but to paint what *might* be, what is *on its way* into being, what is only vaguely sensed – to put the *liveliness* of the researched in the foreground.

Hence, the methodological challenge here becomes a matter of finding technics to enact otherness in relation to the problematic in focus. In the working sessions, all participating workplaces had already had seminars, reflecting meetings, etc. about the concepts or endeavors in focus. By introducing photos, drawings, movements, scents and sounds, the working sessions aimed at staying with the challenges in focus, to enact them in other ways than is done in reflecting on their conceptual sub-dimensions or negotiating their meaning.

Thus, method here also becomes a question of how to move beyond habitual practices of enacting the challenges in focus. Murphie has emphasized that research creation is precisely not just *analyzing* habits, making them the basis of a new kind of taxonomy of experience, but to “*remake relations, changing our habits as we go along*” (Murphie 2008, p. 11). Hence, it somehow involves what Helin et al. calls exposing ourselves to the strange—“that which invites us to open up and move along lines of flight” (Helin et al. 2014, p. 9).

Hence, method in this project has also been a question of remaking my own habits and practices, which has involved exposing both myself and others to ‘the strange’. This has not been straight forward and at times connected to some feeling of uneasiness. I have had continuous considerations about in what ways and to what extend to expose people in the field to the strange. As a researcher, I thought I had no legitimacy (or intention) to go out in the field and expose people for strangeness that was detached from any considerations on how this may connect or in some way be helpful in relation to challenges in the field.

I have had an ongoing concern not to end up in chasing more or less fixed or clichéd markers of creativity, which may become an ‘over coded’ form of strangeness that therefore ceases to be strange and changes no habits. My own experience, as an employee participating in strategy seminars, where some consultancy firm had got the task of doing something ‘innovative’ with us, has forcefully left the awareness that something which has got the label creative or strange *can* be felt as rather clichéd and pre-coded, and thus become a nonevent.

I think there is no way that I as a researcher can ensure myself to be home free in this respect. As will be clear in chapter 5, it is a fact that not all of what I engaged in with the intention of enacting otherness turned out to work in that way.

What I have tried to keep focus on throughout the process, was that ‘exposing myself and others to the strange’ was not to become a totally free flowing activity, detached from everyday struggles and challenges in the organizations I worked with. I therefore like to think of the role of the researcher as adding a drop of other-ness into the process of enacting a challenge in the field. I lean towards the expression of ‘a drop of otherness’ for two reasons: Firstly, ‘the drop’ indicates a small amount of something that nevertheless might alter the whole when it is absorbed, even though this might only show up as a vague shift in nuance. Hence, it relates to the idea of qualitative transformation that was discussed in chapter 3 in relation to Bergson and Massumi, and indicates that the ambition of intervention is not about strategic change or producing a new solution, instead it is about paying attention to these tiny emergent shifts in the nuances of how a problematic tones up in organizational contexts.

Secondly, the picture of a drop that slowly dissolves into a liquid, acknowledges that research creation deals with process autonomy, i.e. neither the researcher nor

managers or any other participants are mastering the process, but we can more or less skillfully add a drop of otherness that catalyzes new reactions and we can be more or less attentive to these new reactions.

In any case, I note that it is not necessarily the very ‘loud-mouthed’ creativity that enacts otherness in my material. The simple activity of slowly entering a room in silence (a room you have entered innumerable times at work, but not in silent togetherness with colleagues that you are not used to be silently together with), and suddenly becoming attentive to the smell in it can be a very productive stranger to habit, which I shall return to in the analysis.

In terms of the project as a whole, doing these kind of activities in the field, has in itself been part of multiplying my own concept of method, that the slowing down of the project opened up to. In chapter 5 and 6, I will also try to multiply the analysis by repeatedly returning to the same pieces of material.

4. Intensifying

In chapter 3, I referred to Massumi’s discussion of perception in which he draws our attention to the two sides of perception: the object oriented, instrumental side and the side that lets us sense the dynamic, on-going, processual aspect of our relation to the object. Everyday experience tends to be the foreground of the object-oriented, instrumental side of perception, while the dynamic, relational side of perception is more vaguely sensed. The openness (or *liveliness*) of our everyday lives, lies in all that which constantly escapes instrumental action, but is sensed as a vague background tension, he emphasizes.

Hence, a way to take up methodologically the process philosophical emphasis on potentiality, openness and multiplicity emphasized by Helin et al 2014, is to find ways (i.e., technics) to intensify this vaguely sensed aliveness that otherwise slips behind instrumental action.

In that sense, adding a drop of otherness has been an attempt to provoke intensification of thought in its wider sense. By adding drawings, photographs, sounds, scents and artifacts to the reflective dialogues the participants already had, we have aimed to bring to the forefront the vague, dynamic perceptions that are otherwise lost behind instrumental action. Hence, the intention was not primarily or solely to facilitate another reflecting séance, where we could approach the concepts in focus from different perspectives (although reflections were *part* of all working sessions), but to intensify and bring to the forefront sensations and feeling-thoughts²⁷ that are less likely to show up in reflecting sessions.

In practice, this has been a question of trying to be attentive to parts of the sessions where participation or engagement were remarkably high and provide circumstances for that dynamic to amplify. The way of providing those circumstances has in practice been very different in different contexts. In one session, it was a matter of adding an exercise that was actually an abstraction of an emerging theme (attuning to movement). In another context, it was a question of holding back a planned exercise not to ruin an emerging process dynamic in a dialogue. And in a third session, my attempt to provide circumstances for intensification of an emergent engagement simply failed, which I shall return to. I will treat all these three parts of material in depth in the following chapters.

²⁷ I borrow this term from Massumi (2002), who connects affect to a bodily thinking, including our a sense that there is always more there in a given situation than can be actualized or captured.

The fact that all three examples mentioned here in relation to intensification is picked out and treated in the analysis is no coincidence. In the analysis, the guiding principle has been to follow the points in working sessions and observations where intensity was high, rather than making a thematic analysis of notes or transcripts (e.g., like one would do in grounded theory). This implies another kind of analysis than ordering and analyzing words from observation notes or interview transcripts. In order to follow intensity in the analysis, I have had to use empirical material as a way to evoke the experience of the situation, including its sensorial, dynamic, affective layers. I will return to this in the next section.

Hence, intensity and affect are perhaps methodological concepts in this dissertation, before they are anything else. What I mean is that they are not exactly the empirical phenomena I study, nor are they theoretical concepts in the sense that I try to explain certain empirical phenomena *by* them. Intensity or affect has rather been vehicles of the project - of generating its material and possible contribution: Firstly, I got into the project on an affective basis (a puzzle intensifying into a frustration); secondly, in the sessions I have tried to find ways to intensify conditions for creation as actualization; thirdly, in analyzing I try to follow knots of intensity in my material and finally, writing the thesis becomes a matter of intensifying my relation to these parts of the material.

I will take up analyzing and writing as a matter of intensification in the next section, where I will engage with conventional methodological concepts from my process philosophical engagement.

4.5 Rethinking existing methodological concepts and practices through a process philosophical lens

In the previous section, the discussion of method has taken its point of departure from process philosophical terms as intensity and multiplicity – terms that are rather foreign to conventional methodological thinking. However, as mentioned earlier I am skeptical towards simply cancelling the relevance of conventional methodological discussions and questions. In this paragraph, I will go into dialogue with more conventional methodological concepts and concerns and try to reframe them from a process philosophical perspective.

Validity as multiplying

In classical methodological thinking, validity means basically applying a transparent method that measures what it claims to measure, which allows another researcher to repeat the study with the same result. In qualitative approaches; however, this concept of validity has been modified. For example, in inductive qualitative approaches, validity means that the study has inducted the core categories systematically from the empirical material, and that these categories are saturated. In other words, the data collection must carry on until variation in categories does not show up any more.

However, in a process philosophical thinking, where the singularity of the experience is emphasized and *difference* is seen as fundamental, this reasoning becomes more or less meaningless. Instead of searching for the point where variation stops showing up, validity would rather be a question of actively pushing that point further.

As shown in this chapter, that kind of ‘pushing’ can have different forms throughout the research process: it might be a question of actively adding a ‘drop of otherness’ to the researched practices in order to multiply them, it might be a matter of making series of form-wise different processings of the same problem or concept, or it might be a question of adding new layers to analyses just finished (as I will do in chapter 5 and 6) .

Hence, in a process philosophical method-thinking, ‘repetition’ rather becomes a way to stay with the research object and multiply it (in this sense both Cezanne and the aloud-reading pre-school teacher could be seen as process researchers) – rather than a way of testing if the outcome stays the same. However, this implies a fundamentally different way of thinking about *variation* on which I will now elaborate.

Variation as resonance

In classical methodological thinking, variation is a problem that is solved as a matter of statistical significance (in quantitative methodology) or saturation of categories (in qualitative methodology). However, one might say that both of these ways of reasoning are extensive ways of thinking about variation (i.e., variation between states and categories that are separable and exclude each other in space).

However, thinking about multiplicity as qualitative (i.e., indivisible, but multiple states interpenetrating each other) paves the way for another way of thinking variation - a fundamentally qualitative way, namely to think variation from within, to think variation as intensive. This could, for example, be done by welcoming that the same piece of empirical material comes into being in multiple ways depending on the material/concepts it resonates with. In the analysis, I try to do

this by picking out small pieces of material that I return to repeatedly throughout the two analysis chapters and letting them resonate with different materials and concepts.

Seen in this light, variation is not only variation *between* cases, practices or statements, but also a matter of revealing the variation immanent to the material - to situations and problems that we study - by repeatedly 'painting' it in resonance with different conceptual contexts.

Observation as excessing visual observing

A large part of the material I activate in the analysis is derived from different forms of observation: Firstly, I draw upon the initial observation study (where I was observing at the sideline); secondly, I use the observations I made as part of preparing the working sessions (where the intention of observing only from the sidelines broke down); thirdly, I use my own observations from the working sessions (where I was an active participant, sometimes facilitator); and fourthly, I draw upon my colleagues' observations from the sessions (which was activated in later interviews/conversations between me and my observers). Evidently, this centrality of observations in my empirical material calls upon some considerations about what observation as a research activity is in my context.

The word *observation* immediately indicates a discipline of the eyes: The organization scholar *sees* what is going on in the organization and makes that persistent through videotape or notes, so she can return to it later. In this view, the present of the observed situation extends into the future by the written word's/videotape's representation of what happens.

This might be a problematic idea; however, which I was reminded at a Friday evening in August 2012. At that point of time, I had recently finished the initial observation study, and throughout that week I had worked with my notes. This evening I was going to a dinner at the house of my sister-in-law. However, I was frustrated as I left my office that Friday. In a number of the observed conversations/meetings that I remembered as extremely significant and moving, I was really disappointed when I reviewed the observation notes afterwards. The striking feeling of movement I had at the meeting, I couldn't trace at all in the

course of the conversation, although I had a quite dense transcript of it. Hence, I was not in the top of my form, as I arrived at the dinner.

It appeared that the night before, it had been the wedding anniversary of my sister-in-law and her husband. They had decided to celebrate it by reviewing a video that was taken at the night of the wedding. In particular, they had looked forward to see once again some 2-3 speeches from the guests that had been really humoristic and insightful. However, this review had been rather disappointing, they entrusted to me. Even though they watched the full tape, they never reached the funny and deep speeches. Everything seemed like ordinary talk that did not really elevate much from everyday small talk. As they told their story it suddenly struck me that I had been hit by exactly the same kind of disappointment in my observation work.

What had hit both of us, was the fact that observing a scene is a multi-sensorial event, or with Massumi we might say, that we had been hit by our *seeing double*: We see what we see (e.g., what a video recorder would also see), but we also sense ourselves alive (i.e., the dynamic, relational side of perception). However in a simple documentation of what happens by transcripts or video, this immediacy and physicality of the experience is lost. The touching wedding speech, as well as the intense meeting, might turn up as flat talk in this documentation.

The point may be that the activity of making observations in many ways exceeds the visual sense. Touching, hearing, smelling, tasting are sensations that are indivisible and interpenetrating each other in experiencing a situation. Even tasting was part of my observations in the social psychiatric activity center, where I took part in cooking and dining with employees and users.

Therefore, multiplying and intensifying requires methods that emphasize the multiple registers of sensation and intensity, which are otherwise lost in

representative techniques (Beyes and Steyaert 2012; Pink 2009; Dirksmeier and Helbrecht 2008). However, we don't have documentation methods that reproduce touch, smell, taste and movement and, as we have seen, audio visual recordings as well as transcripts of conversations don't integrate these and do not reproduce the relational dynamic side of perception of the observed situations. Therefore, this problem might be a question of revising the whole idea of empirical material as representative, rather than only a matter of the limitations of selected documentation methods.

Empirical material as evocative (rather than representative)

A scholar who has considered this precise question is Sarah Pink, who has developed a theory of ethnography as place making (Pink 2009). She suggests that the problem can be solved by taking an approach that acknowledges the interconnectedness of senses and the embodied nature of the researcher's relating to research material.

Reviewing observation notes as well as videos, photographs or drawings, doesn't necessarily mean that vision has to be given primacy over other senses, she emphasizes. Photographs, as well as notes or sound recordings, can create routes to multi sensorial knowing, Pink suggests. Her point is that we need to see research material as something that helps evoking the multi-sensory aspects of the research encounter itself after it has happened (i.e., in the situation where the researcher is working alone with the material afterwards). Photographs, for example, do not record sound, taste, smell, tactility, etc. However, from an understanding of the senses as interrelated, a photo can be a path into the multisensory experience of the situation. Hence, whereas a representative

approach to research material will focus on the content it represents, a performative approach treats the content as evocative of the research encounter through which they were produced (Pink 2009).

In my work with this Ph.D., I have used research material as evocative in two ways. One has been *in* the experimenting sessions with managers and employees, where participants (including researchers), for example, had been asked to take photos of intensity in work (i.e., in the HR-office). In another session in the pre-school, I asked participants to bring sounds, scents and artifacts from the classroom into the working session. This material was not used as a representative documentation of practice, but as a way to evoke our bodily relation to the concepts we were trying to enact in the experimenting sessions. Hence, using photographs or artifacts was not activated as a way of fixing the visible in the participant's daily work life (what they see), but instead as way to evoke of the invisible (i.e., what they double-see) (Warren 2002; Massumi 2008).

Another attempt to use empirical material as evocative of multi sensorial experience took place during my work with the material from interviews, observations and working sessions afterwards in the analysis. One way to deal with this has been to write notes from the encounter with the data. That was, for example, what I did with the disappointing notes from the intense meeting. I wrote about the sensations that were evoked when I was reminded of the meeting as I reviewed the observation notes, but found them lacking in the notes. This seemed to be a productive way, since when I wrote about even peripheral sensations that came to the surface helped by the material, a lot of other sensations immediately occurred that I was not aware of when I reviewed the observation notes in the first place.

Another way to enhance the evocative value of the material has been *listening*. I have tried as much as possible, to work with interviews by listening to tapes rather than reading transcripts, since my experience was that listening was much more evoking of the research encounter than reading transcripts. This might be a matter of personal preference; however, I think there is more to it than that, which I will take up below.

Interviewing as an encounter

The reason why transcripts sometimes seem dead, might be that an interview is neither simply a matter of transferring information (as in a strictly positivist account of the interview) nor solely a conversational interaction (as assumed in Conversation Analysis). It is an encounter in which a place is enacted as a shared space, i.e. open ended, dynamic and under continuous construction.

Pink suggests rethinking the interview through a sensory paradigm - to see interviews as encounters where interviewer and interviewee together create a shared place (or space, understood as a relationally enacted place). Interviews are social, sensory, emotive encounters that are not simply about talk. In this account of the interview, the distinction between doing participant observation and interviewing becomes more blurred than usually assumed, since interviewing also is a matter of observing a situation from within participating in it (Pink 2009, p.81 ff).

Hence, dealing with interviews in a process philosophical perspective is not about dealing with conversation analysis; it is a matter of dealing with the emergence of a shared place. It means acknowledging that an interview is an event in itself, but also a matter of taking advantage of that and explore the possibilities in it.

I have tried to do that – although admittedly in very small drops. In one interview I asked the pre-school manager to bring artifacts, scents or sounds that reminded her about the problem in focus. She brought toys from the classroom (bricks that reminded her of collaboration as standing behind a wall), that we during the interview passed on to another. In another interview with a manager after an experimenting session, I tried to repeat the physical movements of the experimenting session *with* her in order to invoke her multi sensorial experience of the session. I must admit that in this case, it was mostly me who moved, which also reminds me that there might be many reasons why doing something ‘othered’ in the interview situation, is not necessarily evoking a route into a multisensorial. For example it *can* evoke a feeling of uneasiness, which may close rather than open up the interview as an encounter.

However, both were attempts to ‘do interviews’ as more than ‘just talk’ in a way that might activate silenced marginalized forms of knowledge, which could have been extended and qualified.

Analysis as (sideways) movement

Analysis is often pictured along a vertical reasoning, either as an upwards movement from partial data to increasingly general concepts (in inductive approaches) *or* as a downwards movement going from general theories and concepts down to the messy data (in deductive approaches).

However, departing from the process philosophical emphasis on wholeness, I believe analysis is rather a sideways movement from one situational whole (that of the interview or experimenting working session) to another (that of working alone with the material). Analysis here becomes a process of re-insertion through

memory and imagination work. Hence, it is not an activity that only happens in our heads (e.g., as a process of logically interlinking codes), but it involves all our corporeality (Pink 2009, Steyaert 2012).

It has been said that process research is a struggle to achieve an anti-interpretive movement (DeCock and Sharp 2007, p.241 cited in Steyaert 2012, p. 163). This statement can seem odd at first sight, since research is normally seen as the very process of gathering and interpreting data. However, I understand this in the sense that process research is not a matter of interpreting material *from* concepts and theories, but to render the material in its own (multiple) live. In other words, the process of analysis is one of experiential, imaginative, sensorial and emotional activity, more than it is one of interpretation from readymade concepts.

However, in practice I have found it more helpful to think of analysis as sideways movement or re-insertion (instead of anti-interpretation), because it helps me to keep focus on what I do (instead of what I don't do). I am leaning towards Pink's conceptualization of analysis as points in the research process, where there is a particularly intense treatment of research material (Pink 2009, p. 119 ff). In my case this has been a question of following knots of intensity in situations from observations and working sessions.

That also means that I have not analyzed the artifacts, drawings and photos brought about in the working sessions as such or tried to draw out any points from categorizing or interpreting them. This choice connects to the role this material has played in the working sessions as openers into (potential) events rather than representing certain phenomena. As mentioned, my guiding principle in the analysis has been to pick out situations where I sensed from my being there (and from afterwards interviews with participants and observers) that intensity were

high – and if visual material was a part of this situation, I have drawn it into the text.

By making that choice, I am aware that I have opted out another study that could have been drawn from this material, which is about analyzing employees and managers visual symbols or visualisations of their work. However, I believe this choice has been necessary in order to keep on track of the research question of this thesis.

In general, if one buys into the approach to analysis I have laid out in this paragraph, it means that analysis is a matter of being open to being bodily affected by the material (e.g., to be in contact with one's own surprise, wondering or irritation) and making use of it in relation to the research interest. Also, it means that this openness must somehow be activated in the activity of writing, which I will now turn to.

Writing as an event

On the previous 50 pages, I have repeatedly returned to the process philosophical emphasis on mess, multiplicity and postponing explanatory closure. Since a conventional criterion of academic writing tends to emphasize clarity and explanatory closure, it seems evident that process research somehow must challenge existing ideas of good academic writing. What is interesting is of course, what new kinds of criteria this provides us with.

In my attempt to deal with this question, I have often come to go back to a scholar – Massumi - who I consider as a very good process writer for reasons that I will come back to in a little while. Massumi is interesting, because he, apart from being

a good writer himself, considers the discipline of writing explicitly in his texts. A certain quote still rings in my ears:

“Take joy in your digressions. Because that is where the unexpected arises. That is the experimental aspect. If you know where you will end up when you begin, nothing has happened in the meantime. You have to be willing to surprise yourself writing things you didn’t think you thought. Letting examples burgeon requires using inattention as a writing tool. You have to let yourself get so caught up in the flow of your writing that it ceases at moments to be recognizable to you as your own (Massumi 2002, p. 18)”

This is a very striking way to put the discipline of intensifying the event of writing into words. In this moment, having just copied the quote, I am still struck by his selection of words. Inattention? Really? Clearly, throwing everything into one big soup without any ambition of some kind of rigor is not a productive kind of inattention. I also do not think that certain genres are creative of texts as events in themselves. For example, writing my analysis as a poem would not in itself guarantee the event-ness of writing. The scholarly attempts to write points from empirical research material up as poems that I have read so far, has done little more than remind me that writing a poem, which intensifies the event of reading or listening, is extremely demanding. In most cases it is a result of many years’ persistent work, which is rarely a part of a research career.

However, this does not mean that the academic researcher cannot write in a poetic way, or use poems (or music, fiction, painting, etc.) to evoke this writing. Like ‘rush’ the poetic moves across form (music, text, painting, photography, etc.). It is not a genre, but a matter of suggesting, instead of handing over a certain

message²⁸. In that sense, Bergson and Massumi are excellent in facilitating inattention at their readers. They both write in a poetic fashioned way in the sense, that they continuously remind the reader of already embodied experiences relevant to the concepts or questions in focus. As a reader, one gets carried away and starts associating. To me, for example, reading Bergson has activated thinking process from within the experience of music, which has influenced the way I rewrite ‘welfare creation’ in the analysis and the discussion.

