

BeWeDō:[®] Co-creating Possibilities with Movement

A thesis presented in partial fulfilment of the
requirements for the degree of Doctor of Philosophy

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Dedication

This thesis is dedicated to Jay and our daughter Ella.

Thank you for always being there, and keeping me #moving forward.

Acknowledgements

I wish to thank the three people that have made this research possible: my supervision team of Sarah Leberman, Julieanna Preston, and Max Schleser who always pushed me to think openly and creatively. Throughout this research I have had the fortune of working with colleagues at Massey University cross-institutionally at both the Massey Business School, School of Management as well as the College of Creative Arts, School of Design. I also acknowledge the support of my family, friends and colleagues who helped me shape my ideas including the late Aukje Thomassen, Wendelin Küpers, Roy Parkhurst, Craig Cherrie, Richard Halson, Sam Rye, and my research assistant Mon Patel. Finally, I owe a special gratitude to all the participants in this research who have willingly dedicated their time and energy.

Abstract

One of the main challenges in contemporary creative practice is shifting beyond collaborative thinking to more relational ways of engaging co-operatively with each other. The interdisciplinary research focused on investigating how can the movement practices of the Japanese martial art of Aikidō facilitate leadership development for co-creation. This research synthesised diverse literatures focussed on aikidoka, leadership development, and creative modes of practice as processes *in action* and *in relation* to collective creativity and the context of co-creation within the experience economy.

The Aikidō principle of *aiki* was used as a theoretical framework where experiential knowing – anchored in relational processes – focused on engaging my body and its experiences as a site of learning and a participatory way of knowing. This design-led ethnography combined autoethnography and visual ethnography through two Phases of fieldwork. The findings from Phase One highlighted four concepts *zanshin*, *hipparu*, *extension*, and *common center*, which were blended into the BeWeDō® conceptual framework. The BeWeDō® framework was investigated experientially in a series of workshops as part of Phase Two. The workshops involved me being immersed in a relational leadership process which encouraged participants to be in the moment and generate co-creative movement. Six key themes emerged: Aikidō is not BeWeDō®; BeWeDō® is more than collaboration; Aiki involves

“the two of us”; an aiki approach invites co-operation; BeWeDō® positions the body to lead co-creative movement; and BeWeDō® moves the conversation to a different place.

This research is the first to investigate how Aikidō movement practices can facilitate leadership development for co-creation. Beyond the influential act of an individual or individuals, the BeWeDō® framework is a relational leadership approach founded on the idea that individuals are constituted by social processes: a new way of *co-creating possibilities* to facilitate leadership development specifically for co-creation. BeWeDō® is a unique co-creation experience innovation. Furthermore, BeWeDō® extends beyond notions of embodied leadership and embraces the role of *emplacement* for transforming co-creative possibilities.

Contents

| | |
|------|---|
| i | Dedication |
| iii | Acknowledgements |
| v | Abstract |
| vii | Contents |
| xi | List of figures |
| xvii | List of tables |
| xix | Glossary |
| | |
| 1 | Chapter 01: Introduction |
| 3 | Introduction |
| 10 | Ways of understanding, acting, looking, and searching |
| 11 | Phase One |
| 12 | Phase Two |
| | |
| 13 | Chapter 02: Literature Review |
| 15 | Aikidō |
| 15 | Introduction |
| 16 | The Art of Aikidō |
| 18 | An Aikidō Shinryukan class |
| 21 | Aikidō and co-operation |
| 22 | The dōjō |
| 23 | What is aiki? |
| 28 | Aikidō leadership beyond the dōjō |

| | |
|-----|---|
| 28 | An aiki perspective |
| 33 | Leadership Development |
| 33 | Introduction |
| 34 | Leadership for collaborative contexts |
| 34 | Creative leadership |
| 35 | Distributed leadership |
| 35 | Affiliative leadership |
| 36 | Authentic leadership |
| 36 | Adaptive leadership |
| 37 | Relational leadership |
| 39 | Leadership development |
| 43 | Relational processes and the experience economy |
| 47 | Co-creation |
| 47 | Introduction |
| 48 | Collective creativity |
| 49 | What is co-creation? |
| 53 | Co-creation as designing |
| 54 | Relational approaches to co-creation |
| 56 | Movement for co-creation |
| 57 | Improv and Aikidō Shinryukan |
| 63 | Chapter 03: Methodology |
| 65 | Methodology |
| 65 | Introduction |
| 67 | A design-led ethnography |
| 70 | Autoethnography |
| 71 | Visual Ethnography |
| 73 | Ways of understanding, acting, looking, and searching |
| 74 | Participant observation |
| 76 | Visual ethnography |
| 77 | Semi-structured interviews |
| 81 | Ethical considerations and approval |
| 82 | Data analysis |
| 90 | Credibility and trustworthiness |
| 95 | Chapter 04: Keiko |
| 97 | Phase One – stage one |
| 97 | Introduction |
| 99 | The Aikidō Shinryukan dōjō |
| 102 | “This is no longer your arm – it’s mine” |
| 112 | “Keep the connection” |

| | |
|-----|--|
| 117 | Moving the “circle” |
| 131 | Phase One – stage two |
| 131 | New Zealand Aikikai 40th Anniversary Gasshuku |
| 138 | Conceptual and metaphorical findings |
| 140 | Moving from ‘do’ to ‘dō’ |
| 148 | BeWeDō® conceptual synthesis |
| 153 | The BeWeDō® framework |
| 155 | Summary |
| 159 | Chapter 05: BeWeDō® |
| 161 | Phase Two |
| 161 | Introduction |
| 161 | The BeWeDō® Workshop Series |
| 162 | Tai no henko |
| 165 | The BeWeDō® Workshop Series approach |
| 165 | BeWeDō® Enspiral Workshop Series |
| 165 | BeWeDō® Lifehack Labs Workshop Series |
| 169 | Key themes emerging from the BeWeDō® Workshop Series |
| 169 | Introduction |
| 177 | Role of metaphors |
| 181 | Theme 1: Aikidō is not BeWeDō® |
| 185 | Theme 2: BeWeDō® is more than collaboration |
| 187 | Theme 3: Aiki involves “the two of us” |
| 188 | Theme 4: An aiki approach invites co-operation |
| 193 | Theme 5: BeWeDō® positions the body to lead co-creative movement |
| 196 | Theme 6: BeWeDō® moves the conversation to a different place |
| 199 | Critical reflections |
| 206 | Workshop participants |
| 211 | Summary |
| 213 | Chapter 06: Conclusions |
| 215 | Conclusions |
| 219 | Contributions |
| 222 | Future directions |
| 225 | References |
| 251 | Appendix A: Table 1. The aikido moves in a typical design conversation between two developers (Socha, 2004, p. 2). |

| | | |
|-----|-----------------|---|
| 253 | Appendix B: | Ethics: The Aikidō Shinryukan dōjō. |
| 257 | Appendix C: | Ethics: New Zealand Aikikai 40th Anniversary Gasshuku 2010. |
| 261 | Appendix D: | Ethics: New Zealand Aikikai 40th Anniversary Gasshuku 2010 – photography. |
| 265 | Appendix E: | Ethics: Nobuko Koyama Shihan Aikidō Seminar 2010. |
| 269 | Appendix F: | Ethics: BeWeDō® Workshop Series. |
| 273 | Appendix G: | Aikidō Shinryukan 4th kyu certificate. |
| 275 | Appendix H: | Coding spreadsheet [detail]. |
| 277 | Appendices I-O: | <i>See electronic files.</i> |

Electronic files: Appendices I–O.

| | | |
|---|-------------|---|
| – | Appendix I: | Coding concept map [detail]. |
| – | Appendix J: | Coding concept map. |
| – | Appendix K: | Coding word list [detail]. |
| – | Appendix L: | Coding concept map the keiko concept of <i>common center</i> . |
| – | Appendix M: | Concept mapping the keiko concept of <i>zanshin</i> . |
| – | Appendix N: | Clustering of the four concepts which captured the essence of keiko’s movement practices. |
| – | Appendix O: | BeWeDō® Workshop concept maps. |

Electronic files: Figures 5, 26, 56, 57, 58, 60, 61, 83.

| | | |
|---|------------|---|
| – | Figure 5. | Keiko. Video: Keir Husson, Michelle Bradford and Mon Patel. |
| – | Figure 26. | <i>Hipparu</i> . Video: Keir Husson, Michelle Bradford and Mon Patel. |
| – | Figure 56. | Three levels of tai no henko. Video: Takemusu Aikido Netherlands (2008). |
| – | Figure 57. | Overhead view of tai no henko. Video: Mon Patel. |
| – | Figure 58. | Medium two-shot of tai no henko. Video: Mon Patel. |
| – | Figure 60. | The three phases of tai no henko and the associated <i>Be, We, Dō</i> concepts utilised as part of the BeWeDō® framework. Video: Mon Patel. |
| – | Figure 61. | The walking exercise. Video: Mon Patel. |
| – | Figure 83. | The BeWeDō® framework. Video: Mon Patel. |

List of figures

All figures by Author unless indicated.

- | | | |
|------|--------------|---|
| xxii | Figure 1. | Drawing of Aikidō's jiyu-waza. Fieldnotes [detail] (15/2/2005). |
| 3 | Figure 2. | Drawing of Aikidō's jiyu-waza. Fieldnotes (15/2/2005). |
| 15 | Figure 3. | Unknown. 1939. A portrait of Morihei Ueshiba in 1939. Photograph. Kobukan dōjō Era (2), in Aikido Journal, via Wikimedia Commons. |
| 16 | Figure 4. | Westbrook and Ratti's (1970, p. 100) dynamic sphere. |
| 20 | Figure 5. | Keiko, Nobuko Koyama Shihan Aikidō Seminar, Wellington (1-3/7/2008). Video still: Keir Husson, Michelle Bradford and Mon Patel. |
| 44 | Figure 6. | Relational leadership in action, New Zealand National Aikikai Gasshuku, Auckland (10-13/3/2007). Photo. |
| 60 | Figure 7. | Aikidō Shinryukan movement practices, New Zealand National Aikikai Gasshuku, Auckland (5-7/3/2010). Photo. |
| 72 | Figure 8. | Members of the Aikidō Shinryukan community of practice, Nobuko Koyama Shihan Aikidō Seminar, Wellington (3/7/2008). Photo: Aikidō Shinryukan. |
| 73 | Figure 9. | In Aikidō a black belt (yūdansha) is used to distinguish a practitioner of a higher grade. New Zealand National Aikikai Gasshuku, Auckland (10-13/3/2007). Photo. |
| 87 | Figure 10 A. | Fieldnotes [detail] (17/12/2012). |
| 87 | Figure 10 B. | Fieldnotes (7/2/2013). |

- 87 Figures 10 C. Fieldnotes [detail] (14/2/2013).
- 87 Figure 11. Design drawing interpreting keiko's co-creative practice. Fieldnotes (26/1/2014).
- 88 Figure 12. The BeWeDo framework emerges. Fieldnotes (17/5/2013).
- 94 Figure 13. Mark Bradford participating in keiko. Nobuko Koyama Shihan Aikidō Seminar, Wellington (1-3/7/2008). Photo: Stephen Rowe.
- 98 Figure 14. Aikidō Shinryukan dōjō, Tasman Street, Wellington (23/2/2008). Photo: Stephen Rowe.
- 98 Figure 15. Aikidō Shinryukan dōjō, College Street, Wellington (27/3/2007). Photo.
- 98 Figure 16. Aikidō Shinryukan dōjō, Tawa, Wellington (5/8/2007). Photo.
- 98 Figure 17. K2 dōjō, King Street, Massey University, Wellington (28/5/2008). Photo: Stephen Rowe.
- 98 Figure 18. Old Museum Building, Tea Gardens, Buckle Street, Massey University, Wellington (3/7/2008). Photo: Stephen Rowe.
- 98 Figure 19. Hombu dōjō, Aberfoyle Street, Auckland (11/3/2007). Photo.
- 98 Figure 20. ASB Stadium, Kohimarama Road, Auckland (11/3/2007). Photo.
- 98 Figure 21. Aikidō Tenshindo dōjō, Drummond Street, Wellington (25/4/2010). Photo.
- 98 Figure 22. Aikidō clothing defines clear hierarchies (3/7/2008). Photo: Stephen Rowe.
- 99 Figures 23 A-B. The Aikidō dōjō environment (27/3/2007). Photos.
- 100 Figure 24. Fieldnotes recording aikidoka dialogue. New Zealand National Aikikai Gasshuku, Auckland (11/3/2007).
- 104 Figure 25. Fieldnotes (27/9/2007).
- 108 Figure 26. *Hipparu*, Nobuko Koyama Shihan Aikidō Seminar, Wellington (1-3/7/2008). Video still: Keir Husson, Michelle Bradford and Mon Patel.
- 110 Figures 27 A-B. Keiko, New Zealand National Aikikai Gasshuku (10–13/3/2007). Photos: Colin Pearson.
- 110 Figures 28 A-B. Keiko, New Zealand Aikikai 40th Anniversary Gasshuku (5–7/3/2010). Photos.
- 110 Figure 29. Fieldnotes (4/2/2008).
- 111 Figure 30. Fieldnotes (3/12/2007).
- 112 Figure 31. Drawing extending Westbrook and Ratti's (1970)

- dynamic sphere. Fieldnotes (2/8/2008).
- 113 Figures 32 A-C. Movement exercises at Sensei John Sebastian's Jo and Taijutsu Workshop, Wellington (23-24/2/2008). Photos: Stephen Rowe.
- 114 Figure 33 A-H. Images from the New Zealand Aikikai 40th Anniversary Gasshuku, Auckland (5-7/3/2010). Photos.
- 118 Figure 34. Aikidoka demonstrate Jo technique, Nobuko Koyama Shihan Aikidō Seminar, Wellington (1-3/7/2008). Photo: Stephen Rowe.
- 121 Figure 35. Aikidoka at the K2 dōjō, Wellington (1/6/2008). Photo: Aikidō Shinryukan.
- 124 Figures 36 A-F. Drawing-acts capturing my experience of keiko. Fieldnotes.
- 124 Figure 37. Drawing-act adapting Ueshiba (2002, p. 22). Fieldnotes (9/3/2007).
- 125 Figures 38 A-E. Drawing-act describing aiki as a relational interface. Fieldnotes.
- 126 Figure 39. The New Zealand Aikikai 40th Anniversary Gasshuku, Auckland (5-7/3/2010). Photo.
- 127 Figure 40. Drawing-acts capturing the interactions of keiko. Fieldnotes (27/8/2009).
- 128 Figure 41. The keiko interface. Fieldnotes (29/4/2009).
- 134 Figure 42. Aikidoka collaborating and co-creating together at the New Zealand Aikikai 40th Anniversary Gasshuku, Auckland (5-7/3/2010). Photo.
- 139 Figure 43. The keiko concept of *zanshin*. Nobuko Koyama Shihan Aikidō Seminar, Wellington (1-3/7/2008). Photo: Stephen Rowe.
- 139 Figure 44. The keiko concept of *hipparu*. Fieldnotes (2/8/2008).
- 139 Figure 45. The keiko concept of *extension*. The New Zealand Aikikai 40th Anniversary Gasshuku, Auckland (5-7/3/2010). Photo.
- 139 Figure 46. The keiko core concept of *common center*. The New Zealand Aikikai 40th Anniversary Gasshuku, Auckland (5-7/3/2010). Photo.
- 141 Figure 47. Fieldnotes depicting relationships between concepts (9/11/2012).
- 142 Figure 48. Early vector drawings try to visually capture “relationships between, interplay, lived-through, pivotal, relational(in)between, in(be)tween, many small circular connections” Fieldnotes (26/4/2010).

- 144 Figure 49. Conceptual mapping of aiki movement. Fieldnotes (11/7/2013).
- 146 Figure 50. Fieldnotes depicting BeWeDō® as a moving point (6/12/2013).
- 150 Figure 51. An aiki approach to co-creation [detail] (27/8/2010).
- 151 Figure 52. An aiki approach to co-creation (27/8/2010).
- 152 Figure 53. Visualising the BeWeDō® framework as a new way of co-creating possibilities. Fieldnotes (28/1/2014).
- 154 Figure 54. The final BeWeDō® framework.
- 158 Figure 55. Participants at the Enspiral BeWeDō® Workshop Series, Wellington (8/7/2014). Photo: Mon Patel.
- 162 Figure 56. Three levels of tai no henko. Video still: Takemusu Aikido Netherlands (2008).
- 164 Figure 57. Overhead view of tai no henko. Video still: Mon Patel.
- 164 Figure 58. Medium two-shot of tai no henko. Video still: Mon Patel.
- 165 Figure 59. The Wipster online video annotation tool. Video still.
- 166 Figure 60. The three phases of tai no henko and the associated *Be, We, Dō* concepts utilised as part of the BeWeDō® framework. Video still: Mon Patel.
- 167 Figure 61. The walking exercise. Video still: Mon Patel.
- 170 Figure 62. Mark Bradford facilitating the BeWeDō® movement practices experience between participants. Lifehack Labs BeWeDō® Workshop Series (5/9/2014). Photo: Mon Patel.
- 172 Figure 63. Participants engaging in BeWeDō® movement practices. Enspiral BeWeDō® Workshop Series (8/7/2014). Photo: Mon Patel.
- 174 Figures 64 A-B. Participants making connections between the BeWeDō® approach and their experiences during the Lifehack Labs BeWeDō® Workshop Series (5/9/2014). Video stills: Mon Patel.
- 175 Figure 65. BeWeDō® Workshops interactions. Lifehack Labs BeWeDō® Workshop Series (5/9/2014). Photo: Mon Patel.
- 176 Figures 66 A-D. Physical movement in-between conversation during the Lifehack Labs BeWeDō® Workshop Series (5/9/2014). Video stills: Mon Patel.
- 177 Figure 67. Mark Bradford participating in the Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Video still: Mon Patel.
- 178 Figure 68. Participants experiencing the metaphor of 'Aikidō

- 101: Don't be there' during co-creation at the Enspiral BeWeDō® Workshop Series (9/7/2014). Photo: Mon Patel.
- 178 Figure 69. Participants experiencing the metaphor of 'rubber band during the Enspiral BeWeDō® Workshop Series (8/7/2014). Video still: Mon Patel.
- 180 Figure 70. The BeWeDō® framework utilised Aikidō inspired movement practices. Lifehack Labs BeWeDō® Workshop Series (5,12/9/2014). Photo: Chelsea Robinson.
- 181 Figure 71. An Aikidō demonstration of tai no henko. The New Zealand Aikikai 40th Anniversary Gasshuku, Auckland (5-7/3/2010). Photo.
- 182 Figures 72 A-B. The BeWeDō® framework involves connection and trust. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Photos: Mon Patel.
- 184 Figure 73. The BeWeDō® framework involves a respectful engagement with others. Enspiral BeWeDō® Workshop Series (9/7/2014). Video still: Mon Patel.
- 186 Figure 74. Workshop participants connecting with their partners. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Video still: Mon Patel.
- 189 Figure 75. Workshop participants in hamni. Enspiral BeWeDō® Workshop Series (8/7/2014). Video still: Mon Patel.
- 190 Figure 76. Offering your hand in tai no henko. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Photo: Mon Patel.
- 192 Figures 77 A-B. Workshop participants working in groups of three and four. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Video stills: Mon Patel.
- 193 Figure 78. Participants self-organising into new groups during the workshops. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Video still: Mon Patel.
- 193 Figure 79. Mark Bradford moving participants from conversation to conversation during the workshops. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Video still: Mon Patel.
- 194 Figure 80. BeWeDō® involves the body. Enspiral BeWeDō® Workshop Series (9/7/2014). Photo: Mon Patel.
- 194 Figures 81 A-D. BeWeDō® movement practices changes the way participants relate to each other in co-creation. Lifehack

- Labs BeWeDō® Workshop Series (12/9/2014). Video stills: Mon Patel.
- 198 Figures 82 A-I. BeWeDō® moves the conversation to a different place. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Video stills: Mon Patel.
- 200 Figure 83. The BeWeDō® framework. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Video still: Mon Patel.
- 201 Figure 84. Mark Bradford engaging in “the old conversations” during the Enspiral BeWeDō® Workshop Series (9/7/2014). Video still: Mon Patel.
- 210 Figure 85. A participant drawing of their experience of tai no henko reppo during the Lifehack Labs BeWeDō® co-creation session (12/9/2014). Drawing: Julia.
- 212 Figure 86. An aiki approach to co-creation. Fieldnotes [detail] (27/8/2010).

