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## Beyond Text: The co-creation of dramatised character and iStory



### Why is this interesting?

In this paper we introduce two practical methods; iStory and dramatizing character. Both of these have been developed for use in the practical innovation context of organisations in Finland.

This is part of a larger exploration of impact within the work place, and in particular of reflective approaches. We are curious about how new insights and collective 'Eureka' moments and momentums occur. These can be forces for work communities to gain competitive advantages. However we know little of how learning is actively involved in the processing of creating new insights can be facilitated (Pässilä and Owens, 2016). Both methods involve a type of learning which goes 'Beyond Text', and we outline the theoretical underpinnings, co-creative development and applications of each.

It relevant to acknowledge here that one of the co-creators of the iStory method as well as authors of this viewpoint article is a highly experienced practitioner/ manager in the field of R&D. Other managers will find iStory useful because it:

- provides a concrete way to see blocks on an organisational micro level when their employees are implementing change related to innovation; for example issues in organisations are often so sensitive as a result of power relations or misunderstandings that iStory can provide a safe means to approach them.
- increases the number of producers of knowledge in their organisation; for example it values 'ordinary' employees knowledge in innovation processes (not only the R&D employees)
- It helps them to construct together with their employees a space where they can reflect together on each others experiences and to break down assumptions related to their own perspectives; for example sometimes different units in organisations becomes isolated silos, iStory allows for overlap for the benefit of the whole organisation.

### Dramatising characters, iStory and research-based theatre

In this Beyond Text context we are introducing the method of dramatising characters (DC) and the method of iStory both of which are our own design based on the theory of the four existing categories of research-based theatre (RBT). We suggest, based on Pässilä (2012) that the work

of Denzin (1997), Mienczakowski (2001) and Saldaña (2003), Rossiter et al. (2008 pp. 132-139) offer four categories of RBT:

- 1) non-theatrical performances, which includes performances that employ a minimum of traditional theatrical conventions.
- 2) theatrical RBT performances, which includes performances informed by the research process but do not strictly follow data and give primacy to artistic form.
- 3) interactive or non-interactive ethnodramas, which includes vignettes (stories, quotations, point of views) from data.
- 4) fictional theatre performances, which includes works that are performed for the purposes of domain and are based on education rather than research.

We appreciate the approach of interactive and non-interactive ethnodrama (Rossiter et al., 2008, p. 138) which,

*“...entails the creation of ‘real-life’ vignettes that emerge directly from data such as interviews, focus groups or ethnographic notes. Unlike non-theatrical performances, ethnodramas are theatrical; performances feature a variety of characters that engage the audience and each other through monologue and dialogue, and scenes contain elements of dramatic tension....ethnodramas aim to communicate research findings and to remain ardently faithful to the primary research subjects and the veracity of the data.”*

We also turn to Saldaña (2003, 2009) who suggests that arts-based approaches (ethnodrama and ethnotheatre) have a legitimate place in learning when it is part of a research-based encounter. In a turning to learning context Beyond Text methods are practices in creation of space for inquiry, encountering and performative interview.

The Senettian team

Next, we break with academic convention to introduces the unique background of each member of our cooperation team. We do this in order to draw attention to the relational aspect which can be defined in a way as Sennet (2012, p.5) does ‘as an exchange in which the participants benefits from the encounter.’ We, as a ‘Senettian’ team, are underlining here that cooperation is a unique and situated process which allows us to accomplish something we cannot do alone. To this end we would like to introduce our pracademic team Anne Pässilä, Allan Owens, Paula Kuusipalo- Määttä, Raquel Benmergui and Tuija Oikarinen. We have cooperatively created a reflexive learning form by using sketching and playback narration in making sense of lived experiences of innovation in action as we interactively interview and represent that which we have heard and shared,

We have enjoyed listening and sharing experiences related to perplexity and innovation in the midst of practice. These next quotations are from our discussions: *“I feel we learned something unique and precious from each other while co-creating iStory as a way of inquiry”* Allan points out, and Paula continues *“Yes, I feel that we have managed to create trust between us in order to open perplexed situations and the complex relations we have faced in managing innovation.”* Anne summarised that, *“iStory draws on experience from prior runs of this method and the extensive experience of the authors in using arts based methodology in a wide range of workplace contexts to organise reflection.”* Tuija underlines that the methods of iStory or DC are based on alternative representational forms of knowledge like storytelling,

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3 illustrations, narratives and visualising. Tuija points out that by DC of consumers the  
4 participants *might be able to create space for imagination and playfulness, presence and*  
5 *interaction*. However, we all as a Senettian team are paying attention to our assumptions that  
6 Beyond Text as an arts-based approach can be fostered by bridging different kinds of knowing  
7 and knowledge in various types of contexts and for examples in public and private  
8 organizations and networks. From this point, we are trying to understand how to build  
9 learning spaces and facilitate learning arising from interaction of different knowledge,  
10 participants and contexts.  
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14 Collaborative reflective practice: tracing the connections