Hence, my own way of foregrounding writing as an *event*, has partly been a matter of allowing more of the associations, which always appear during writing, to enter the text than I would normally do in an academic text. Of course not *all* kinds of associations, which might appear during the activity of writing, are relevant to the research question. To me, it is primarily a matter of allowing associations that the encounter with the empirical material evoked or the embodied experience that reading process philosophy activated, to enter the text without necessarily knowing in the moment of writing exactly *where* the association leads me.

Understood in this specific sense, I hope to facilitate *some* productive element of inattention at the reader in the next two chapters, where I go into the analysis and discussion of the empirical material.

²⁸ I here understand ‘suggesting’ on the basis of Bergson’s use of the term, discussed in chapter 3.

Chapter 5: Analysis I

Welfaring as participative creation: Temporality, responsivity, care and listening

Provoked by my own evaluation tool, that was blind of the creative attempt to imagine the listening child in other ways, I set out from the question: How can one facilitate this creative attempt and readiness to try and experiment to find out more qualities of welfare? However this immediately drew another question with it (discussed in chapter 3 and 4): how can one research and write *for* (a greater variety of) the qualitatively different?

As discussed in chapter 2, the tool I was teaching, exemplifies a more general quality frame in a Danish welfare context, which relies on the assumption that behind every practice there is a mental model (i.e. of how process is linked to results) that can be explicated and changed by reflecting on it. However, when ‘the new’ is placed in changing mental models *of* practice, *creation* slips out of practice. ‘The new’ then becomes a matter of separating oneself from the situation in order to be able to decide upon a new way to relate to practice at a time and space distance of it. So, at the same time as creation slips out practice, participation in a way also slips out of creation.

In this chapter, I will critically engage with this thinking that tends to separate creation, participation and practice. However, if I take my own critic seriously, I cannot only discuss it at distance, but have to engage with it experimentally. Like the pre-school teacher who did not just intellectually criticize ‘the idea of the listening child’ (the quiet child, sitting down motionless), but engaged in reading aloud in different ways in which the listening child *might* become in other ways, I will also engage in processes in which welfare *might* become in other ways than as

a realization of a mental model. As addressed in the previous chapter, this was an insight that gradually came to me. I therefore start this chapter in an initial observation study in a pre-school, but later move on to working sessions in a social-psychiatric team, a pre-school and a municipal HR-office.

The chapter is divided into four sections organized by empirical context, but read together they also reflect how the project develops over time and questions emerge, which lead me into an increasing degree of participation in the context I study. In chapter 6 I will return to the material analyzed in this chapter, but move more freely across contexts in the analysis.

In 5.1, I therefore start out in the initial observation study in a pre-school: As I gradually become aware of how I (and the form of my empirical material) is inscribed in the *temporal experience* of management, it also starts to stand out how the management practice I study is in itself often an engagement in other's temporal experience - not only in the sense of reflectively establishing a consensus of how employees *should* relate to the time of pedagogical situations (i.e. the lunch meal), but also as an experimental engagement in the unfolding events with children, in which manager and pre-school teachers become (new) themselves.

Motivated by the observation that the latter is seldom grasped or amplified in the conceptual framework of welfare management (or 'quality development'), I decide to engage experimentally in the question of how to create a facilitating environment for amplifying this experimental, bodily, creative engagement in the unfolding events.

In 5.2, I go into such an experimenting with a social psychiatric team: Starting from observations in an activity center, I zoom in on *the responsive situation* between citizen and professional. Drawing upon observations in the team's work

as well as discussions of art works that manipulate (and thereby make visible) details of responsiveness, I discuss the responsive situation between professional and citizen as a space of a micro-creativity, that is anchored in a bodily repertoire and potentially transformative, capable of transcending the actual situation.

In the working session with the team, I engage in finding ways to enlarge and make visible some of these details of responsiveness – not with the intention of putting them at a pedestal (as for example best practice or indicators of goal attainment), but in order to sense, multiply and intensify them.

In 5.3, I continue investigating the question of how one can un-silence and amplify this creative processuality of (body-)thought – however this time from a process where it did not succeed. Here I draw upon a working session, where material details (sounds, scents and artifacts) from the everyday in a pre-school were engaged with. I discuss critically the ambition of the session, which was to derive a common ground by extracting words from the chosen artifacts/sounds and ordering these words into core-categories.

This leads me to discuss the tension between the useful and the experimental and problematize the notion of “the common” that was assumed in the idea of the working session. Inspired by process philosophy, I suggest that the notion of *care* rather than ‘the common’ might have been a more productive way of thinking this process. This shift in orientation towards care also opens up another shift in attention from outcomes to conditions, i.e. from what we have agreed on should be the outcome (what is conceived prior to the event) to what activates, animates and sets into motion (what can be amplified through the event).

In 5.4, I take this attention to conditions further into the context of a HR office in a municipality. Activating literature, photos, movements and drawings, my

colleague and I set out to create conditions where the multiplicity of resonant time-spaces can be foregrounded, and new connections of time and space become possible.

Instead of producing a consensus of what collaboration is, the session potentializes different rhythms for participation and the established pattern of participation (where one group of professionals tended to be less active) is transformed. On the basis of this, I discuss conditions of participation in terms of cultivating openness for *listening* from within movement, that is: not just hearing what is there, but also listening for what *might* come – and thereby keep the capacity of co-producing variation alive.

In 5.5, I will try to recapture the route of the entire chapter: Where has this path through a highly differentiated material across contexts and technics brought us to - and what concepts start to emerge from it?

5. 1 Temporality: Engaging in the temporal experience of other

The researcher becoming attentive to process dynamic (speed, intensity etc)

As described in chapter 4, I started my empirical work by doing a pre-study, where I was shadowing a manager (Karen) in the pre-school sector in a municipality in Northern Zealand during spring 2012. The original idea was to study how problems and solutions were constructed and eventually transformed in conversations between the manager, deputy managers and employees in order to determine a more precise focus of the rest of the empirical work. Being interested in how management practice may condition the qualitatively different welfare, my

original intention was to pay attention to how conversations, in which she engaged, might unlock the way problems were perceived, and to what extent new and not yet thought paths of action might appear in such conversations.

Karen is manager of a larger pre-school unit, spread on four addresses, one of them dispose of the majority of “basis-places” in the municipality, i.e. places reserved for children who are in need of special support. Karen has passed several leadership courses within a systemic leadership approach.

When I met Karen, one of the first things she told me, was that she didn’t see her role as a leader as a question of delivering the answers, instead she was the one who should pose the questions, and make the employees “see things from a second order perspective, enable them to reflect on their own practice” as she explained it to me. I shadowed Karen throughout selected activities, meetings, work at office and daily talk with the employees. I also observed Karen through two of the yearly appraisal interviews and followed her through a process, where narrative documentation was used as a way to reflect on the meal as a pedagogical space.

However, when I sat down to analyze the first notes, something started to puzzle me. In two conversations/meetings that I remembered as extremely significant and moving, I was really disappointed when I studied the observation notes afterwards. The striking feeling of movement I had in the situation, I couldn’t really trace in the notes.

One of these situations took place at a weekly team meeting in one of the four day care centers, when a discussion about a child, that the pre-school teachers had observed a number of unusual reactions from, unfolds. In the beginning of the discussion it becomes clear, that the respective teachers had already concluded in a

number of situations, that the reactions from the child were so unusual, that it justified further action.

However seen from my notes, it was difficult to trace *what* this meeting adds to the case. It doesn't add anything to the observations or conclusions that the preschool teachers had already drawn. And in this situation it is also difficult to understand Karen's role in line with the reflective leadership, she emphasizes herself: She doesn't try to expand the *perspective* of the observations and she doesn't urge the employees to see the case from different *perspectives*. On the other hand, she is not drawing any conclusions either, that they haven't already drawn themselves or instruct them to take any actions other than the one that already follows from the conclusion they have drawn. No new possibilities of action or conclusions seem to appear during the meeting, which was what I had defined as my initial interest, i.e. to investigate how new paths of action and sense making might occur in conversations. Yet, this meeting stands out as particularly moving in my memory of it.

A little detail bothers me, as I try to come to grips with my notes: My notes from this meeting is somewhat different, primarily because I suddenly find myself stop texting at my lap-top, and started writing in hand. I start to wonder: Why on earth did I do that? What I remember (or the sense that comes to me when I try to "re-live" the meeting), is that the noise of the key-board suddenly seems too intervening in the situation. Somehow I became painfully aware that my purpose of being present (to gain some initial ideas and insights for a Ph.D. project) was not as urgent as the purpose of *their* presence (helping a child out of a problematic situation).

Gradually I started to think of *this* as an indicator of the kind of impact the meeting produces. What happens at the meeting may best be described as an intensification of the atmosphere around the pre-school teachers' observations in a way that transforms the *worry* that the pre-school teachers initially present into an almost *acute* atmosphere. The space around their worry is strongly intensified and a condensed, focused attention between the participants seems to emerge at the meeting.

"Re-living" my notes, I remember that the discussion started out in a quite ordinary atmosphere. The first items on the agenda were treated during small talk and comments that catalyzed laughter around the table. I therefore remember noticing Karen drawing herself back a bit from the conversation when the discussion of the child comes up. However, bodily she is doing the opposite: she moves out on the edge of the chair. Her questions are posed in a brief, factual, concentrated way; her voice is lowered in a listening manner, as if she wants to be sure not to miss any sound in the room. I remember that one of the pre-school teachers is holding her pencil in a ready-to-write-position for a strikingly long time without writing anything as if something crucial is constantly on its way. I remember the sounds from the children outside suddenly present in the room that seems to vibrate in a way where every sound stands out.

Still, it is difficult to say that the case of the child is reframed or infused with new sense at the meeting: It doesn't produce any new conclusions or any new perspectives of the child's case or its possible paths of action. Yet, as I follow Karen next time after the meeting I learn that the case has been rapidly developing after the meeting.

Hence, the impact of the meeting is difficult to capture in terms of new conclusions or ideas, but it is less difficult to grasp in process-dynamic terms like speed or intensity. The meeting is not an exercise of taking different perspectives on the case or creating a reflective distance to the subject produced. On the contrary, the meeting seems to work as a “tunnel” that creates a bodily very noticeable density of already drawn conclusions, i.e. observations that were already there, but until now spread out in different persons, relations, situations, seem to gather, amplify and intensify. The meeting is of course not detached from discourses (e.g. on the child) and practices for sense making. Yet, the impact of this meeting (and the movement that is produced) is difficult to grasp at a discursive level. However, it has a very real effect on the case considered in terms of speed and intensity.

I started to wonder about the ‘intensifying tunnel’ of the meeting and the shift from worry to acuteness, by identifying a causing factor: I tried to track the precise utterings or gestures, which produced the intensification the meeting up to a level where the case rolls: Was it the first observation about the child, or Karen’s lowered voice, or the teacher’s body language that produced this effect? How many observations does it take to produce worry? I had difficulties deciding that, and from the discussion taken up in chapter 3, one could also say that this way of asking really misses the point. The intensification of the meeting is not a quantitative change, but a qualitative progress. There is a shift in the rhythmic organization of the meeting as a whole: something that is already there is amplified in a way that alters the whole of the meeting and affects the tempo of the case: it’s rolling is speeded up.

However, in order to be attentive to this dynamic, I had to insert sensibility to time into the (flat) observations by re-living the notes, i.e. not time understood as how

the meeting was extended in clock time, but time as a the felt unfolding of movement.

Managing as engaging in other's temporal experience

Starting to think about this meeting in terms of time, it struck me how much the form of my notes was entangled with the temporal experience of management: Handwritten shoddy notes reflected timeslots when Karen was running fast between meetings, while she was eating her lunch on her way and barely could spare a moment to go to the toilet. From the time slots where Karen was busy doing concentrated work at the computer at her office, my notes reflect our different times: being a bit bored, considering if it was worth sitting here, I produced notes that were an assembly of more loosely coupled reflections. However, interruptions from employees became interruptions in the slow notes on my textbook.

As I became aware how much the form of my material was embedded in the temporal experience of managing, it also started to stand out that the activity of managing was often itself an engagement in other's temporal experience. Often this engagement unfolded in dense moments, happening so fast that I almost didn't grasp them.

One of those moments took place a morning, where I had just arrived in order to follow Karen through some meetings. At this point of time, I am sitting at her office, we are talking about her day, she has poured coffee in my cup, and she seems to have plenty of time for talk. An employee pops in to say hello, we have a little talk the three of us (among other things about why I am there). A minute after, another teacher lifts her hand as she passes by the office. Karen gets up

immediately in the middle of one of my sentences. I remember her sudden shift in interest away from me: by placing herself near by the door-opening with her back towards me, she cuts me out of the conversation space.

Standing at the door step of Karen's office, they have a short conversation that I listen to without really understanding the content of it. However, I sense that this is more than morning small talk and I try to write this short conversation down, as much as I can grasp the words in it:

Karen (K): "How are things at home?" [something is said that I didn't grasp] Pre-school teacher: "...my children start asking at home: how come he cannot stay" K: "of course they become aware..." P: "yes, a dad can disappear" K: "you need to take care of that too, don't you?" P: "its okay, things are settling down now" K: "right " (pause) K: "but you need to take care of it of course. Could we do anything to calm down the day a bit²⁹? " P: "mmmm... you mean calm down his day?" K: "yeahh, I mean both maybe" P: "well, I think, he is doing fine, he just doesn't need too many people walking in and out today, I have tried to....you know when the door (showing with her hands) slam! He gets completely and the other children start to... (another movement with her hands above her head)..." K: "okay. Right....maybe we could divide the group, create a more stable zone for him somehow. I, or Lis maybe, could be a buffer in the afternoon when parents start coming...." P: "Yes"(accentuated) K: "Ill come down later" P: "okay".

Later on the day, I ask Karen what this conversation was about, and she explains to me that this pre-school teacher has in her group of infants a child whose father recently has been deported from Denmark. In order to avoid that the child should witness the police escorting the father out of the house and to help the child

²⁹ The Danish word she uses [roligt] can both refer to tempo and volume

through the critical day, the pre-school teacher of the child's group has changed her schedule, and since the whole event was drawing out, she ended up taking care of the child in a time slot outside opening hours. As a result, the pre-school teacher had to explain her own children why she was taking care of this child. However, they turned out to be very affected by the possibility that a father can be taken out of the life of a child (that happens to resonate with circumstances in specific history of this family), and the teacher had to handle that. At the same time, she has to keep focused on helping the child through this turbulent period. In a pre-school, parents are arriving and leaving during the day. However, this child now reacts on this with unrest, which is affecting the group of children and the staff has to find ways to help him and prevent his anxiety from spreading into the whole group. Karen therefore involves herself in thinking about possible ways to reduce the walking in and out of the child's day and create a space for him in a more stable, quiet zone of the pre-school to help him through this labile period "in one piece", as she says.

So, whereas the meeting discussed above could be seen as engaging in forming a tunnel that gathers spread affects and intensifies them in a way that speeds up a case, Karen's involvement in this other case is rather an attempt to make intensity run more controllable through zones and passages that keeps it bearable: Initially this takes the form of an attempt to create a passage for the child through the dramatic event in which he can remain in "one piece". However, this process leaks into the family life of the pre-school teacher. Karen engages in this, also in order to ensure that the pre-school teacher is not stuck there: there must be a passage from the worried mother back to the concerns of a pre-school teacher. And also literally (materially, bodily) Karen engages in creating a buffer zone for the child that confines the unrest of the more busy area where people come and go.

So: I engage as a researcher in the temporal experience of Karen's practice – but that is itself an engaging in other's temporal experience: of the child, of the pre-school teacher, of the pre-school teacher's group of children.

I also gradually become aware that there are different ways to engage in time and space in Karen's practice: A fundamentally different kind of engaging in time stands out from another observation. It is from a meeting where narratives³⁰ from the lunch meal with the children were discussed by Karen and a group of teachers. On our way to this meeting, Karen tells me about the reasoning behind this work. She explains that the meal can be perceived in various ways; it is not simply a timeslot from 11 to 11.30 where we eat. Working with narratives can help uncover how the meal is perceived from the view-point of the author of the story, and therefore can provide a basis for reflecting on the meal from different angles. I gradually understand that she has a particular difference in mind: the difference between how special teachers (who is there to give special support to individual children) and the daily staff of the group perceive the meal, and she thinks of the narrative work as a lever of bringing the daily staff to collaborate better with the special staff.

Initially at this meeting some narratives are read aloud. Among these a narrative about a child leaving the table during the meal, a pre-school teacher follows him and asks him to sit down again by the other children, he is reluctant and another pre-school teacher (from special staff) follows him to the entrance and sit down to talk with him. This narrative becomes a focal point in the discussion. The narrative is not in itself conflictual, but in the discussion afterwards, Karen draws out a potential conflict in it, pointing out that here we have different perceptions of the meal that the team needs to work out and agree upon: If one teacher slows down

³⁰ I here use the word 'narratives' as a translation of the Danish word they use in the situation 'fortællinger'

and takes her time to have a talk with the child and the other focuses on carrying on in order to finish the meal and get everybody ready to go out on the playground, there is a potential conflict: “you need to agree on that” she points out.

Hence, the narrative work takes its point of departure in the fact that the time of a meal is not just a question of clock time. Depending on the perspective of the meal (e.g. as a space of conversation, a question of nutrition, a practical matter of ‘getting things done’), time will be perceived differently. However, using the narratives as a way to deal with the fact that we experience time differently, here becomes an attempt to reduce these differences: by Karen’s involvement, the reflecting on narratives takes the form of an attempt to reach some kind of consensus about how to perceive time during the meal by reflecting on it at a time distance. However, this requires drawing out conflictual perspectives of time in the first place. In spite of the fact that the whole exercise is about dealing with the inevitable *subjectivity* of time, the participants of the meeting are in a way also assumed to be *outside* time and thereby to be able to change their relation to it reflectively.

Hence, the reflection on narratives from the lunch-meal can also be seen as an engagement in time; however it is a fundamentally different way of engaging in time than the two situations discussed above. In those processes, one about creating an intensifying tunnel and the other about creating passages slowing down intensity, neither Karen nor the teacher is outside time, they become in time *with* the events as the meeting or the dramatic event of the child unfolds. Their engagement is therefore experimental, improvisational in its nature more than it is a matter of deciding *how* to relate to it. In these processes, Karen actively engage in how others become in time, not by persuading them *what* relation to time they

should have in a given situation, but by taking part (materially, bodily) in reconfiguring the space of their becoming.

This more improvisational engagement in time and space is present in moments, passing so quickly that they almost slide away before one can grasp them as an observer. There is no time for Violas slow motioning (referred to in the previous chapter), yet some of these moments of experimental engaging in time stand out. Why is that? A possible answer is that both instances I have picked out here (the meeting about the acute case and the process regarding father being deported) are characterized by being critical, unusual situations³¹. They are characterized by circumstances where the relation to the event is (or becomes) so strong, that it interrupts the normal rhythm of a meeting, of a child's life, of the pre-school teacher's family, or of the day in a preschool, and the involved persons have to engage with it experimentally to find their way out of the situation.

With Massumi we might say that the events create *affect* and therefore temporality stands out. What Massumi highlights, is that affect is not *in* time, it *creates* time (Massumi 2009). In other words, it is affect that collects and groups parts of the constant stream of micro-shocks (perceptual stimuli smaller than the smallest perceivable) and creates the sense of time extension. Hence, it is because of the temporal contour of the affective tonality that we sense the extension of the moment.

³¹ However I ask Karen if these situations are extreme. Well, at the moment they have a number of “worry children” she explains. She adds that she always seeks to involve in those in order to protect the personal, to spare resources, and to get the system move faster.

Creating welfare as the continuous activity of thinking-space

I will here pause at this experimental engagement in the space for the becoming of the child (and teacher), before going to the next piece of empirical material, because thinking about this in some ways formed a passage to the next steps of the empirical work.

As touched upon in chapter 3, ‘space’ has gained increasing research attention during the last decade – often referred to as a ‘spatial turn’ in social science. Nigel Thrift has summarized the account of space-time that has become dominant in this spatial turn:

“Spacetime is seen as arising out of multiple encounters, which though structured, do not have to add up: as myriad adjustments and improvisations are made, so new lines of flight can emerge. The fabric of space is open-ended rather than enclosing.” (Thrift 2008, p.98).

Hence, ‘the spatial turn’ reflects an attempt to deal with space, not as a passive background for the dynamism of time that Bergson describes, but as continuously produced and multiplied as we go along. It draws the attention to the fundamentally experimental, improvisational character of the processes in which the surplus of situations we engage ourselves in (the lines of flight, the open-ended-ness of space) is actualized. Since we are not outside space and time of situations, we must relate to what emerges from within our becoming *with* them. In the dramatic process of the child, both Karen and teacher must engage experimentally in the becoming of the child while becoming *with* the events themselves.

In line with this thinking of space as in continuous construction through a multiplicity of resonant space-times, McCormack distinguishes between thinking

about space and thinking-space (McCormack 2008). Thinking *about* space is a representative mode – it is thinking about space at a time distance. *Thinking-space* (as a verb) however, is the creative processuality of thought: it is the movement of thought transforming and transformed by space. He emphasizes that thought here is to be understood as more than cognitive processes, i.e. including also affective, perceptual, corporeal aspects. *As a noun* however, thinking-space is a privileged site where this movement is amplified through foregrounding the corporeal, affective, perceptual layers of thinking. Hence, it somehow involves creating a facilitating environment for this creative processuality of thought.