List of tables

| | | |
|-----|----------|---|
| 51 | Table 1. | The three perspectives of co-creation in relation to value co-creation and the design development process. Adapted from Sanders and Stappers (2012, p. 31). |
| 66 | Table 2. | My research inquiry. |
| 78 | Table 3. | Participant observation and visual ethnography carried out during the research inquiry. |
| 80 | Table 4. | Semi-structured interviews carried out during the research inquiry. |
| 140 | Table 5. | Keiko metaphors. |
| 163 | Table 6. | The three phases of tai no henko. |
| 167 | Table 7. | The BeWeDō® Workshop Series session 01. |
| 168 | Table 8. | The BeWeDō® Workshop Series session 02. |
| 181 | Table 9. | BeWeDō® metaphors. |

Glossary

Aiki: For the founder of Aikidō Morihei Ueshiba (2010): “Aiki is the way we live and how we progress” (p. 65).

Aikidō: A Japanese martial art developed in the 1920s by Morihei Ueshiba.

Aikidoka: A practitioner of Aikidō.

Aikidō Shinryukan: A style of Aikikai.

Aikikai: The traditional style of Aikidō most closely associated with Morihei Ueshiba.

Awase: Harmonious blended movement with one’s training partner.

Ayumi Ashi: Basic (walking) step.

Bokken: Wooden practice sword.

Dan: An advanced Aikidō rank. A rank above kyu. Shodan is the first level; nidan the second; sandan the third; yodan the fourth.

Dō: Path or way of life.

Dōjō: A place for enlightenment, understanding, and training.

Doshu: Title denoting the head of the Aikikai.

Gaku: Calligraphy.

Gasshuku: Japanese word describing an extended Aikidō training session where aikidoka come together for a limited time to learn collectively from each other.

Gi: The regular white training uniform worn in Aikidō.

Hakama: Divided skirt worn over the gi by senior students.

Hanmi: The triangular stance used in Aikidō.

Irimi: An act or movement to enter (step) inward towards your partner.

Jiyu-waza: A form of free-style practice using a specific set of techniques at various speeds with multiple attackers.

Jo: A wooden practice staff.

Kamae: Posture or stance.

Keiko: Japanese word meaning to train in Aikidō with a focused mindset.

Ki: Spirit, mind, heart; energy. Word popularised in the Aikidō context by Sensei Koichi Tohei.

Kokyu-Ho: Aikidō techniques combining 'breath power' and timing.

Kyu: Class, level, grade or rank. A series of Aikidō rankings below Dan.

Ma-ai: Harmonious distance.

Musubi: The study of good communication.

Nage: Aikidoka who performs Aikidō techniques. The opposite is uke.

One-Point: Another word for what aikidoka refer to as their 'center.'

O'Sensei: Great teacher.

Randori: A free-style practice where an aikidoka defends against multiple attackers who may attack using any techniques they desire.

Sabaki: Body movement.

Seiza: A formal Japanese kneeling position.

Sensei: Aikidō Instructor or teacher.

Shihan: The title given by the World Aikidō Headquarters to a master instructor or professor of Aikidō.

Shomen: Front, or focal point of the dōjō, where important symbols are placed or hung.

Shomenuchi: Empty hand strike to the front of the head.

Tai no henko: Basic body movement exercise that teaches aikidoka the basics for redirecting an attack.

Takamusu Aiki: For Morihei Ueshiba (2010), takamusu aiki meant the "boldest and most creative life possible" (p. 141).

Tantō: A Japanese knife.

Tenkan: A pivot turn or movement of 180 degrees often executed as part of a technique.

Tenshin: A sweeping body turn used in a technique.

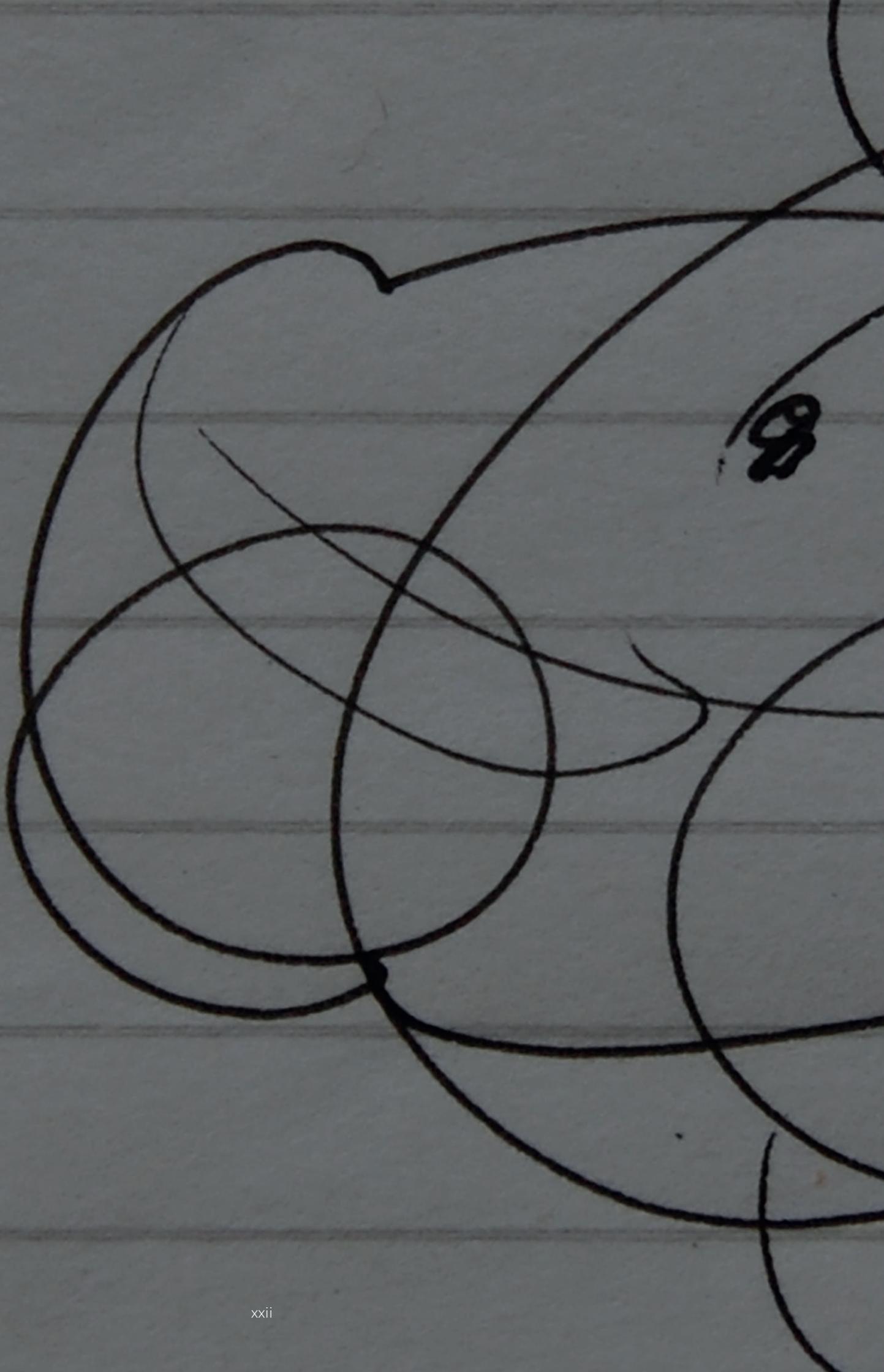
Titami: A type of mat used as a flooring material in a traditional dōjō. These ranged from more traditional canvas-covered or uncovered rice-straw padding, through to wrestling mats and foam-rubber mats.

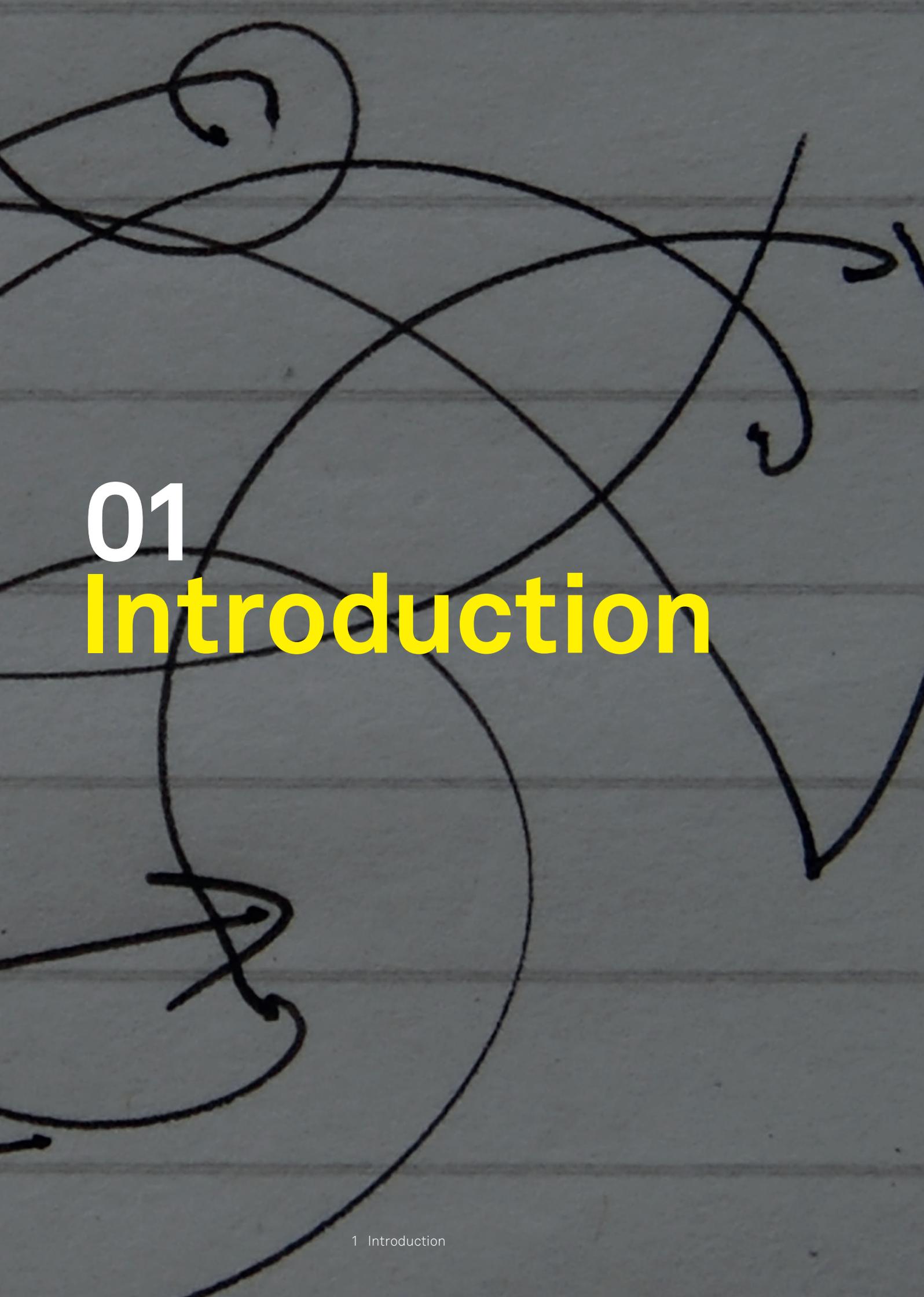
Uke: The aikidoka who initiates the attack and receives Aikidō techniques. The opposite is nage.

Ukemi: Methods of rolling, and somersaulting safely.

Unsoku: Foot movement.

Waza: Technique.

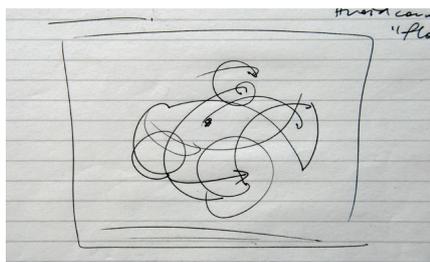


The background of the page is a dark grey, textured surface with faint horizontal lines, resembling lined paper. Overlaid on this are several large, dark, hand-drawn scribbles. These scribbles consist of multiple overlapping loops and curved lines, some resembling large circles or ovals, and others being more chaotic and tangled. The lines are thick and black, giving the impression of being drawn with a marker or thick pen. The overall effect is abstract and artistic.

01

Introduction

Introduction



2

An unexpected turning point in my life came about ten years ago in a suburban Wellington school hall. This hall had been converted into a temporary *dōjō* (a training space), a few Aikidō artifacts hung on the walls, big blue mats covered the floor, and chairs and various items of school gym equipment were stacked at one end of the hall with our training bags scattered amongst them. Nearing the end of the training session the instructor demonstrated a dynamic free style form of Aikidō training called *jiyu-waza* (see Figures 1, 2). I observed that this involved him physically avoiding being trapped in corners by multiple attackers through leading and moving them freely around within the center of the mats. One way to understand the essence of *jiyu-waza*, is as a balanced spinning top, drawing in and spinning off everything it comes into contact with (Ueshiba, 2002). It was an *illuminative moment* (Denzin, 1992) – an epiphany where all of a sudden I was clear on what I was interested in exploring for my PhD research.

What I experienced that night suggested a pathway into a collaborative way of working with others that could connect Eastern and Western creative practices. *Jiyu-waza* is an exciting form of free-style practice that stresses the importance of Aikidō practitioners (referred to as *aikidoka*) being in the right place, at the right time with an appropriate level of power, using a specific set of techniques at various speeds against multiple attackers. This *way of being* is learnt in a *dōjō* –

Figure 1 (previous page).
Drawing of Aikidō's *jiyu-waza*.
Fieldnotes [detail] (15/2/2005).
Figure 2.
Drawing of Aikidō's *jiyu-waza*.
Fieldnotes (15/2/2005).

a place for enlightenment, understanding, and training dedicated to transforming an aikidoka's awareness. There are, of course, many other aikidoka translating the knowledge they gain while training in the dōjō, in both simple and insightful ways to other life domains. For example, Strozzi-Heckler (2007b) also saw parallels between what many of his clients were experiencing in their personal and professional lives, and Aikidō's free-style practices. This did not mean a physical attack as such, but the constant juggling of priorities throughout their days that involved, for example, requests, verbal disagreements, emails and communication issues.

What I observed that night resonated with me not only as an aikidoka, but also as a designer. Designers are also required to deal with multiple concerns throughout their day. My personal motivation in undertaking this research is based upon my design experiences involving creative thinking in the field, along with a growing self-awareness as a designer, of the need to acknowledge that problems do not exist in a vacuum – everything is interconnected. My research is viewed through a “design lens,” as this is how I operate as a designer. Design activity involves both internal activities (i.e. thinking, decision-making), as well as external activities such as information gathering and drawing to explore and record concepts, and communicate ideas to others (Pedgley, 2007; Yi-Luen, 2002). The act of drawing is a crucial part of the design process (Cross, 2007), and will enable me to document (see Figures 1, 2) the different levels of reflection and abstraction involved in my fieldwork experiences concurrently.

Prior to my PhD research I had been investigating creative thinking approaches focused on enhancing creative potential, such as *brainstorming* (Osborn, 1963), *mind mapping* (Buzan, 1989) and the *lateral thinking* tools and techniques of de Bono (1991, 1992). De Bono (1992) argued creativity can be taught and that designers can restrict their creative potential by not exploring more lateral ways of thinking. For example, his technique of ‘movement’ encourages people to move forward from one idea to another, rather than stopping to judge whether something is right or wrong, as part of a creative process. According to de Bono, without movement skills is almost impossible to be creative.