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16 We have been designing and implementing a learning program into an innovation  
17 management approach through a novel form of collaborative reflexive practice that  
18 deliberately brings in to play the untapped potential of imagined experience. We think that  
19 organizations can be seen as sites where practitioners and scholars co-create knowledge.  
20 People and groups in organizations create knowledge by participating in and contributing to  
21 negotiations of meanings of actions and situations. Knowledge is seen as something that  
22 people create in their ongoing interaction rather than something they store or own (Gherardi  
23 2006, Van de Ven & Johnson 2006, Pässilä, Oikarinen & Vince 2012).  
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26 This made us think carefully about why we cherish the idea of small corner encountering(s)  
27 where various type of micro-pedagogical actions are happening in short-terms encounters  
28 (Sennett 2012) in a workplace context. We were and still are asking the question: are we  
29 losing the skills of cooperation needed to make a complex society? (Sennett, 2012, p. 9). **The**  
30 **bodily kinaesthetic –visual learning element is very relevant here, but we are not focusing on**  
31 **this as a learning style, rather on the space it creates for knowledge co-creation; in other words**  
32 **we are interested in what kind of reflection it allows for on a micro level in an innovation**  
33 **process when it is happening in the workplace.**  
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36 Even in a volatile, uncertain, complex and ambiguous (VUCA) world there are some things  
37 we can control, measure, predict and answer correctly, however there is also an unknowable  
38 future, with no indicators of impact to be set beforehand (Petrie, 2011). This is when we need  
39 discussion and to collectively make sense, to see, understand and influence and to act  
40 adaptively.  
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43 As such our work is linked with the three phases of adaptive action (Eoyang & Holladay,  
44 2013) that can be applied to complex adaptive systems:

- 45 1. What? (collecting information): What current patterns do we observe? What happened  
46 before? What surprises you? ...
- 47 2. So what? (meaning making – analysis, discussion, interpretation): So what are the  
48 tensions? Is important? So what options do we have? What does success look like now? ...
- 49 3. Now what? (actions to be taken): will we do, will we communicate, will we measure, will  
50 we look for next, ...  
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53 In the VUCA world individual agents have the freedom to act in unpredictable ways, and  
54 their actions are interconnected in such ways that they produce system-wide patterns. System-  
55 wide patterns in turn influence the behaviours of the agents allowing for new system-wide  
56 patterns to emerge. (Eoyang & Holladay, 2013) This complexity and adaptivity led us to  
57 connect our work with different natures of knowing.  
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### The multiple models: natures of knowing

There are multiple models to present various knowledge types and learning processes (e.g. Nonaka & Takeuchi 1995, Park 2001). In this study we base our research on the natures of knowing - experiential, presentational, propositional and practical - presented by Heron and Reason (2001, Heron 1992, 1996) (See Table 1). Heron (1992) described an “extended epistemology” and suggests that good inquiry should cross epistemologies using different forms of knowledge. Each type of knowledge provides incomplete understanding on its own and is linked to and builds on each of the other forms. Various forms of knowledge together can create new knowledge. It is about sharing experiences and feelings when encountering one another and knowing happens at a level of binding and bonding together (cf. Kemmis 2001, 86). Therefore, this kind of learning and knowledge creation becomes a part of those who are related together. Heron and Reason (2001) suggest a co-operative inquiry method that integrates experiential knowing through meeting and encounter; presentational knowing through the use of aesthetic, expressive forms; propositional knowing through words and concepts; and practical knowing-how in the exercise of diverse skills. According to Heron and Reason (2001), learning and knowledge creation cycles through co-operative inquiry of reflection and action. The inquiry can be informative and transformative. In the context of practice-based innovation, transformative inquiry that involves action, where people change their way of being and doing and relating in their world is more valid.

**Table 1.** Type of participation in a process of knowing by Heron and Reason (2001, 184)

<b>Nature of knowing</b>	<b>Participation of knowing</b>	<b>Congruence of knowing</b>
<i>Propositional knowing</i>	“about” something, is knowing through ideas and theories, expressed in informative statements	knowing understood through theories which make sense
<i>Practical knowing</i>	is knowing “how to” do something and is expressed in a skill, knack or competence	knowing expressed in worthwhile action
<i>Experiential knowing</i>	emerges through direct face-to-face encounter with a person, place or thing; it is knowing through the immediacy of perceiving, through empathy and resonance	knowing grounded in experience
<i>Presentational knowing</i>	emerges from experiential knowing, and provides the first form of expressing meaning and significance through drawing on expressive forms of imagery through movement, dance, sound, music, drawing, painting, sculpture, poetry, story, drama, and so on	knowing expressed through stories and images