Drawing upon McCormack's distinction, we might say that when Karen and the pre-school teachers reflected on the space of the meal, they were thinking *about* space, whereas Karen's engaging in the temporal experience of other is closer to what McCormack names thinking-space. Likewise we might say that the 'aloud reading pre-school teacher' was thinking-space as she experimentally engaged in a reconfiguration of space, where the listening child might become in new ways.

However, with examples like this in mind and based on the initial observation study, I don't believe that the kind of activity that McCormack calls 'thinking-space' is something exotic in a welfare context. It is *already* there as a verb in multiple ways: The creative processuality of (body-)thought is continuously practiced as managers and employees go along in their everyday activities. However, the point might be that it is not grasped or amplified in dominating conceptual frames as those of 'management' or 'quality development'. I notice that when Karen *talks* about her management practice, she tends to emphasize her involvement in what McCormack would call thinking *about* space. Furthermore, the tool I was teaching (which I have argued reflects a more general thinking of quality development) does not seem to form a facilitating environment for the pre-

school teacher's experimenting attempt to reconfigure the space of the listening child.

The challenge therefore may be that thinking-space is not there *as a noun*, i.e. as a facilitating environment that amplifies this experimental, improvisational engagement, the readiness to try, attempt and experiment³². So the question is: How can one create such a facilitating environment, i.e. intentionally engage in intensifying thought in its wider sense, including the perceptual, dynamic, affective layers? However, starting to ask the question of my project in this way, I became increasingly aware that it implied going beyond observing in the empirical work and I had to go back and think this work from anew.

As described in the methods chapter, after a pause for thought I got into contact with a teacher in a leadership diploma program and joined a lesson that led to a further process, where I took part in working sessions with managers and employees in a pre-school, a social psychiatric team and a HR office³³.

In the rest of this chapter I will focus on these three processes and treat selected parts of them in depth.

5.2 The responsive situation and the space of becoming-other

The observing strategy breaking down: from observing to participating

One of the managers I met at the management course was Susan, who is manager of a social psychiatric team in a municipality north of Copenhagen. The team conducts home visits and runs an activity center for citizens in contact with the

³² I here connect thinking-space to the Spinozian concept of Conatus as it is taken up by Hjorth and Holt (Hjorth and Holt 2014), discussed in chapter 3.

³³ The experimenting part of the processes in the social psychiatric team and the personnel office is conducted in collaboration with Christa Amhøj, CBS

social psychiatric system. In Danish the activity center is called 'værested'; directly translated: 'being place. 'Being' refers to the fact that the users do not get medical or any other treatment at the center. It is a place where users can come and get something to eat, take part in activities or just hang out.

The first time I visit Susan for an interview/conversation, she has just changed the employees' work schedules in order to adapt the opening hours to the life rhythm of the users, which means more late opening hours. This has produced some unrest among the employees, and split the personal, since some of them back up the decision and some feel sad and disrespected by the new schedule that extends work into zones of the day that was private time before. However, Susan ponders, this small piece of process is part of a wider challenge in her job, which she describes as the need to keep focus on the citizen in all aspects of the team's work and to facilitate an enhanced attention to the resources of the citizen. In the team they have already reflected on the user as resourceful in terms of the core values connected to that, but it remains a challenge to enact as daily practice. A more general challenge that Susan emphasizes in connection to this, is "not just to be hit by agendas from outside, but to find one's own foothold in it" (interview 04.12.14).

We discussed how this idea of the resourceful user might be addressed in a working session where we might try out another way to approach this agenda, also from the need, emphasized by Susan, of finding a foothold from within the team's own practice. Before the working session, I therefore spend three days observing at the activity center in order to get a basis for working with this focus together with Susan and the team.

The first day I arrived at the activity center to do observations, I was led upstairs into an old apartment that had been turned into an office. The staff told me that after the announcement of my arrival, some of the users had expressed worry about someone coming from outside. Some users had started wondering: Could it be the municipality standing behind this? Were they thinking of closing down the place since they send someone from outside to observe?

I stated that I would interfere as little as possible in order to reduce unnecessary anxiety as much as I could. We went down to the activity center that was located in the basement of the building. 10 or 15 minutes passed without anyone entering the room, except from the staff Lone, Mette and Morten. L: “normally they would have been here” M: “Maybe it’s because of the announcement of you being here, they might have been frightened”. I felt bad about having interfered and catalyzed anxiety at these vulnerable, ill people already before entering their center. Ten minutes more went by, then the first user entered - an elderly man.

At this point of time, I have drawn myself back into the office area of the room where I could be at the sidelines, but his eyes immediately seek behind Lone’s back and into my corner. However, since I am “not there” I don’t know how to greet him. Lone notices our searching glance and takes a step back as an invitation for us to connect. I step out of the office area and he approaches me. He starts asking in an open interested way. He knows a bald professor: He wonders if I know him? I laugh a bit and say that there is a majority of bald professors, I guess. But Lone insists “which institute was it?” We talk about the institute and the professor that it actually turns out that I know by name.

More users enter the room. A clanking of chairs blend with voices. There is a steady going soundtrack that seems stable and soft toned. No body shouts

“heyyyyy” across the room, but I notice that everybody entering the room gets some sign (an eye-contact or a lifted hand) that their being there has been noticed. During our talk about the bald professor, the elderly user and I have moved towards the other end of the room where my conversation partner sits down at a table with a newspaper, and I end standing in the kitchen area where Lone and a user are putting bread in the oven. “I could do something” I suggest. “You could make the coffee”, Lone replies. I start to examine the coffee machine that doesn’t look like anyone I know. A user, a middle-aged woman, is suddenly there. She pulls out a drawer so that I can take up a bag of coffee from it. She helps me dose the amount of coffee in relation to water; we have to try a couple of times, before she is satisfied. She just responds with a little “aaaa” if there is too little or too much; at last she nods in approval. Then she points to a paper on the wall where the dosing is written. I laugh:” Oh well, it is all written there, I see”.

Since my task is done, I sit down and talk with a user. He seems quite attentive and present in his contact to me even though I cannot grasp what he says. More users enter at the other end of the room; it never becomes really noisy however. It seems to me that users are floating into the room and blending into it imperceptibly. The smell of baking bread spreads from the oven; candles are lighted now. A radio is playing in the background. Hits from ABBA dissolves into the larger soundtrack where there are still no deflections, no movements standing out from the whole. It is more like water rippling back and forth. Two users join our table, they start asking a bunch of questions: Where do I live? Do I have children? Isn’t there a theatre in my home town? Behind us, at one of the other tables, Morten has started a quiz about the eighties. It becomes the sonic center of the room; laugh regularly rises and fades from their table. In the couch, two users

are starrng from the sidelines, seemingly checked out from any activity in the room.

The users at my table start asking about my work. I explain my interest in welfare and say something about that it is something difficult to fix or measure. They look at me intensively, either interested or disoriented. Then one of them finally says: “*p h d*, that’s quite high ranked isn’t it? Don’t you become a professor?.” We talk about what I might become. Then the third user, hitherto silent, suddenly adds: “I was educated a glass blower” He continues in an unsorted blending: “over half of my life I have been ill I was to become a glassblower they bought cigarettes for me I was only a kid I was married once... have you visited the nurse of the team? She is very nice, you should go and visit her”.

As our conversation finds an intermediary landing, I ask if there’s a toilet, I could borrow. “No!” he says with a sudden emphasis. I am surprised by this sudden shift in his orientation towards me, then I gradually understand from what he says, that he thinks that the one upstairs is more nice and clean: ”Go upstairs! Ask Morten for a key to the office”, he insists.

The rhythmicity of lived experience: Responsive creativity linked to the kinetic nature of the body

The following days I continue participating: I take part in cooking, dish washing, dining with the staff and the users. I am aware that I don’t observe in the way I had planned. Rather than observations from the sidelines, it becomes observations from within activities and conversations. As a consequence, a lot of things happen around me that I don’t grasp.

However, being in the rhythm of being there, a certain kind of observations comes to the surface. Becoming part of the steady going slow rhythm that seems to be the main track of the center, I start to notice small changes in this rhythm. I will here take up two of those situations, because these two observations are picked up and worked with in the working session with the team.

One of those small details takes place an hour after the opening of the activity center that day. Numerous users have found their way to the center that day. Two users are entering the room. They keep standing at the step down to the room. One of the staff, Mette, gets up and starts walking towards them, but then something apparently makes her hesitate approximately five meters in front of them. She greets them and sends a “happy new year” through the room across the distance between them. Then she waits for a moment. The users do not take the expected step down into the room; they just keep standing there, a bit stiffened. Mette raises her hand, and one of the users lifts his hand marginally. Then she takes a step back and returns to the kitchen. After a moment the two users enter the room and blend into the crowd.

Another situation takes place the following afternoon: At this point of time Lone has been sitting in the computer area for some time, talking with a user who is visibly alcohol affected. He has got a new apartment that he apparently wants to show her, but it seems that he is not able to remember enough information to find the apartment via google; he leans back in a seemingly frustrated movement. She gets up and goes to the kitchen area, where she starts stirring in a pot talking to some other users. After a couple of minutes the user gets up in a sudden move and follows her into the kitchen staggering as if he is losing control of the balance. “You didn’t give me a goodbye hug” he says loudly and approaches her with an overwhelming attitude. The difference between their heights becomes suddenly

very visible and I remember expecting her to push him back and being afraid that this will escalate his frustration. It seems like she hesitates in a glimpse, but then she takes a step back, grasps his hand, raises it and slides under their common arm in a dancelike movement saying: “Now, I’ll dance myself through you”. Hesitation, step back, grasping, raising, sliding – everything happens in one sliding movement where the overwhelming energy of his physical approaching somehow was led into a movement they both were attuned to. They end in a position where she is holding his hand until he has regained balance. Facing each other at a close, but not unusual, distance of conversation, they regain eye contact for a moment and she says with emphasis: “Goodbye [name] I’ll see you tomorrow”. Then she returns to stir the pot, he follows her to the stove and she moves the pot (where something is boiling) from the hotplate and turns the front to him while they exchange a few comments and he leaves the room.

What happens? Evidently, Lone doesn’t grant the user’s expressed wish to hug her. However, she responds in a way that changes the situation qualitatively. By hesitating, and then taking a step back, she creates a space where the energy in his movement can unfold. Only then she can respond to it by attuning to the process dynamic in it. But at the same time she bends it, leads it into another movement by participating herself in the creation of the movement.

What I notice from these two situations is that *responsivity* is central, but also *waiting, hesitation*: In the ‘dance’ there is a moment of pending just as there is in the situation where the two users do not step into the room and Mette approaches them, but then holds herself back for a moment. I am very interested in this *hesitating responsivity*, because it might be a mark of the pause in which something yet-unactualized is flowing into the capturing of a situation, in other

words: of creativity in the specific sense that was discussed in chapter 3. Before going further, I will therefore elaborate a bit more on it theoretically.

In an article, partly focusing on responsivity in an art context, Carrie Noland draws the attention to the centrality of the *pause* in the responsive situation. From a reading of Bergson, that she claims has been overlooked, Noland reminds us that Bergson emphasizes that “response requires an *interval* which becomes, in Bergson’s language, a center of indetermination” (Noland 2008, paragraph 4, italics added). Her point is that affect for Bergson is closely linked to the body’s tendency to movement: affect is a tendency that initiates the body’s rehearsal for a response – a pause in which the body is oriented towards a future movement.

By emphasizing this, Noland sets out to reinstate “the significance of muscle memory in the productive moment of indetermination”. Hence, the emergence of the new is connected to our embodied capacity of responding to this indetermination. That means that the new is not emerging out of a total openness to the unknown, but always anchored in a bodily repertoire: Hence, “there is creativity in the act of making significant (or making significant in a different way) a past action with respect to the situation at hand” (Noland 2008, paragraph 4).

So, the interval in which a response emerges is here conceived as a micro breakdown during which the system hesitates and searches among a “myriad of possibilities multiple ways of creating new aggregates, connections, circuits, and eventually, behaviors. What is called upon here, though, is *a creativity that is partial and responsive*, still enchained by the kinetic dispositions and realized gestural routines (the “embodied history”) of the organism itself” (Noland 2008 with reference to Varela; italics added).

In a dissertation on interactive digital art installations, Merete Carlson takes up this focus on *the interval* in her examination of the responsive situation in a number of digital art works (Carlson 2012). Here she emphasizes that responsivity is not limited to the concrete response on something happening. Responsivity is rather “a moment of hesitation which includes both invitation and response” which is exactly what seems to characterize the two situations from the social psychiatric team I have picked out here. Through a close analysis of the spectator’s exchange with the artwork, Carlson shows how art can work in this (bodily conditioned) tension of affecting/being affected by establishing a situation that is open for participation, and through manipulating the bodily response in various ways, it can make use of this (manipulated) situation to make us see the rhythmicity between the calculated and the unpredictable (Carlson 2012).

I find Noland’s discussion and Carlson’s examination of the responsive situation interesting in my context, not because I think the exchange between art and spectator is similar to the responsive exchange between human beings in a welfare context, but because it sheds light on the micro-life of how participation emerges and connects this to a transformative, creative potential of the situation (and hence detaches ‘creativity’ from the currently strong ‘idea of the idea’ that tends to locate creativity as ideas carried by specially gifted individuals). One might say that the situation analyzed above (where the user wants a hug from Lone) precisely unfolds within that tension of affecting/being affected, and the rhythmicity between calculated and unpredictable is even actively made use of by Lone and formed into a dancelike movement that transforms the situation: the user actually regains balance and eye contact is reestablished.

What is particularly interesting in my context is: By focusing on the transformative, creative potential in the responsive situation, a micro creativity

that is not grasped in the idea the mental model starts to tone up. Seeing through this lens, small bits of everyday creativity like the two situations discussed here, start to become visible. In contrast to the current focus on result as something in the end of a process, welfare here occurs as a stream of micro-results that constantly pass (occur and disappear again). Hence there is a different relation between process and result at stake here than assumed in in the evaluation tool I was teaching: Result is here not something external to process; it is the micro-ingredient of process, in other words: immanent to process.

By drawing on examinations of digital art, I am not suggesting that working with welfare is similar to working with art. What interests me, is that by focusing on the responsive situation and the micro life of creativity, certain features of welfare creation that tend to disappear in the idea of mental models, tones up more clearly: Just like the artworks that Noland and Carlson analyze, and Beyes and Steyaert (2012) draw upon, the creation of welfare belongs to the tension of affecting/being affected: it is about experimentally going forward to establish a situation that is open for participation and creatively responding on the rhythmicity between affecting and being affected. One might say that this was also precisely what the aloud-reading pre-school teacher did. However, in the logic of the quality tool her search became a sign of lacking knowledge of how to reach an intended result.

So my question starts to be: Can we un-silence these micro bits of creativity without killing them, i.e. without filling them into a form that turns them into signs of a fixed result and extracts movement. The point is that if we fix this ‘dance with the user’ in a representative logic, as an indicator of goal-attainment for example, it would easily turn into a rather stupid conclusion (since performing a dancelike movement is of course not necessarily an indicator of respect for the user). So, we need other ways to highlight and be attentive to such details, not to put them at a

pedestal as best practice or goal attainment, but to *engage* with them. In that sense my search resembles that of the artworks: I am interested in how we can sense, enlarge, multiply and intensify these details of responsive creativity instead of fixing them as best practice for example.

If we return to McCormack's distinction, introduced earlier in this chapter, we may say that when Lone performed "the dance" with the user she was thinking-space in a glimpse, i.e. she was creating a new space for the user by stepping aside in this dancelike movement. Hence, the challenge for the working session with the team could be to create a privileged site where such movement of thought is amplified through taking the corporeal, affective, perceptual layers of thinking to the foreground.

Welfare as the space of becoming more-than: The working session

So, a more specific challenge for the working session with the team starts to take form. Originally I have agreed with Susan to facilitate a working session, which takes its point of departure in my observations and the team stories related to working with the resourceful user. However, I am starting to wonder: How can we use the stories as openings into this creative processuality of (body-)thinking - rather than as a basis of negotiation of how we *should* relate to the encounter with the user?

I have extended talks about how to pursue this question in the working session with a research colleague, Christa, who has also accepted to take part in the working session itself. We plan to divide the working session into two parts: a narrative/reflective part and a part where we will try to add a bodily layer to the stories, i.e. explore the concepts, evoked by the stories, from within the physical

movements and try to make them present. Hence, the point of the working session is not so much replacing the reflective work that the team has already done, as it is a question of adding new layers to it – narrative, affective, corporeal, material layers.

I call Susan in order to arrange a meeting where we can discuss these new ideas. However, she is on vacation before the working session and has no time for a new meeting; she has confidence in what I do, she adds. Hence, I call the center and agree with them that we can use their usual meeting room for the first part and the activity center for the second part of the working session.

At the day of the working session, we, Susan, seven employees of the team and two researchers, start sitting around an oval table in the meeting room. When we enter the meeting room, I notice a number of words written at a flip over, among these “respect” and “empathy”. An employee explains that they have been reflecting on the core-values of the team.

Originally, the idea was to start by narrating some of my observations, but I felt I had to find a form that was more true to the kind of participative observations that I ended up with. Also, I intended to hold back a bit the concept of the resourceful user so that we didn't end up too quickly in only drawing upon readymade definitions of it. Instead of starting by laying out observations of *their* practice, I therefore had decided to tell my own story about entering the center as a part of *my* practice. I tell (to their amusement) how my strategy of observing from the sidelines totally broke down as I was approached by the talkative users. I tell how the users quite literally helped me into the areas of the room where one cannot be at the sidelines but has to participate (I was led from the office area into the kitchen); how they related interested to who I *might* be, besides being an

observing researcher and how I thereby became another observer than the one arriving in the morning. I suggested that this, however, was an observation in itself that I would like to play into this reflecting session: By acting like hosts of the activity center, the users created a space where I became more than a researcher observing from the sidelines. I also became a *guest*, and a guest does of course not just write down everything that the host does without responding on it. A space of participation was created and I was starting to wonder: ‘What kind of space was created for the users at the activity center that made them inclined to create this space for me?’

I asked the team if this story from my observing practice in any sense reminded them about experience from *their* practice. My original plan was to give them time to work in two groups with this since I suspected that such stories from their practice didn’t necessarily just lie readymade. However, before I start giving instructions, a story immediately comes up: a male social worker, who works with home visits, says that it makes him think of entering a living room of an elderly woman he once was doing home visits at. Already when he entered the home, he could sense her condition. And he starts to reflect: “But when we enter the room, we are also changing it every time. It *was* a home, but when we as professionals cross the door step, it becomes something *more* than a home”. Some other comments are added. The point that *what* it becomes depends on a number of circumstances is emphasized: “for example how we physically approach the citizen”, another participant adds.

Another story is evoked by this discussion: A participant, who works at the activity center, tells about once he was going into the sports hall with a group of users of the activity center: He remembers that he was struck by how much entering the sports hall changed the contact among the users, or even his own way

of approaching them. “At the activity center they sometimes can seem apathetic, and I have to use all my energy to kick some activity into them. But here another kind of energy was running among them”, he adds. I added some of the situations that I had experienced as changing the room: the ‘dance with the user’ and the two users who were hesitantly stepping into the center.

From here, a more general discussion emerges and a theme starts to develop across our different stories: Clients of the social psychiatric system are often immersed in relations where they become someone to pity, someone that has to be cured, someone disabled in many aspects. The role of the social psychiatric team is not to make users not-ill or less-ill, “but *more-than ill*”. Hence in the activity center, the user can become more than his role in the social psychiatric system (e.g. patient, ill person, someone to pity), he can become more than his/her mental ill-ness, e.g. a chess-player, someone cooking or a quiz-winner. As a parallel to my story of how I became more than my formal role when entering the center, a discussion of how the users become more than the formal role they occupy in the social psychiatric system emerges.

After this discussion, we go down to the activity center, located in the basement of the building. Participants are asked to go down the stairs in silence. The idea is to create a pause in which we all could sense the passage from the meeting room into the activity center. As we enter the linoleum plated room, one of the employees immediately says: “Already here I notice that there’s a certain smell in here that I would always recognize”. We all pause and sniff at the entrance, and others reply “yeah, you are in a complete different place now.” “A public institution” “Well, I smell dinner“, another one adds. One exclaims: “I just got the thought that this is a difficult room to enter – it’s like a long small tunnel seen from here”. I add in relation to that comment that I had actually noticed two users hesitating at the

door-step for a long time. I tell how it struck me to see one from the staff approaching them and then stopping at a five meters distance and waiting for an extended moment, until they stepped into the room. Now, I go down the room and stop five meters before the participant who is still standing at the doorstep: “What made you stop here?” I wondered. She was not sure. “But it varies a lot” another added, “some of the users seek for immediate contact”. My colleague suggested that we could explore how this variation was present here and now. Two by two we were approaching each other and paid attention to if we were approached too close, too fast or too hesitating.

As a technic, this little sequence at the entrance (partly prepared, partly improvised) may be seen as a way of zooming in on the multiple micro-life of the stories from the encounter with the user, which had just been in our focus in the meeting room. It becomes a little piece of slow motioning, i.e. a way to stretch a piece of everyday life and pay attention to what is *more* in it – not by slowing down a film of it like Viola, but by slowing down our perception of this small everyday detail, i.e. the event of entering the activity center.