The relational dynamic of jiyu-waza was also enabled by movement practices, suggesting new ways of collaboratively leading within a creative process. It was a pivotal experience offering me insights not

only on leading and leadership, but also on how aikidoka embrace leading as a joint process. As a designer I felt jiyu-waza was a fascinating model of coordination demonstrating fluidity, focus and inventiveness. Interestingly, Aikidō's way of moving creatively with others contrasted dramatically with the *adversarial thinking* (De Bono, 2000) I had experienced at times in creative thinking processes as a designer. Importantly, jiyu-waza involved the motions of bodies as well as the working of brains. Creative practice in Aikidō is an emerging event which involves constantly reassessing one's situation and priorities by blending with, and maintaining control of, relational interactions to generate collaborative strategies from a variety of positions. I also admit that Aikidō's "magic" appealed to me! Leonard (1985) captures the feelings he had in his role as an attacker during a jiyu-waza black belt exam:

I simply could not get to her. It was as if she were surrounded by the kind of force field you see in *Star Trek*. . . . Dancing, whirling, ducking, she was constantly in motion – motion that to the untrained eye might seem aimless, anarchic, daring. Actually, every startling move was an attempt, at levels deeper than thought, to remain in the moving center of action, a place of calm and safety, "the still point of the turning world." (p. 93)

The dōjō experience also inspired my explorations into the interdisciplinary (Stein, 2007) connections between aikidoka, leadership development, and creative modes of practice. Global interconnectedness, the digital age, and the imperative to create a sustainable world mean that designers are now operating within an expanded geographic context and traversing increasingly complex fields (Dorst, 2008; Kimbell, 2011; Sanders & Stappers, 2008; VanPatter & Jones, 2009). The associated changes in traditional design domains and the context of collaborative thinking within contemporary creative practice demand leadership development approaches and relational perspectives (Uhl-Bien, 2006) which engage others in co-creating leadership. This means designers need new process leadership skills beyond vocational knowledge and problem-solving (K. Friedman, 2000; Mok, 2002, 2003; NextDesign Leadership Institute, 2005; VanPatter & Aagaard, 2005; VanPatter & Jones, 2009). According to Sanders and Stappers (2008), social creativity in the contemporary era changes "what we design, how we design, and who designs" (p. 11). To stay relevant in the contemporary era designers need to adapt and broaden

their creative focus from purely design to *designing* new partnerships with others within collaborative creativity – a *leadership of possibility* (Adler, 2006).

This research inquiry originated after initially dabbling in the Aikidō *community of practice* (Lave & Wenger, 1991; Seeley Brown & Duguid, 1991; Wenger, 1999) in Melbourne prior to becoming more committed after my 2005 epiphany. Since Lave and Wenger's (1991) seminal study, the term community of practice has been interpreted in many different ways (Cox, 2005) and become increasingly influential in the workplace learning literature and practice (Blåka & Filstad, 2007; Fuller, Hodkinson, Hodkinson, & Unwin, 2005; Roberts, 2006). In essence, a community of practice exists and provides a context for the sharing of expertise (Pemberton, Mavin, & Stalker, 2007) that underlines the social and cultural influences on the transfer of learning (Leberman, McDonald, & Doyle, 2006) in contrast to more individualistic approaches to knowledge (Duguid, 2005; Koliba & Gajda, 2009). Within communities of practice such as Aikidō, individuals develop practices and identities that are influenced by a community of experts who guide individual learning (Stein, 2001) through participation, social relations and through social practice (Cox, 2005; Lave & Wenger, 1991). These communities are formed by groups of individuals who share a concern or a passion for something they do and collectively gain knowledge and ability of how to do something better together.

It was motivational for me as an aikidoka to realise that there were as many reasons for practicing Aikidō as there were Aikidō practitioners. Over the years, I have found the Aikidō dōjō an inspirational place for learning a new creative “Way.” For example, the dōjō is a collaborative context for the transformation of the self in relation with others through interaction and action. Aikidō encouraged me to reframe how I understood the process of designing: to view the dynamic tension I had often experienced during creative initiatives as an opportunity for generating co-creative relationships. The realisation of this *Way* (indicated by the use of a capital ‘W’ within the text) is through embracing Aikidō principles and processes, which offer a way of being, way of acting, a creative practice for participating in the *experience economy* (Pine & Gilmore, 1998). The term experience economy was first introduced by Pine and Gilmore to describe how society has evolved from an agrarian economy, to an industrial economy, which in turn was superseded by the service economy, to today to what they call the

experience economy. The article argued that, service companies would evolve from simply providing a service to creating memorable events for their customers, with the memory of the experience becoming the product. However, Pine and Gilmore's experience economy concept has been strongly contested in recent years. The most important of these criticisms is that the authors failed to acknowledge other theories on the role of experiences in the economy (Holbrook & Hirschman, 1982; Jensen, 1999; Schulze, 2005) which were well established prior to their influential article. Nevertheless this research adopts Pine and Gilmore's (1998) conception of the experience economy and subsequent extrapolations (1999, 2011, 2013) that outlined how this transition had resulted in changes to the way economies worked, as well as economic growth opportunities for transforming our experiences of the world – the staging of memorable experiences and events that engage people – beyond business in a range of organisational settings (Sundbo & Sørensen, 2013) from tourism, nursing, through to urban planners. According to my Aikidō instructor Sensei Peter Warnes (5th Dan) in an interview (Bradford, 2011), Aikidō is an excellent example of a memorable experience because

when you first come in a dōjō you can't see anything – you're seeing too much – by the time you come out of the dōjō you're focussed. . . . Through a remarkably gentle sort of thing you're opening people, you're opening their minds to something that's completely different. (pp. 414-415)

From a leadership development perspective, Aikidō engages the whole person – both mind and body – and encourages aikidoka to transfer practices learnt in the dōjō into other off-the-mat life domains (Saotome, 1993; Ueshiba, 1984; Ueshiba, 2002; Ueshiba & Stevens, 1993). Being knowledgeable is no longer enough; you choose your future when you act and perform in new Ways – you are what you practice. Practicing Aikidō is transformative in terms of providing embodied knowledge which is immediately available, responsive, and a collaborative approach to creative thinking through a collective social process. Embodied practices, such as Aikidō, are a creative commitment by aikidoka to a generative practice offering understandings, knowledge, and orientations transferable across disciplinary boundaries. The purpose of this research is to explore the interdependence between aikidoka, leadership development, and creative modes of practice – processes *in action* – to explore what process leadership skills are

required for focussing collective creativity in the context of *co-creation* (Sanders & Stappers, 2008) within the experience economy. Co-creation is a specific collaborative event shared by two or more people, whereby ideas and experiences are exchanged to create something not known in advance.

How can Aikidō movement practices facilitate leadership development for co-creation?

The rest of this Chapter outlines how my research will respond to this question. Following on from this Chapter, I review three distinct literatures – each addressing the research question sequentially: Aikidō, leadership development, and co-creation. Woven together these literatures offer uncommon conceptual connections and opportunities for design research.

Chapter 2 presents the first part of the literature review. It focuses on the Japanese martial art of Aikidō developed in the 1920s by Morihei Ueshiba (1984). Aikidō is much more than just learning a set of techniques. It is interesting because it is a way of life offering aikidoka a means of participating with others in ways which shape *how* they experience notions such as harmony, co-operation, and empathy. In particular, my research inquiry asks: How does Aikidō differ from other martial arts? What can I learn about leadership development and creativity by participating in Aikidō Shinryukan? I describe a number of key Aikidō concepts such as *dōjō* (a space to learn the Aikidō Way) and *keiko* (meaning a shared learning path through Aikidō movement practices), as well as Ueshiba's core principle of *aiki* (2010) – the theoretical framework underpinning my engagement with others throughout this research inquiry. Next, aikidoka who have extended Aikidō beyond the conventional *dōjō* setting in two main areas are introduced (Linden, 2014b). The first area explores Aikidō movement patterns and exercises as a physical process for communicating ideas on leadership to both individuals and organisations (e.g., Aiki Extensions, 2014). The second is more philosophical or somatic and involves using aiki attitudes and behaviours to provide insights into leadership as demonstrated in the work of Strozzi-Heckler (2007b, 1985). In the Chapter I argue that despite the wide reaching impact of Ueshiba's teachings, very little is known about how Aikidō movement practices can facilitate leadership development specifically for co-creation. One criticism of the published studies is that co-creation is never

defined, and the Aikidō literature touching on creativity generally tends to be more about encouraging aikidoka to lead “creative lives” on either a metaphysical or more personal level. The Chapter concludes by emphasising how the research provided an excellent opportunity for me as a design researcher to advance knowledge of how the relational focus of aiki can facilitate leadership development for co-creation.

The second part of the literature review highlights a growing body of literature exploring more inclusive models of leadership, which begin to challenge the sustainability of the traditional heroic leader model. Here the research inquiry focuses specifically on leadership for collaborative contexts and leadership development. It is important to bear in mind that the field of leadership development remains contested and while the literature review details a plethora of leadership development approaches, it also identifies a lack of rigorous research around the actual activities and processes involved. The research also examines the changing role of leadership development in the context of the experience economy (Pine & Gilmore, 1999, 2011).

While I acknowledge that there are many different notions of economies (Lorentzen, 2013), for the purposes of this research Pine and Gilmore’s (1998, 1999; 2011) notion the experience economy resonates most with my research question. The experience economy is a business movement that emerged out of the service economy where business activities as meaningful experiences become central and a key differentiator for organisations (Sundbo & Sørensen, 2013; Worre Hallberg & Harsløf, 2013). This Chapter summarises a range of contemporary leadership and leadership development approaches involving creative, distributed, affiliative, authentic, adaptive, and relational leadership. In her seminal article on *relational leadership*, Uhl-Bien (2006) identified that the relational dynamic required to enable contemporary leadership is a phenomenon generated in the social interactions and relationship *between* people (Uhl-Bien & Ospina, 2012). My research argues that the relational approach of communities of practice such as Aikidō Shinryukan, can provide insights on knowledge transfer for co-creation in the experience economy.

The final part of the literature review provides an overview on collective creativity, defines co-creation, and highlights how within the contemporary era people are increasingly being acknowledged as co-creators and participants in collective creativity (Sanders &

Stappers, 2008; VanPatter & Jones, 2009). The research discusses three types of value in co-creation relationships along with activities identified by Sanders and Stappers, and the role motivation plays in influencing creative engagement. In addition, I expand on my own personal motivations for undertaking this research. This includes a critique of the limitations of *design thinking* in addressing leadership development for design, and a response to Pine and Gilmore's (2013) call for more *experience innovation* in the experience economy. My research inquiry focuses specifically on *designing* as an exploratory enquiry by which understanding emerges. Specifically I investigate how dynamic embodiment and relational creative practices – rather than individual abilities in co-creation – require new methods, mindsets, and process languages to guide the collective creativity of others. How does the relational focus of Aikidō Shinryukan compare with other arts-based communities of practice – specifically improvisational theatre – for co-creation? The Chapter concludes by proposing that Aikidō Shinryukan offers an alternative *experience engagement: a staged experience* (Pine & Gilmore, 1999, 2011) engaging all five of our senses, with no fixed positions or places – only direction and movement. Also emphasised is that in the majority of the Aikidō literature there is no systematic interdisciplinary research connecting aikidoka, leadership development, and creative modes of practice. The chosen research design attempts to bridge this “gap” by synthesising these three modes of practice to explore how Aikidō movement practices can facilitate leadership development for co-creation.

Ways of understanding, acting, looking, and searching

Following on from the literature review, Chapter 3 discusses the research design, methods, the ways of understanding, acting, looking, and searching as well as the data analysis processes utilised responding to the research question. This Chapter introduces the ontological and epistemological commitments underpinning the research and clarifies my position on the nature of reality – how we know what we know. The research trajectory is based on my own interest in Aikidō and a desire as a reflective design practitioner, to learn from other aikidoka in the Aikidō Shinryukan dōjō community of practice. It is a *participatory inquiry* (Heron & Reason, 1997; Lincoln, Lynham, & Guba, 2011) where experiential knowing – anchored in relational processes – focused on engaging my body and its experiences as a site of learning and a participatory way of knowing in relation to leadership development for co-creation. This research focuses specifically on

co-creation opportunities at the pre-design (where research and the problem definition occur) and discovery (where the opportunity is identified) phases of a design process.

My design-led ethnography is a reflexive multisensory approach – combining autoethnography and visual ethnography – connecting me critically to my ethnographic *self* through two Phases of fieldwork. All research is viewed through a design lens, and design *drawing-acts* document my research trajectory – my *moving* experiences – as well as being images of *lived* experience left behind from what I see and react to. For Yi-Luen (2002) “designers draw to ‘see’ and ‘move,’ and therefore it is important to study the marks, acts, and reacting drawing activities” (p. 169). The act of drawing is critical in design to discover, explore and form ideas, as well as literally *draw attention* to potential connections between design alternatives (Pedgley, 2007). Design drawing-acts turn my fieldwork experiences into drawings, mindmaps, conceptmaps, word lists, diagrams, conversations, transcripts, photographs, videos, and fieldnotes – and provide the data for analysis (see Chapters 4, 5 for a range of examples of drawing-acts) involving the performative self. Together, they function as documentation of a multisensory iterative process documenting an action-centered way of being in the world. The school hall experience in 2005 sparked an opportunity for me – a moment of connection – to research how to transfer ideas and movement practices from Aikidō within a co-creation process via *relations between* bodies, space and movement. You become what you practice.

Phase One

Chapter 4 reflects upon my Aikidō Shinryukan fieldwork experiences and the materials collected while practicing keiko over 146 training sessions. This Chapter documents Phase One of the research inquiry over two stages. Stage one involves exploring keiko and my participation as part of the Aikidō Shinryukan community of practice – including national and international Aikidō events – and rituals such as grading. In stage two I analysed the patterns emerging from fourteen semi-structured interviews with leading Australasian Aikidō Shihan (master instructor or professor of Aikidō) and Aikidō Sensei (instructor) at the *New Zealand Aikikai 40th Anniversary Gasshuku* in 2010. The focus of the interviews was to identify captivating narratives from experienced aikidoka that built on and verified my multi-sensory keiko experiences. The findings from Phase One highlighted four concepts and their

associated metaphors, which were synthesised into the BeWeDō® conceptual framework (trade marked in New Zealand and Australia). This entailed moving one's mindset from a collaborative process you 'do' and embracing how relational processes – such as a *dō* (a path or way of life) – enables knowledge transfer through co-operative action. The BeWeDō® framework was explored in a series of workshops as part of Phase Two.

Phase Two

Chapter 5 documents Phase Two of the research, positioning the Aikidō principle of aiki as a pivotal means of shifting our Way of responding beyond the *dōjō*. A particular focus is placed on describing the Aikidō movement exercise of *tai no henko*, which was utilised (in three phases – *kihon*, *ki no nagare*, and then *reppo*) as part of the BeWeDō® Workshops to facilitate participants reflection on relational leadership development for co-creation through movement. I then outline the BeWeDō® Workshop approach, and review two BeWeDō® Workshop Series field studies. The workshop findings provided compelling experiences of a relational leadership process which encouraged participants to be in the moment and generate co-creative movement. The Chapter concludes with critically reflection on the implications of exploring the BeWeDō® framework in the Workshops, and discusses the six key themes that emerged from the experience engagement.

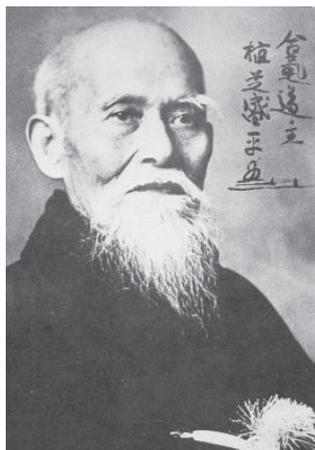
Chapter 6 concludes with a summary of how Aikidō, aiki, leadership development and co-creation based on BeWeDō® contribute to knowledge and outlines future research. Firstly, this research is the first to investigate how Aikidō movement practices can facilitate leadership development for co-creation. Secondly, the research advances knowledge of how the relational focus of Aikidō and the principle of aiki can facilitate leadership development for co-creation, offering new ways of practicing within the experience economy: BeWeDō® is a unique co-creation experience innovation. Thirdly, the BeWeDō® framework offers insights on how to approach collective creativity in the contemporary era by extending beyond notions of *embodied* leadership, and embracing how *emplacement* as the “sensuous interrelationship of body-mind-environment” (Howes, 2005, p. 7) can inform co-creation. The Chapter ends with a discussion on possible future directions for research.

02 Literature Review

Aikidō

The movements of aikidō are extremely varied. Rather than following fixed forms, techniques are derived one after the other from a single basic principle. For this reason new techniques are still being born even now. Infinite possibility hidden within the everyday – this is the distinguishing characteristic of aikidō.

(Ueshiba, 1984, p. 63)



3

Introduction

This Chapter presents the first part of the literature review focusing on the Japanese martial art of Aikidō developed in the 1920s by Morihei Ueshiba (1984) (see Figure 3). Historically, the Asian *martial arts* are cited as a means to cultivate ideas of self-defense, self-knowledge, self-improvement, and self-control (Binder, 1999; Channon & Jennings, 2014; Cox, 1993; Kohn, 2008; Levine, 2013) – a way of being in the world. Interestingly, there is no universal definition of martial arts (Channon & Jennings, 2014), as philosophies and techniques differ across the various styles (Cox, 1993), with approaches ranging from the more traditional forms such as Aikidō, through to combat sports like kickboxing (Hackney, 2013). A considerable amount of literature has been published on the link between the martial arts and leadership. These studies range from how martial arts cultivate empathy and practical wisdom (Hackney, 2013), improve the energy levels required for willpower in acts of leadership (Karp, 2014), develop decision making abilities (Krawchuk, 2000), through to evidence of the positive psychosocial outcomes (Hackney, 2013) of regular training. Martial arts instructors' leadership styles have also been found to be influential (Hackney, 2013; Rowold, 2006), as they are clearly defined and highly visible exemplars of leadership for students. In addition, training in the martial arts also offers a powerful set of metaphors that are transferable to other life domains (Bolelli, 2003; Yoffie & Kwak, 2003).

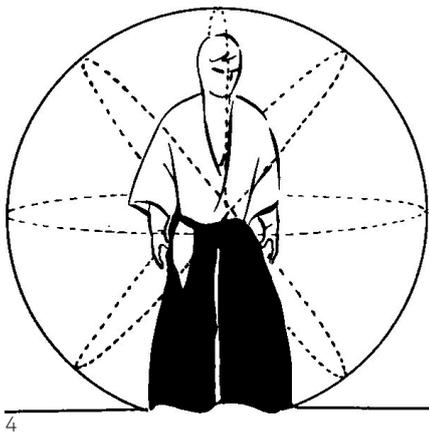
Figure 3.

Unknown. 1939. A portrait of Morihei Ueshiba in 1939. Photograph. Kobukan dōjō Era (2), in Aikidō Journal, via Wikimedia Commons.

The purpose of this Chapter is to advance knowledge of how Aikidō, and the *relational* focus of aiki, can facilitate leadership development for co-creation.