However, the leveraging of divergent knowledge by wide participation across organizations in networks does not occur as a matter of course, it needs to be facilitated. Heron and Reason (2001, 149) emphasise the use of the expressive forms of presentational knowing (symbols, metaphors) to facilitate reflection phases from action to descriptive and propositional knowing. Presentational knowing can provide access to felt experience and draw upon

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3 emotional connection not only to the experience and self, but also to others and thus advance  
4 social bonding and networking (Taylor & Ladkin 2009, 56). From an innovation point of  
5 view, the knowing is often intuitive, imaginative or sensuous and of all the forms of knowing,  
6 it is most accessible through presentational ways (Taylor & Ladkin 2009). So, the  
7 development of presentational knowledge is highlighted as an important, but often neglected  
8 bridge between experiential and propositional knowledge (Grisoni & Page 2010). We propose  
9 dramatising characters and iStory as a new form of presentational knowing to facilitate the  
10 bridging of divergent knowledge and knowing in the learning processes of practice-based  
11 innovation in organizations.  
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14 In the context of dramatising characters and iStory the metaphor of a swing highlights the  
15 balance between the rationale and the intuitive. The swing emphasises two kinds of challenges  
16 in inviting the potential of different ways of knowing. The first is the political basis of the  
17 boundaries between different forms of knowledge and the role of power in the definition of  
18 'truth'. As Phillips (1995) as well as Adams and Owens (2016) has noted, there is a whole  
19 array of alternative representational practices (such as short stories, dance, film, sculpture,  
20 poetry, computerised hypertext) that constitute legitimate approaches to study knowledge in  
21 organizations. There are multiple models to present various knowledge types and learning  
22 processes (e.g. Nonaka & Takeuchi 1995, Park 2001).  
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25 Beyond text challenges the traditional paradigm of *science and technology-driven innovation*  
26 which often considers the production of new knowledge to be the responsibility of nominated  
27 experts, namely, scientists and researchers in the academia or R&D-specialists in companies  
28 (Melkas & Harmaakorpi, 2012). Therefore our Beyond Text vision is to hold the non-stupid-  
29 hope that when employees, managers and customers of contemporary organizations face  
30 wicked problems they will turn as naturally to Beyond Text methods as they do to rational,  
31 logic oriented conventional learning and idea generation tools. Some of us might sense that we  
32 are still leaning on the old - the industrial age rational linearity even though the world around  
33 us is more or less in a continuous state of complexity and perplexity and for which we need  
34 novel modes of knowledge. Our assertion is that iStory, as well as DC, can be a useful way to  
35 make sense and meaning of hidden assumptions of our own thinking, acting and reacting.  
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38 Practical examples: iStory and DC

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40 Next we share one example of exploring the impact of a reflexive and work applied approach:  
41 in this iStory it means that the approach is a way to create understanding in perplexed  
42 situations.  
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44 Our pilot iStory centred on the use of micro-understanding in the relational aspects of  
45 innovation leadership. The following photos illustrate the reflexive process which took place  
46 in an atmosphere of sitting together around the kitchen table.  
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iStory aims to examine how the managers and leaders in an organisation create dialogue together by using Beyond Text methods with the help of skilled arts-based practitioners and researchers. iStory draws on a dramaturgical storytelling framework. The process starts as we listen to the story a person or group of people with much tacit knowledge and moves through 10 stages of a process designed to make this explicit. These sketches are examples of visualisations Anne made before this particular iStory-session. Sketching was a way to make Paula's experiences as an innovation manager visual. Anne also drew on her 11 years of knowledge around innovation studies when listening to Paula and making links to theory.



In this case Paula began to tell of critical incidents (1) in her career through which she felt she learnt much. As she talked Anne drew images symbolically representing what she heard (2) and Allan wrote verbatim quotes and key phrases (3). Both asked dramaturgical questions about where the incidents took place, who exactly was present, where they were stood and moved to, what had happened prior to the incident, how exactly it started and what happened afterwards (4). When Paula stopped talking then Anne talked her through the symbolic sketches (5) after which Paula did the same, commenting, clarifying, elaborating (6). Allan then privately read back through the script he had been creating while listening, composed from Paula's words and the dialogue with Anne and himself, highlighting certain phrases, repeating them at points in the text, cut text and in so doing so created the meta story to be re-told (7). He selected music (8) and started to tell the iStory (9) whilst simultaneously Anne made a one shot video (10) on her phone of the symbolic sketches so that spoken words and images came together. The three of us watched the replay of the one shot video. Paula suggested changes, we re-shot it twice listening to it each time afresh sharing the insights it was generating, seeing the implicit becoming explicit through this systematic, but relaxed informal reflexive process.