One of the things I *had* prepared was that I would like to return to this little detail of ‘the dance with the user’ and work with it. I therefore asked the other participants if we could go to the kitchen area where I performed ‘the dance’ with another participant while I told what I had noticed in this situation. Some of the participants picked it up and then suddenly a bunch of variations of leading overwhelming energy into new movements popped up (e.g. holding gently on the over arms or giving high five). More variations emerged. We performed variations of those variations and a playful atmosphere developed. Some very ironic versions (elegant and violent at the same time) also emerged during lots of laughter. During these last versions, I remember having a double feeling: on the one hand there was

a running energy; the situation became very ‘light on its feet’ and I felt relieved that the team had picked up this experimenting part of the working session. On the other hand, I was leaning to the manager of the team: Were things running a bit off track now? Was it becoming a bit too unserious? Along with the relief, I also recall an impulse that reminds me of situations I have experienced in the role as a manager when a situation was developing (could be a dialogue on a meeting) that I felt I should be in control of, but in the moment couldn’t think of a good way to intervene in.

However, writing about these last variations makes me think of Massumi’s observation that humoristic expressions are typical examples of the kind of expressions that open up the experience of the situation and exposes us to the vagueness of it (Massumi 2002; p. 25 f). In a way the “crazy versions” were foregrounding the gap between the multiplicity of their experiences with the user on the one hand and what can be captured by a strategic concept of ‘the resourceful user’ on the other: For example the potential absurdity of deciding *always* to build on the resources of the user was hereby taken to the surface.

However, what particularly strikes me in this scene is that I had already taken up the observation of the “dance with the user” in the reflecting session, but it was not until we started performing it physically that a bunch of variations showed up. This brings us back to the discussion of the responsive situation above as a space of a partial creativity bound to the kinetic nature of the body (Noland 2008). Or in Stern’s and Massumi’s terms: We have a subtle bodily capacity to read and respond to the dynamic contour (or the rhythmicity of) the lived experience, but this capacity is less likely to show up in reflecting processes (Stern 2004; Massumi 2002).

What I also notice here, is that in the reflecting part of the session my presentation of ‘the dance-observation’ immediately brought us into a general discussion, but now a situation emerged where the participants kept producing variation from this observation of an everyday detail. Hence, in this session we worked with the dance without putting it at a pedestal (as if a violent user could always just be handled with a dance). Instead it opened up to the attention of the innumerable embodied variations of these responsive situations of micro-creativity.

I believe these two points relates to Massumi’s discussion of ‘the new’ that was taken up in chapter 3. The first point is about what is *too small* to be perceived (and therefore not likely to show up in reflecting processes), the second observation is about what is *too large* to be perceived (and therefore suspended in the category of the ‘resourceful user’). However, in the playful performing of different ways to approach an overwhelming user, this suspension is suspended for a moment. So, it may be the connection of the two points above that is interesting, i.e. how the supra-empirical (the embodied micro-perception) in a glimpse is touching the super-empirical (the multiple variations of encountering the user).

The question here becomes how to keep that suspension alive? How to engage further with it than just in this passing moment? How can we enlarge these micro-bits of the rhythmicity of lived experience – not as the *same* (representing what *was there* in the situation with the user) but as the *same differently* (how it can be made present here and now)?

Like the artworks examined by Carlson, we would then have to manipulate the situation by peeling off the semantic layers or introducing artefacts that restricted movement. On beforehand I had discussed different ideas of exercises that might

produce this manipulation with my colleague – so we had some ideas without having decided exactly when and how to use them.

What we did at the session, was an exercise (invented by my colleague) that both removed semantic layers *and* restricted movement: We were holding the end of a rope two by two in a way where the ropes crossed each other in the middle so that the ropes together formed a star. Now, the common task was to make a knot with the rope by moving and afterwards we would have to untie the knot. A rule was introduced: we were not allowed to talk with each other during this exercise. Hence we were jumping over and under the rope in silence. In the beginning, people were directing each other by pointing and making gestures, but after a while we found a rhythm together where a co-movement emerged. After the exercise, we attempted to put back words and asked everybody to think of work experience that bodily reminded them of this exercise and write them on a flip over. Interestingly, a majority of kinetic words came up here (flow, rhythm, speed, dance), but also words like ‘collaboration’ and ‘acting in common’. In relation to these words, a paradox in the exercise was discussed: An observation from one of the participants was that it was not until people were focusing on their own response (keeping ready for the moment where they could actually add to the unravelling of the knot by moving because their rope was on top of the others), rather than directing ‘the whole’ that this whole emerged as a common movement.

Two months after the working session Susan picks out this exercise, when I ask her in an interview to take a minute and go back to ‘relive’ the day and think of a situation that affected her:

“S: I think I remember that with the knot and this is also because I became aware how light I participated. [I: what happened? If you could stretch out the moment a

bit?]) S: Bodily I was relaxed and...I didn't really think, but that's not my body of course... but I just let my self be in the flow and I felt good bodily, although I was a bit tired after a long flight the night before (..) I had a good sensation...I think it was... I had fun. It was a very lifted sensation, it was. It is when things get hilarious, then it gives this lifted bodily sensation...and to be together about something where we are equal (10.01)''

When I listen to this part of the dialogue, it strikes me how surprised I was that Susan picks out *this* exercise which was actually the activity with the most abstract relation to the everyday of the team. However, the way this rope-exercise works may be compared to that of the artworks: Because affect is so tightly bound to movement and always appears in combination with semantic, semiotic, discursive layers, it is in the manipulation of the bodily movement and the artificial 'cutting off' these layers from the situation that affect can be foregrounded. However in the working session, this 'cutting off' was not done as an isolated exercise. It was a part of a series of zooming in on the responsive situations in the work context of the team. I therefore ask Susan if she connects the sensation she describes from the knot-exercise to her every day as a manager:

''S: Yes! It can be when we have a staff meeting and there is some sparring about a problem where there are no solutions, no immediate decisions – then I don't have to take leadership *on*, then we share leadership (...) So there can be these situations where I have this sensation, lightness, and we are even and I let them take some space of leadership''.

Interestingly, this feeling of lightness is, in the way Susan describes it to me, connected to transcending her formal role which she connects to the event of giving someone a space:

“So, when these kinds of processes succeed, then I feel like yes! *This* is good. It becomes liberated from some kind of role that I have taken but also been given. Physically, I become 10 kilos lighter because I can sometimes feel it as a yoke on my shoulders that I have to keep myself up at another level, so I feel like relaxed in my body. Relief, lightness. And then I can be. Then I just *am*, if you understand [I:yes I do understand] and I become happy because the process has succeeded for me that I give someone else a space (14.23) [I: So it is something about relief and liberation?] S: Yes relief and liberation and I become high and have that feeling: yes, it just gives me so much energy to do these things once again to see: does it really succeed once again?”

Hence, the collaborative process we have engaged in can be seen as a *series of becoming other*: I became more than a distant observer as I was investigating the space of the *user's* becoming more than mentally ill by taking part in a process in which the *manager* became more than someone occupying a space of management. During this series, the strategic concept of ‘the resourceful user’ that was in focus in our first conversation was reframed as a matter of ‘creating a space for becoming other’. The ‘being place’ was reframed as a ‘becoming place’, so to speak, but not in terms of a new strategic concept that was negotiated. Instead it was enacted in a process in which we slowly started to sense together, however differently, this “space of becoming other” from within its minor corporeal details.

Interestingly, the responsive creativity from ‘the dance with the user’ is transformed into an exercise that is experienced by Susan as a bodily sensation of lightness which she connects to creativity in *her* every day as a manager: “I can feel it in my body. Not so much in my head – it arrives there later, because then my thoughts start to roll and: ‘what could I also do?’ and then I get really creative (15.16), because maybe I could also give them the space somewhere else for

something else“. Hence, like in the dance with the user, creativity is here connected to giving someone else a space.

As a technic, this working session could be described as consisting of four steps that follow the four modes of engagement described in the method chapter): 1) *narrating*, i.e. developing a theme by going sideways from story to story rather than from concept to sub-dimensions to indicators 2) *Slowing down*, i.e. unpacking the material affective details of the event of entering the center 3) *Multiplying*, i.e. doing variations of physically encountering the user, and 4) *Intensifying*, i.e. amplifying the rhythmicity between the calculated and the unpredictable by unravelling the knot during silence.

However, another way of approaching the conditions of the event is to discuss what may prevent it. In the next paragraph I take up this question in relation to a session that I did in collaboration with a pre-school in a municipality west of Copenhagen.

5.3 From commonality to *care*: Coming differently together Un-silencing everyday creativity (and restricting it)

I will not go into all parts of the process with the pre-school in detail here, but I will take up a specific part of the working session as another way of discussing the question in focus on the previous pages: How can one un-silence and amplify the creative processuality of (body-)thought?

In the process that I will discuss now, this amplification actually failed. I will come back to the indicators of that. However, we may use this session as another

way to approach the question of intensifying thinking-space, namely from the question: How is it dampened? What makes it stop running?

Just to recapture the context very shortly: When I first visited Ellen (deputy-manager that I met at the management course) and her management colleague, an extension of the pre-school was under construction and they were pre-occupied with discussing how the new building could be used as a lever of pedagogical development. The pre-school was a recent merger of three smaller early childhood institutions. Until now, it had been spread out on three addresses, but with the new building they would all be gathered in one building. At the time of my visit, they were therefore preoccupied with how to create a common ground for the personnel. In this first conversation, we talked about different possible ways of using the new building for a working session that could contribute to building a common pedagogical fundament. However, when I listened to the tape from our conversation afterwards, it struck me that they already did experimenting in small everyday bites (although it was something they just mentioned in a subordinate clause): In the interview Ellen tells how a group of teachers one day had made a rule that teachers were not allowed to talk with each other on the playground. The point was: They did not consider forbidding talking on the playground as a general rule, but they wanted to see how the playground was changed when the pre-school teachers changed their behavior and oriented themselves differently at the playground.

I started to think of the session as a question of amplifying this curiosity of how a place (a playground) was relationally practiced and could be reconfigured as a space. Instead of directing the attention to a future building, I therefore suggested to them that we could take out some of the material details that already form every day space of the pre-school and foreground the attention to them.

Hence, we agreed to meet an evening where the pre-school teachers were asked to bring sounds or smells and artifacts that they thought characterized the classroom³⁴ as a pedagogical space. At the day of the working session, we started by telling two by two how we arrived to the pre-school. First, in the way that we would normally explain arriving to a building and then in a repeated, slower version where we paid attention to sounds, scents and things we may have passed on our way. This was an attempt to strike the theme of slow motioning from the beginning as a way of paying attention to the material, sensory side of pedagogical space.

Afterwards, the artifacts from each group were circulated and placed at the floor and the sound (eventually the scent) was presented. Each participant was then asked to note their immediate association on a post-it and place it near by the artifact. Gradually a landscape of artifacts and words was growing from our middle – a colorful and kaleidoscopic picture:



During the presenting of artefacts, an emergent orientation towards joy was noticed by my observant – the comments accompanying the artifacts were often putting ‘joy’ to the center of our attention of the pedagogical space, but the presentation of artifacts and sounds itself was also done in a rather joyful manner during laughter and a light atmosphere.

³⁴ Class-room is actually called a ‘living room’ in a Danish pre-school context (=stue)

The textbox below presents a collage of notes from the presentation of artefacts and sounds, collected by my observer, translated and recollected by me. The italicized sentences are pre-school teacher's afterwards utterings about the process.

The growing landscape of sounds and artifacts

A Sharp sound of joy and noise is presented: "it is what meets you in the morning" "they scream joyfully when they see you". "One just longs to hear it, a sharp sound but also heart warm".

Faces, facial expression, feeling of joy.

A box/chest is circulated: "they just have to open it, children can play with it for an eternity creating their own space in the room", "they put new things down, but nobody takes something out of it. Why don't they take something out of it?"

It is concrete – it is cut out of everyday – when you get the objects in hand and touch it and feel it more details show up.

A Suitcase is passed from hand to hand: they touch the things in it, some quickly, some laughing, some commenting.

A song is played: several start singing along and move "we can't help dancing". A lifted atmosphere. A bus is circulated.

Something happens in my brain, I think differently, I use other words, when I feel the buss in hand – or I feel that I reach the word through another path, the word gets closer.

A soft yellow table cloth is circulated: most just pass it on, but some feel it, take it to the cheeks. It seems like things that are immediately recognizable are passed quickly. A parachute goes slowly, silently through hands examining the textile, as if the hands say: what is it?

Another sound is circulated: A hen that moves down a slide.

It is the way children go ahead – they touch, learn, sense

A smell is introduced (narrated): a warm smell, the sun in the classroom that strikes you in the afternoon. A CD is played: they listen attentively. An atmosphere of movement. Sounds catalyzed wide spread recognition. An immediate lightness followed. Music. Moving. We are together.

There is something that has moved out between us

Another sound is introduced, accompanied by a movement: 'ug ug uh' (a closed hand moves in circles beside the ears) "In our group it is like that at the moment. It is just a movement that an assistant started, and then the children have taken over the movement. It is their little game".

However, the intention was not just to leave it as this kaleidoscopic picture; encouraged by the conversations with Ellen and her concern for building a common ground for the merged organization, I had been focused on finding a way to construct a common and coherent product out of these fragments from everyday life.

After presenting and placing the artefacts at the floor, I therefore asked teachers to group the words attached to the artefacts and sounds/smells, and to give the groups names. Afterwards we were walking around the re-organized landscape. I asked if there were terms or themes that struck them as particularly recurrent. Several noted that: 'Joy' was a frequently emerging term that was also a key theme of many of the other terms.

However, from here the process was stuck. Somehow it was hard to get any further from this observation that 'joy' is good. My observer notes "a tired atmosphere" at this point of time which resonates with my own memory of it. This 'stuckness' was explicated by Ellen two months later, when I visit her in the pre-school and ask if something still strikes her about the process: She immediately mentions the slow motioning exercise in the opening as the most striking part of the session. However, when I ask her if the outcome of the session has catalyzed any thoughts afterwards, she says without hesitation: "Well, it turned very abstract; it became difficult to connect to something in everyday life" (interview 19.06/13). From my own being there, I perfectly understood what she meant, but I also found it ironic, because the whole point of the session had been to un-silence and sense together details from everyday practice.

What happened? One element that was different from the process in the social psychiatric team was that the material details from every day practice were not

bodily engaged with and varied before deriving key-words from it. Secondly, the keywords here played another role: in the social psychiatric team, keywords had been used as something to *move on* from whereas in the pre-school session, they were something we *ended at*, since the ambition was to derive a common-ness by ordering the words into categories. However, during this process of grouping and naming words, based on a logic that resembled that of grounded theory, ‘joy’ turned from an emergent attunement into a flat term that didn’t say much interesting about pedagogical space. Movement seemed to slip out of the words during the exercise.

In this process, the route from artefacts/sounds/scents to keywords became very short, too short for keeping alive the suspension which Massumi addresses. In the attempt to be productive, we (or I as a facilitator) did not manage to keep open the space where a surplus could be added. In a way, I am trying to catch this dynamic at this very moment, writing these lines. Since I am trying to write something to the fore that does not already lie finished as points, the text has to be kept and cultivated as unfinished fragments for some time, before it is cut off and tied up as sentences. If I force the cut off, the route from thought to sentences becomes too short for leaving a space for any thoughts yet un-actualized to flow into the text. If I hold the text too tight too quickly, too much of what was underway slips out of it. On the other hand: if I do not hold it at all, it never becomes a dissertation text, but stays as fragments.

This dynamic between ‘patience’ and ‘forcing’ might also be what is at play in the working session in the pre-school. Due to the intention to produce a useable outcome, the process was held tighter than the one in the social psychiatric team. The participants’ relation to the artifacts, sounds and scents was not paused at, sensed, varied or intensified. However, by holding the outcome tight, it also

slipped out of our hands, i.e. the expectant vibrating atmosphere, the shared dynamic of expectation, dissolved into “a tiredness” (noted by my observant) – something very distant to everyday life (as noted by Ellen).

Hence, there is a tension between the useful and the experimental, that also the aloud-reading pre-school teacher and the ‘dance with the user’ operates in, which was ended in this session. Manning and Massumi explicitly address this tension: “What is most experimental is most useless. If something is truly new, the context for its use will not yet exist. It will create its own context, giving rise to new uses, never before imagined” (Manning and Massumi 2013, p 2-3).

But more importantly maybe, this session provides a basis for problematizing the notion of ‘the common’ that was assumed in the goal of the working session. The idea of conducting a process where artifacts, scents and sounds were guided into concepts of ascending generality was based on the intention to produce a common ground, i.e. to transform individual perceptions into common values and core-concepts (in other words: a consensus of how to relate to the perceptions). However in this session ‘common’ also came to mean ‘dead’, i.e. we produced the common term ‘joy’, but at that point of time, variations of joy was not running any more. With the introduction of the common, the process also went from an emergent attunement to a unitary term that had already stopped moving.

In explicit opposition to the notion of the common, Manning and Massumi introduce the notion of *care* – a word that also came up in this session related to an artifact (three faces: happy, sad and frightened) that one group had used to work with children’s care for the other children’s difference from themselves.

Manning and Massumi emphasizes that care is fundamentally different because it “organizes itself not around the common, but around *the irreducibly singular*. It

concerns being-different-together, and becoming-together as an expression of those differences, as part of a shared process” (Manning and Massumi 2013, p. 8-9, italics original).

So, care assumes no commonality in the form of consensus or defining identity. What care cares for is “the event's capacity to make felt the force of its attunement to new modes of existence” (ibid.), which in a way was exactly what slipped out of our hands in this session. The potentially new modes of existence became flat terms that were uninteresting to pedagogical practice. Thus, I think Manning and Massumi’s notion of care has some relation to this session – both to my challenge of ‘caring for the process dynamic’ (which partly failed) and to the notion of care brought up in the session in relation to pedagogical practice. They are both about a patience that is not passive, but implies a willingness to affect without forcing a pre-defined idea of the other’s otherness.

Hence, care implies a shift in emphasis from outcomes to conditions, i.e. from what we want things to become to what activates, animates, set into motion. Conditions, according to Manning and Massumi are characterized by having “no specific goal in mind, and, in that sense, they have no use-value. They produce no recognizable value-added. Rather, they act as a springboard for values to come.” (ibid.) Hence, the term ‘conditions’ goes beyond the conceptual framework of predefined results. I will return to conditions in chapter 6.

In the next session that I will analyze, I try to *do* this shift in attention from outcomes to conditions together with a research colleague and a HR-office in a municipality in northern Zealand.

5. 4 The event of *listening*: Potentializing different rhythms of participation³⁵

Bringing life to the strategy on creative collaboration

The process in the social psychiatric team focused on different ways to engage experimentally in the responsive situation between the social worker and the user - a partial and responsive creativity which is bound to the kinetic nature of the body. This led us to the question of how participation occurs. The process that I will analyze in this paragraph, takes this focus on responsivity and participation into the context of inter disciplinary collaboration in a HR office in a Danish municipality.

The office is a recent merger between a team of development consultants and a payroll office. At my first meeting with the leadership team, they explain that innovation is an agenda that gains increasing attention in the municipality as a whole. The new HR office is thought to have a crucial role here, and the strategy of the office therefore focus on this, where a first step is collaboration and innovation internally in the office. This strategy has already been in focus in several seminars and at my first conversation with management team, they take up a challenge in relation to this: The energy seems high at the seminars. However, in these strategy processes there also tends to be a certain pattern of participation where consultants (usually academically educated) tend to dominate and clerical staff (usually vocationally trained) often become quiet. Also, even though the seminars have been successful, it is as if the energy from the seminars is leaking out afterwards “when we are hit by daily life”, as one of the managers express it.

³⁵ A different version of some of the parts in this chapter has been presented in a paper for the 29th EGOS colloquim (Amhøj and Pallesen 2013)

Hence, the question that emerges out of the dialogue with the management team is: How can we bring more life to our strategy – and keep engagement alive across professional groups? This seems to be a rather generic problematic that has also occupied organizational theory: Even though strategic concepts are defined and agreed upon officially, there is no guarantee that this is reflected in the practice of the organization. It also resonates with the discussion in management class that I attended, where participants were pre-occupied with this question of how to “go beyond talk” (as described in chapter 4).

The idea of ‘double loop learning’ discussed in chapter 3 (Schön and Argyris 1996) would animate us to look for the gap between what is said (officially, in strategy documents etc.) and what is done - and interpret the lack of change as a result of defensive patterns of action that can only be changed by an intervention, where organization members are supported in intentionally reflecting on, and changing, these patterns. However, approaching the challenge like this would treat what they actually say they experience (“the energy runs out”) as something that obscures what is *really* there: hidden defensive mechanisms that are generative of barriers for an already captured and predefined change.

However, from my own organizational experience I recognize the sense of the “energy running out” of strategic work as quite *real*. As a manager, as well as an employee, I have been involved in various attempts to put some theme or problematic into a stronger strategic focus. Like in the HR-office, the strategic attempts were often focusing on ambiguous and complex themes (e.g. ‘stress’, ‘innovation’ or ‘good project management’) which could not be said to evoke defensive mechanisms as such. Rather, I recognize this sense that the strategic attempt slipped out of our hands in spite of repeated attempts to get hold of the theme in focus.