The Art of Aikidō

As mentioned in the previous Chapter, my research interest began with an epiphany while observing Aikidō's jiyu-waza. During the demonstration, I felt Aikidō offered me a glimpse of a martial art that blended a dynamic physicality with an overarching philosophy of non-violence, which could potentially improve the process of co-creation. Jiyu-waza – as a model of coordination – suggested a collaborative way of creatively moving with others, similar to the way that ideas spread from one person to another in creative thinking. One approach to understanding my disciplinary experiences, and exploring the development of my 'Aikido body' (Kohn, 2003), was to engage Schön's (1995) *reflection-in-action* concept. As a design researcher, Schön's approach encouraged me to see an unfamiliar situation as familiar – to *see-as* and *do-as* – based on my experiences in Aikidō of moving with others during keiko. This is research inquiry that involves me participating as an aikidoka, in a reflective transaction on-the-mat, in order to see where Aikidō movement practices could lead to off-the-mat.



4

Aikidō was developed by Morihei Ueshiba (1984) by adapting and blending ancient Japanese martial arts such as Jujitsu, Karate and sword fighting with breathing and meditation studies. How does Aikidō differ from other martial arts? For Westbrook and Ratti (1970), the Aikidō approach differs from other martial arts in its essential motivation and three key characteristics: firstly, Aikidō is a defensive art – there are no attacks because this means one has lost control; secondly, there are constant references to a physical *center* as the key point for focusing energy; and thirdly, Aikidō's characteristic strategy is in the form of movements, evasions, and techniques which are always circular, with the aikidoka at the center point of what Westbrook and Ratti refer to as a *dynamic sphere* (see Figure 4) of interactions occurring around the periphery. For Ueshiba (2002), contemporary society needed techniques of harmony rather than competition. He believed that the purpose of Aikidō was to teach people a courageous and creative way of life that advanced non-violence as a higher path. Ueshiba maintained that rather than competition or fights with the associated winners and losers, aikidoka “take turns being the ‘winner’ and ‘loser’ and try to cross the

Figure 4.
Westbrook and Ratti's (1970,
p. 100) dynamic sphere.

finish line hand in hand” (pp. 33-34). Beyond being simple defensive or offensive movements, Ueshiba positioned Aikidō more as the *art of peace* and invited people to participate together in shaping a world of harmony, co-operation, and empathy. In the literature, Aikidō tends to be characterised as a way (*dō*) of harmonising (*ai*) with energy (*ki*).

Various styles of Aikidō have emerged from Ueshiba’s original form, ranging from gentle, nonviolent forms (Tohei, 2001) through to combat techniques. In addition, while the majority of Aikidō schools shun the notion of competition, other schools embrace tournaments (Clapton, 1996). This study focuses on the Aikikai school of Aikidō (International Aikido Federation, 2014), and specifically the Aikidō Shinryukan (2014) community of practice (Seeley Brown & Duguid, 1991; Wenger, 1999; Wenger, McDermott, & Snyder, 2002) in Wellington, New Zealand.

Communities of practice such as Aikidō Shinryukan are formed by groups of individuals who share a concern or a passion for something they do and collectively learn how to do it better through regular engagement. According to Wenger, McDermott and Snyder (2002), these communities are defined by three structural characteristics: the *domain* of interest creates common ground distinguishing members from other people, and guides learning and action; the *community* encourages relationships and enables members to learn from each other and share ideas; and the *practice* is the specific focus around which the community develops and shares knowledge over time. Many Eastern cultures view knowledge as being primarily tacit, compared to Western cultures where the emphasis is more on explicit knowledge transfer (Klausen, 2010; Lubart, 1999; Nachmanovitch, 1990; Nonaka & Konno, 1998; Rudisill, 2007). A Western notion of creativity is product-orientated; it is an ideas-based phenomenon in which creative practice revolves around doing and making. In contrast, an Eastern notion of creativity focuses on the process: creative practice is about self-growth through *being* or *becoming* (Lubart, 1999; Mayer, 1999; Nachmanovitch, 1990; Pope, 2005). Learning is, according to Kohn (2001), a circular or spiralling process similar to the embodied movements of Aikidō. In Nachmanovitch’s (1990) opinion, “this is not practice *for* something, but complete practice, which suffices unto itself” (pp. 67-68).

What can I learn about leadership development and creativity by participating in Aikidō? In this research I argue that as Western aikidoka, Aikidō Shinryukan’s Eastern practices offer me a dynamic opportunity

(see Chapter 6) to draw knowledge cross-culturally to understand the co-creation of a knowledge of practice engaging the body and its experiences (Bresler, 2004; Conquergood, 1991; Freiler, 2008) within the cultural environment (Lubart, 1999) as sites of learning and new ways of knowing to facilitate leadership development for co-creation in a Western context. Social participation involves both acting and knowing at once (Wenger, 1999).

In other words, Aikidō processes and practices create and give expression to tacit knowledge by embodying an aligned common purpose. Ueshiba (2010) developed Aikidō not only as a creative mind-body discipline and practical means of handling aggression, but with the belief that the philosophy and principles of the art could transfer to other challenges we face in life (Aiki Extensions, 2014; Crum 1987; Levine, 2013; Palmer, 2014; Strozzi-Heckler, 2007a, 2007b). Ultimately, the essence of Aikidō for Ueshiba, was not about how you move your feet; but how you move your mind – a practice involving both reflection and reflexivity. Employing Schön’s (1995) notion of a *reflective practitioner* which includes *reflection-in-action*, and *reflection-on-action* as processes through which to engage with a situation, my initial response after observing jiyu-waza was that Aikidō movement practices suggested a way of leading the adversarial thinking (De Bono, 2000) often involved in the creative thinking process. As a researcher, I embraced the idea that reflexivity was an interactive process requiring me to explore the relationships between (my)self, others and a research context. For example, Coffey (1999) asserts that “fieldwork involves placing our physical, embodied selves among the lives, selves and bodies of others” (p. 131) – a reflexive stance in which I embody cultural experiences in social spaces such as the Aikidō Shinryukan dōjō through connections to other bodies. An Aikidō approach is about being more ourselves, sensing how we move through the world, and *leading* the creative moment.

An Aikidō Shinryukan class

The Aikidō Shinryukan class experience begins with removing your footwear, bowing onto the *titami* mats, and warming up by quietly stretching. When my instructor Sensei Peter Warnes arrives, students move quickly to kneel (*seiza*) in a neat row in order of rank, facing the front. In the dōjō the focal point is the *shomen*, a central location where you find the traditional display of a framed photo of the founder of Aikidō Morihei Ueshiba (O’Sensei), or calligraphy (*gaku*) of a philosophical nature hung centrally on the wall (Westbrook & Ratti,

1970). The class begins with the ritual of the sensei bowing on, walking from the edge to the center of the mat, and kneeling in front of the *kamiza*. The sensei faces away from the students and everyone bows to the picture of O'Sensei as a sign of respect. The sensei then turns to face the students, and together they all bow, saying "*Onegaishimasu*" (which means, "please teach me") to signal practice is about to begin and to indicate that everyone will learn from each other. For Pranin (2015) the act of bowing as etiquette, is an implied promise by all aikidoka to practice within safe bounds. Sensei then leads the class in a series of gentle stretching exercises.

Practice begins when the sensei selects a senior student, and demonstrates an Aikidō technique for study, while the other students watch seated in *seiza*. The technique is demonstrated a few times with little verbal description – etiquette means talking is kept to a minimum on the mat; Aikidō is all about the bodily experience. At certain times the sensei slows down demonstrations, hitches his *hakama* (divided skirt) up into his belt so students see his feet more clearly, and communicates important aspects of the movement practice. At the sensei's signal, the students select a partner and practice the same technique on each other until he interrupts for corrections, or encouragement, or decides to move onto a new technique. This pattern is repeated until the instructor signals *keiko* is about to end.

There is a clear hierarchy within the Aikidō Shinryukan dōjō. Knowledge and expertise become clear through the process of *keiko*, as well as being communicated through clothing. In the dōjō senior students wear black or dark blue *hakama* traditionally worn by Samurai. Kohn (2001) describes how "the state of a practitioner's *hakama* and the black belt worn beneath it identify the seniority of the student. With years of *keiko*, the knees of the quality indigo-dyed cotton *hakama* begin to fade, and the blackest of belts become greyer and greyer until it is almost white again" (p. 168). In my experience, the people who practice Aikidō Shinryukan are mostly male and come to the dōjō from a wide range of occupational backgrounds (from baristas to musicians, bankers to university academics). Occasionally aikidoka from other dōjō's around the world attend class while they are visiting Wellington.

At the end of class the sensei instructs the students to do a final breathing exercise called *kokyu-ho*. Once completed, both sensei and students kneel in front of the *shomen* and bow together to the picture



5 [see electronic file Figure 5 to play video]

of O'Sensei showing respect to Aikidō's history. The sensei then turns to face the students, and then together they all bow, saying "*domo arigato gozaimasu*" ("thank you very much for training with me") and the sensei bows for a final time before leaving the mat.

Aikidō and co-operation

Aikidō's strengths are centered on relationships, collaboration and conflict resolution – incorporating the freedom to make adaptations, improvise and *make things up*. In an Aikidō dōjō (a practice space for studying a dō or Way described by Mitsugi Saotome Shihan (1989) as a university of life) aikidoka engage in movement practices as a collective, which provides opportunities for learning, transformation and creative insights. In Aikidō this process is conveyed by the Japanese word *keiko* which means to train, practice, learn, and engage (Lowry, 1995). Essentially *keiko* is a learning path – a process that cannot be practiced conceptually, and requires Aikidoka to engage co-operatively in order to sense what this could mean (Gleason, 1994; Pettman, 1992). The know-how is *in* the action (see electronic file Figure 5 to play video).

It is necessary here to clarify the difference between the words *collaborate*, *co-operate* and *co-operation*. These are often used interchangeably in the Aikidō literature (along with other words such as coordination and confluence). In the *Oxford English Dictionary (OED)*, the word *collaborate* ([Def. 1], n.d.) means "to work in conjunction with another or others, to co-operate; esp. in a literary or artistic production, or the like." The definition of the word *co-operate* ([Def. 1], n.d.) is "to work together, act in conjunction (*with* another person or thing, to an end or purpose, or *in* a work)." The two words are very similar, but their etymologies reveal distinctions: to *collaborate* comes from *work with* others which suggests *agreement*; to *co-operate* is more about *partnering* "to work together with" others. More usefully, with a stress on *co-* is the word *co-operation* ([Def. 1], n.d.) which means "the action of co-operating, i.e. of working together towards the same end, purpose, or effect; joint operation." Co-operation basically means *operating together*, and this concisely captures the fundamental way aikidoka contribute collectively – in a creative sense – within an Aikidō community of practice. According to Pope (2005), a co-operative view of creativity requires: a shared, ongoing process of exchange; action *beyond the self* and in relation to other people; recognition of differences and an openness to disagreement; direct collaboration, as well as indirect interactions at a distance, in different spaces and times; and

Figure 5.
Keiko, Nobuko Koyama Shihan
Aikidō Seminar, Wellington
(1-3/7/2008). Video still: Keir
Husson, Michelle Bradford
and Mon Patel.

participation towards *co-becoming*. Keiko is co-operation, and involves aikidoka training with others *to be able* and *other-wise*.

Collaboration and co-operation are two key words in this research. Aikidō always involves a process of collaboration with a partner, whereas co-operation is more meaningful in practice. For example, the Aikidō body movement exercise of tai no henko begins when you offer your hand and your partner grabs your wrist. However, there is no value in your partner limply grabbing your wrist during the exercise. You both learn very little from this experience. Similarly, there is no value in your partner overwhelming you with strength. Co-operation as a creative practice is more about how aikidoka train and develop an awareness of the rewards of reciprocity through the directness of the keiko experience. Keiko also encourages co-creation through the development of spontaneous and creative techniques that encourage practices of adaptability. A community of practice such as Aikidō develops knowledge over time, as an evolving process of *coming to know*, in order to share ideas and build social capital within the collective.

The dōjō

The term dōjō derives from centuries-old Japanese arts practices and means *place of the Way*. Traditionally, the dōjō involved hand-to-hand combat, but over time other disciplines requiring self-mastery such as swordsmanship, dance, and calligraphy (Saotome, 1989; Strozzi-Heckler, 2003, 2007b) have adapted dōjō principles and practices in nonmartial ways. For Saotome Shihan (1989), the core attributes of an Aikidō dōjō involve “commitment, co-operation, discipline, order, courtesy, and a faith in the goal towards which the members of the dojo are striving” (p. 205). Dōjō’s can range from historic wooden structures steeped in history, through to gymnasiums, garages, and park benches (Strozzi-Heckler, 2007b). Ueshiba (2002) even maintained that a dōjō was not even necessary to practice Aikidō, and that he could teach standing on a rock. Essentially, a dōjō exists through the meaning we give it, and practice is at all times social practice, and this concept accentuates both the explicit and tacit experiences involved in keiko.

In Schatzki’s opinion (2001), embodied social practices are organised around shared practical understandings. Like Wenger (1999), Schatzki considers social practice as an emergent structure depending upon consistently sharing embodied know-how, and translating this knowledge into performance. He refers to this phenomena as the

skilled body (2001 a) – a multidimensional frame of knowing where activity and mind, individual and society meet. Participants in a community of practice do not necessarily share a common experience, but through performance they do share a *common participation* (Bruner, 1986) by both acting and knowing simultaneously. However, Aikidō involves more than just learning a set of techniques. Keiko, for Saotome Shihan (1993) is only a first step in the process: the knowledge gained must transfer into constructive action off-the-mat.

In spite of this fact, the on-the-mat experience still came first, and keiko offered me new experiences beyond my usual sources of creative inspiration. These experiences were personal and involved an active self – a human being who participates as well as shapes actions (Bruner, 1986; Schön, 1995). The inquiry meant that I became the research instrument and used my own mind and body to interpret the materials gathered. In my experience as a practitioner of Aikidō, the dōjō was a co-creative space involving relationships and co-operation. Pine and Gilmore (2011) hold the view that martial arts teachers were potentially the first experience stagers – performative acts on-the-mat within a dōjō space – to understand of the power of their transformative offerings. The Aikidō community of practice is a culture that encourages aikidoka to adapt, improvise, and learn how to move appropriately in relation to a situation. As a language, the elements of Aikidō have an infinite elasticity of structure. Furthermore, aikidoka are encouraged to develop their own understanding of Ueshiba’s teachings and extend this new knowledge beyond the conventional dōjō setting (Saotome, 1993; Ueshiba, 1984; Ueshiba, 2002; Ueshiba & Stevens, 1993) into other contexts such as co-creation. According to Strozzi-Heckler (2007b), Aikidō can be viewed as a *generative practice*, as it proactively embodies an attitude which can be used by aikidoka in whatever situation they find themselves in. This way of being in the world is guided by the Aikidō principle of aiki.

What is Aiki?

This concept is the core of Aikidō and had a range of meanings for Morihei Ueshiba (2010), from the more cosmic to the personal. For instance, aiki is understood as a universal principle bringing all things together. Aiki at this level represents the notion of a *universal energy*, signifying the flow of nature, and a mindset where true aiki involves the coming together, blending or union of mind and body. In comparison, on a more personal level, aiki means harmony and interdependence

between self and other, and of oneself and the universe (Gleason, 1994; Saotome, 1989, 1993; Stevens, 1995; Ueshiba, 2010; Ueshiba & Stevens, 1993). According to Kisshomaru Ueshiba (2002), the word universe is very tangible and located centrally in each aikidoka's body. The notion of aiki is used as a theoretical framework for this research inquiry. Aiki has been described as both *rhythm* (Saotome, 1993) and *perfect timing* (Stevens, 1995), and involves self-awareness, effective body movements, calmness and a sense of co-operativeness: a respectful process of engaging with others. This will involve interweaving Aikidō movement and social life by *being in the moment* using aiki principles with others off-the-mat.

Over the past fifty years an increasing number of aikidoka have extended Aikidō beyond the conventional dōjō setting (Aiki Extensions, 2014; Clawson & Doner, 1996; Cooke, 2014; Levine, 2003, 2006, 2013; Moon, 1997; Novick, 2002; Rudisill, 2007; Sherman, 2011; Strozzi-Heckler, 2003, 2007a, 2007b, 1985), to a wide range of areas such as education, psychotherapy, psychology, business, organisational development, health, meditation, law enforcement, youth outreach, social aikidō, government, military, peace initiatives, through to activities such as baseball, basketball, music, and using computers. Linden (2014b) identified two main areas where aiki is used by Aikidō practitioners beyond the mat: the first is physical process using specific Aikidō movement patterns and exercises; the second area revolves more around aiki attitudes and behaviours from either a philosophical or somatic perspective.

For example, Aikidō processes can help build reflexive aiki practices off-the-mat. In his Aikidō classes with children, Donaldson (1985) describes how he teaches them Aikidō ways of standing, walking, and relating: a language they can call on at any time using their body and energy. He suggests that these experiences give the children access to their 'bodily life' whenever they need it. Saotome Shihan (1989) maintained the Aikidō movement practices of *irimi* and *tenkan* are used by people in everyday life without thinking, i.e. walking down the street. Meeting the pedestrian walking towards you is an everyday example of physical relationships and movement. Saotome maintained that "your reactions reflect and respond to the other person's rather than conflicting with them. The conjunction of you and the other pedestrian represent a continuous and smooth flow of energy, a give and take of force and direction" (p. 11). Irimi and tankan are a good illustration of

the everyday simplicity of Aikidō movements and an experience of the body and mind working together. Aiki also offers new possibilities for relational change. Kohn (2007) refers to aiki off-the-mat as the *big Aikidō* (as opposed to the *small Aikidō* that takes place on-the-mat only), as it is a life practice that is continuously enacted, applied, and can inform our actions in everyday situations. For example, Palmer (2014) describes how she uses Aikidō principles from on-the-mat to inform her work as a leadership coach in managing stress and conflict within organisations. Crum's *aiki approach* (1987) also proposes that the Aikidō principles of centering, relaxing, awareness, and flexibility can be applied as a method for resolving conflict in circumstances from the home through to the office. Similarly, Pranin (2002) believes that by learning to observe one's own breathing through Aikidō training, this process develops an aikidoka's ability to read someone else's breathing.