The relevant element of iStory is that it takes place in momentums; in a specific time, space and encountering. It is a collaborative form of creating knowledge in which the aim is to combine knowledge interests from lived experiences and theory alike.

Discussion

The knowing process facilitated by DC is illustrated in Figure 1. Through storytelling and narratives (written, told, drawn and improvised), the researchers, the artist, and the members of two organizations wanted to ideate and innovate new products to consumers.

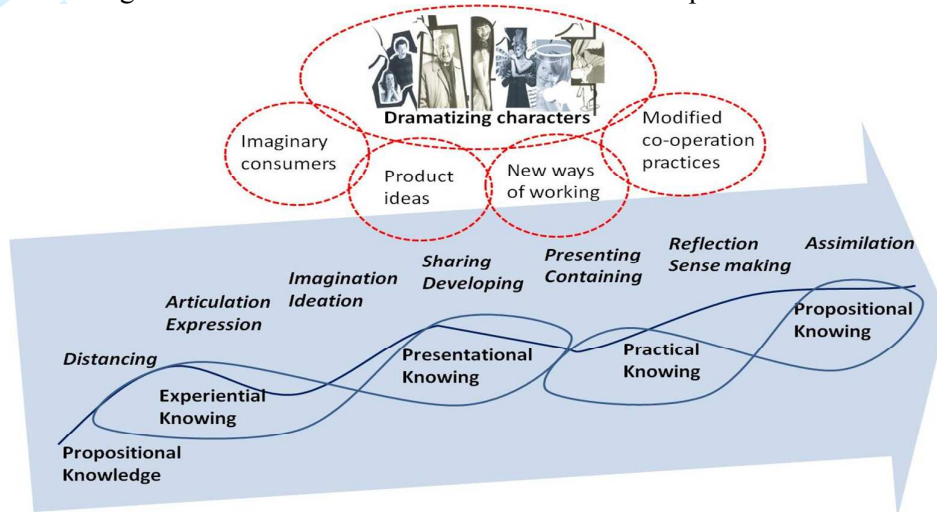


Figure 1. Process of dramatising characters

The process had started prior to workshop with propositional knowledge of current situations, goals and requirements for the products and production. The aim of the workshop was to enable creativity and innovative learning, so we needed some kind of distancing elements to create an appropriate climate fostering co-operative inquiry. Thus, the session began with encounters so that each participant presented him/herself to the others one by one in pairs. They had brought symbols to illustrate themselves as innovators: how they usually work, what are their priorities and responsibilities. This prepared them for presentational knowing. Firstly, they composed stories of imaginary consumers and drew ideas for new products (see Fig. 2). This was done in pairs.



Figure 2. Examples of dramatised characters

Then the dramatised consumer characters and product ideas were shared, and new ideas emerged in interaction. The next phase was to reflect on and analyse the product ideas in the groups by exploiting practical and experiential knowing: which were the most potential ideas estimated by nominated criteria (marketability, manufacturing ability and cost efficiency). For the most potential ideas the participants reflected on what kinds of actions were needed to realize them. The session ended by propositional knowing and framing new co-operation practices. The main focus was on relationship-building between the members of two



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3 companies rather than on product design. It was more like an evocative process through  
4 storytelling and interpretation of stories. Behind the stories, new knowing emerged and this  
5 knowing became a part of those who were engaged in the interpretation. The dramatised  
6 characters became containers and messengers of that knowledge.  
7

8 Workplace learning in this context is more like co-operative puzzle-making than a linear  
9 problem-solving process. Art and various techniques of drama were used as co-operative  
10 inquiry practices to facilitate learning as a social, practical, collaborative, emancipatory,  
11 reflexive and critical process. Knowing is embedded in the conversations and stories. In this  
12 kind of process, existing problems are articulated and learning possibilities are defined in co-  
13 operation, and formulation is a dialogical negotiation. The logic of the practices between two  
14 companies is revealed through presented narratives and these help organizations' members to  
15 make sense of their own actions. The process does not by definition strive for unanimity.  
16 Instead, it is a polyphonic way to understand one's own world. Co-operative inquiry via DC  
17 and iStory can be seen as polyvocal transformations in which knowing and understanding are  
18 constructed evocatively through reading the other person's experience and ideas. In this kind  
19 of a process, learning and knowing are constructionist actions by all participants.  
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23 Considered from the workplace learning point of view, co-operative inquiry would naturally  
24 require multiple cycles of going through the phases of inquiry. In this study we have only  
25 applied some principles and procedures of the method to advance participants' innovative  
26 learning. Putting into practice the ideas and plans created during workshop demands more  
27 learning opportunities in the network. The participants pointed out various obstacles which  
28 they would be facing in changing their operation models. For example, power, inertia,  
29 motivations, their own professional roles and the complex network relationships hinder the  
30 capacity for developing ideas and implementing them into action.  
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### 33 Conclusions