These processes often seemed embedded in a certain kind of deadlock: The effort to make these difficult, complex themes roll and move often evoked a call to “become more concrete” and to “go from just talk to action”. In practice, this often meant that the question in focus was turned into a project which could catalyze a variety of document genres (e.g. project description or statement of purpose). Hereafter, a longer process of email-circulation and negotiation of these documents often followed. So, here *concrete* first of all came to mean that talk was transformed into something material, that one can hold in one’s hand (a paper). The present of an engaged meeting was assumed to extend into future action by the documents. However, after an extended effort with these documents, we were often left with the question of how to get the *documents* into practice. This may catalyze a new document (an action plan for example) which however also left us with the question of how to get *that* into practice. Paradoxically, the attempt to go beyond talk produced representations which produced a distance that tended to keep leaving us at the *opposite* side of the river than practice.

From the reading of Bergson, taken up in chapter 3, the challenge that both the HR office and I encountered might be described as a deadlock of representation rather than a deadlock of defensive mechanisms. Since we do need symbolic representations to get along in our everyday practice in organizations, there is a risk that we start to think of symbolic representations as more “real” than the concrete experience of the themes in focus and therefore keep reproducing a distance to the felt movement (of stress, innovation or project management for example) which we however try to overcome with new representations. Ultimately that means, that we think away movement from organizational life and come to think from immobile concepts *into* the experience rather than from within experience.

Hence, instead of reframing the challenge of the HR-office (which the team actually has described to us in terms of a felt movement (“the energy runs out”)) in a representational logic (as lacks in a linear process-chain for example), we decided to *stay* with this felt movement. So, instead of starting out by defining collaboration and hurry to the idea of what it *is*, dividing it into some steps to be implemented, we wanted to start out more modest in *not* knowing what collaboration is. Hence, we entered a process that did not take its point of departure in a preset goal, except from the goal of relating to the “energy” of this collaboration from within. I had two conversational sessions with leadership team, two working sessions with employees and leadership team and one final session with leadership team.

Self-driven series: reconnecting time and space

Hence, the challenge explored in 5.2 and 5.3 is now taken to a new context and a new theme: Can we make a privileged site where collaboration as a movement of thought is amplified through foregrounding, not only cognitive, but also corporeal, affective, perceptual layers of thinking collaboration? Like the artworks discussed earlier in the chapter, we had to think of a way to manipulate the responsive situation (this time in the collaboration between colleagues) to amplify these other layers of thinking.

The way we went forward can be seen as a series of form-wise different ways of approaching the same theme: energy in collaborative life at the office. Hence we included: literature, physical movements from the office, drawings (of managers and employees actual ‘work-landscapes’) and participants’ photos of energy in collaborative life in the office and dialogues.

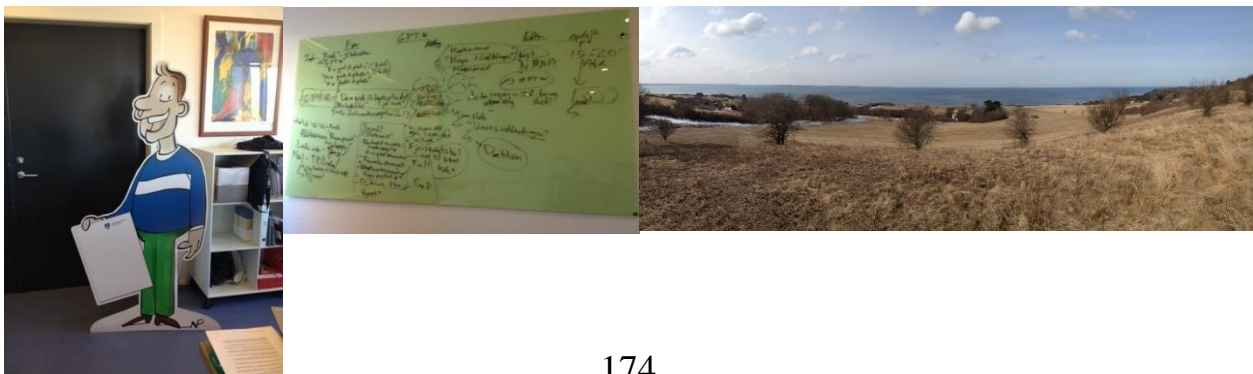


Landscapes: The drawings of work-landscapes found their way out into the office landscape after the first working session

So, we intentionally started out in explicitly “othered” spaces with the intention of slowly approaching “normal” organizational space. However, as we will see below, this distinction between organizational space and ‘othered’ space started to blur as the process progressed. I will here go in depth with the part of the working session that took its point of departure in photos from work life.

Between the first and the second working session, participants (including myself) were asked to take a photo of energy in their work life. We carefully chose the term *energy*, and not ‘collaboration’ or ‘innovation’ (which were the words used in their strategy), because we suspected that the latter might invite photos, that tended to mirror expectations or norms about what ‘collaboration’ or ‘innovation’ *should* be at the office. Instead we intended to take a more slow path to what collaboration *might* be on which participants might even be able to surprise themselves about how and what they think about it.

We found that *energy* (that was repeatedly brought up in the first dialogical session with leadership team), was a term that everybody intuitively knows, yet it is sufficiently vague and unfixed in an organizational context to leave a space for not ready-made thoughts to leak into the process. In this way, the photo assignment was a way to put the vagueness of work situations at the center of our attention in the working session, i.e. to enhance the attentiveness to something that is usually not considered to be part of the organization but constantly runs through it.



Despite the fact that the assignment we gave participants was to bring *a* photo of energy in *work-life*, it turned out that several participants had created series of all kinds of photos instead. A participant created a series of three photos: an open landscape, a whiteboard full of words and a millboard figure (called “Frede” and put up at different places in the townhall to remind people of the kind of questions and problems that the HR-office might help them with). In the dialogue later, she connects the feeling of fresh air and lightness of the landscape to the lightness of a meeting where all sorts of ideas can be “thrown up in the air” which in the dialogue is connected further to the lightness of the humoristic touch in the figure that was invented in such a meeting. Hence, a transformative process tones up in the way she narrate the photo series: She is “living-in” the openness of the landscape into a physically openness. It is a light feeling *becoming* a light thinking *becoming* a materialized lightness, i.e. a humoristic figure that is distributed to different places of the town hall, *becoming*....(we don’t know – maybe micro bits of lightness, e.g. smiles when people pass the figure or relief when they actually go to the office to be helped).

Hence, she was originally only asked to take *one* photo of energy in her *work life at the office*, but she created an event herself which contracted times and spaces that we would normally not connect. And from that contraction a new lightness jumped off in: As she picks up her photo-series in the working session and connects it with lightness, a relieved sigh spreads followed by a mumbling yes/nodding around the circle. And then, after a trembling moment of silence, a waterfall of comments about pictures starts: “it makes me think of...” “I have brought another photo of that...” The dialogue ends quite loud and laughing, focusing on the role of a singing bear in the office.

So, we intentionally created series in an attempt to multiply collaborative life at the office. But series also created themselves. Furthermore, we intentionally started out in spaces that are ‘othered’ in an administrative organizational context (poetry, drawings, photos) with the intention of moving on to the actual space and time of the organization, but the contraction of (what we normally regard as) completely different times and spaces into the event, here started creating itself.

The dialogue about life in office: The collective capacity of movement

Hence, at a certain point the process starts to be self-driven. The dialogue itself (in which the series above was narrated) is an example of that. Originally my colleague and I had planned for some process steps to point out the themes across the photos. However, the process ran off from our plans – yet, it was not plan-less.

I’ll switch back to the moment before the dialogue: We had just started the second working session with the full office. The photos were placed in the middle of a circle of chairs. An expectant atmosphere filled the room. We were prepared to go through the planned steps and invited the first participant to start presenting his photo.

But in a few seconds, the process starts running by itself. Instead of waiting for instructions for a ‘round’, participants start interviewing each other, picking up photos from the circle and putting them down again. As the tempo increased, it almost started to resemble a dance, where people take turns from the circle to the middle. I suspect that the word ‘dance’ comes to my mind, because I remember the feeling of being a bit ‘off-track’ in the beginning of it, not really able to place my foot into the flow in a way that caught the rhythm.

My research colleague and I were both struck by this scene and with a short eye contact across the room we agreed to skip the planned steps and let it unfold. However, when we met afterwards, we tried to make sense of the material from the session and it became soon clear to us that the interesting part of this scene was somehow lost, if we tried to recapitulate it only in terms of themes and conclusions that came up. What started to interest us was: Instead of negotiating or agreeing upon a certain perception of collaboration, the participants co-produce a certain plasticity of the situation – a readiness for reconfiguring the dialogue that became a piece of (new) collaboration in itself.

In my notes made immediately after the session, I have called this dialogue ‘the crescendo’³⁶. Just like the photo series above, this was a connection to a completely different time and space: As a teenager, I once participated in a symphonic workshop (playing the violin) led by a very demanding, insisting guest conductor. I remember how he repeatedly wanted us to work with the discipline of collectively producing a crescendo, i.e. to ascend and descend collectively in terms of volume and intensity. Whether one is playing as a soloist or as an orchestra, there are never two crescendos that are identical, he emphasized (that was the point, I suspect: to provoke the willingness to keep producing and seeking this variation collectively). But for an orchestra this is a special discipline, because, given this variation, there is no pre-existing common figure each musician can copy: only an attunement to the dynamic of the moment, i.e. the specific temporal contour of how the previous tones flow into the next.

What I remember, is how he worked persistently with, not just our playing, but also our listening. We had to learn not just to hear *what was there* but to listen to *what might come*, i.e. to listen from within the movement of the collectively

³⁶ I have experimentally pursued this association more thoroughly in Amhøj and Pallesen 2013

produced music. The point was not just to go ahead playing (then we would have had 30 individual crescendos), but it was also not just listening (if everybody did only that, there would be no crescendo) – it was *staying in the tension between listening and playing*.

The word ‘crescendo’ maybe came to my mind (and notes), because this embodied memory of tension is evoked by the tension at this meeting: At this point in the dialogue, participation shifted remarkably. At earlier plenum discussions, it had been the same handful of people who articulated their thoughts in the open forum, but now the initiative was on the run, and the dynamic was constantly vibrating between waiting and initiative. When the dialogue reached an intermediary landing, it was so tensioned that the smallest movement (a clarifying question from my colleague) catalyzed a new waterfall of comments.

After the session, we asked participants to choose one word to characterize the process that had emerged. Interestingly, just like in the social psychiatric team, the words that came up here, were primarily kinetic words [sparkling, rushing, lifted, flow] but also colours [pink] came up and categorical feelings [funny, happy].

Participation as sympathetic listening: listening from within movement

Two months after the last working session I contact Anne, one of the managers. I am curious about the after-affects³⁷ of the working sessions. She tells me that they had been thinking of calling me too. In the office, there is a widespread sense that something interesting has happened, but they also feel that it is difficult to grasp what ‘this interesting’ is – and they feel that it is not something they can simply go back and implement in practice. We agree that I go to the municipality the

³⁷ I borrow this word from Manning and Massumi 2013

following Friday, and we will try together to identify what this ‘interesting’ might be – and address this problem of implementing, which I shall return to below.

One thing we talk about at this meeting is: In the sessions a pattern of participation emerged that was different from the pattern that emerged at the strategy seminars. Hence, a question is: How *did* participation occur here?

Often participation is analyzed in terms of talk or gesture, but since participation here occurs as a vibration between waiting and initiative, it might be just as relevant to analyze participation in terms of *listening*: The relieved sigh that spreads around the circle when the participant shows the photo series of lightness of thought followed by a waterfall of comments indicates a sympathetic listening, i.e. the participants do not just listen to talk *about* lightness of thought, there is a listening *with* lightness of thought. The photo-series evokes a virtual participation in lightness different from (or: more than) the cognitive understanding ‘lightness as a circumstance of creation’. The dialogue displays a moment of contraction (the sigh spreading around the circle, the accompanying nodding, the quiet mumbling) and then it springs off in multiple directions of new tales about creation. In that sense the dialogue in itself actualizes the lightness of the photo series.

In chapter 3 on process philosophy, I touched upon Bergson’s discussion of suggesting; one might say that in this dialogue, the participants listen in a way that lets the photo series *suggest* lightness to them (rather than only name or categorize it). Thus, a shared place of poetic listening develops that could be seen (or listened to) as the ‘listening-counterpart’ of what Shotter calls ‘witness-talk’. As opposed to aboutness-talk (which is directed towards handing over a fixed image), witness talk is a poetic fashioned talk that “reminds listeners of already embodied experiences relevant to the activities in question” (Shotter 2010, p. 90). Shotter

notes that moving from ‘aboutness’ to ‘witness’ is not a question of “*what* we think, but what we think *with*” (ibid.). In addition to this, I will suggest that moving to poetic listening is also not just a question of *what* we hear, but *how* we listen.

Hence, the conversation emerging from the photos is not primarily a negotiation of ‘what collaboration is’. It flips into an event that opens the collective up to being moved while at the same time moving. Just like the orchestras ascending and descending in a crescendo, participation is here actualized as a double movement – as a rhythm of both *moving* and *being moved*. Lefebvre puts this double movement of rhythm into precise words when he says that in order to grasp a rhythm, one has to be grasped *by* it (Lefebvre 2004, p. 27)³⁸.

Hence, the question about what we think *with*, raised by Shotter, here becomes a matter of virtual participation – how we are engaged in the rhythm of an event that keeps its event-ness alive. The outcome of this event may be a form of listening from within movement that keeps the capacity of co-producing variation alive.

Chapter three referred to Massumi’s discussion of perception where he reminds us that we never just see an object: we use our eyes as feelers, i.e. vision always involves the experience of tactility and movement. Understood in this way, vision (the relational, dynamic side of it) is a direct, unmediated experience of potential orientation and touch (Massumi 2008). However, in relation to the discussion above, we can now make a variation of this: We also don’t simply use our ears to calculate frequency and decode phonetics. Hearing also involves the experience of movement. Our everyday language actually reflects this³⁹: When I was recalling

³⁸ In some aspects Lefebvre challenges Bergson’s central idea of ‘thinking in duration’ though

³⁹ I recently heard a colleague say: “From the beginning I could just hear, that he wouldn’t get his foot on the ground in that conversation”. [Lige fra begyndelsen kunne jeg bare høre at den samtale fik han ikke et ben til jorden i]

the feeling of being a bit off-track in the dialogue, I actually formulated it in terms of not being able to “place the *foot* into the dialogue”. In addition to Massumi’s points on ‘vision’, one might say that we also don’t simply use our ears to decode sounds (e.g. talk): we experience the potential of movement, position, weight and force of the body. We actually have the capacity to use our ears as “feet”: A more common word for this kind of ‘hearing’ may be rhythm.

The difference between listening as only an activity of hearing *what is there* and listening as an activity that unfolds in a tension to the virtual (listening to *what might come*), might be illustrated with a metronome. In a way a metronome is all ‘ear’ – if we for a moment imagine what an ear would be without a body. Its beat is impeccably precise in relation to a predetermined standard. However, we would not really say that a metronome’s beat is rhythm. The reason why we here refrain from using the term ‘rhythm’, I believe, is that the metronome performs a ‘hearing’ without any experience of movement – without traces of virtuality. In contrast, our hearing of the metronomes ‘hearing’ involves the experience of the potential of movement which is what enables us to experience the lack of rhythm in the (correct) beat of the metronome.

Hence, one might think of the collective capacity to embrace the transformative potential of the moment that emerges at this meeting as a capacity of *listening from within movement*, which makes the participants capable of embracing this vibrating between activity and passivity – between affect and being affected. In that sense, this capacity resembles that of dancing where one needs to keep a foothold of one’s own (not to be passed over or pushed around) and at the same time one needs to stand so lightly on the feet that it is possible to keep a readiness for actively responding to a movement from the dance-partner. In this dialogue,

the participants “stand so lightly on their ears (as feet)” that they can actually embrace the transformative potential of the moment in their dialogue.

When we discuss the problem of how to implement the session in daily practice as I visit the office afterwards, one of the deputy managers starts to reflect “I start to think now...maybe this is not about doing once more what we did in the session. It is more about my own process. How I take it into my own work” (interview 28.06/13). What I note here is: The effect-question as it was posed by the evaluation tool in the introduction story (which way of reading aloud works best, given these goals?) is here given another form by the deputy-manager: from finding an element that always works, into producing new *variations of what engaged us* – both in the working session itself and afterwards.

Variation is exactly what the metronome (that cannot be in tension to the virtual, since it has no body) lacks: The metronome can only repeat the same beat. However, when a musician plays the rhythm, he plays from within the experience of movement; he produces variation in every beat and in the pause between the beats. We might say that the capacity that emerges in both this scene and the scene from the social psychiatric team was a capacity to keep co-producing variations of engagement with the theme in focus of the session.

Cultivating openness before the event of listening

So, we may be able to un-silence certain features of participation by paying attention to it in terms of listening. However, we are still left with the question: How and to what extent can we understand the session as a facilitating environment? When I afterwards asked the team about why this participation

emerged, they focus on what was there before the dialogue, i.e. that there had been established a different basis for participating across different employee groups.

Hence as a facilitating environment, this session might be about cultivating the openness *before* the event of collaboration, just like our conductor cultivated the openness of our ears before playing.

How can we think of the activity of ‘cultivating’ in this context? As described, the idea had been to introduce elements that are ‘othered’ and maybe a bit artificial in an organizational context in order to approach the organization from a different path. However, as touched upon earlier in this chapter, it started to blur what was “artificial” and what was “organization”: landscape, meeting, mill-board figure, town hall, symphonic orchestra became elements in the same process. Likewise: The hidden paths of the Invisible Cities (the book from Italo Calvino that I read as an introduction to the first session), shows up in drawings of work as a landscape, which later showed up as a linguistic picture in dialogue about collaboration.

Let me pause a moment by this blurring distinction between ‘the artificial’ and ‘the organization’ by drawing in a point on this from Latour. In an article, he elaborates on how the perfume industry cultivate ‘noses’, i.e. trained persons who can distinguish subtle differences in scents (Latour 2004). The ‘aspirant noses’ learn to distinguish various scents through the use of ‘odeur kits’ – a little tool box with bottled scents. As their skills to distinguish scents are enhanced, they are exposed to increasingly subtle differences. The point is that by this artificial set up, the trainees are not only raising their skills to differentiate scents, they are adding *more scents* to the world – and the distinction between ‘artificial’ and ‘natural’ dissolves.

In some parts of this working session, the ‘othered’ elements (Calvino’s Invisible Cities, the drawings of work as landscapes and the photo-assignment) may be said to play the role of the ‘odeur kit’. It is the artificial set up where the vagueness of the everyday collaboration is ‘bottled’ in a way so it can be repeatedly ‘smelled to’ in the dialogue. Hence, the elements in the working session were ‘artificial’, ‘othered’ in an organizational context. Yet, they add to the organization and create more nuances of what the organization is.

The collective actualization of thoughts in action

So, instead of *starting out* with collaboration as a concept that has to be implemented, this session *ends out* in collaboration – but actualized in a way that none of us would have been able to define prior to the sessions: Collaboration emerged in this specific context as a collective openness for constant reconfiguring of a dialogue - a collective capacity to be affected in a way that shot off multiple incipient activation.

Rather than negotiating or agreeing upon certain definitions of cross disciplinary collaboration, the participants of this session co-produced a flow – a common attunement to the rhythm of the dialogue that became remarkably accessible for participants earlier at the periphery⁴⁰. With the ‘reflective deadlock’ discussed earlier in this chapter in mind, this is noteworthy because this little piece of work does *not* immediately re-produce the question of “how to get back to practice”, since it *was* a piece of practice already.

However, that doesn’t mean that it is self-evident for the participants how to take this experience further, on the contrary: From the contact afterwards, I know that, although participants were very positive towards the sessions, it *was* actually difficult for the office to grasp the interesting part of the session and to take it further into the working context. Ironically, the very fact that ‘something interesting’ emerged also seem to reproduce some version of this implementing question that was the whole point to transcend: how do we take this into daily work?

⁴⁰ Another version of analysis of this scene is presented in Amhøj and Pallesen 2013

However, I also notice that in the deputy-manager's reasoning about the problem with implementing the session, she throws a drop into this very implementation-question by which it starts to deviate: The question of 'how to implement what we have agreed on' (that the reflective distance seems to keep re-producing) here turns into a question of 'how to produce variations of what we were engaged by' (how to re-insert it in another context, with different constraints, participants etc).

5. 5 Recapturing the route through the entire chapter: Where has it brought us to?

I started out by engaging in the temporal experience of management by observing. Here I became aware of the manager's continuous, improvisational engaging in other's temporal experience. A question emerged: How to work with, or amplify, this engagement without turning it into flat concepts (and thereby extracting life from it)? I set out to engage experimentally in this question, and I therefore involved myself in working sessions with managers and employees in three different welfare contexts.

The session in the social psychiatric team was zooming in on the transformative, creative potential of the responsive situation and the rhythmicity of lived experience. The process in the HR office took this focus on the responsive situation into another context of inter-disciplinary collaboration. Here the working session emerged as a space for new connections of time and space that actually also made me connect times and spaces I had not connected before. I zoomed in on a dialogue in the sessions in order to discuss the emergence of a collective capacity of double movement – being moved at the same time as moving. This was theorized as a listening from within movement.