However, some of the literature describing the impact of the practice of Aikidō in everyday life (Cooke, 2014; Strozzi-Heckler, 1985), can be criticised due to a lack of rigour around the meanings behind Ueshiba's notion of aiki (2010). While it is encouraging to see a range of aikidoka (from beginners to senior Shihan's) tell their stories, at times these appear more as anecdotal, one-off incidents, rather than exemplars of aiki as an ongoing personal life practice. In addition, these opinions are not universally endorsed within the Aikidoka community. Senior practitioners such as Seiser (2005a), doubt that adopting Aikidō's circular entering and blending will necessarily impact behavioural patterns outside the dōjō: "Within the confines of this safe and sacred space where we all agree to the same rules and roles of practice and training, Aikido is difficult enough. Stepping outside and trying to practice Aikido becomes more difficult and unpredictable" (p. 1). Similarly, perceptions that pigeonhole the process of Aikidō being only about circular entering, blending and flowing are also problematic according to Strozzi-Heckler (2007a):

The practice of aikido demands that we live in contradiction and paradox: answers and solutions are guided by what is presented in the moment, not by fixed predispositions. This spontaneity of spirit makes it threatening for institutions and rigid minds. (p. 73)

For Dooley (2003), the idea that Aikidō offers more collaborative ways of being in off-the-mat scenarios is a myth based on a misplaced

self-confidence by aikidoka in Aikidō concepts to produce new behaviour. This view is echoed by Friedman (2005), who adds that while practicing Aikidō is a transpersonal path, western practitioners who are interested in the Art – and notions such as an *aiki sense* – should be sceptical of supernatural claims and explanations, as well as the assumption that there is only one cultural interpretation of Ueshiba’s intention. Interestingly, Ueshiba Kisshōmaru (1984), the son of Morihei Ueshiba, maintained that his father had clearly intended that Aikidō was a way of building mutual understandings between the Eastern and Western cultures. My research inquiry using aiki as a theoretical framework, aims to bridge this gap between cultures in a rigorous way, inspired by Ueshiba’s goal for all aikidoka to focus on the well-being of all humankind and peace. This will involve me undertaking a participatory inquiry where experiential knowing is based on participation: a research design (this is discussed in more detail in Chapter 3) where I do not blindly accept existing cultural constructs, and instead collect materials in the *field* (during keiko), interpreting insights as they unfold across an inquiry process.

Despite the wide reaching impact of Ueshiba’s teachings, very few studies (Bradford, 2011; Bradford, Leberman, Preston, & Schleser, 2014; Bradford & Thomassen, 2009; Socha, 2004) have explored how Aikidō movement practices can facilitate leadership development for co-creation. Sanders and Stappers (2008) define *co-creation* as acts involving collective creativity – creativity shared by two people or more – but acknowledge that this term can be interpreted in many ways. In this research, the term co-creation is defined as a specific collaborative event where ideas, experiences, and expertise are exchanged with the intent of creating something that is not known in advance (Sanders & Simons, 2009).

Up until now, previous studies on how Aikidō movement practices can facilitate leadership development for co-creation have tended to be anecdotal in nature. Socha (2004) draws attention to a typical design conversation within the software engineering process (see Appendix A), which he compares to the *blending* and *entering* moves of Aikidō. Socha offers a thoughtful perspective on how Aikidō philosophies inform conflict resolution, although his paper has a number of limitations including data drawn from only one case study with a focus more on workplace management than leadership development. While Socha accepts that the phrase *conflict resolution* is overloaded, he usefully

suggests the phrase can be used in two senses: “The first usage is the traditional interpretation in our culture. The second usage relates to creativity and innovation: without some difference between where we are and where we want to be, there’s no reason for us to do anything. Any difference is a conflict (if you view conflict as a spectrum instead of as a labelling of the end of a spectrum). In this sense, continual ongoing conflict is an essential aspect of life - you can’t get away from it” (personal communication, August 20, 2005). Interestingly, he describes how when you *enter* a design conversation you inform your colleague about what is important for co-design, while the process of *blending* with your colleague is an act of co-creation. In another study Volk (2008) investigates co-creative game development for Massively Multiplayer Online Games. However, the *aikido principle* (as originally highlighted in O’Reilly, 2005) he suggests guides his Web 2.0 game development is at best a sound bite, and the research would have been more useful had he extrapolated his notion of a *continuum of co-creation* more in terms of the leadership implications involving user participation. Crucially, both Socha and Volk fail to fully define and contextualise the use of the term co-creation.

The Aikidō literature to date has tended to focus on creativity on two levels. Firstly, on a metaphysical level, Ueshiba (2010) would often use the term *takemusu aiki* to describe the essence of how aikidoka should use their bodies and minds to practice “the boldest and most creative life possible” (p. 141). He consistently maintained that ultimately aiki is about co-operation. The term *Ai* within Aikidō represents relationships – a relational process that always involves others – *keiko* – in order to develop what Kohn (2008) describes as *creative power*.

Secondly, on a more personal level, Ueshiba’s philosophical stance also encouraged aikidoka, to creatively extend aiki off-the-mat. From Ueshiba expressing and transferring his entire being through the brush in the Japanese artistic tradition of calligraphy (Levine, 2001; Lowry, 1995; Ueshiba & Stevens, 1993), to Aikidō being conceptualised by other aikidoka in its most evolved form as artistic improvisation, similar to time-based arts such as music and dance. For example, musician William Levine (2001), describes how as a jazz pianist, he used the *ki* principles from Aikidō of centering, breath power, and relaxation and expansion “to create music that flows like a river” (p. 4). Music and Aikidō were connected in a Viola-do workshop at the University of Chicago (2011) in order to give participants experiences of posture,

movement, being fluid and centered, as well as connecting with others to play harmoniously. In his seminal article, Levine (2003) identifies aikidoka using aiki-based techniques for acting, dancing and singing to maintain a moment-to-moment mental and physical awareness. Overall, the literature positioned creative practice using aiki principles, as a Way of encouraging aikidoka to lead creative lives, rather than specifically applying the principles of co-creation (Sanders & Stappers, 2008).

Aikidō leadership beyond the dōjō

In a dōjō what we co-construct in interactions and experience in the muscles becomes a valuable source of knowledge. The embodied knowledge gained also provides aikidoka with useful insights on leading, being a leader, and the process of leadership development through keiko. For Strozzi-Heckler (2007b), leadership is a practice which can be developed and trained for: Leadership as a way of being in the world. Similarly, O’Neil (1997) argues contemporary leaders can learn a lot from dynamic movement practices such as Aikidō’s jiyu-waza. He uses the term *kinetic leadership* to refer to how aikidoka on-the-mat are like artists of perpetual movement – always prepared to connect with, and match their partner’s energy, in order to move with new challenges from any direction.

An Aiki perspective

In recent years there has been an increasing amount of literature on aiki being used off-the-mat by Aikidō practitioners. Levine (2003, 2006, 2013) draws on an extensive range of sources to assess the physical process of using specific Aikidō movement patterns and exercises, including initiatives actioning organisational and leadership development within and between groups (Aiki Extensions, 2014; Linden, 2014b). Founded in 1998, *Aiki Extensions* is the only global network supporting aiki-based programs and conferences around the world. Programs include the annual *International Aiki Peace Week*, an international network of *Peace Dōjōs*, as well as conflict management *PeaceCamp Initiatives* which bring Israeli and Palestinian youth leaders to the United States of America. Further, the Aiki Extensions *Training Across Borders* initiative is a major international peace building seminar series bringing together Aikidō practitioners from conflict regions around the world.

The literature and research also indicate Aikidō movement patterns and exercises are useful for communicating ideas on leadership to both

individuals and in organisational settings, including education (Clawson & Doner, 1996), coaching and team development (Baum & Hassinger, 2002; O'Neil, 1997; Pino, 1999). For example, *Corporate Aikido* (1999) by strategist and executive coach Robert Pino, reconceptualises success in Aikidō as a model for rethinking traditional management and leadership strategies. Pino's *Corporate Aikidō* strategy, leverages Westbrook and Ratti's (1970) three phased *Theory of Defense* involving perception, evaluation-decision, and reaction, in order to neutralise and control an opponent from an ethical standpoint. Other sources focus on Aikidō more in a metaphorical sense and depict a variety of storylines in personal and professional life and a changing business environment. Baum and Hassinger's *The Randori Principles: The path of effortless leadership* (2002), connects Aikidō principles and business leadership through the metaphor of *randori* (a free-style practice where an aikidoka defends against multiple attackers who may attack using any techniques they desire similar to *jiyu-waza*) as a way to consider mastering continuous business change. Martial arts metaphors are also used in Warneka's *Leading People the Black Belt Way: Conquering the Five Core Problems Facing Leaders Today* (2006). The author connects the challenges aikidoka deal with on-the-mat with situations that occur in organisations off-the-mat through a process he calls *Black Belt Leadership*. Warneka combines the phrases Black Belt and Leadership in a process that strategically guides the steps readers should take via the chapter structure "to help you navigate the ranks and become a Black Belt Leader" (p. xxiv).

In contrast, the focus in O'Neil's *Leadership Aikido: 6 business practices to turn around your life* (O'Neil, 1997) documents the processes of enduring and creative leaders and how these correlate with Aikidō principles and values. O'Neil usefully draws our attention to a range of Aikidō metaphors as a way to stimulate a more inner focused cultivation of leadership: offering new ways of seeing unfamiliar situations as familiar. While the author's approach is endorsed positively by Escobar (2009) as a creative resolution where aiki offers business enterprises new perspectives, O'Neil (1997) would have been far more convincing if he had been on-the-mat himself and experienced in Aikidō movement practices. Aikidō cannot be practiced conceptually (Gleason, 1994; Pettman, 1992). In order to understand what Aikidō movements actually mean, you have to know how they feel through experience on-the-mat, and this fact significantly informed the fieldwork I carried out during the research inquiry. Unfortunately, more tenuous

metaphorical and observational perspectives on leadership inspired by Aikidō (Gassmann, Frankenberger, & Csik, 2014; Gelb, 2014; Grint, 2000; Senge, 1999; The Economic Times, 2015) also happen in other martial arts. For instance, other authors prioritising abstract knowledge over lived experience are Yoffie and Kwak (2003), who in *Judo strategy: Turning your competitors' strength to your advantage*, write that “neither of us was willing to take judo (or sumo) classes. We only wanted to take the metaphor so far!” (p. x).

A number of key Aikidō practitioners have taken aiki off-the-mat in more philosophical ways. Crum's (1987) influential book *The Magic of Conflict*, proposes an Aiki Approach to changing beliefs on the nature of conflict, as well as developing leadership skills enabling us to adapt our ways of operating and communicating. In *Aikido in Everyday Life: Giving in to Get Your Way*, Dobson and Miller (1993) propose the *Attack-tics* system for more effective and life-affirming conflict management and personal growth based on the aiki principles in non-physical forms (sometimes referred to as *verbal Aikidō*). In a similar vein, Schettgen (2010) developed the *Aikicom* (short for Aikidō Communication) model to describe the relationship between Aikidō movements, processes and verbal communication for his leadership training work in the field of conflict management. In a U.S. military experiment, Strozzi-Heckler introduced awareness training models, including aiki mind-body-spirit principles, to a group of twenty-five U.S. Special Force Green Berets. His book *In Search of the Warrior Spirit: Teaching Awareness Disciplines to the Military* (2007a) documents processes of teaching self knowledge through embodied practice and human movement. After the training participants improved by between 50 and 150 percent in mental, emotional and physical capacities, as well as registering significant gains in their capacity to withstand stress, and an ability for in-the-moment thinking representing a new *leadership presence* (Helgesen, 2007). For Strozzi-Heckler (2007a), Aikidō “is not something one succeeds in by being stronger, and it's not just one more sport you can simply figure out and then do. It's a complete reprogramming in mind, body, and spirit” (p. 75).

A number of Aikidō practitioners are adopting more somatic approaches to aiki off-the-mat. In somatic practice, working with the body is the primary way of developing leadership capabilities. To better understand how the fundamental principles of Aikidō could transform human interaction, Palmer's (2006) work globally for *Embodiment*

International (2015) on *conscious embodiment* offers a system of aiki practices focussing on developing leadership characteristics required for embodied action. There are three parts to the basic practice: breath for focusing attention, balance, and the sensation of gravity. Conscious embodiment is “an ongoing process, a whole-life process, a way of being present and interested in life’s nuances” (p. 29). In a similar way, Strozzi-Heckler’s work (2003, 2007b, 2014) focuses on the *cultivation of the self*. In his book *The Leadership Dojo: Build Your Foundation as an Exemplary Leader* (2007b), Strozzi-Heckler maintains that exemplary leadership can be developed through practices. For over 40 years, the *Strozzi Institute* (2013) has worked with tens of thousands of individuals and organisations – from leaders in business, government, start-ups, social entrepreneurs, through to groups from Fortune 500 companies. The practices learnt at the Strozzi Institute are somatic as well as relational, and Strozzi-Heckler proposes the concept of the *bodyself* to capture how a leadership presence is both a relationship with others and oneself. A leadership presence involves a commitment to five embodied practices: centering for *self-knowing*; facing for *integrity*; extending for *listening*; entering for *courage*; and blending for *collaboration and partnership*. For Rudisill (2007), the Aikidō concept of centering parallels the state sports people often refer to as being *in the zone*, and these ideas are useful in enhancing communication and leadership approaches (such as *mindfulness*) in entrepreneurial contexts. Other scholarly research studies indicated that somatic practices based on Aikidō principles can change habituated leadership-related behaviors (Rakoff, 2010), be utilised for social conflict resolution in the workplace (Schalge, 2014), and cultivate an individual’s ability to focus and manage stress in moments of uncertainty (Romano, 2014).

Together, the examples of aiki being used by Aikidō practitioners beyond the mat provide important insights into facilitating leadership development dynamically through Aikidō. However, knowledge by itself is not enough in the experience economy: we must *act* in new ways. The key drawback of the approaches discussed above is the continuing reliance on the *embodied self*, which can end up reinforcing more individualistic notions of leadership. Beyond the influential act of an individual or individuals, aiki’s relational focus advances the idea that through co-operation, aikidoka are constituted by social processes. This involves action *beyond the self* and in relation to other people – both partners create an outcome. My research extended beyond the tenuous metaphorical and observational perspectives on leadership in the Aikidō

literature, and built on the aiki work being done by Aikidō practitioners off-the-mat using specific Aikidō movement patterns and exercises. The research acknowledged that aiki principles encourage aikidoka to lead creative lives, but argued that as a generative practice, aiki can also involve *leading* the creative moment in contexts beyond the dōjō. This research is the first to connect how Aikidō movement practices can facilitate leadership development for co-creation. My research found that aikidoka refine during keiko – a process of shifting and reframing knowledge – with the awareness coming through the practice of *co-creative movement* (Bradford & Thomassen, 2009). Other findings indicated that the Aikidō Shinryukan dōjō functions as a particular ‘social space’ – a context of social (inter)actions – for developing a *co-creative practice* interlinking theory and action as an embodied theory of co-creation (Bradford, 2011) (these findings are discussed in more detail in Chapter 4). These initial research findings were synthesised into the BeWeDō® framework – a new way of *co-creating possibilities* to facilitate leadership development specifically for co-creation (Bradford et al., 2014). This is discussed in more detail in Chapter 5.

Rather than simply learning Aikidō techniques, the experiential opportunities of keiko offered me a dynamic way to understand the co-creation of a knowledge of practice engaging the body and its experiences as a site of learning and a way of knowing. When you offer your hand and your partner grabs your wrist in keiko, it provides a compelling experience of the co-creation process through *relations between* bodies, space and movement: to the possibilities for new viewing points involving an expanded perspective for leading where practitioners develop an awareness of the rewards of reciprocity.

The following part of the literature review focuses specifically on leadership for collaborative contexts, and leadership development. It summarises a range of contemporary leadership and leadership development approaches and argues that the relational approach of communities of practice such as Aikidō Shinryukan, can provide insights on knowledge transfer within co-creation in the experience economy.

Leadership Development

Conventional theories about leaders and leadership have focused on physical, personality, or cognitive traits, behavioral styles, and specific situations. ... leadership has less to do with matching the 'right' traits or behaviors to the 'right' situation and more to do with how leaders involve others in thinking together in innovative ways.

(Basadur, 2004, p. 103)

Introduction

In the second part of the literature review, a growing body of literature on more expanded models of leadership and leadership development approaches that are beginning to challenge the sustainability of the traditional heroic leader model is discussed. The aim is to clarify how the relational leadership development approach of Aikidō Shinryukan can provide insights on knowledge transfer within co-creation in the experience economy. While much of the leadership canon still reinforces behavioural aspects of leading – the notion of a single, dominant individual heroic leader conveying a vision and directing followers – a range of more expanded models of leadership are now emerging, challenging the sustainability of individual-based leadership theories (Avolio, Walumbwa, & Weber, 2009; Crevani, Lindgren, & Packendorff, 2010; Gagon, Vough, & Nickerson, 2012; Ladkin, 2008; Leadership South West, 2005; Uhl-Bien, 2006).

The key challenges for post-heroic models of leadership in organisations revolve around the cultivation of social assets through facilitating an enhanced *relatedness to others* (Cooperrider & Sekerka, 2003). This creates environments for the accumulation and transfer of knowledge (Amagoh, 2009; Nonaka, Toyama, & Konno, 2000; Von Krogh, Nonaka, & Rechsteiner, 2012) and a future-focusing orientation embracing flexibility, efficiency and adaptability (Basadur, 2004; Roberts & Coghlan,

2011), along with movement towards an understanding of practices of leadership as both embodied and performative (Küpers, 2013; Ladkin, 2008; Schatzki, Knorr-Cetina, & von Savigny, 2001). For Uhl-Bien, Marion and McKelvey (2007), much of the literature on leadership thinking is inadequate because it fails to recognise that “leadership is not merely the influential act of an individual or individuals, but rather is embedded in a complex interplay of numerous interacting forces” (p. 302). DeRue and Ashford (2010) extend this view further by proposing that leadership be understood more as an interdependent *mutual influence* process that is diffused within a social system i.e. a *way* of exercising leadership.

Before proceeding to examine the various leadership models, it is helpful to clarify the distinction between *leader development* and *leadership development*. For Day (2001) there are clear contrasts between leader development – focussing on an individual’s potential for leadership roles and processes – and leadership development as an ongoing process of expanding the capacity of the collective to produce direction, alignment, and commitment (Van Velsor, McCauley, & Ruderman, 2010). This present research focuses specifically on leadership development, and argues that Aikidō’s experience-based approach to developing practices of leadership can provide insights on *how* to engage with others to co-create leadership that is required for co-creation in the experience economy.