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35 We are confident that the presentational knowing which leads us through the use of aesthetic,  
36 expressive forms as suggested by Heron and Reason (2001) can act as a bridge between  
37 various forms of knowing and consummate the other knowledge types (experiential, practical  
38 and propositional) in a way that advances practice-based innovation. In addition,  
39 presentational knowledge is noted to bond co-learners to co-creation and act as a container for  
40 the learning outcomes. In order to cooperate in the midst of perplexity and complexity, we see  
41 how these different knowledge types move through the phases of adaptive action when DC  
42 and iStory are applied. We propose that when looking for new ways of measuring impact in  
43 the midst of uncertainty, we can turn to Beyond Text methods. These can be utilized as  
44 dialogical evaluation methods if traditional evaluation strategies and pre-determined indicators  
45 are unusable. Finally, this study suggests that dramatising characters (DC) and iStory are  
46 useful and practical learning facilitation processes and platforms that can be adopted for use in  
47 organizations for promoting reflexivity.  
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The Senettian team

Next, we break with academic convention to introduces the unique background of each member of our cooperation team. We do this in order to draw attention to the relational aspect which can be defined in a way as Sennet (2012, p.5) does ‘as an exchange in which the participants benefits from the encounter.’ We, as a ‘Senettian’ team, are underlining here that cooperation is a unique and situated process which allows us to accomplish something we cannot do alone. To this end we would like to introduce our pracademic team Anne Pässilä, Allan Owens, Paula Kuusipalo- Määttä, Raquel Benmergui and Tuija Oikarinen. We have cooperatively created a reflexive learning form by using sketching and playback narration in making sense of lived experiences of innovation in action as we interactively interview and represent that which we have heard and shared,

We have enjoyed listening and sharing experiences related to perplexity and innovation in the midst of practice. These next quotations are from our discussions: *“I feel we learned something unique and precious from each other while co-creating iStory as a way of inquiry”* Allan points out, and Paula continues *“Yes, I feel that we have managed to create trust between us in order to open perplexed situations and the complex relations we have faced in managing innovation.”* Anne summarised that, *“iStory draws on experience from prior runs of this method and the extensive experience of the authors in using arts based methodology in a wide range of workplace contexts to organise reflection.”* Tuija underlines that the methods of iStory or DC are based on alternative representational forms of knowledge like storytelling, illustrations, narratives and visualising. Tuija points out that by DC of consumers the participants *might be able to create space for imagination and playfulness, presence and*

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2  
3 *interaction*. However, we all as a Senettian team are paying attention to our assumptions that  
4 Beyond Text as an arts-based approach can be fostered by bridging different kinds of knowing  
5 and knowledge in various types of contexts and for examples in public and private  
6 organizations and networks. From this point, we are trying to understand how to build  
7 learning spaces and facilitate learning arising from interaction of different knowledge,  
8 participants and contexts.  
9

#### 10 11 Collaborative reflective practice: tracing the connections

12  
13 We have been designing and implementing a learning program into an innovation  
14 management approach through a novel form of collaborative reflexive practice that  
15 deliberately brings in to play the untapped potential of imagined experience. We think that  
16 organizations can be seen as sites where practitioners and scholars co-create knowledge.  
17 People and groups in organizations create knowledge by participating in and contributing to  
18 negotiations of meanings of actions and situations. Knowledge is seen as something that  
19 people create in their ongoing interaction rather than something they store or own (Gherardi  
20 2006, Van de Ven & Johnson 2006, Pässilä, Oikarinen & Vince 2012).  
21  
22

23  
24 This made us think carefully about why we cherish the idea of small corner encountering(s)  
25 where various type of micro-pedagogical actions are happening in short-terms encounters  
26 (Sennett 2012) in a workplace context. We were and still are asking the question: are we  
27 losing the skills of cooperation needed to make a complex society? (Sennett, 2012, p. 9). The  
28 bodily kinaesthetic –visual learning element is very relevant here, but we are not focusing on  
29 this as a learning style, rather on the space it creates for knowledge co-creation; in other words  
30 we are interested in what kind of reflection it allows for on a micro level in an innovation  
31 process when it is happening in the workplace.  
32

33  
34 Even in a volatile, uncertain, complex and ambiguous (VUCA) world there are some things  
35 we can control, measure, predict and answer correctly, however there is also an unknowable  
36 future, with no indicators of impact to be set beforehand (Petrie, 2011). This is when we need  
37 discussion and to collectively make sense, to see, understand and influence and to act  
38 adaptively.  
39