In both these processes, the event-ness of the event was somehow kept alive – *variation* kept arising from it. However, this process of producing variation was stopped in the third working session in the pre-school. In the attempt to draw out common concepts from this process, the life in it ran out: The emergent attunement of joy in the process was turned into a flat concept of ‘joy as a core value’ that was rather un-interesting.

Along with these four analyses, four concepts have toned up as central: *temporality*, *responsivity*, *care* and *listening*. But there is another term that has showed up across all four contexts and seems to be a thread through both temporality, responsivity, care and listening, namely the term: *rhythm* - and in connection to that: dance.

Coming from a reading of Bergson, this may not be that odd: As suggested by Guerlac, the dancer in a way figures the central notion of Bergson’s thinking of time: duration (Guerlac 2006, p 49-50): The dancer figures movement as the dynamic unfolding of differences in kind (and thereby the creative force of time itself). Dance is in a way an extensive imprint of time as intensive. Hence, we may say that dance also figures how we are capable of relating to duration in a responsive situation.

What is it about rhythm that makes them present specifically in relation to welfare – or: How does thinking in terms of rhythm let welfare creation tone up? As touched upon in the theory chapter, dance is abstract in the sense of never coinciding with itself – never coinciding with any point in it. The body (just like the arrow) is never *in* any point, only ever in passing. If we understand welfare, not as a reflective reconstruct, but as event, which would then be *welfaring*⁴¹, this

⁴¹ Thanks to Daniel Hjorth for suggesting this term to me at my 1st WIP-seminar

is central: welfare is connected to our body's openness to its own indeterminacy – it's openness to become somebody and somewhere else than it is (Massumi 2002).

Based on this notion of the body's openness and on the spinozian concept of conatus, we may understand welfare, in terms of *welfaring*, as an event in which someone is affected in a way where the capacity for affecting, and hence for participation, is increased. Thus, welfare creation becomes a matter of creating a space for becoming-other, i.e. an activity that unfolds in the tension between the actual and the virtual – like the aloud reading pre-school teacher's imaginative, experimental activity that transcends the actual by enhancing the connective power of children and teacher.

Hjorth (2005; 2012) has located this tension between the actual and the virtual as the space of the entrepreneur, i.e. the space for invention within certain frames and restrictions (e.g. institutional, strategic, economic frames). Hence, placing *welfaring* in this tension connects the study to the concept of *entrepreneurship* in the specific sense it has been given in the process philosophical reframing of the term.

Creation here emerges as something more than problem solving or realizing a pre-defined outcome, it becomes a matter of *grasping the middle*: Throughout the material we see different variations of that, starting already in the stories in the introduction: The aloud reading pre-school teacher actualizes an excluded middle between the listening child and the not listening child. She imagines that there are more ways to be a listening child than the one currently dominating and she tries to grasp that middle by repeating the activity of reading aloud in different forms. Also, there is a middle between child, teacher and forest that would have been excluded if the teacher had “run over” the child with a bunch of questions. She

grasps the middle by holding herself back a bit and leaving space for the middle to unfold (expressed by the child as the smell of the flower).

In the social psychiatric team, there is a middle between giving the user a hug and rejecting him (by pushing him back for example) that Lone grasps by responding to the temporal dynamic in his movement in a way that he actually picks up as a response. There was also a middle between the “not just very active employee groups” and the talkative, active ones that had been excluded in the strategy seminars – but was actualized by more accessible rhythms of participation. Here, the initiative was not ‘sat on’ by a few participants, but was collectively kept on the run. And there was a middle between the observer (me) and the observed (the users) that was actualized in the atmosphere of the activity center in which I became more than an observer at the sidelines.

However, on the background of the discussion on neo-liberal governmentality in chapter two, it may seem odd to connect welfare creation to the theoretical field of entrepreneurship. Is this a framing of the welfare-professional as a neo-liberal entrepreneur? Does the emphasis on creativity become an obligation for the employee or citizen to constantly think of himself or his organization as an enterprise with the consequence of eliminating or modifying the space for critic (as for example raised by Willig 2009)?

In other words: How do I make significant in my context that the concept of entrepreneurship that I connect to is grounded in a rethinking of the concept that precisely aims to wring the idea of entrepreneurship *out* of the neo-liberal entrepreneurship discourse (Hjorth 2005; 2012; Hjorth and Steyaert 2009)?

I think a crucial point in my context might be this: The micro-bits of practice I have connected to the entrepreneurial is not uncritical – on the contrary: they are

often pregnant with a substantial critic of how practice is framed by dominating ideas or forms of knowledge: The pre-school teacher's experimenting is a potential critic of the already established picture of the 'listening child', just like the ironic variations in the social psychiatric team is a potential critic of the uni-dimensional concept of 'the resourceful user'.

However this critic is enacted as an active, affirmative action in the sense that it experimentally engages in creating space for thinking differently: What *might* a listening child be? How does the space of becoming more-than-ill emerge? Likewise the attempt of the pre-school "not to talk on the playground" bears an inherent critic of professional culture itself – however raised as a micro-experiment: How does the space of the playground change if talk between teachers is removed from it? And the experimenting in the HR office is a potential critic of the idea that some employee-groups (here: the clerical staff as opposed to the consultants) are just not very active in plenum which is however turned into the question of: How can we potentialize different rhythms for participation?

Hence, it is a critic that strives for practicing of *conatus* (in the deleuzian reading of this spinozian concept referred to above); it is about the readiness to try, attempt and experiment on the basis of a sense that something *might* be more than it already is.

So, the 'qualitatively more' (or more precisely: the greater variety of the qualitatively different) rather than the 'quantitatively more' may not so much be a question of co-creating meaning since this limits us to the concepts we have already, as it is a question of rhythm : How this sense of nextness is conditioned, and how new relations to space and time are established. Organizations (the municipality as well as the pre-school) are not just places in which certain

meaning and knowledge creating conversations take place, but multiple time-space relations that form the basis for creative spaces.

In the next chapter (chapter 6), I will therefore take up this thread of rhythm that runs across the material and return to the pieces of material analyzed in this chapter once again starting from rhythm.

Chapter 6: Analysis II, discussion and contribution. Conditions of Welfaring: Dwelling, Atmosphere and Rhythm.

The first part of the analysis in the previous chapter led to *temporality*, *responsivity*, *care* and *listening* as concepts that are central to understanding *welfaring*.

As noted at the end of chapter 5, the term *rhythm* tends to be a thread in the analysis across different parts of my material and across the four concepts. However, this emergence of rhythm as a consistent thread through the chapter was something that struck me reading the chapter afterwards, rather than a focus I was aware of while moving ahead in the analysis. It may not be a coincidence though, that *rhythm* emerges from within the analysis, since *temporality*, as well as *responsivity*, *care* and *listening* all could be said to be conditions for participating in a rhythm (think for example of dancing with a partner and then try to withdraw just one of them from the imagined scene). So, rhythm here appears as a concept immanent to the analysis: While finding my way to temporality, responsivity, care and listening and relating them, rhythm emerges as a fifth meta-concept that binds the four together.

In this chapter, I will pick up on this ‘self-introducing’ concept of rhythm and add another layer to the analysis: Instead of organizing the analysis by empirical context (as I did in chapter 5), I will let the analysis be organized by a search for conditions of *welfaring* that will take us through the concepts of *rhythm*, *dwelling* and *atmosphere*, weaving in and out the threads of *temporality*, *responsivity*, *care* and *listening*. Hence, I will allow the text of this chapter to move more freely

across contexts, and in-between conceptual discussions and empirical material in order to be able to follow the rhythm-thread from chapter 5 into a description of the conditions of welfaring.

Before I go into the analysis, I will (in **6.1**) start by trying to becoming more specific about features in the concept of rhythm that makes it relevant in my context: What is it more precisely in rhythm that links it to welfaring as it occurs in my material? **In 6.2**, I relate this tentative understanding of rhythm, emerging from my material, to a wider theoretical discussion of rhythm. Here, I locate my concept of rhythm in an approach that links it to the virtual and I identify a need for a discussion of how *rhythm* connects to *belonging*. This connection is crucial for grasping how rhythm is connected to welfaring, i.e. how it is connected to welfare understood within a relational-processual approach. **In 6.3**, I therefore take up Massumi's discussion of belonging in becoming, and relate it to rhythm and listening. Picking up on this track, I hereafter return to the analysis of welfaring in my material which leads me to the concepts of *dwelling* and *atmosphere*, discussed along with the empirical material in **6.4** and **6.5**.

In 6.6, I return to rhythm as a condition for activation and newness, but now connected to the concepts of dwelling and atmosphere. And in **6.7**, I finally summarize on the question: How does welfaring happen? - and try to clarify how we now, based on the analysis, may be able to describe the actual process of welfaring as a possible contribution to the concepts of creation and entrepreneuring. **In 6.8**, I discuss how this may add and contribute to the field of welfare management.

6.1 Rhythm as actualized in the tension between invitation and response

Across different dictionaries, rhythm is defined somewhat like ‘a repetition of a pattern with an underlying metric or pulse’. However, this is only rhythm described from outside, seen from a distance. In order to explain rhythm from within our experience of it, we would have to describe it differently: rhythm is something that moves us, or suggests movement to us and thereby, as Bergson says, it suspends the continuity of reasoning, i.e. the normal flow of our sensations and ideas (Bergson 1910, p. 15).

This, I believe, points to an important feature of rhythm as a condition of welfaring as it occurs in my material, namely that it is something we are invited into. It is actually impossible to impose a rhythm from outside: Rhythm is completed in the tension between invitation and response. In this sense, rhythm is all about the relation and tension between counterpoints: between activity and passivity, between continuity and disruption, between invitation and response, between affecting and being affected.

Hence, welfaring (as it occurs in my analysis) becomes a matter of activating that tension in a dynamic process which is potentially transformative and capable of transcending the actual situation. Hence, rhythm helps us direct our attention to relation as *more than interaction* since it includes a wider register of response that is not only about action, but can be located in the tension between receptivity and activity. *Hesitation, confusion* and *laughter* are examples in my empirical material of incipient transformative responses that can be located in that tension.

‘Rhythm’ may be one way of describing our bodies’ openness towards this tension: Lefebvre notices that “in order to grasp a rhythm you have to be grasped *by it*” and thereby he draws the attention to a central feature of rhythm: that it is necessarily a double-ness of movement – of moving and being moved (Lefebvre

2004, p. 27). Hence, the concept of rhythm directs our attention to *participation*: One can only add to a rhythm from inside (and thereby always change its whole since the rhythm is a dynamic unity). If you're not *in* the rhythm, grasped by it, you can only relate to the rhythm by rejecting it. Therefore, the capacity of changing a rhythm and potentializing a new rhythm is necessarily always also a question of receptivity, not only acting *upon* something, but keeping openness to be affected.

Hence, there may be some very basic relation between rhythm and our capacity of affirming the openness of the body that is foregrounded in welfare professional work in places like the pre-school or the social psychiatric team where the bodily encounter is central: Rhythm is quite literally our bodies' 'alive-ness': the vital functions (pulse and breathing) are rhythmic, they leave a rhythmic trace in our body (and thereby also in our thinking), a rhythmic contour of the experienced moment, and as Massumi (drawing on Stern) reminds us, this is always accompanied by an affective tonation - a contour of intensity which envelops perceptual stimuli and makes us sense the extension of the moment (or: creates time simply) (Massumi 2009; Stern 2004).

So, the rhythm of our bodies also lets us sense the aliveness, the rhythm, of the responsive situation - as in the 'dance with the user' where the rhythmicity between calculated and unpredictable was actively made use of in a way that transformed the situation.

Rhythm may be a way to understand our bodies' openness to the excess of the situation, i.e. that there is always an excess, a spill over, that makes us capable of taking up and transforming the relation between counter-poles as activity/passivity, affected/being affected, invitation/response. Hence, there may

be something in the context of welfare work that foregrounds and makes us see a more general relation between the event and rhythm, i.e. that rhythm is our bodies' open-ness to the excess that produces an event, or their vibration between receptivity and activity.

Below, I will try to develop this tentative understanding of rhythm as a condition of welfaring by relating it to previous theoretical discussions of rhythm. Hereafter (from 6.4 and on), I will go more closely into the empirical material and try to add a new layer to the analysis of it – and start to approach a more close description of how welfaring happens. But before that, I ask for the reader's patience to join me in some conceptual considerations on the connection of rhythm, belonging and becoming since this, as argued above, is important for understanding how I activate rhythm in the discussion of welfaring in my material.

6.2 Placing the concept of rhythm, emerging from my material, in a wider theoretical discussion

Rhythm, although often associated to music, is a genuinely cross-disciplinary term: searching on 'rhythm' in research databases, one will find articles across the fields of cardiology, geology, architecture, music, literature and linguistics. Through its close connection to time and space, it has been subject to philosophical debate through time: I have already addressed how Bergson addresses rhythm as a way of thinking the progress of a dynamic unity and drawn upon Lefebvre's observation of the double movement of rhythm which he made in his rhythm analytic project where he turns to rhythm as a mode of analysis that is capable of grasping how time and space are generated together (Lefebvre 2004). Guattari (1996) has addressed rhythm as a way to grasp how we become in this constant generating of time-space: here subjectification becomes polyrhythmic, a

multiplicity of ritornellos that gain consistency through a perpetual repetition that alternates them. In continuation of this, Manning and Massumi (2013) have connected rhythm to the production of multiple time-space relations with reference to the way rhythm is used by Daniel Stern who turns to rhythm as way to address the simultaneity of multiple vitality affects, that we are all “immersed in the music of the world” - a complex polyrhythmic frame (Stern 2004).

These accounts of rhythm are part of different philosophical discussions and not necessarily consistent (for example Lefebvre’s focus on moments is in some respects challenging Bergson’s notion of duration that emphasizes the interpenetration of moments). What these theorizations of rhythm share however, is that rhythm is activated as a way of challenging the notion of time as chronological and subordinated to space, and upsetting an understanding of the world as grounded in a stable subject and in an idea of space as unchanging and empty.

This approach to rhythm has been activated in a range of more specific studies, e.g. in the field of organizational entrepreneurship (Verduyn 2010), in art and new media (Ikoniadou 2014), in urban studies (Smith and Hetherington 2013), and in discussions of research as creation (McCormack 2008).

Verduyn uses Lefebvre’s concept of rhythm to describe how “setting up a new venture is not one homogenous flow of action, but of multiple rhythms, each moving at their own pace” (Verduyn 2010) – and to shed light on the fact that the new venture also has its own rhythm, and that opportunities are not simply created, but create themselves when the rhythm of the venture interacts with other rhythms.

However, in my material ‘rhythm’ shows up as a way to describe the tension between invitation and response and how the relation between activity and passivity is transformed in that tension. It is not only connected to temporality in the sense of the pace, tempo, timing of becoming – but also to listening, responsivity and care for the event – how we come to belong to it. In order to grasp that point, I need to address more closely how rhythm is a radically relational concept, i.e. a concept that belongs to the middle and describes the movement of the middle.

This unfolding middle is in focus in Ikoniadou’s discussion of rhythm as a concept “belonging to the gap” (Ikoniadou 2014, p 13). Rhythm is here activated as a way to address that “there is no distance between two or more events, rather a building up of potential” (ibid.). Hence, the gap that Ikoniadou speaks of is not just a subordinate distance, it is rather a resonance, i.e. a vibrating prior to becoming sensed. So, rhythm becomes a concept that describes processes beyond perception that is registered by the subject, close to what Massumi calls “the missing half second” (Massumi 2002, p 29). What I find interesting in my context, is that rhythm here becomes inextricably linked to the virtual - to that which is real, but not yet actualized.

However, Ikoniadou bases her development of the concept of rhythm on a split in which I believe an important aspect of rhythm may be lost. In her account of it, rhythm has been addressed in basically two different ways: On the one hand, she says, there is a strong tradition from Plato and on to connect rhythm to stability, regularity, continuation, flow – all of which Ikoniadou connects to the term ‘harmony’ and tends to link to the regularity of the ticking clock. On the other hand, there is an emerging understanding of rhythm connected to discontinuity, in-

predictability, irruption - all that which foregrounds rhythm as a “twist of the course of time” (Ikoniadou 2014, p. 87). The project which Ikoniadou sets out to follow in *The Rhythmic Event* is to free rhythm from its connection to stability, continuation and flow, i.e. to liberate rhythm from regularity and the calculated and instead develop it as a concept of the irruptive and unpredictable.

However, a main point in relation to my material is that rhythm is not simply connected to the unpredictable. In my analysis, rhythm is rather activated as a way to describe conditions of how participation occurs in the tension *between* the calculated and the unpredictable, i.e. rhythm as our bodies’ vibrating between activity and receptivity, the readiness of activation. Ikoniadou pursues an interesting path of connection between the virtual and rhythm, but in my view she tends to write off too quickly the regularity of rhythm as only a question of unchanging harmony and ticking clock time and overlooks how it actually makes us listen beyond the actual beat and anticipate the next beat. Thereby she misses rhythm as a sense of an inviting nextness which is very different from the prediction of the ticking clock or the mechanic metronome, detached from the openness of the body. This quality of rhythm is precisely what Bergson addresses in the quote already taken up in chapter 3, I believe:

“Thus, in music, the rhythm and measure suspend the normal flow of our sensations and ideas by causing our attention to swing to and fro between fixed points (...) If musical sounds affect us more powerfully than the sounds of nature, the reason is that nature confines itself to expressing feelings, whereas music *suggests* them to us. Whence indeed comes the charm of poetry? The poet is he with whom feelings develop into images, and the images themselves into words

which translate them while obeying the laws of rhythm (Bergson 2010, p. 15 (italics added))”

Thus, the measure and regularity of rhythm creates a suspension, an interval where a surplus can be added, it does not simply determine the course of time. It *suggests* movement to us, meaning that there is a gap, a middle in which response is only a tendency that resonates between activity and passivity. Hence, the laws of rhythm are those of the moving middle: rhythm only becomes rhythm in the tension between invitation and response, and Bergson reminds us that response always implies an *interval* - a center of indetermination between receptivity and activity where a surplus can be added. Precisely *therefore* is the regularity of rhythm different from the regularity of the metronome that does not have a body – and therefore no traces of virtuality, no openness, no sense of nextness.

Hence, the metronome’s beats relate to (differs from) rhythm in the same way as classical cause relates to what Massumi calls *relational cause*⁴² (Massumi 2002, p. 225). Whereas classical cause is reactive, (it is a stimulus-response, like the metronome gives us the beat we set it to give us), relational cause is affective-sensitive, i.e. adding a surplus to response (like the variations in the musician’s playing when he responds to his fellow musicians). Classical cause operates on the connection from entities to entities, whereas relational cause operates directly on their coming together, i.e. their dynamic unity which Massumi also refers to as their “belonging in becoming” (ibid.).

Relational cause is, in Massumi’s thinking, “the condition of newness” (ibid) – whereas, we may add, classical cause belongs to the realm of what Bergson calls

⁴² The fact that classical and relational cause share the ‘surname’ *cause* may actually be misleading. Massumi emphasizes that relational cause is precisely only a *quasi quase*, because it concerns dynamic unities (rather than parts) and openness (rather than determination). (Massumi 2002, p. 225)

unfurling, i.e. the realization or rearrangement of already established possibilities (Bergson 2007/1946).

6.3 Belonging in becoming: a move from perspective to listening

We may understand rhythm as a condition of newness precisely because it is located in this tension of invitation and response (not stimulus-response) and always includes an interval where surplus can be added. Rhythm therefore always comes into being as a dynamic unity. It is not that, *first* there are separate elements (beats, instants of being affected), and then *afterwards* they relate and become a rhythm – the beats' belonging to each other is already *in their becoming*.

Massumi has exemplified the event's entwinement of belonging and becoming by the football game where the player comes to belong to the other elements of the game, not by relating to the actual ball or the other player, but by looking *beyond* the ball he is about to hit and sensing its potential course; or by looking *beyond* the actual position of the opponent players into its nextness (Massumi 2002, p. 76ff). This entwinement of belonging and becoming conditions the "openness of our bodies to each other and to what they are not" (ibid.) - but *might* be, we may add.

On the basis of this, we may start to understand the conditions of the "dance with the user" as this micro-bit of welfaring: Here, Lone is looking *beyond* the actual position of the user, she is not relating to his actual position (as I did, looking from a distance and seeing only their suddenly striking difference in height); she relates to the dynamic qualities of his movement, to what he is *not* but might be. Their belonging is a *belonging in becoming*, not a pre-coded belonging - as it would have been if she for example instead had explained to him that the rules of the

center did not leave a room for a hug between an employee and a user, and therefore he would have to do with a handshake. I am not hereby making any judgments whether this would have been wrong, I am interested in activating this little piece of material to understand how the condition of newness, related to belonging in becoming, may arise and disappear in moments that seem ordinary and non-heroic and may pass so quickly that we often don't grasp them.

In the analysis of the dialogue-event in the HR office, this openness to the other's otherness, to what the other bodies are not but might be, was theorized as *listening* from within movement, i.e. listening not only to what is there, but listening to what might come which places listening as a verb in between receptivity and activity (rather than only reception).