Leadership for collaborative contexts

There are a number of contemporary leadership models, offering different perspectives on leadership development as a social practice within a collective context. In this brief overview, I synthesise the following approaches: *creative, distributed, affiliative, authentic, adaptive, and relational leadership*.

Creative leadership

Basadur’s (2004) notion of creative leadership involves facilitating a process of applied creativity to meet individual and team organisational challenges. His three-phase circular model of applied creativity acknowledges organisational creative leadership as a synchronised process, which cycles through phases of problem finding, problem solving, and solution implementation. This stance involves accelerating and improving the development of creative leadership by engaging creativity as a deliberate tool. Basadur identified how

Nippondenso, a major Japanese auto parts supplier, developed creative leadership in the generation stage of the creative process by encouraging employees from day one to be discontented with their jobs and concentrate on problem finding. Successful creative leadership for Basadur involves becoming a process leader – interacting with others as content experts – and leading individuals and teams through a cyclical four-stage creative process involving problem generation, problem conceptualization, optimisation and implementation. However, one of the limitations with this explanation is that it relies too heavily on people *thinking* well together – leadership primarily as a cognitive process.

Distributed leadership

Another way of understanding leadership is through distributed leadership, an analytical framework in which leadership – as a group activity – works within and through relationships, rather than as a set of individual actions. Bolden (2011) identifies that distributed leadership remains a contested concept, as it parallels and overlaps with other similar frameworks such as *shared, collaborative, collective, emergent* and *co-* leadership, but he maintains that at the core of the majority of this literature is a collective and systemic perspective of leadership as a social process. In this sense, leadership development can be more holistically understood beyond an individual's contribution, and more as a fluid phenomenon (Harris, 2008). Roberts and Coghlan's *concentric collaboration model* (2011) is an example of a distributed leadership development program within a healthcare context using action learning. This model conceptualizes leadership development as a process of concentric collaboration – in ever-enlarging concentric circles (like the ripples created after dropping a pebble into a water). This process integrates individual growth, grounded collaboratively and extended over time to include relationships with others, through work-based *learning-in-action* in order to advance an individual's reflection and build a collective leadership capacity with an organisation – in essence, generating *ripples of knowledge* on doing leadership. In the same vein, Harris (2008) writes that this way of looking at leadership moves our attention from an individual to a *person plus* (Spillane, 2006) leadership perspective: a facilitated, consciously-managed distributed process of sharing knowledge within and across an organisation.

Affiliative leadership

The distributed theorists' focus on structure and shared knowledge contrasts with that of Gagon, Vough and Nickerson (2012), who believe

an affiliative character of leadership emerges through social processes. They propose that individuals can develop and enact affiliative leadership by drawing power from the various interactive processes embodying collaboration: connecting, partnering, associating or joining with others. They suggest three core principles central to learning affiliative leadership. These are openness to diverse ideas and multiple perspectives outside of oneself (Crevani et al., 2010; Cunliffe, 2003); trust building to create a collaborative environment; and learning to relinquish individual control, for control that produced through interaction. According to this perspective, leadership development focuses on the process of identifying individual capabilities and associated social mechanisms that can enable working with others in connected and collaborative ways, over time, in context. Affiliative leadership can develop as a consequence of *unscripted leadership* (Gagon et al., 2012). For example, in improvisational theatre all participants share responsibility for both the experience and outcome.

Authentic leadership

Authentic leadership approaches highlight the connection between a leader's values – *self-concept* (Shamir & Eilam, 2005) or *true self* (Ladkin & Taylor, 2010) – and how he or she behaves ethically. Ladkin and Taylor argue further, that it is only when leaders embody their true self that they are perceived authentically or not. They propose three components for creating embodied authentic leadership: self-exposure, relating, and making leaderly choices. The key challenge in authentic leadership development is locating ways of growing more holistically aligned within the self and learning to reflect in an embodied way. Taylor and Ladkin (2009) promote arts-based methods for developing authentic leadership, such as mask-making exercises at the Banff Centre. They maintain that making art is an act that facilitates people to open up to *seeing* their external world, as well as *sensing* their internal experiences in new ways.

Adaptive leadership

In contrast, DeRue's (2011) notion of adaptive leadership conceptualises leadership as a complex adaptive process and focuses on social interaction processes involving cycles of interlocking acts of leading and following – a *double interact* (Hollander & Willis, 1967) – where individuals participate in repeated leading–following interactions repeating over time. The implication for leadership development is that the act of following is equally as influential as an act of leading. Hunter

and Chaskalson (2013) advocate that one way adaptive leadership can be developed is through mindfulness training forming more elaborate ways of acting and relating to others. Mindfulness practice enhances an individual's capacity for situational awareness in the moment and builds empathy. So instead of thinking about people simply being leaders or followers, DeRue's (2011) notion focuses instead on the actions people engage in and the meaning people attach to these social processes.

Relational leadership

Another perspective that challenges individualistic notions of leadership, is the relational approach to leadership. It is founded on the idea that individuals are constituted by *relationality* (Bradbury & Lichenstein, 2000), their relations (Cunliffe & Eriksen, 2011; Palus, Horth, Selvin, & Pulley, 2003; Uhl-Bien, 2006; Uhl-Bien & Ospina, 2012), and more specifically the relational processes which enable leadership. In her analysis of relational leadership Uhl-Bien identified that the emphasis is on leadership *wherever it occurs* and this dynamic is embedded in social interactions. For example, during the performance of a piece of music the relational nature of gesturing during musical performances opens up opportunities for a dialogic environment to develop (Bathurst & Cain, 2013) – a tacit knowing

which occurs among those who are in community together. This implies that the dualities between the leader and the follower morph into a set of relationships where bodies move and gesture to one another by inviting and responding to each other in open co-creative spaces. (p. 358)

In Uhl-Bien and Ospina's (2012) view leadership is co-constructed; a relational process; and from a relational leadership perspective, can be developed. Specifically, leadership is co-created in dynamic relational interactions between people over time. As leadership is a relational process, it is also an important social process that occurs in a context. Furthermore, as an important social phenomenon, "relational leadership views leadership development in the context of a collective, social process" (p. 562). In the experience economy, more relational perspectives are required for leadership development (Crevani et al., 2010; Cunliffe & Eriksen, 2011; DeRue & Ashford, 2010; Gagon et al., 2012; Roberts & Coghlan, 2011; Taylor & Ladkin, 2009; Uhl-Bien, 2006; Uhl-Bien & Ospina, 2012) involving staged experiences (Pine & Gilmore, 2011) and events that open up new possibilities for generating

transformation through co-creation (Timm Knudsen & Christensen, 2015). My Aikidō Shinryukan dōjō fieldwork gave me access to this in a particular context – keiko – where both leaders and followers (in Aikidō this interaction is between uke and nage), are *relational beings* involved in opening up new types of leadership understandings through engagement in a joint process. Similarly, Taylor and Ladkin (2014) advance the idea that leading resembles a *craft*, and they define the process of leading being primarily about *doing* and how individual's *do* leadership. Adding an Eastern perspective to their research would have extended the implications. From a Western perspective, the word *do* is about doing, whereas an Eastern approach such as keiko weaves theory and practice together: a *dō* means way or path (this is discussed in more detail in Chapter 4). The process of keiko is a dynamic relationship in Aikidō involving an uke *and* nage. According to Levine (2013), the connection between uke and nage is

a metaphor for interhuman relations generally. To examine that transaction fully requires shifting from perspectives centered on individuals to an interactional perspective – to viewing aiki transactions as processes of mutual communication rather than as something that one person does to another. (p. 92)

Within the experience economy, how can an aiki approach co-create leadership? Aikidō leadership development processes do not exist within an individual aikidoka, rather they are based on building shared processes of engagement with others to co-create leadership (this is discussed in more detail in Chapter 4). The phrase “to co-create leadership” should not be confused with Schieffer's (2006) notion of *co-creative leadership*, which he defines as an approach an organisation takes to adapt to their environment. The key problem with what Schieffer proposes is that it comes across as a one-size-fits-all perspective on co-creation – a leadership approach that enables each and every organisation and is relevant to all organisational leadership situations. While he claims that facilitating a co-operative process to find *common* solutions is not about the harmonisation of differences, he quickly confuses readers by also using the term more as a plan suggesting a *common position, common goal, common perspective, common direction, common map*, as well as informing *common action*. In a similar way, the *facilitative leadership* (Bens, 2006) approach values all opinions, but has a process focus. For Bens, the term *facilitative* is more about motivating

and empowering *creating organisations* – a way of moving people to action. This present research inquiry offers an exciting opportunity to investigate Aikidō Shinryukan: a collaborative process where leadership is co-created through the relational interactions between people.

Leadership development

As discussed above, there has been an increasing amount of literature in recent years on post-individualist models of leadership. A relational leadership approach within the experience economy views leadership as being less about an individual at the top of the hierarchy – a generic one-best-way model of leading – and more about the influence exerted from the relational dynamics involved in embodied, multidirectional collective activity (Crevani et al., 2010; Gagon et al., 2012; Koivunen & Wennes, 2011; Roberts & Coghlan, 2011; Schyns, Tymon, Kiefer, & Kerschreiter, 2013; Uhl-Bien, 2006). For many organisations the development of leadership potential is crucial (Spreitzer, 2006).

Leadership development is a growth area, with approximately US\$10-50 billion invested per year by organisations – spending on average \$1,208 per employee in 2013 (up 1% from 2012) – on programs and processes (Association for Talent Development (ATD), 2014; Boaden, 2006; Leadership South West, 2005; Schyns et al., 2013).

Traditionally, leadership development undertaken by organisations revolved around either a *single-solution approach* or *multiple-solution approach* (Weiss & Molinaro, 2006). Organisations utilising the single-solution approach primarily used one method to develop leaders – the classroom. Weiss and Molinaro argue that having a formal context such as a classroom as the dominant method of leadership development, as well as generic leadership models, meant that the value of this approach was limited. Today, there are many development options available (Van Velsor et al., 2010) – multiple-solution approaches (Weiss & Molinaro, 2006) involving a range of leadership development strategies: assessment, coaching, learning and experience options. Despite more options being available, Mirvis (2008) suggests that the various choices offered are more about technical skill development and problem solving with a pragmatic emphasis, and may never be applied in the workplace. For any leadership development process to be effective participants must be able to not only reflect on their learning experiences, but also transfer that learning to the work context (Amagoh, 2009; Conger, 1999; Leadership South West, 2005). For Hutchins and Leberman (2014) the *transfer of learning* can be defined as “*generalizing* (acquiring and

applying) and *maintaining* (persisting) knowledge and skills from a learning experience in a relevant setting” (329).

The field of leadership development and its associated impact remains contested and under-researched (Cheng & Hampton, 2008; Kark, 2011). On the one hand, Kark reports how leadership development strategies such as *play* are increasingly acknowledged as an important factor in businesses, with organisations such as Google encouraging their staff to explore new ideas for up to 20% of their work time. In contrast, implementing leadership development systems in industries such as healthcare (Block & Manning, 2007) were problematic due to a lack of clarity around the return of investment on employees. Consequently, there is ongoing debate as to whether current leadership development models contribute to organisational success (Cheng & Hampton, 2008; Schyns et al., 2013).

In addition, even less attention has been paid to the related area of transfer of *soft skills learning* (Blume, Ford, Baldwin, & Huang, 2010; Cheng & Ho, 2001; Hutchins & Leberman, 2014; Leadership South West, 2005; Leberman et al., 2006) such as the personal, interpersonal, and people skills (Cheng & Ho, 2001; Crosbie, 2005; Dexter & Prince, 2007; Kotterman, 2006) crucial for creating a leadership-centered culture (Kotter, 1990). Usefully, an aiki approach blends leading from within with leading out in the real world. Aikidō movement practices develop both physical and mental communication skills. The continuing focus towards more *technical skills learning* in leadership development is problematic for Gagon, Vough and Nickerson (2012), as this approach reinforces individualistic leader development, rather than providing the tacit learning required for adaptability and acting with greater imaginativeness in more participatory contexts such as the experience economy. For Strozzi-Heckler (2007a), an Aikidō response involves more than simply learning techniques – more importantly it is a way of approaching life. Anything but a one-technique-fit-all solution.

To complicate matters further, leadership challenges are often transcendent of any geographic context, isolated discipline, or specific skill. More research is required at the organisational level (Saks & Belcourt, 2006) to understand the role in realising the value of leadership development training and the benefits of improving transfer of learning. In addition, Leberman, McDonald and Doyle (2006) found that social support and culture were also important factors for transfer

to take place. Weiss and Molinaro (2006) argue that organisations must implement an *integrated-solution* approach to leadership development. This type of more rigorous long-term approach aims to bring together a range of development options to build value for the organisation:

The smooth plastic take-away folders, the boiled sweets and bottled water of the professional development hall allowed for a kind of learning that ignored the heart rate of a corridor confrontation, the snagged breath of a classroom challenge. Most teachers and all the school leaders I know have shelves of neatly bound training manuals, most of which haven't been opened since home time on the day of the course.
(Tuite, 2012, para. 6)

There are a plethora of leadership development opportunities. Programmes consist of experiences ranging from just a few hours, to several days, or even involving iterative cycles over a number of years – such as the Leadership Education and Development (LEAD) programme in healthcare (Roberts & Coghlan, 2011). In addition, programme approaches range from the relatively traditional to experiential programmes for enhancing attention and awareness. The latter type is characterised by diverse approaches spanning meditation processes such as yoga, musical performance, mountain-climbing, through to executives travelling the world seeking *consciousness-raising experiences* (Bathurst & Cain, 2013; Hunter & Chaskalson, 2013; Kass, Benek-Rivera, & Smith, 2011; Mirvis, 2008; Wicks & Rippin, 2010).

A strong thread to emerge from the development literature was the personal leadership identity construction process. However, studies of this kind tended to reinforce more individualistic notions of leadership. For example, participant reflections made during Wicks and Rippin's (2010) doll-making workshop were very personal and positioned the notion of 'leadership as art' more as a *therapeutic relational phenomenon*:

So the doll really for me . . . [is] about being exposed. There's nothing covering the doll up. And as you can see it's got eyes all over it [. . .] certainly for me as a middle manager you can feel like all eyes are on you . . . [And] there's a heart because you know I think leading with heart and from the heart is really important to me. (#) (p. 266)

Similarly, Hunter and Chaskalson's (2013) paper on mindfulness training accentuated the positives of participants self-focusing and developing awareness and attention, but would have been more useful if the authors had considered relationality beyond simply being about coordinating interpersonal relationships to enable more-effective leaders.

Nevertheless, the rise in the use of more arts-based methods (Adler, 2006; Sutherland, 2013; Taylor & Ladkin, 2009), offer more holistic way of engaging with leadership contexts than traditional methods involving logic and rationality that have dominated leadership development historically. In their seminal article, Taylor and Ladkin (2009) identify four distinctive processes involved in arts-based learning: *Skills transfer* through arts-based experiences provide a felt sense – a tacit knowing of how a skill could be embodied; *projective technique* can facilitate organisational experiences that may be interpreted more holistically than is possible through traditional development approaches; *illustration of essence* can enable participants to have a more subtle understanding of leadership that relates directly to their personal experiences; and *making* in arts-based experiences can create enjoyable experiences and meaningful connections. Of course, as Williams (2009) points out, “this does not mean reducing everything to finger painting or molding clay, however beneficial those activities may be. But by engaging the senses, people can help one another develop broader and deeper sensibilities” (p. 14).

Overall these studies highlight that the key challenge for organisations are the plethora of development approaches available, the lack of actual accounts of the activities and processes involved (Roberts & Coghlan, 2011), and that research on transfer is often limited (Block & Manning, 2007; Blume et al., 2010; Hunter & Chaskalson, 2013; Hutchins, Burke, & Berthelsen, 2010; Hutchins & Leberman, 2014; Kleinerman, 2010; Koivunen & Wennes, 2011; Leberman et al., 2006; Wicks & Rippin, 2010). In relation specifically to arts-based methods, Taylor and Ladkin (2009) point out that the danger is that they become flavour of the month, adding something new and engaging to leadership development activities with little idea of what that something is. Another ongoing challenge is that although programs such as Wilderness Thinking – an outdoors leadership development program (Watson & Vasilieva, 2007) – provide evidence that the process of retreat brings personal change, there are concerns over the lack of sustainability in learning once the individuals and teams return back to their organisations. This position is echoed by Kark (2011) who argues that while initiatives involving

role-play and simulations are useful in developing the relational and collective self, there is no guarantee that what occurs during a play initiative experience is necessarily applicable or transferable to a day-to-day work place situation.

Relational processes and the experience economy

A future-focussed arts-based leadership development orientation embraces flexibility, efficiency and adaptability through situational awareness (Hunter & Chaskalson, 2013), aesthetic awareness (Bathurst & Cain, 2013), and a self-awareness of the space(s) around us (Tuite, 2012). The leadership body accesses communications using physical, breath, and postural patterns. Another key theme emerging from the leadership development literature is that of spatial awareness. This ranges from consideration of spaces for dialogue, surprise, seeing differently (Bathurst & Cain, 2013; Gagon et al., 2012; Sutherland, 2013), reflection, re-thinking and sense making (Kark, 2011; Sigaloff, Nabben, & Bergsma, 2007), through to the more overt risk-taking spaces at 5,267 Feet of the Leadership on the Edge (Kass et al., 2011) mountain climbing program. Social assets are cultivated through *aesthetic workspaces* (Sutherland, 2013), *action spaces* (Gagon et al., 2012), *potential spaces* (Ann & Carr, 2011), *play spaces* (Kark, 2011), *idea spaces* (Williams, 2009) and *transparent spaces* (Kahl, 2011) for inspiring creativity, *nurturing spaces* (Williams, 2009), the Aikidō dōjō as a *space of commitment* (Strozzi-Heckler, 2007b), through to a kitchen table, described as a situated *creating space* (Sigaloff et al., 2007) with a strategic emphasis on the space between people's noses.

Other researchers identify programs that *create environments* to facilitate leadership development: environments encompassing training, learning, holding (Kark, 2011), social skills involved in keiko (Strozzi-Heckler, 2007b), emotions (Bathurst & Cain, 2013), through to the *aestheticised and de-routinised environments* used for leadership learning through choral music (Sutherland, 2013) in accumulating and transferring knowledge. If leadership development is about enlarging the potential of collectives to make sense of how they work together effectively, then valuable lessons can be learnt from communities of practice such as Aikidō Shinryukan.