40  
41 As such our work is linked with the three phases of adaptive action (Eoyang & Holladay,  
42 2013) that can be applied to complex adaptive systems:

- 43 1. What? (collecting information): What current patterns do we observe? What happened  
44 before? What surprises you? ...
- 45 2. So what? (meaning making – analysis, discussion, interpretation): So what are the  
46 tensions? Is important? So what options do we have? What does success look like now? ...
- 47 3. Now what? (actions to be taken): will we do, will we communicate, will we measure, will  
48 we look for next, ...  
49

50  
51 In the VUCA world individual agents have the freedom to act in unpredictable ways, and  
52 their actions are interconnected in such ways that they produce system-wide patterns. System-  
53 wide patterns in turn influence the behaviours of the agents allowing for new system-wide  
54 patterns to emerge. (Eoyang & Holladay, 2013) This complexity and adaptivity led us to  
55 connect our work with different natures of knowing.  
56

57  
58 The multiple models: natures of knowing  
59  
60

There are multiple models to present various knowledge types and learning processes (e.g. Nonaka & Takeuchi 1995, Park 2001). In this study we base our research on the natures of knowing - experiential, presentational, propositional and practical - presented by Heron and Reason (2001, Heron 1992, 1996) (See Table 1). Heron (1992) described an “extended epistemology” and suggests that good inquiry should cross epistemologies using different forms of knowledge. Each type of knowledge provides incomplete understanding on its own and is linked to and builds on each of the other forms. Various forms of knowledge together can create new knowledge. It is about sharing experiences and feelings when encountering one another and knowing happens at a level of binding and bonding together (cf. Kemmis 2001, 86). Therefore, this kind of learning and knowledge creation becomes a part of those who are related together. Heron and Reason (2001) suggest a co-operative inquiry method that integrates experiential knowing through meeting and encounter; presentational knowing through the use of aesthetic, expressive forms; propositional knowing through words and concepts; and practical knowing-how in the exercise of diverse skills. According to Heron and Reason (2001), learning and knowledge creation cycles through co-operative inquiry of reflection and action. The inquiry can be informative and transformative. In the context of practice-based innovation, transformative inquiry that involves action, where people change their way of being and doing and relating in their world is more valid.

**Table 1.** Type of participation in a process of knowing by Heron and Reason (2001, 184)

<b>Nature of knowing</b>	<b>Participation of knowing</b>	<b>Congruence of knowing</b>
<i>Propositional knowing</i>	“about” something, is knowing through ideas and theories, expressed in informative statements	knowing understood through theories which make sense
<i>Practical knowing</i>	is knowing “how to” do something and is expressed in a skill, knack or competence	knowing expressed in worthwhile action
<i>Experiential knowing</i>	emerges through direct face-to-face encounter with a person, place or thing; it is knowing through the immediacy of perceiving, through empathy and resonance	knowing grounded in experience
<i>Presentational knowing</i>	emerges from experiential knowing, and provides the first form of expressing meaning and significance through drawing on expressive forms of imagery through movement, dance, sound, music, drawing, painting, sculpture, poetry, story, drama, and so on	knowing expressed through stories and images

However, the leveraging of divergent knowledge by wide participation across organizations in networks does not occur as a matter of course, it needs to be facilitated. Heron and Reason (2001, 149) emphasise the use of the expressive forms of presentational knowing (symbols, metaphors) to facilitate reflection phases from action to descriptive and propositional



1  
2  
3 knowing. Presentational knowing can provide access to felt experience and draw upon  
4 emotional connection not only to the experience and self, but also to others and thus advance  
5 social bonding and networking (Taylor & Ladkin 2009, 56). From an innovation point of  
6 view, the knowing is often intuitive, imaginative or sensuous and of all the forms of knowing,  
7 it is most accessible through presentational ways (Taylor & Ladkin 2009). So, the  
8 development of presentational knowledge is highlighted as an important, but often neglected  
9 bridge between experiential and propositional knowledge (Grisoni & Page 2010). We propose  
10 dramatising characters and iStory as a new form of presentational knowing to facilitate the  
11 bridging of divergent knowledge and knowing in the learning processes of practice-based  
12 innovation in organizations.  
13

14  
15 In the context of dramatising characters and iStory the metaphor of a swing highlights the  
16 balance between the rationale and the intuitive. The swing emphasises two kinds of challenges  
17 in inviting the potential of different ways of knowing. The first is the political basis of the  
18 boundaries between different forms of knowledge and the role of power in the definition of  
19 'truth'. As Phillips (1995) as well as Adams and Owens (2016) has noted, there is a whole  
20 array of alternative representational practices (such as short stories, dance, film, sculpture,  
21 poetry, computerised hypertext) that constitute legitimate approaches to study knowledge in  
22 organizations. There are multiple models to present various knowledge types and learning  
23 processes (e.g. Nonaka & Takeuchi 1995, Park 2001).  
24  
25