I would like to pause by this move to the ear and the link between listening and 'belonging in becoming'. Having just read Bergson, the ear is not far away. Bergson's thinking has some latent connection with the auditory sense via his musically related examples (he *was* the son of a composer). Research, however, is full of visual expressions (perspectives, views, optics, blind angels etc.). Latour has emphasized that the scientific rationalization was not really one of the mind, but of the *sight* (Latour 1986). It was basically a shift from other senses to vision, the invention of perspective, that was so revolutionizing because it installed the possibility of optical consistency (meaning that the object is persistent in the transformation of for example rats and chemicals into papers through the cascade of ever simplified inscriptions that allow facts to be produced). Hence, the scientific revolution was that the eyes suddenly began to look at *representations*: "You present absent things. No one can smell or hear or touch Sakhalin Island, but you can look at the map and determine at which bearing you will see the land when you send the next fleet" (Latour 1986, p.8). What I find striking in relation

to Latour's observations (yet another visual expression!) is that all the visual concepts (perspective, view, optic etc.) somehow seem to leave the object untouched and at a distance, whereas this is not the case with the concepts of the ear (compose, resonate, rhythm, crescendo) that tend to imply or address some kind of unfolding of the object in focus.

Hence, there is a nextness and a nearness attached to the auditory sense that seems to stop running with the introduction of 'perspective'. Massumi precisely reminds us that the creative is "not a perspective, it is a midst, a dynamic midst"; it is the being of the collective middle, connected to belonging in becoming, whereas "perspective is a sign of a separation from change. It is a mark of a codifying capture.(..) *A perspective is an anti-event-space*" (Massumi 2002, p 79, italics original). So, perspective is where the new, as actualization, does not happen.

Moving to the ear may be one way to move from perspective and on to affirming the openness of the body and our bodies' openness to each other. In my material, the move to the ear becomes a question of providing circumstances of a listening that doesn't rush into hearing 'already finished' reflections of norms and expectations. It concerns a listening from within the experience of movement – a poetic rather than aboutness-listening. As noted in chapter 5, I here borrow the meaning of 'aboutness' from Shotter who has addressed the difference between 'thinking about' and 'thinking from within' (Shotter 2010). In the working sessions, this attempt to provide circumstances for 'withness-listening' becomes a matter of leading the moment *before the event of listening*. This is attempted in various ways in the sessions: one way was taking a slower path to the question of the resourceful user; another was introducing 'othered' elements that might open up listening from within the experience of being moved by the phenomena in focus of the dialogue, rather than only name or categorize them.

6.4 Dwelling as a condition of receptivity

Hence, with the material from the HR office, the analysis moved towards the ear. But in a way the theme of listening is latently present already in the introduction stories: the pre-school teacher in the forest listens to the child's silent walking from within being moved by it, not only from a preconceived idea of what the situation is about where this silence would simply be an absence of activity. The teacher listens to this absent talk as a presence of something else. Listening, in this specific sense, implies a *staying with* the activity of walking in the forest and allowing that situation to unfold in its own terms rather than rushing into its presumed results.

In the teacher's noticing of the child in the first place, in holding herself back, in walking silently beside the child, in the child's connection of the scent of the forest to the teacher, but also in the way the pre-school teacher tells the story to me, there is a certain *care* for the relationality of the whole situation, a care for its event-ness. *Relation* is here not a secondary mental operation of the teacher on the basis of her first order observations of the child. Child, teacher, forest and flower come to belong to each other *by* and *with* the event-dimension of the walk in the forest – hesitation, listening, response, scenting - all that makes space for life in it.

However, this 'relationality of the situation' cannot be grasped by the rationality of the tool I was teaching since this rationality precisely is about installing a landscape of goals and expectations that requires situations to conform and adapt to preconceived designs and mental representations and by that also separates the teacher from the situation (she is before and outside it rather than becoming along with the unfolding event).

This precedence of *relation* to *instrumentality* seems to have some link to Heidegger's discussion of *dwelling* and *building* which he particularly addressed in a lecture from 1951 (later published and translated under the title 'Building Dwelling Thinking'). In the lecture Heidegger pursues 'building' and 'dwelling' as two modes of engaging with the world. From our everyday use of the terms, we might think that building precedes dwelling (we build in order to dwell). However what Heidegger emphasizes in this lecture, is the precedence of dwelling to building. By tracing the term back to a common linguistic root in the German term 'bauen', he foregrounds an original meaning that has slipped out through time: "to remain, to stay in place", again linked to the old term Wunian which meant to "be at peace" "to remain in peace" (Heidegger 1971, part I, unpagged).

Hence, dwelling is related to *sparing* something, not only in the negative sense (preserved from harm and danger). Real sparing, Heidegger emphasizes, involves sparing in a positive sense, i.e. to return something to its being, 'to preserve' in the sense: "leave something on beforehand in its own nature" (Heidegger 1971, part I, unpagged).

However, *dwelling*, in this original sense, and the awareness of its precedence to instrumental action (building) is fallen into oblivion in the modern western world: We fail to see that the bridge is not simply a piece of engineer work, connecting banks as a result of technical mastery, but "a location" in which landscape, man, sky, sea, technical skills, travelling humans etc. meet and come to life. Or to put it in the bergsonian terms activated in my theoretical frame: we fail to embrace that the bridge is not simply an extensive multiplicity⁴³, sub-ordinate to our calculation and measurement, but a location of on-going, unfolding life – a moving middle,

⁴³ This connection of Heidegger's *dwelling* to Bergson's discussion of *multiplicity* is also noted by Holt and Chia (2009, p 139)

where rhythms of nature, of human travelling, of shifts from day to night, of climatological cycles, of building material's breaking down etc. come to life and affect each other.

Hence, dwelling is a response to our being nested in these rhythms that precede and condition instrumentality. It implies recognizing that things and situations may exist and unfold beyond their relation to our design or predictions (Chia and Holt 2009, p. 139 ff). It addresses a qualitative, ineffable immersion in the world, a non-instrumentality that is not in opposition to our instrumental endeavors, but *precedes and conditions* them: "Building belongs to dwelling and receives its nature from dwelling" (Heidegger 1971, part 2).

Importantly, there is a link between dwelling and rhythm which I believe points to something in rhythm that is lost if the regularity and familiarity of rhythm is just written off as unchanging predictability: In my analysis, rhythm is often used to describe a certain timing of affecting/being affected, that preserves something in its own nature and thereby potentializes activation. Hence, rhythm is conditioned by a preserving of a space for life that we may connect to Heidegger's concept of dwelling (I shall return to this conditioning more in depth below).

This connection resonates with a common use of 'rhythm' in everyday language, I believe: When I meet Ph.D. colleagues in the kitchen of my research center, we often ask each other whether we are currently in a "good writing rhythm" or talk about how to get into it which often includes considerations about preserving some space of one's own (not being too stressed or determined by external demands and deadlines), but on the other hand also not locking oneself into an empty room with no inputs. In these examples 'rhythm' expresses a certain timing of being affected that resonates with (rather than violates) a felt temporality which

allows someone to become active on their own terms, i.e. invites, rather than imposes, activation.

This also connects to how we may use rhythm in the context of a conversation, as I did in the description of how the dialogue in the HR office at a certain point was flipping over from a few people ‘sitting on the initiative’ into a situation where it was constantly on the run, and a common receptivity for incipient movement in the dialogue (a common readiness for reconfiguring the dialogue) emerged. In the first session, and at the preceding strategy seminars, a specific employee group was outside this rhythm. At this stage, activation (beyond the few people already *in* the dialogue) every time required the creation of an occasion to emerge. However, being *in the rhythm* of the dialogue, these occasions create themselves. Activation becomes unmediated by decisions or ideas *of* the event. In the HR office, this was reflected in the point of the dialogue where the moderator suddenly became redundant as the one who generated and distributed occasions for activation.

Hence, when we say we are *in* the rhythm of something, we often mean that we have an immediate, unreflective, bodily familiarity with the nextness of the moment that activates us. In that sense, the precedence of dwelling to building resonates with the precedence of *being* grasped by a rhythm to *grasping it*, emphasized by Lefebvre. In either case, it foregrounds (gives ontological primacy to) a *relying* upon the world rather than *controlling* it - a commitment to our thrown-ness into the world. As Heidegger reminds us, this commitment is both one of *listening* and *responsivity*. In *Letter on humanism* he states that man’s dignity, like the shepherd, lies in being called: “The call comes as the throw from which the thrownness of Da-sein derives. In his essential unfolding within the history of being the human being is the being whose being as ek-sistence consists

in his dwelling in the nearness of being. The human being is the neighbor of being” (Heidegger 1949, translated by Capuzzi in McNeill 1998, p. 260-61).

Hence in dwelling, man responds to his being-called as a neighbor. As we all know, a neighbor is not one who controls the neighborhood (that would be a gang member), rather he takes care of it by making space for the life in it: he leaves room for the children playing at the residential street when he drives his car and he shovels snow 10 meters extra so the old man can leave his house. If we do not even listen to being called as neighbors of being, Heidegger seems to say, we lose our open-ness to being itself, i.e. we miss that the kind of relation to the world we are being called to in the first place, is not one of controlling and requiring things or events to conform our own design, but of making space for life itself.

6.5 Atmosphere: the emergence of a shared place

Drawing upon a notion of dwelling, we may be able to describe the conditions of welfaring and their connection to ‘belonging in becoming’ more precisely. Let us return to the very first story of teacher and child in the forest: By holding herself back for a moment and by walking silently beside the child, the teacher makes space for the life in the child’s walking in the forest: by *staying with* the activity of simply walking in the forest, she allows the situation to unfold in its own terms and refrains from rushing into its presumed results of collaboration skills or knowledge of plants.

Importantly, ‘allowing the situation to unfold’ does not mean that she is just there as a passive, dull adult with no engagement in the situation, quite the opposite. Rather than subordinating her engagement in the situation to a pre-conceived idea

about what it is about, she makes space for the poetic experience of the child. By allowing the scene to impose a rhythm on herself, she also comes to belong to that experience herself.

Or more precisely maybe: In the silent walking, the child's poetic experience of the forest becomes open to the teacher since the poetic forest becomes a shared place of child and teacher: They come to belong to a shared poetic atmosphere that overflows the representational content of the situation (but is expressed by the child, and recognized by the teacher, as the scent of the flower).

Atmosphere might be a helpful word here since it seems not to jump immediately into assumptions and opposites that are taken for granted in the rationality of the tool that the teacher problematizes with this story. Already from its everyday meaning, we understand that atmospheres belong to collective situations, yet they can be felt intensely personally. We know that an atmosphere can be deliberately transformed, yet it is not entirely governable: we cannot know on beforehand what produces it; however we *do* know something about how atmospheres work and take that into account when we go along in our everyday practices. And we also know intuitively that *we* do not only produce atmospheres, but that atmospheres also produce *us*: we are affected or grasped by them without any preceding decision to be so.

So atmosphere might be a way of approaching the unfolding middle from where subjects and objects arise as a phenomenon we already know from our everyday lives. This everyday knowledge connects to the way the notion of atmospheres has been theoretically activated as a way to think the pre- and trans-subjective entwinement of spatial, material, and affective forces, and to explore a form of experience that occurs before and alongside the formation of subjectivity, and

inbetween subject-object divisions (Beyes 2014 on Sloterdijk; Borch 2009 on Böhme and Sloterdijk; Anderson 2009 on Böhme and Dufrenne).

Anderson has suggested that we can understand atmosphere as spatially diffuse versions of Sterns vitality affects when they effect in collective situations (Anderson 2009). Hence, while Sterns vitality affect is a felt *dynamic* of intensity, atmosphere is a *space* of intensity (the poetic forest as a shared place of child and teacher) where vitality affects resonate (the oscillation of the dynamics of child and teacher) and entwine with material, spatial phenomena (the scent of the forest).

Hence, atmosphere addresses the becoming of a ‘shared place’ - most thoroughly pursued by Sloterdijk in his spherological project which he presents as an attempt to elaborate “a grammar of the shared situation and a mode of being-in-the-middle-of-it “ (Sloterdijk 2011, cited in Beyes 2014, p 576). In the context of drawing upon Heidegger’s concept of dwelling, it is worth noticing that Sloterdijks spherological project is to some extent a response to Heidegger’s “Being and time” or an attempt to draw out what he sees as the hidden space project in it (Schinkel and Noordegraf-Eelens 2011). The existential question (*what* is the human being?) becomes a spatial interest (*where* is the human being?); it becomes an interest in the human being as always already in a shared place, a relational space of co-existence.

It is beyond the scope of this dissertation to go into the massive work of Sloterdijk. However, a connection to the discussion above and my process theoretical framework should be indicated: Beyes emphasizes in his reading of Sloterdijk that there is a *relational-vitalist* thread running through his work, an emphasis of movement as *movement into life* that in Sloterdijk’s thinking becomes

a series of beginnings, a perpetual birth (Beyes 2014, p. 571). This rethinking of Heidegger's vertical thrownness as lateral openness (ibid.) seems to have some connection to Massumi's way of thinking movement as our body's openness to its own indeterminacy (it's openness to become somewhere and something else than it is) and our openness to what the other bodies are not, but might be, that I have here located as a condition of welfaring (Massumi 2002).

Atmosphere occurs as a condition in different ways in my material: in the initial observation study, I was struck by the atmosphere in which observations that were already there (but spread out in different persons, relations and situations) seemed to gather and intensify into a shared acuteness. This emerging movement was not graspable in the course of the dialogue, but had observable effects on the case in terms of speed and intensity.

The aloud reading pre-school teacher deliberately sets out to add to the atmosphere of the aloud reading session. By making use of inflection, volume, light, body-language, room size and artifacts, she sets out to create an atmosphere in which other ways of being a listening child may be activated. However, she is not doing this to impose an alternative pre-defined idea of the listening child. Rather, she enhances her own receptive capacity of the situation (she for example explains to me how her own voice is altered by the way the children participate in the story).

Just like in the forest story, this implies a *staying with* the activity of reading aloud, not rushing into its presumed results – and in this, child and teacher come to belong to an atmosphere of the story, that is overflowing its representational content or plot. In other words: The story she reads aloud becomes a shared place of children and teacher, not something she delivers to the children.

In a way, this was also the kind of process I became part of myself in the social psychiatric activity center, yet differently. Starting out from an intention to observe the employees and social psychiatric users from the sidelines, I came to belong to the atmosphere of the center which became a location rather than an observation site. This implied literally moving from the sidelines to the middle of the room where I participated in making the coffee, seasoning the soup, dining, dishing etc. Like the pre-school teacher who was held back by ‘something’, I was led into participating by a ‘something’: there was never made a decision by me or anyone else to change the original decision to stay discretely at the sidelines. It was an unmediated response to being surrounded by an atmosphere in which I became a guest.

This atmosphere had a number of ingredients, none of which could be said to be a cause really (e.g. the smell of baking bread, everybody entering the room gets some sign that their being there has been noticed, the soft toned soundtrack, the users approaching me with an interest for who I was, beyond being an observing researcher). But together, they formed a dynamic unity, a rhythm in which I became a participant that was stretched into the working session with the team where my contribution to the session was changed from reporting observations to telling the team about my own being there and how I was transformed by it. And this immediately opened up a bunch of stories about encountering the user in which we started to approach the center as a space of becoming-other.

Importantly in my context, the concept of atmosphere foregrounds a sensory, material dimension of the shared middle (scents, sounds etc.): Particularly Böhme was pre-occupied with how atmospheres are experienced through the senses - how scents, sounds, colors etc. generate specific atmospheres that may be transmitted imitatively to other co-present persons (Borch 2011; Anderson 2009). Hence, the

concept of atmosphere foregrounds how affective, material and spatial processes may effect and interact through imitation and contagion rather than communication and discourse (Borch 2010; Beyes 2014).

Böhme was particularly interested in the transmittive quality of scents. Scents actually play a role in different ways across contexts in my material: In fact, the event I have repeatedly referred to as a forest-story was never a story to the child, but a scent (and retrospectively a story for the teacher). The scent of the flower occurred as the relational middle from where child and teacher emerged. Or more precisely: the scent occurs as the child's poetic expression of a shared space of intensity that overflows the representational content of the situation, organized in subjects (child), other subjects (teacher, the other children) and objects (flower, plants, forest) - an expression that later activates a critical reflection by the teacher. However, it only does so because she came to belong to this space of intensity in the first place in which she let the silent walking with the child impose a rhythm on her.

I will return to this point at the end of the chapter where I try to get closer to a description of the actual process of welfaring. For now, I will continue the thread of scents across different parts of the material: I still recall the smell of baking bread in the oven when I came to the social psychiatric activity center for doing observations, a bit insecure of my role and how to observe without causing anxiety. When I recall it now, I connect the smell of bread to a feeling of familiarity on its way into relief. However, the smell of bread was not exactly *causing* relief of course, it blended into the steady going gestures and talk in the room, the soft toned sound track, the interested attitude from the users etc. - all part of a shared atmosphere that was felt by me as a dynamic of being invited, gradually rolling into a more qualified emotion of relief.

Later in the working session with the employees of the center, the sudden change in smell when we go from the meeting room to the activity center, immediately noticed by one of the employees, is actually what makes us stop at the entrance and slow down our entering the room. Inspired and struck by this interrupting and catalyzing role of the scent in the activity center's working session, I set out to activate this potential quality of scents (in addition to sounds) more deliberately in the work-session in the pre-school where the participants were asked to bring a scent or a sound that somehow characterized the classroom.⁴⁴ However in this session, the circumstances for such a catalytic role of scents (or sounds) never emerged (as also addressed in chapter 5). Ironically, in the attempt to produce an unambiguously valuable result, they became too quickly captured and subordinated to common words and categories, and the value of including them, which was attached to their effecting as collective but not common, slipped out of our hands. Hence, the emergent attunement evoked by scents and sounds (the warm smell of afternoon-sun in the classroom, the scream you long to hear in the morning etc.) ended up as flat, generalized terms that were not in itself very interesting. This may relate to the fact that the very nature of atmosphere, as noted by Anderson (2009), is an ambiguous one: the fragility and unstableness of atmospheres, their unfinished quality, is precisely emphasized as central across different theoretical accounts of atmosphere. This very quality of atmosphere may imply that it can only be grasped by not being held too tight, i.e. by not being captured by concepts that claim to be common and unambiguous.

Hence, the concept of atmosphere is interesting in my context because it, already from its everyday meaning, challenges the entitative, causal rationality, exemplified by the tool in the introduction stories. Firstly, it holds a number of

⁴⁴ The word used for a class-room in a pre-school in DK is usually the Danish word for living room (= stue)

opposites together that we easily become caught up in in the entitative thinking, primarily *subject – object* and *collective-individual*: Atmospheres belong to collective situations, yet they are felt intensely personally (Anderson 2009). They are collective but not common phenomena, since they are always open to be differently expressed in bodily feelings and to be differently qualified in emotions (think of all the different words different people would put on a shared atmosphere, as also the participants in my material do when we ask them to characterize the session with one word).

Secondly, and in relation to that, the notion of atmosphere upsets the thinking linked to classical cause since it is continuously produced by elements acting in their entirety, and since we never can know precisely *when* this dynamic unity of elements intensifies up to a level where it effects collectively as atmosphere.

6.6 Returning to *rhythm* in relation to *dwelling* and *atmosphere*: nearness and nextness

So, the notion of atmosphere reminds us that we actually cannot know on beforehand *what* creates intensification that transforms a situation, or know *when* we reach a point where intensification spills over into action.

Or maybe we can now add something to this: if we *can* know it, this would be in another sense of knowing than the tool implied. In the logic of the tool, 'knowing' means to be sufficiently sure about a causal relationship between one's actions and a predefined result. However, in the situations analyzed here, there is another kind of 'knowing from within' at play: In the improvised 'dance with the user', one could say that Lone doesn't know what is going to happen in the next moment. But of course that is not *entirely* the case: there *is* a 'knowing what is going to happen' at play, but it takes another form as an attentiveness to movement, a looking *beyond* the actual position of the user, made possible by literally having a loose grounding. She actually has a flexible way of standing on her feet - and ears since she responds to the dynamic of his request rather than only its representational content. In the situation, Lone uses the word 'dance' about what she is doing - and one could actually say that the kind of knowing she activates is comparable to the kind of 'knowing what is going to happen' that unfolds in a dance with a partner (where you also don't know what is going to happen, but you carry with you a sense of the nextness of the moment that you can only make active by a letting go of the wish of controlling and knowing *precisely* what the next step will be).

Across the different contexts in my material, this openness to be affected on its way into becoming active appears as an attempt to render the situation in its own

life – actually it stands out as moments of striving *not* to impose certain ideas or goals on the event that I have described above in connection to the notion of *dwelling*. It often includes a moment of hesitation that I have argued could also be described as an intensive *care for the relationality* of the moment (rather than insecurity or lack of knowledge) - a being in the midst of the event rather than being in the idea of what it *is*, connected to *atmosphere* as a form of experience that occurs before and alongside the becoming of the teacher, child, researcher, social psychiatric user etc., entwined with material, bodily, spatial phenomena.

Hence, let us return to rhythm: How does rhythm appear when we understand it along with dwelling and atmosphere? In continuation of the analysis this chapter, we may conceive rhythm as a bodily experience of unreflective familiarity, or qualitative immersion, when it opens up to a sense of nextness (different from qualified, representable expectation) that invites us into response.