Within keiko I found that as the leadership focus moved back-and-forth from the individual to the collective dynamic, the process began to suggest more relational ways of thinking about leadership development



Figure 6 (opposite page).
Relational leadership in action,
New Zealand National Aikikai
Gasshuku, Auckland
(10-13/3/2007). Photo.

and social practices within a collective context. However, I am cautious of Aikidō's at times "magical" experience, and acknowledge that my fieldwork interpretations cannot be extrapolated to all aikidoka. Friedman (2005) usefully raises some important points regarding *romanticism* when exploring Eastern arts such as Aikidō. He identifies six potential latent cultural errors related to: *location* – the assumption that keiko is more authentic in Japan; *authority* – and expectations of blind submission; *time* – that suggests that historical Aikidō sources are still relevant today; *ethnicity* – and avoiding potential issues around prejudice; *narcissism* – a parochial blindness that Aikidō is the best martial art; and *transmission* – that traditional Japanese teaching methods work in a Western culture. One example of an authoritarian-based cultural error is the presumption within the dōjō context of blind submission to authority figures on-the-mat (such as the Aikidō sensei). In my fieldwork I found this to be true at times and this inflexibility limited my progression through the grading process (see Chapter 4 for a more expanded discussion on this). In saying this, the Aikidō Shinryukan community of practice (see Figure 6) provided me with other critical insights into a relational leadership process which could be used to develop and transfer distinctive leadership skills.

This part of the literature review began by describing a range of contemporary models of leadership and leadership development approaches and discussed how in the experience economy the role of a leader is more about *how* to engage with others in different contexts to co-create leadership. The research found that the key challenges for organisations is the wide range of development approaches available, a lack of actual accounts of the processes involved which are under-researched. My research proposes that arts-based methods of leadership development offer a more useful perspective for reflecting on my experiences of keiko, and the reciprocal – back-and-forth – movement from the individual to the collective dynamic within a collective context. The research into the relational approach of the Aikidō Shinryukan community of practice provided insights on knowledge transfer for co-creation in the experience economy. I found that Aikidō leadership development practices do not exist within an individual aikidoka, rather they are co-created as an ongoing process involving dynamic relational interactions *between* people to redirect your partner's energy in a more useful direction. An aiki response involves an active participation by aikidoka to absorb their partner's moves *with* their own movements.

The final part of the literature review provides an overview on the process of collective creativity, defines co-creation, and compares Aikidō Shinryukan's relational approach to other arts-based communities of practice.

Co-creation

We are no longer simply designing products for users. We are designing for the future experiences of people, communities and cultures who now are connected and informed in ways that were unimaginable even 10 years ago.

(Sleeswijk Visser, Stappers, van der Lugt, & Sanders, 2005, p. 10)

Introduction

In the final part of the literature review, I discuss collective creativity, define co-creation, and compare Aikidō Shinryukan's relational leadership development approach with other arts-based communities of practice – specifically improvisational theatre – for co-creation in the experience economy. This inquiry is founded on Kisshomaru Ueshiba's (1984) understanding of Aikidō as a sophisticated art form involving techniques of harmony, rather than contention. It involves Eastern notions of creativity where there is a clear focus on the process of *being* or *becoming* (Lubart, 1999; Mayer, 1999; Nachmanovitch, 1990; Pope, 2005) similar to other Eastern non-martial art practices such as calligraphy, flower arranging, and the tea ceremony. My research explores arts-based creative practices, where everyday life and movement interweave for co-creation in the experience economy.

As explained earlier in this Chapter, an Aikidō approach to leadership development differs from other martial arts based on competition, contention, and the opposition of two forces. Instead, Ueshiba (1974; 2002; 2010) believed that the purpose of Aikidō was to introduce people to a courageous and creative way of life that was non-violent and promoted peace. Later in his life, the founder was very clear that his aim for Aikidō (Levine, 2013) was to help bring about each individual's personal life mission, and to promote social harmony

and world peace. In that spirit, aikidoka embrace his view of Aikidō as an *art of Peace*.

I argue that more flexible forms of leadership practices are required for co-creation within the experience economy – approaches that blend broader understandings of collective creativity with specific relational knowledge. Specifically, my investigation aims to extend beyond Pine and Gilmore’s (1998, 2011) focus on value-creating monetary relationships revolving around a customer or consumer, by exploring creative practices such as Aikidō Shinryukan, where the *experience engagement* – through careful *staging* – involves building relationships with an awareness of *societal value co-creation* (Sanders & Stappers, 2012) (this is explained in more detail on page 50 and in Table 1). When Pine and Gilmore (2011) define theatre as an *experiential stage* they “do not mean to present work *as* theatre. It is not a metaphor but a model. . . . we literally mean, *Work is theatre*” (p. 157). It is a model for performance where the value of the human experience remains in the memory of individuals engaged in the staged event. Similarly, Aikidō metaphors did not only capture my experience of keiko’s movement practices. As *generative metaphors* (Schön, 1995) they provided experiences through which I could conceptualise opportunities for Aikidō’s generative practices within a co-creation context: ways to *move* that transcend distinctions between mind and body in relation to a situation. For instance, Lowry (1995) describes how “for the calligrapher as for the warrior, reality is reduced to a single unique encounter of perfect clarity” (p. 12). This research explores how Aikidō as an experiential *co-creative practice* – way of being, a way of acting – can be utilised as an arts-based method for collective creativity in the contemporary era.

Collective creativity

The process of collective creativity in the design process can be traced back to the 1960s and 1970s in Scandinavia, under the name of *participatory design* (Ehn, 2008; Mattelmäki & Sleeswijk Visser, 2011; Robertson & Simonsen, 2012; Sanders & Stappers, 2008; Sanders, 2013). Participatory design originated in work-settings as a strategy for empowering decision-making amongst workers (Bratteteig & Wagner, 2012; Mattelmäki & Sleeswijk Visser, 2011). It had a clear political stance which maintained that workers affected by a design should not only have a say in the design process, but also participate as co-designers within the design process (Ehn, 2008). Contemporary approaches to

participatory design, as a collective process, are guided by two key values: firstly, the idea of democracy, and that a practice-oriented design perspective is a social activity (Greenbaum & Loi, 2012; Sanders, 2008); and secondly, the importance of participants' tacit knowledge within the design process (Ehn, 2008).

Within the experience economy people are increasingly being acknowledged as participants in collective creativity (Sanders & Stappers, 2012). *Co-design* is a contemporary form of participatory design (Steen, 2011) built with a collaborative mindset, using sets of creative techniques and visual tools (Mattelmäki & Sleeswijk Visser, 2011) with people as they participate across the whole span of a design process (Sanders & Stappers, 2008). In co-design, designers and everyday people are participants and co-creators as experts of their experiences within collective creativity (Sanders & Stappers, 2008; Sleeswijk Visser et al., 2005) and play a vital role in design process from generating knowledge through to conceptual positioning (Lee & Ho, 2012).

In their influential article *Co-creation and the new landscapes of design*, Sanders and Stappers (2008) define co-design as a distinct instance of *co-creation*, which they define as “any act of collective creativity, i.e. creativity that is shared by two or more people” (p. 6). Co-creation refers to applications that range from the physical to the spiritual, and involves a participatory mindset embracing openness and partnership. It is a specific collaborative event at any stage in a design process where ideas, experiences, and expertise are exchanged with the intent of creating something that is not known in advance (Sanders & Simons, 2009). Everyday people can become active participants blurring the boundaries of their existing roles and contributing equally to the event.

What is co-creation?

For Sanders and Simons, a participatory approach takes the position that all people are creative, and maintains that if people are motivated and given the right tools, they will enthusiastically participate in a creative process. A study by Mehrpouya, Maxwell and Zamora (2008) proposed that there are four common components to the various types of co-creation in use today:

- Collaboration between two or more participants i.e. designer–end user, company-business partners, performer-audience.
- Creative behaviour.

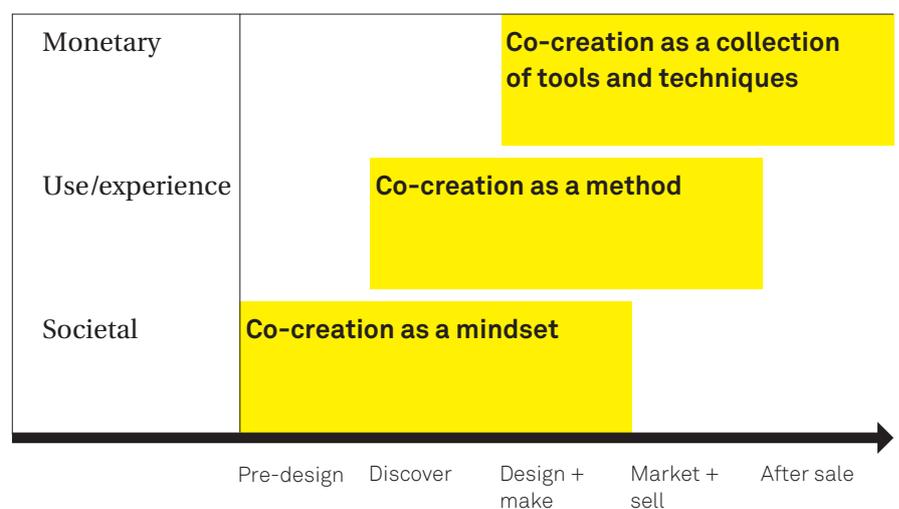
- A way to seek engagement with participants i.e. from the leading partner, such as the designer, company, or performer.
- All participants can meaningfully contribute.

For Sanders and Stappers (2008), co-creation in collective creativity changes what, how, and who designs within the creative process. The word co-creation has different values across the design, business and open-source innovation fields. In the design context co-creation often involves creative collaborations between design teams and end-users, co-creative moments inside organisations and within communities as well as collaborations with external experts and stakeholders (Mattelmäki & Sleeswijk Visser, 2011). The professional designer's role is more about facilitating the use of specific co-creation tools at specific times during a design process. In this sense the co-creative approach focuses on how designer's exchange ideas, experiences, and expertise. In their seminal book, *The Future of Competition: Co-Creating Unique Value with Customers* (2004), Prahalad and Ramaswamy first proposed the term to the business community. Today, co-creation is predominantly used as a business-focused approach centered on *value co-creation*, and a way to inform customer experiences across the product development process of a brand (Mehrpooya et al., 2008; Sanders & Stappers, 2008; Sanders, 2013). This more business-like perspective also links to Sanders and Stappers' (2008; 2012) ideas on collective creativity into the idea of creating the right *atmosphere* for collaborative business activities. Other organisations see co-creation more in terms of the benefits it generates in open-source innovation, such as the groundbreaking Linux computer operating system (Mehrpooya et al., 2008), and the use of the internet to crowd-source services, ideas, or content (Mattelmäki & Sleeswijk Visser, 2011).

Sanders and Stappers (2012) identify three types of value in co-creation relationships and activities: *monetary value* focuses on making money – where people involved are referred to as customers or consumers; *use/experience value* revolves around brands, their products and services – people are referred to as end-users; and *societal value* is fuelled by sustainability – people are treated more as partners in a participatory relationship (see Table 1). They also maintain that co-creation can describe a wide range of activities. A co-creation perspective can be a mindset, set of methods, tool or technique, or even a combination of all three (Winsor, 2006). For example Mattelmäki and Sleeswijk Visser (2011) describe how The Netherlands strategy consultants Frontier

Strategy (2014) use co-creation as a mindset and collection of tools and avoid using co-creation as a method. They state: “CO-CREATION IS IN OUR DNA. We believe co-creation is needed to get fresh perspectives, create compelling concepts, enable commitment, get new energy and a mandate to change” (n.d.). In contrast, the international design and consulting firm IDEO (2014) used co-creation as a method and a mindset (Soboll, 2010) – to curate an innovation process amongst doctors, nurses, patients, and families – as part of a design thinking approach aimed at improving patient experience at a chain of US hospitals.

Table 1: The three perspectives of co-creation in relation to value co-creation and the design development process.



Adapted from Sanders and Stappers (2012, p. 31).
 My research question is: How can Aikidō movement practices facilitate leadership development for co-creation?

For Sanders and Stappers (2012), co-creation as a *mindset* is the broadest perspective, with the most potential to impact positively on people’s lives and is most effective early in the design development process. Co-creation as a *method* is most useful when it is seen as a set of tools and techniques (similar to other sets of methods i.e. ethnographic fieldwork) during either the design exploration or design phases. Co-creation as a *tool* or *technique* describes how co-creation can be used as an option along with tools and techniques during the process of design and development. The various values and perspectives in co-creation can blend at times and it is important to clarify at the beginning of co-creation projects, where in the design development process co-creation is to be used. Co-creation can only be designed *for* – enabled and encouraged.

Creative behaviour is characterised by an openness to experience, imaginativeness, curiosity, a higher tolerance for ambiguity, broadmindedness (Hemlin, Allwood, & Martin, 2008; Leung & Chiu, 2008; Prabhu, Sutton, & Sauser, 2008), multicultural experiences (Leung & Chiu, 2008; Lubart, 1999), and being in environments that support creative engagement (Nickerson, 1999). Leadership development for co-creation in the experience economy will need to consider the evidence across several domains highlighting the importance of *intrinsic motivation* to creativity (Amabile & Pillemer, 2012). Amabile's (1988) research identified intrinsic motivation as the difference between what individuals *can* do or *will* do – pivotal behaviours that may result in creative outcomes (Zhang & Bartol, 2010) – although Baer (2012) would argue that this impact is limited because intrinsic motivation is very domain-specific. Collins and Amabile (1999) believe firmly that “intrinsic motivation is conducive to creativity; controlling extrinsic motivation is detrimental to creativity, but informational or enabling extrinsic motivation can be conducive, particularly if initial levels of intrinsic motivation are high” (p. 304).

Looking deeper, Deci and Ryan (as cited in Kasof, Chen, Himsel, & Greenberger, 2007) identified three types of extrinsic motivation: *external motivation* that is externally controlled based on external contingencies (e.g., winning an award); *introjected motivation* which is externally controlled based on partially internalized pressure (e.g., an individual's sense of obligation); and *identified motivation* – a self-determined extrinsic motivation based on one's own personally endorsed core values. Recent organisational creativity research (Liu, Chen, & Yao, 2011) extends beyond the link between intrinsic motivation and creativity identifying the notion of *harmonious passion* (Vallerand et al., 2003) and how this interacts with three levels of autonomy – individual, team and organisational – to influence creative engagement. Harmonious passion differs from other motivational constructs as it involves people freely choosing to engage in an activity and these passionate activities are in harmony with other areas of the person's identity and life, which in turn impact positively on work creativity. Sanders (2006) suggests that not only do co-creation values and perspectives signal confidence in new design partnerships and attitudes about the creativity of everyday people, the process of co-creation will also require new process languages for designing within collaborative creativity.

Co-creation as designing

Over the past decade a considerable amount of literature has been published on the term *design thinking* and this has generated much interest in contexts beyond the traditional design domain. However, research on how designer's work is not a new phenomenon. Kimbell (2011) points out that the first *Conference on Design Methods* was held in 1962 in England and since then three main design thinking approaches have emerged in the contemporary era: design thinking as a cognitive style, a theory of design, or as an organisational resource. In their major study on the design thinking discourse, Johansson-Skoldberg, Woodilla and Cetinkaya (2013) identify five different discourses referring to *design thinking* and *designerly thinking*: as the *creation of artefacts* (Simon, 1969); as a *reflexive practice* (Schön, 1983); as a *problem-solving activity* (Buchanan, 1992); as a *way of reasoning/making sense of things* (Cross, 2007); and as *creation of meaning* (Krippendorff, 2006). Kimbell (2011) argues that there is simply no clear definition of design thinking and challenges the claims made by design thinking advocates in three areas. Firstly, that design thinking accounts are based on a distinction between *thinking* and *doing* in the world. Secondly, generalisations about a unified approach to design thinking seem doubtful. Thirdly, Kimbell maintains that design thinking approaches to date continue to position the designer as the central figure within the process. In a follow up paper, Kimbell (2012) proposes a practice perspective as a way of reconsidering design in a more situational, embodied and co-creative sense, as “a messy, contingent combination of minds, things, bodies, structures, processes, and agencies” (p. 141). This perspective requires different forms of leadership for designing – approaches moving the focus away from individual designers and toward more collaborative practices which offer new understanding, knowledge and orientation.

In essence, this means changing the limited focus of design thinking around problem solving, addressing the perceived neutrality of the design process itself during collaborative design activity (Blyth & Kimbell, 2011), and moving towards seeing designing more as an exploratory enquiry in which understanding emerges. According to Kimbell (2011), design is embodied *in the relations between* a “situated, contingent set of practices carried by professional designers and those who engage with designers' activities” (p. 287). Rather than simply being about objects to be designed, design is enacted relationally between actors through the designing process – a choreographed *focus towards* possible *points of practice*. In this sense, leadership development for

designing in the experience economy is a co-creative act, and relational approaches to co-creation by a range of arts-based communities of practice, including Aikidō Shinryukan could be beneficial.

Relational approaches to co-creation

In order to focus upon dynamic embodiment and relational social processes, rather than individual abilities in co-creation, we require new tools, methods, and practices. How does the relational focus of Aikidō Shinryukan compare with other arts-based communities of practice – specifically the movement and action between people engaged in improvisational theatre – for co-creation?

In addition to Aikidō, other martial arts can be seen as examples of experiential creative engagement. In their case study on the Brazilian dance and martial art of *Capoeira*, Stephens and Delemont (2006) identified how *Trovaos*' (a full participant) use embodied strategies to create good *axé* (energy) in order to empower their movements in combination with the arts rhythms, singing, and clapping. This is very similar to how the contemporary art of Japanese drumming *Taiko* (Powell, 2004) embodies *ki* to unify player and drum, player and ensemble, mind and body. The repetitive action involved in drumming blurs boundaries between the drum, space, and the person, as well as providing the drummer an *expanded experience of the self in relation to the ensemble*.