26 Beyond text challenges the traditional paradigm of *science and technology-driven innovation*  
27 which often considers the production of new knowledge to be the responsibility of nominated  
28 experts, namely, scientists and researchers in the academia or R&D-specialists in companies  
29 (Melkas & Harmaakorpi, 2012). Therefore our Beyond Text vision is to hold the non-stupid-  
30 hope that when employees, managers and customers of contemporary organizations face  
31 wicked problems they will turn as naturally to Beyond Text methods as they do to rational,  
32 logic oriented conventional learning and idea generation tools. Some of us might sense that we  
33 are still leaning on the old - the industrial age rational linearity even though the world around  
34 us is more or less in a continuous state of complexity and perplexity and for which we need  
35 novel modes of knowledge. Our assertion is that iStory, as well as DC, can be a useful way to  
36 make sense and meaning of hidden assumptions of our own thinking, acting and reacting.  
37  
38

39 Practical examples: iStory and DC  
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41  
42 Next we share one example of exploring the impact of a reflexive and work applied approach:  
43 in this iStory it means that the approach is a way to create understanding in perplexed  
44 situations.

45 Our pilot iStory centred on the use of micro-understanding in the relational aspects of  
46 innovation leadership. The following photos illustrate the reflexive process which took place  
47 in an atmosphere of sitting together around the kitchen table.  
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iStory aims to examine how the managers and leaders in an organisation create dialogue together by using Beyond Text methods with the help of skilled arts-based practitioners and researchers. iStory draws on a dramaturgical storytelling framework. The process starts as we listen to the story a person or group of people with much tacit knowledge and moves through 10 stages of a process designed to make this explicit. These sketches are examples of visualisations Anne made before this particular iStory-session. Sketching was a way to make Paula's experiences as an innovation manager visual. Anne also drew on her 11 years of knowledge around innovation studies when listening to Paula and making links to theory.



In this case Paula began to tell of critical incidents (1) in her career through which she felt she learnt much. As she talked Anne drew images symbolically representing what she heard (2) and Allan wrote verbatim quotes and key phrases (3). Both asked dramaturgical questions about where the incidents took place, who exactly was present, where they were stood and moved to, what had happened prior to the incident, how exactly it started and what happened afterwards (4). When Paula stopped talking then Anne talked her through the symbolic sketches (5) after which Paula did the same, commenting, clarifying, elaborating (6). Allan then privately read back through the script he had been creating while listening, composed from Paula's words and the dialogue with Anne and himself, highlighting certain phrases, repeating them at points in the text, cut text and in so doing so created the meta story to be re-told (7). He selected music (8) and started to tell the iStory (9) whilst simultaneously Anne made a one shot video (10) on her phone of the symbolic sketches so that spoken words and images came together. The three of us watched the replay of the one shot video. Paula

suggested changes, we re-shot it twice listening to it each time afresh sharing the insights it was generating, seeing the implicit becoming explicit through this systematic, but relaxed informal reflexive process.

The relevant element of iStory is that it takes place in momentums; in a specific time, space and encountering. It is a collaborative form of creating knowledge in which the aim is to combine knowledge interests from lived experiences and theory alike.

## Discussion

The knowing process facilitated by DC is illustrated in Figure 1. Through storytelling and narratives (written, told, drawn and improvised), the researchers, the artist, and the members of two organizations wanted to ideate and innovate new products to consumers.