Hence, rhythm adds *activation* to the trinity of dwelling-atmosphere-rhythm. It may be no coincidence that the adjectives we put on rhythm, unlike the ones we put on atmosphere (which are often qualified emotions: depressing, joyful etc.) typically have a certain toning towards activation: rousing, inciting, intriguing, insisting etc. And this activation is both connected to a *nearness* (a qualitative immersion, unmediated by concepts/perspectives, a being grasped) and a *nextness* (a listening *beyond* the actual, an openness to what the other is not but *might* be, a belonging in becoming). This connection to nextness and nearness does not subordinate rhythm to a realm of flow and unchanging harmony and endless continuity, on the contrary: this is what makes rhythm a (part-)condition of newness.

I will now return to the question I set out to pursue which I have been weaving in and out of in this chapter: What can we now say about a facilitating environment for the qualitatively different in a welfare context? In short: *What are the conditions of welfaring?* I will here try to sum up and carve out more clearly how we can describe this, helped by the concepts of dwelling, atmosphere and rhythm.

6.7 Describing the process of welfaring: How does entering the middle happen?

So, what are the conditions of welfaring? At the end of chapter 5, I located welfaring as an activity of grasping the middle - as when the teacher enters the excluded middle between the listening child and the not listening child and actualizes other ways of listening. Or when Lone enters the middle between giving the user a hug and rejecting him by responding to the temporal dynamic in his movement and thereby transforms the relation between invitation and response. Or when the personnel office actualizes the middle between the “not just very active employee groups” and the talkative, active ones (a middle that was excluded in the strategy seminars) by creating a process with more accessible rhythms. As addressed at the end of chapter 5, this connects *welfaring* to the theoretical field of *entrepreneuring* in the specific sense this has been activated in a process philosophical rethinking of entrepreneurship (Hjorth 2005, 2012; Hjorth and Steyaert 2009).

In this chapter, I have strived to get closer to the conditions for grasping the middle by crossing between empirical material from different contexts and concepts that I have found were helpful in this endeavor. Along with this, a trinity of concepts has come along: namely the trinity of *rhythm*, *dwelling* and *atmosphere*.

It could be argued that these are odd friends to make in a context of welfare management. However, I will argue that there is a shared field of the three concepts that is the relevant conceptual context for my endeavor to understand *welfaring* beyond (i.e. not reducible to) an entitative, extensive causal thinking: 1) They are all about the shared middle and help us to place the relational in a wider context than interaction; 2) They hold together opposites that we tend to be caught up in in an entitative thinking, particularly individual-collective, subjective-objective; 3) They all address an unreflective, ineffable immersion in the world – a precedence of non-instrumental embeddedness to our instrumental endeavors.

As conceptual friends, they are not offering any clear categorization or ordering of my material. On the contrary, they all seem to weave in and out of the selected pieces of material in a non-determinate manner and cross the threads of temporality, responsivity, care and listening in inexhaustible ways.

However, although leaving me and the reader all these crossing threads, the analysis above *do* help us move closer to a description of the actual process of entering the middle – the conditioning of *welfaring* as it occurs in my material. I will try to walk the slow way through the process and indicate some steps – well aware that they become steps only by my interference. What I am trying to do, in a way resembles Viola's slowing down of the event at the bus stop (Beyes and Steyaert 2012): The everyday activity (of waiting for a bus, or in my case: *welfaring*) becomes manipulated and strikingly artificial to look at. However, the manipulation stretches out the processual becoming of it, and lays it out step by step, so that we can see what otherwise slips behind everyday attention.

Hence artificially stretching out the process of welfaring, we see that across contexts and different parts of the material...:

- 1) ..there is first a basis of a pending **receptive mode of engagement** (takes form/expression either as *hesitation* or a staying *with* an activity), that preserves space for an incipient life in a situation, that for some reason is at risk of being terminated in the actual context (by my tool or the rules of the center for example)
- 2) This receptivity conditions the **actualization of a shared place**, hitherto un-actualized (e.g. the poetic forest, the story overflowing the plot , the ‘dance’, the social psychiatric center as location rather than background curtain for my observation) in which belonging is not pre-coded, but is a belonging in becoming.
- 3) This belonging in becoming enables a capacity of nextness, i.e. an openness to, and imaginative anticipation of, **what is not - but might be** (what the listening child/ the user/ the dialogue might be apart from what it already is) different from qualified expectation
- 4) ...which **invites activation that adds a surplus** in the response whereby the situation and what is possible in it, is transformed (the excluded middle between the listening child and the not-listening child is actualized – or the middle between the hug and the rejection/ the active and not-active employees/the observer and the observed)

In terms of the three concepts, one could say that the dynamic implies some shift in emphasis along the process from *dwelling* to *atmosphere* to *rhythm* and from

receptivity to belonging to activation (which doesn't mean that they are reducible to separable, equivalent steps, as also noted above).

The four steps above describe a dynamic of creation, however it is not any creation; it emerges from having studied creation in the specific context of welfaring. This also means that 'the relational' becomes connected to 'creation' in a certain way.

Since welfare creation in my material is about affecting the child or the social psychiatric user in a way where his/her capacity for affecting – and hence for participation - is increased, this double movement of affecting/being affected becomes central. And since this is to happen in an encounter with the citizen, which is also a bodily encounter, the embodied aspect of this double movement is foregrounded.

Therefore, creation in this context becomes a question of how this double movement is entered, and concepts such as responsivity and rhythm that foreground the embodied dynamic of receptivity and activation, becomes essential to understanding creation.

However, although the description is specific for a welfare context, it may also be relevant to a wider discussion of creation in an organizational context. In other words; there may be certain features in the context of welfaring that foregrounds/ make us see certain features of creation more generally. Hence, the description above also forms a possible contribution to a wider theoretical discussion connected to research fields such as entrepreneurship and organizational creation. In this wider context, the description of welfaring may add an attention to the interplay of receptivity, belonging and activation as a condition of newness. Furthermore, it may draw the attention to creative activation as something

emerging in the embodied tension between invitation and response where a surplus can be added.

In the next paragraph, I will now discuss how the analyses in this dissertation and the description of welfaring above may contribute more specifically to the field of welfare management.

Contribution to the field of welfare management: The laws of welfaring

For the practitioner of welfare management, this description of the process of welfaring may urge an awareness of ‘excluded middles’ in the practice s/he leads as a matter of facilitating *modes of receptivity* and *emergence of new shared places* that goes beyond the conceptual horizon of management of reflective (self-) management that operates on the level of expectations or reflections.

Although this Ph.D. has not been a study of specific methods, there may be some inspiration in the process of *narrating, slowing down, multiplying* and *intensifying* (that was pursued in the working session of the social psychiatric team, but also in the project as a whole). This may provide one example of an alternative to reflection processes of strategic concepts which may pay more respect to the bodily, immediate, responsive, non-representational character of welfare work close to the citizen.

In general, it may urge an awareness of an aspect of management practice which is about the experimental, improvisational engagement along with the unfolding of events that the idea of reflection and second order perspective tends to leave out.

However, this links up to the governmental rationality that the practice of public management is embedded in. I will end by drawing out how this study may

respond or add to this rationality: As argued in chapter 2, throughout the last decades welfare has been conceived within a conceptual horizon that tends to: 1) Produce a landscape of goals and expectations; 2) Require events to adapt to our designs and mental representations; 3) Separate creation from the on-going, improvisational practice; 4) Assume that the ongoing welfare can be dissolved into elements that are subjective to causal testing.

This instrumental approach may be helpful in many of our specific endeavors in the public sector, but the analysis above may remind us not to make it ‘the king’ of our thinking of welfare. It reminds us that this instrumentality is preceded and conditioned by something else, which is about *relying*, *receptive modes* and *conditions of belonging* that obey fundamentally other laws than the instrumental ones since they foreground welfare as...: 1) Emerging from elements acting in their entirety (dynamic unities); 2) Overflowing our mental representations – and linked to a qualitative immersion in situations that is at the edge of the unsayable; 3) Entwined with a ‘knowing from within’ characterized by *nearness* and *nextness*; 4) Genuinely relational and connected to our bodies’ openness towards the other’s otherness; 5) Inseparable from the movement in which they become (unlike a physical product).

This implies that there is a difference between welfare ‘as unfolding event’ (welfare) and welfare ‘as a reflective reconstruct’, i.e. welfare as a result that we can draw out retrospectively – that may be crucial to grasp.

The problem may not in itself be treating welfare as a reflective reconstruct, but overlooking that its ontological status is different from welfare as event – that it is back formed from the unfolding events. Hence, welfare as event is of another order of reality: It is abstract in a different way than the generalized retrospective

concepts of welfare could be said to be abstract. It is abstract in the sense which Bergson tries to make us see, i.e. never *in* any point, only ever in passing. This is also why it might be more precise to talk about *welfareing*. Overlooking that welfare as event is inseparable from the movement in which it becomes bears the risk of extracting movement or “running over” the tension of receptivity and response, as the teacher in one of the introduction stories notices.

Returning to the neo-liberal split of process and result treated in chapter 2, one could say that one thing that follows from this different ‘order of reality’, that we may have failed to grasp in current governmental rationalities, is that the relation between process and result does not stay the same when we slide from one to the other. If we consider welfare as a retrospective construct, it makes sense to split process and result and conceptualize welfare as a something that lies at the end of a process. However, from within the unfolding event, welfare is inseparable from the movement in which it becomes. In the first case, the logic of the relation between process and result resembles that of a physical product - whereas in the latter, it resembles that of music where result is immanent to process.

That means that we cannot unproblematically reverse the retrospective logic into a prescriptive one, i.e. use the retrospectively drawn entities (that has been tested as effective) as a model guiding welfare from within the unfolding event; when we do this we also extract movement - or life - from our thinking of welfare practice.

Hence, being attentive to welfare as event may imply intensifying the social in welfare rather than only intensifying the logic of separated entities. That is to say: Rather than investing *all* effort and hope in discovering the list of fixed elements that guarantees a pre-conceived result, it might also be worth spending some effort

in cultivating a governmental rationality that focuses on how we *intensify fields of relation* – and how we actualize *new fields of relation*.

Chapter 7: Conclusion

The puzzle

In chapter 1, I set out from a puzzle which I exemplified by the evaluation tool that could only see and value the experimenting of the pre-school teacher from the viewpoint of an anticipated result. It puzzled me that the teacher's creative attempt to imagine the 'listening child' in other (not yet conceptualized) ways and her responsive engagement in the situation was immediately framed as a lack of a generalizable knowledge.

This made me interested in the other paths of questions about leading and facilitating welfare creation that could have been drawn from this situation, but seemed to slip out of the logic of the tool: How to encourage the creative mind of the professional? How to water her curiosity - her imaginative thinking about what a listening child *might* be (more than it already is)? How to amplify this responsive engagement in the situation?

This led me to a more general research interest in relation to welfare creation and management: how to facilitate this readiness to try, the creative attempt to find out more qualities of welfare? And can research add to it – not only negatively as a critic of existing conceptual frameworks and technologies, but can we as researchers add to it positively?

Denaturalizing the frame: Creation placed outside practice

I engaged myself in studying this in two ways: First I set out to *denaturalize* this more broad reasoning that the initial puzzle was immersed in and tried to investigate how our thinking of 'more' may be framed by this split between

process and result: How does it shape the idea of ‘creation’ in welfare professional work and what might not be grasped within this framework?

I investigated these questions by looking closer to the tool from the introduction stories and discussing the broader reasoning that they reflect in a context of welfare management. I here located the idea of welfare as a result that can be abstracted from everyday life in a wider context of neo-liberal governmentality where ideals of accountability and transparency become wedded to a set of rationalistic assumptions and divisions, including the idea that social life can be broken into discrete elements.

I showed how this increasing focus on results in practice can be bended in a way where it is not so much the results themselves that has to be documented. Rather, it is the reasoning *itself* of splitting process and result and reflecting on the re-connection as a model behind action.

This led me to discuss critically the idea of the mental model, i.e. the idea that behind every practice there is a set of assumptions (e.g. of how process is linked to results) and that ‘creating the new’ means explicating and changing that model by reflecting on it. I here located as a main problem that when ‘the new’ is placed in changing mental models *of* practice, *creation* slips out of practice. The professional practitioner here becomes split into two: one acting on a frame and one reflectively and actively revising the frame. ‘The new’ then becomes a matter of separating oneself from the situation in order to be able to decide upon a new way to relate to practice - at a time and space distance of it. So, at the same time as creation slips out of practice, participation in a way also slips out of creation.

Activating process thinking to imagine other conceptual frames of welfare creation

In my search for a way to push back together what seemed to be split in this framework, I activated a process philosophical framework in order to approach affirmatively how welfare creation may be thought beyond the idea of realizing a mental model.

By taking the path from Bergson's distinction between intensive and extensive multiplicity to Brian Massumi's concept of newness, I tried to carve out a more specific notion of creation, different from that of changing mental models, helped by the concept of *affect* and intensity where I also drew on deleuzian readings of Spinoza.

In chapter 5 and 6, I activated this process philosophical framework in the analysis. Here, I zoomed in on a number of situations from initial observations where movement was difficult to grasp in terms of content, but remarkable in terms of process-dynamic terms like speed or intensity. In these situations, creation was not about taking different perspectives on a situation - rather the opposite: it involved amplifying, densifying something already there (a worry or a question for example) up to a level where it qualitatively transformed the situation and spilled over into action.

Hence, while Schön's practitioner is split into two: one acting on a frame and one reflectively and actively revising the frame, *creation* is here rather about enhancing the relation to the situation. The new is not embedded in the revising of *the frame*, but in enhancing the receptive capacity and opening up to be affected by the situation.

However in the situations taken out from my initial observations, this intensifying, transforming engagement was often present in moments, passing so quickly that they almost slide away before one can grasp them as an observer. Therefore, a challenge for the working sessions was to enlarge and pay attention to these ‘micro-bits of creativity’ without fixing them in a representative logic, i.e. to search for ways to engage with them and amplify them without immediately placing them at a pedestal as best practice or indicators of goal attainment where movement is extracted from them.

In the working sessions, we tried out different ways of doing this, including processes of going from *narrating* situations or experience in relation to the theme in focus, *slowing down* the attention to affective, corporeal, material details in these situations, *multiplying* by introducing ‘othered’ ways of engaging with them and providing circumstances for *intensifying* this attention. As argued in chapter 4, these steps could also be seen as a method of the project as a whole.

Welfare creation in the tension between the actual and the virtual: Temporality, responsivity, care and listening

Analyzing this material from observations and working sessions led to a fourfold of concepts as central to understanding welfare creation in a relational processual frame: *temporality, responsivity, care and listening*.

Here, I introduced the term *welfaring* as a way to address welfare, not as a reflective reconstruct, but as an event in which someone is affected in a way where the capacity to participate is enhanced. Thus, welfare creation becomes connected to our openness for the other’s otherness: Engaging in temporality as well as responsivity, care and listening was here foregrounded as modes of relating to this

otherness that emerged from my material. At the end of chapter 5, I discussed how this places welfare creation in the tension between the actual and the virtual and connects it to the theoretical concept of entrepreneurship (entrepreneuring) in the specific sense this has been given in a process philosophical rethinking of it.

While finding my way in the analysis to temporality, responsivity, care and listening and relating them, *rhythm* emerged as a fifth meta-concept that binds the four together and frames them within a relational processual horizon.

In chapter 6, I picked up on this concept of rhythm and discussed the features of rhythm that make it present in my material. Here, I identified as a basic property of rhythm that it is something we are invited into. Rhythm *suggests* movement to us, meaning that there is a gap, a middle, in which response is only a tendency, resonating between activity and passivity. Hence, the laws of rhythm are those of the moving middle, i.e. rhythm only becomes rhythm in the tension between invitation and response, and that response always implies an *interval* - a center of indetermination between receptivity and activity that is open for a 'more' (a surplus).

Here, I related rhythm to what Massumi calls relational cause, an affective-sensitive cause that adds a surplus to response, as opposed to classical cause that operates on the connection of stimulus and response. Hence, rhythm has some basic relation to our capacity of affirming the openness of the body that seems to be foregrounded in places like the pre-school or the social psychiatric team where the bodily encounter is central. Hence, rhythm draws the attention to welfare creation as a double move (moving and being moved) in which the capacity for activation is increased.

A radically relational framework: Rhythm, dwelling and atmosphere

In chapter 6, I therefore returned to the empirical material with the question of how this rhythmic co-move is conditioned. Here, I activated the trinity of *dwelling*, *atmosphere* and *rhythm* as a radically relational conceptual framework for my endeavor to understand *welfaring* beyond an extensive, entitative thinking of welfare.

I argued that there is a shared field of the three concepts that is relevant to my study: All three hold together opposites that we tend to be caught up in in an entitative thinking, particularly individual-collective and subjective-objective, and they all in some way address an unreflective, ineffable immersion in the world and the precedence of non-instrumental embeddedness to our instrumental endeavors.

By activating *rhythm*, *dwelling* and *atmosphere*, I have invited concepts to the study that are rather foreign to the conceptual framework of management. This is no coincidence: In order to grasp *welfaring* as it appeared in my material, I needed concepts that did not immediately jump into the assumptions and divisions already installed by this conceptual framework.

That is to say: I needed a framework that did not place managers or employees on one side and the unfolding situations at the other right from the beginning. I needed concepts that enabled me to grasp how managers and employees in my material are not simply outside time and space, reflectively deciding how to relate to it, but become *with* the events themselves as they go along and therefore must engage experimentally, improvisationally in processes that they are already in the middle of.

Hence, rather than a question of reflecting on models of fixed entities, creation becomes a matter of qualitative transformation, i.e. how relation in a certain

context is intensified up to a level where it spills over into action or transforms the context. I therefore needed another notion of causality than classical causality where entities are external to each other. I needed a notion that could deal with the situations and processes, that I participated in, as dynamic unities where changing or adding one element necessarily means changing the whole.

Here, the trinity of concepts, rhythm, dwelling and atmosphere, helped me grasp creation as related to what Massumi calls 'relational cause' which operates on dynamic unities rather than from entities to entities, involves belonging in becoming and always implies a space of indetermination between invitation and response where a surplus can be added.

Describing the process of welfaring: Receptivity, belonging and activation

As a result of this invitation of foreign concepts into the analysis, a more close description of welfare creation was taken to the foreground at the end of chapter 6.

This description suggested that across the material we may describe welfaring as starting from a basis of a pending receptive mode of engagement which preserves space for an incipient life in a situation that for some reason is at risk of being ended in the actual context. This conditions the actualization of a shared place, hitherto un-actualized, in which belonging is not pre-coded, but is a belonging in becoming. This enables a capacity of nextness, i.e. an openness to, and imaginative anticipation of, what *might* come (different from qualified expectation) which invites activation that adds a surplus in the response whereby the situation, and what is possible in it, is transformed.

In terms of the trinity of concepts, this dynamic implies some shift in emphasis along the process from *dwelling* to *atmosphere* to *rhythm* and from *receptivity* to *belonging* to *activation*.

Welfaring: Moving beyond the conceptual horizon of welfare management

In relation to the practice of welfare management, this may provoke an attention to the centrality of facilitating *modes of receptivity* and *emergence of new shared places* as an alternative to the conceptual horizon of management of reflective (self)management that operates on the level of expectations or reflections.

Hence, it may enhance an attentiveness to an aspect of leading welfare creation which is about the experimental, improvisational, intensifying engagement along with the unfolding of things beyond the conceptual framework emphasizing facilitation of reflection and second order perspective as a the creative core of leading welfare.

In a governmental context, this may also urge an attention to the ontological difference between welfare ‘as a reflective reconstruct’, i.e. welfare as a result that we can draw out retrospectively, and ‘welfare as unfolding event’. The problem may not in itself be treating welfare as a reflective reconstruct as we for example do when we measure certain indicators of a result, but overlooking that it is back formed from the unfolding events in which result is immanent to process and welfare is inseparable from the movement in which it becomes. That means that when we reverse the retrospective logic into a prescriptive one, i.e. use the retrospectively drawn entities as a model guiding welfare from within the unfolding event, we risk extracting movement or life from our thinking of it.

This does not mean that instrumentality does not play a role in how we get along in public organizations and how everyday endeavors in welfare work are pursued. However, it reminds us that this instrumentality is preceded and conditioned by something else, which is about *relying, receptive modes and conditions of belonging* that obey fundamentally other laws than the instrumental ones - laws of dynamic unities, of welfare as overflowing our mental representations, and of belonging in becoming conditioned by our bodies' openness towards the other's otherness.

Hence, this may remind us not to make the instrumental, entitative reasoning the *only* way of reasoning about welfare creation that we continuously develop and refine in a governmental context, but also to cultivate our thinking of welfare as relational processual and to keep developing the concepts that may help us in this.

Therefore, a move from here could be to develop further the processual relational framework of welfare creation that has started to emerge in this dissertation and, as a part of that, investigate further how the thinking of welfare management may be renewed and cross-fertilized by current discussions in the field of entrepreneurship and organizational creativity that draws upon a process thinking.

In terms of methodological development, there may be a point in investigating further what this conceptual move to the ear that introducing concepts such as responsivity, care and (especially) listening and rhythm implies: How could a methodological move to the ear be further developed as a move towards affirming the openness of the body? How could we for example develop further slowmotioning as a method of the ear? There seems to be a 'nextness' attached to the auditory sense that we maybe can build on methodologically - a nextness that seems to stop running with the introduction of 'perspective'. Hence, it could be

interesting to investigate how this move towards the ear could be activated as a more general principle of affirming the relational, the multiple, that which is already rolling into its nextness and makes process.

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