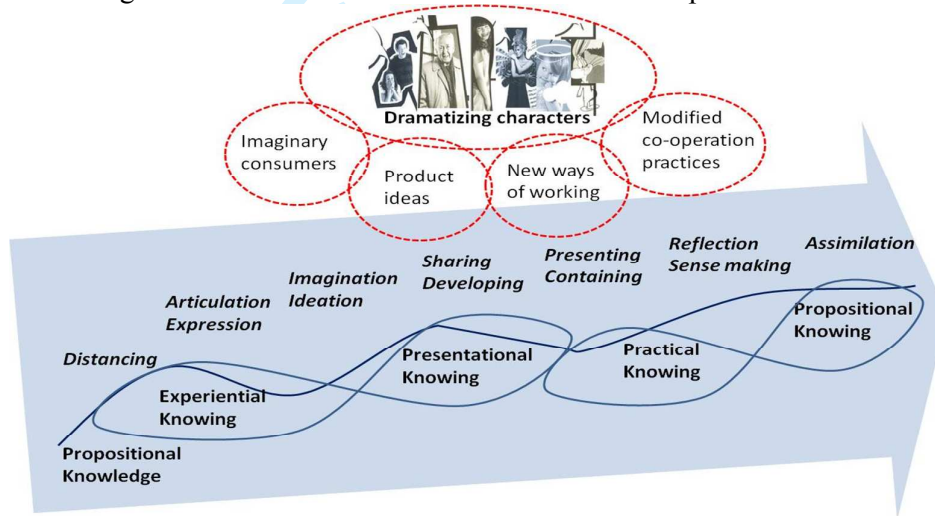
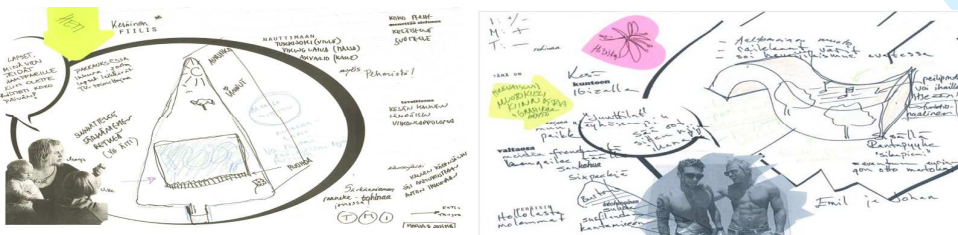


Figure 1. Process of dramatising characters

The process had started prior to workshop with propositional knowledge of current situations, goals and requirements for the products and production. The aim of the workshop was to enable creativity and innovative learning, so we needed some kind of distancing elements to create an appropriate climate fostering co-operative inquiry. Thus, the session began with encounters so that each participant presented him/herself to the others one by one in pairs. They had brought symbols to illustrate themselves as innovators: how they usually work, what are their priorities and responsibilities. This prepared them for presentational knowing. Firstly, they composed stories of imaginary consumers and drew ideas for new products (see Fig. 2). This was done in pairs.



**Figure 2.** Examples of dramatised characters

Then the dramatised consumer characters and product ideas were shared, and new ideas emerged in interaction. The next phase was to reflect on and analyse the product ideas in the groups by exploiting practical and experiential knowing: which were the most potential ideas estimated by nominated criteria (marketability, manufacturing ability and cost efficiency). For the most potential ideas the participants reflected on what kinds of actions were needed to realize them. The session ended by propositional knowing and framing new co-operation practices. The main focus was on relationship-building between the members of two companies rather than on product design. It was more like an evocative process through storytelling and interpretation of stories. Behind the stories, new knowing emerged and this knowing became a part of those who were engaged in the interpretation. The dramatised characters became containers and messengers of that knowledge.

Workplace learning in this context is more like co-operative puzzle-making than a linear problem-solving process. Art and various techniques of drama were used as co-operative inquiry practices to facilitate learning as a social, practical, collaborative, emancipatory, reflexive and critical process. Knowing is embedded in the conversations and stories. In this kind of process, existing problems are articulated and learning possibilities are defined in co-operation, and formulation is a dialogical negotiation. The logic of the practices between two companies is revealed through presented narratives and these help organizations' members to make sense of their own actions. The process does not by definition strive for unanimity. Instead, it is a polyphonic way to understand one's own world. Co-operative inquiry via DC and iStory can be seen as polyvocal transformations in which knowing and understanding are constructed evocatively through reading the other person's experience and ideas. In this kind of a process, learning and knowing are constructionist actions by all participants.

Considered from the workplace learning point of view, co-operative inquiry would naturally require multiple cycles of going through the phases of inquiry. In this study we have only applied some principles and procedures of the method to advance participants' innovative learning. Putting into practice the ideas and plans created during workshop demands more learning opportunities in the network. The participants pointed out various obstacles which they would be facing in changing their operation models. For example, power, inertia, motivations, their own professional roles and the complex network relationships hinder the capacity for developing ideas and implementing them into action.

**Conclusions**

We are confident that the presentational knowing which leads us through the use of aesthetic, expressive forms as suggested by Heron and Reason (2001) can act as a bridge between various forms of knowing and consummate the other knowledge types (experiential, practical and propositional) in a way that advances practice-based innovation. In addition, presentational knowledge is noted to bond co-learners to co-creation and act as a container for the learning outcomes. In order to cooperate in the midst of perplexity and complexity, we see how these different knowledge types move through the phases of adaptive action when DC and iStory are applied. We propose that when looking for new ways of measuring impact in the midst of uncertainty, we can turn to Beyond Text methods. These can be utilized as dialogical evaluation methods if traditional evaluation strategies and pre-determined indicators are unusable. Finally, this study suggests that dramatising characters (DC) and iStory are

useful and practical learning facilitation processes and platforms that can be adopted for use in organizations for promoting reflexivity.

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