The moving body, argue Loke and Robertson (2010) is a visual medium because it is seen by others, and can convey and represent ideas, as well as generate a change of mind (Wieschiolek, 2003). Radley (1995) highlights how *dancers* use the stage, props and other performers bodies as part of the construction of an imaginary space. This is an expressive way of being, where the body-subject sketches and communicates the elusory through embodied gestures. For ballet choreographer Balanchine (as cited in Wainwright, Williams, & Turner, 2006) this involves working with their ideas on real bodies – a relationship based on seeing how dancers can stretch, jump and turn together collaboratively, in order to generate ideas.

In their book *The Dance of Leadership* (2006) Denhardt and Denhardt also maintain that dancers, like leaders, move their bodies through time and space to articulate ideas. Embodiment is expressive, and how we act and interrelate with others through movement itself is a way of

knowing which carries meaning that is also instantly *felt*. Sklar (2000) describes dancing as *training in movement*, where “our bodies become laboratories for experimentation with kinetic details” (p. 72). Through performance (Roberts, 2008) dancers co-create with other dancers by diverse means via body movements – gesture, touch, sound, smell – socially constructed by culture. Rather than a passive surface, the *entire body remembers in the action*.

In a study on *musicians*, Bathurst and Cain (2013) found that musicians are also well aware of each other – an emotional embodiment articulated through gestures by the *performative, moving body*. They describe how a musical trio invite an audience into a *co-creative space* in order to respond to the music: “leadership becomes a gestural art that invites open exchange, dialogue and co-creativity” (p. 374). Through music, the body collaborates with sound, turning both instrument and performer (Robert DeChaine, 2002) as well as *communicating across bodies, thoughts, and places*. This correlates with Ladkin’s (2008) descriptions of the master musician Bobby McFerrin, who enacted leadership as follows:

McFerrin never spoke to us. He communicated through gestures, vocal inflections, and the way he used his body. His body language was inclusive, there was an openness and a lack of guardedness in the way he loped around the stage. (p. 33)

The process of communication is also key in *improvisation* (Crossan, 1998). Developing an ability to improvise is useful in the performing arts of dance, music, martial arts, and comedy, through to other non-art contexts such as engineering and personal relationships. It is an ongoing relational negotiation which *opens up possibilities* (Lemons, 2005) and makes spontaneous connections where no connections existed before and values the ability to “make it up as we go along” and “to think on one’s feet” during collaboration in *moment-to-moment* practices (Sawyer & DeZutter, 2009) with the aim of stretching co-creatively (Barrett, 1998). Indeed, Jazz musician Stan Getz considered improvisation a language – a way of conversing with unanticipated ideas – dedicated to a process of *rethinking* (Weick, 1998). This view is supported by Newton (2004) who writes that reflective practice in jazz improvisation, allows each player in the group to develop their ability to hear new leadership knowledge, and translate this into their part in a *collective performance*.

To summarise, there are many arts-based communities of practice providing a growing body of literature on relational experiences of co-creation for leadership development beyond Aikidō. Yet, there is no guarantee that these experiences are transferable once individuals and teams return back to their organisations. In contrast to the forms of improvisation mentioned above, Gagon, Vough and Nickerson (2012) argue that the leadership development processes learnt specifically within the improvisational theatre community of practice (referred to as *improv*) are more readily transferrable to organisations using coordination with other people via words, posture, facial expressions, tone of voice, and listening. A key characteristic of improv is using interactive games or exercises where individuals progressively learn that they need to take leadership roles at different times and in different ways during the exercises. This involves performers reciprocating with audiences as co-producers, being alert to situational opportunities, and cultivating a capacity to lead through what Pine and Gilmore (2011) describe as “systematic and deliberate methods of originating creative ideas, fresh expressions, and new ways of addressing old problems” (p. 188). The following section compares how improv and Aikidō Shinryukan develop leadership for co-creation in the contemporary era.

Movement for co-creation

The use of the theatre as a model for performance in the experience economy (Pine & Gilmore, 1998, 2011) involves the staging of events where the experience is extraordinary, memorable, and inherently personal. On the stage, an actor connects with other performers and the audience, using body language, props, gestures, and costumes. Pine and Gilmore maintained that improv was an exemplar of an experiential stage that contrasts dramatically with traditional theatre. In improv there is no script and the performance stage is flat and open with minimal if any props (Crossan, 1998; Gagon et al., 2012). It is a fun and safe environment (Gagon et al., 2012; Lemons, 2005) focusing on collective learning in order to generate *spontaneous action* (Crossan, 1998) moving laterally towards a different set of possibilities which can be applied externally in organisational settings. According to Gagon, Vough, and Nickerson (2012), improv aims to “construct new thinking, ideas and other creative outcomes through a commitment to collaboration and ‘thinking inside the box’” (p. 305). This means that rather than assuming new and exciting ideas only come when *thinking outside the box*, *thinking inside the box* in contrast involves realising that the options and opportunities one has at hand are a creative pathway

rather than a limitation. Furthermore, they argue that a script only emerges through improv dialogue and actions progressively create an *action space*, often based on audience suggestions: a stage in which spatial awareness facilitates the flow of new ideas to action.

According to Pine and Gilmore (2011), martial arts teachers were potentially the first *experience stagers* to realise the power of their transformative offerings. In Aikidō Shinryukan there is also no script, and the performance stage – *a space of commitment* (Strozzi-Heckler, 2007b) called a dōjō – utilises a rectangle of white padded tatami mats placed in the center of the floor. The only props are a picture of Morihei Ueshiba and Japanese calligraphy hung discreetly on the wall. The dōjō mat is a co-creative space for building relationships and co-operation: a safe environment where anyone can watch aikidoka develop their own understanding of Ueshiba's teachings and extend this new knowledge beyond the conventional dōjō setting (Saotome, 1993; Ueshiba, 1984; Ueshiba, 2002; Ueshiba & Stevens, 1993) to other life domains. One of the keys to this process in Aikidō is *musubi*, which means unity or harmonious interaction. In the context of keiko, musubi means the ability to communicate by blending (Saotome, 1989) – in both the physical and mental sense – in relation to the movement of training with your partner.

Improv and Aikidō Shinryukan

To illustrate the role co-creation plays in improv leadership development experiences for the contemporary era, Gagon, Vough, and Nickerson (2012) utilised three key concepts in their improv workshops: being in the moment, whole listening, and focusing on the other: *being in the moment* is about participants responding to what is presented to them in the “here and now” instead of preparing for something that may not happen; *whole listening* is where participants focus on being more aware and open to their sensory environment including the audience; and *focusing on the other* encourages participants to think beyond the self, and consider others, and that ultimately “leadership is not a property of an individual, but rather of the process of empathic collaboration and interaction” (p. 307). Improv is also a form of theatre which fosters teamwork (Crossan, 1998), cultivates empathy, the ability to operate within teams, and developing an attitude for improvising effectively. Vickers (2013) claims that in improv, performers learn how to fail and celebrate these apparent mistakes as the basis for further creativity. In relation to collaborative creativity, Lemons (2005) identified

that communication and listening is enhanced for participants of improv groups, as their sense of community grows through activities and games in which everybody has an opportunity to “take turns” (Barrett, 1998). Arts-based methods of theatre also encourage skills transfer (Taylor & Ladkin, 2009) when participants learn to co-create scenes together in improv games (Taylor, 2012). These improv concepts allow participants to *feel the experience* beyond simply thinking about them.

There are many parallels between improv and Aikidō Shinryukan. Aikidō techniques require aikidoka to be both physically *centered*, as well as the *center point* of circular interactions in the present moment. For Ueshiba (2002), the term *takemusu aiki* identified that the purpose of Aikidō was for aikidoka to embrace “courageous and creative living” (p. ix) – the goal being not to firm up the ego, but to transcend the self – and practice this wisdom in everyday life. He taught Aikidō as a creative mind-body discipline which built one’s character. The Aikidō community of practice develops knowledge over time and is a culture encouraging aikidoka – *both* individually and collectively – to adapt and learn how to move relationally in leadership situations. For Saotome Shihan (1989), the practice of Aikidō requires the presence of a partner. In *keiko*, partners take turns creating a connection between each other in the roles of *uke* and *nage*. In the absence of connection, partner’s focus on trying to overpower one another and techniques do not work. In the context of the *uke-nage* interaction, the *nage* executes an attack, while the role of the *uke* is to receive the attack. In Aikidō, attacks are viewed as gifts and welcomed by aikidoka as an opportunity for action in order to restore harmony and develop relationships. For Saotome Shihan (as cited in Levine, 2013) “when someone grabs your wrist, it does not signify the beginning of an attack; it means the beginning of a conversation” (p. 152). Aikidō experiences are memorable because they locate the meaning of the co-creation process within *relations between* bodies, space and movement.

As illustrated in the introduction to this section, improv’s interactive exercises involve creating and inventing through combinations of verbal interactions and physical movement. On the stage, improv involves the movement of participants as they switch groups, interact with partners within relationships, as well as the movement of ideas in new directions. For example, Gagon, Vough, and Nickerson (2012) describe how a energetic musical chairs game called *apples and oranges* teaches participants the importance of being in the moment and focusing on

what is going on around them. As layers of complexity are added to the game, instructors emphasize the notion of whole listening and being attentive to all forms of sensory cues in the environment in order to collaboratively create a story. In the *Line Limerick* exercise participants take turns to create the first line in a limerick (Lemons, 2005). Through creative collaboration, participants aim to create social spaces for others to develop their own ideas, while also considering the opportunity of moving the limerick in new conceptual directions themselves. Another exercise is called the *imaginary tug of war*, where two groups participate in a tug of war with an imaginary rope. Crossan (1998) describes how at the start of the exercise both groups pull as if they are pulling the other team over the line, which isn't very realistic. After a while they realise that in order to realistically experience teamwork – and the associated give and take – they need to coordinate their actions more. Reciprocation is at the heart of improv and is expressed in the *yes and* principle (Crossan, 1998; Taylor, 2012; Taylor & Ladkin, 2009; Vickers, 2013). For Taylor (2012) the principle provides an exercise structure “in which one person makes an offer, the other person accepts the offer and builds on it and then makes an offer in return, which the first person accepts and builds on, and so on. To accept an offer and build on it is often referred to as saying ‘yes and’ An offer is a concrete action that implies a context and moves things forward” (p. 82). Participants move in and out of leadership roles – adapting to *think on one's feet*.

Like improv, Aikidō Shinryukan teaches a range of techniques, although verbal learning is kept to a minimum. For Kisshomaru Ueshiba (2002), Aikidō techniques are transmitted on an individual basis from person to person, through experiences centered within one's own body. He describes there being about 50 *fundamental* and *basic* Aikidō techniques. According to Moriteru Ueshiba (2003), the Founder maintained that fundamental techniques were based on the natural movements of entering (*irimi*), blending (*tenkan*), and breath power combined with timing methods (*kokyū-ho*) in response to attacks. Aikidō's blending and entering moves are comparable to improv's *yes and* principle. In Aikidō, attacks are reframed mentally as an opportunity rather than a threat: as an opponent attacks, the aikidoka physically *enters* to take the attacker's balance, *blends* with the attack, and then redirects their attacker's energy in a more useful direction. Aikidoka move in circular motions in response to an attacker: when pushed, they pivot and go around, and when pulled, aikidoka enter while circling (Ueshiba, 1984). An aiki response is a dynamic relationship where



Figure 7 (opposite page).
Aikidō Shinryukan movement
practices, New Zealand
National Aikikai Gasshuku,
Auckland (5-7/3/2010). Photo.

aikidoka absorb the attacker's movements into their own. Meaning is located in the charged space within *relations between* the body and mind in order to understand your opponent's perspective. More significantly, Aikidō's basic techniques build upon fundamental techniques and are applied in a broader manner against a variety of attacks, and in response to more than one attacker. Beyond a single technique being utilised in response to an attack, basic techniques are understood more relationally – they are embedded in networks of *possible connections* involving a wide range of Aikidō techniques and body movements. For Morihei Ueshiba, the application of Aikidō movement practices are limitless. They are experiences that are memorable echoing Pine and Gilmores (2011) position that “every movement becomes a meaningful action when richly designed with intention in mind” (p. 177). The physical and mental relationship between uke and nage in Aikidō over time transforms into a *connection of intentions* (Levine, 2013) – an experience engagement that opens up opportunities for new Ways of *being in touch*.

The main weakness of Western research based on improv is that it tends to focus mostly on the disembodied ability “to think on one's feet.” While the importance of adapting is stressed, Pine and Gilmore's (2011) description of the “dynamic movement of improv theatre” (p. 188) fails to acknowledge that the improv workshop experience for participants often involves for example standing in a line, sitting in a circle, standing in front of one *conductor*, and sitting in groups. Aikidō Shinryukan offers an alternative Way of being in the experience economy where there are no fixed positions or places – only direction and movement. As described in earlier in the Chapter, an aiki approach informs every attack, every technique, and every partner you engage with in Aikidō (see Figure 7). Direction is not defined by how you move your feet, but rather how you build on life-transforming collective experience(s) where leadership is co-created *through* relational movements and actions between people. Pine and Gilmore not only underplay the role of co-creation in forming experiences, they do not define it from a participatory perspective, and state rather generically that: “to a degree all experiences are co-created, as they happen inside the individual person in reaction to what is staged outside that person” (p. xx). In Aikidō, and in co-creation, the aim is to spend the majority of your time blending.

The final part of the literature review provided an overview on collective creativity, defines co-creation, and highlights how within the experience

economy people are increasingly being acknowledged as both co-creators and participants. I argue that more flexible forms of arts-based leadership practices are required for co-creation – approaches that blend broader understandings of collective creativity with specific relational knowledge. My literature review is a systematic interdisciplinary exploration connecting aikidoka, leadership development, and creative modes of practice.

For Tapscott and Williams (2010) “the defining challenge for all leaders in the decades ahead will be to ensure a sustainable future” (p. 375). To engage in the experience economy, I believe we must act in a new ways: co-create experience engagements that transform people. This research is the first to connect how Aikidō movement practices can facilitate leadership development for co-creation. Aiki’s relational focus advances possibilities for new viewing points involving co-creative action beyond the self. Co-operation in keiko provides a compelling experience of the how the co-creation process transfers through *relations between* bodies, space and movement the moment you offer your hand and your partner grabs your wrist. Both keiko and co-creation require the presence of a partner . . . when your partner grabs your wrist, you welcome the opportunity of moving your position and *leading* the creative moment in a more useful direction. An aiki response involves more than interactive exercises and games – it is a dynamic Way of approaching the future.

Following on from the literature review Chapter, Chapter 3 describes the research design, methods, and the ways of understanding, acting, looking, and searching I have employed in responding to the research question.

03

Methodology

Methodology

Introduction

This Chapter details the approach I have taken in my research and the methodologies and methods employed. I will outline my qualitative research approach clarifying my position on the nature of reality (ontology), how we know what we know (epistemology), and the methods used in the process of collecting and interpreting materials (methodology). A qualitative approach for Denzin and Lincoln (2005b, 2011) revolves around a commitment to a naturalistic, interpretative investigation of a phenomenon, as well as being aware of the ongoing critique of positivism by recognising the value-laden nature of inquiry. While quantitative researchers emphasise numerical data and profess to work within a value-free framework, qualitative researchers in contrast, are interested in non-numerical data that captures an individual's perspective and believe that securing *thick descriptions* (Geertz, 1973) about social lives and worlds are valuable. For Geertz, thick descriptions capture the meanings present in a research inquiry. In addition, thick descriptions document how interpretations unfold across an inquiry process. For Janesick (2000), the qualitative researcher

like that of the dancer or the choreographer, demands a presence, an attention to detail, and a powerful use of the researchers own mind and body in analysis and interpretation of the data. No one can dance your dance,

so to speak. No one can choreograph your dance but you.
 No one can interpret your data but you. (p. 390)

I located my research inquiry within the participatory paradigm proposed by Heron and Reason (1997) – a position which is fundamentally experiential (see Table 2). Ontologically, a participatory inquiry argues that experiential knowing is based on participation which entails a researcher both shaping and being shaped by an encounter, and is relative to the knower. The usual positivist way of knowing using distanced empirical observation and critical analysis is replaced by another extended epistemology – a critical subjectivity grounded in active, hands-on participation – connecting me as a researcher to specific people, sites, organisations, and relevant interpretive materials (Bergold & Thomas, 2012; Conquergood, 2002; Heron & Reason, 1997). An experiential *doing to come to know* for social action anchored in practice.

Table 2: My research inquiry.

| The participatory paradigm | |
|-----------------------------------|---|
| Ontology | <p>Participative reality Experiential reality is subjective-objective: for Lincoln, Lynham and Guba (2011), “knowers can only be knowers when known by other knowers” (p. 102). My research inquiry approaches reality based on participation – as an interactive <i>co-creative dance</i> (Heron & Reason, 1997).</p> |
| Epistemology | <p>Critical subjectivity In a research inquiry, according to Heron and Reason (1997), we understand how we know what we know through experiential, presentational, propositional, and practical ways of knowing. I acknowledge that knowledge is socially constructed through engaging with participants in the <i>field</i> (their communities and contexts) and adopting a reflexive stance involving one’s body.</p> |
| Methodology | <p>Experiential knowing Experiential knowing in my ethnographic inquiry is primarily through face-to-face learning: a democratic dialogue in the roles of both co-researcher and co-participant within a community of practice.</p> |

Based on Lincoln, Lynham and Guba (2011).

Heron and Reason identified four interdependent ways of knowing: the experiential, presentational, propositional, and practical. *Experiential knowing* means knowledge created/shaped face-to-face – knowing through participation and grounded in the immediacy of the direct sensory environment; *Presentational knowing* emerges from experiential knowing – knowledge generated by and communicated through artifacts; *Propositional knowing* is conceptual knowledge, expressed in language; *Practical knowing* is knowledge of how to do something – grounded in a situation where action occurs i.e. a community of practice.

My research explored the Aikidō Shinryukan dōjō as a fieldwork site (Walcott, 2008) and an exemplary community of practice. The dōjō is a space for learning, where people engage in a collective practice for constructing knowledge and engaging the body and its experiences as a site of learning and a way of knowing. In Aikidō this process is conveyed by the Japanese word *keiko* which describes a focused attitude, and a critical reflection on the collective wisdom passed down from generation to generation within Aikidō. This reflexive inquiry will explore the socially constructed nature of reality, the intimate and fluid relationships between body experiences and materials obtained from the environment via the human senses, and the dimensions of experiences in social life where the beliefs and actions of an individual join with culture.

The goal of my participation was to experience the processes of leadership development and co-creation within the Aikidō Shinryukan community of practice. Sanders and Simon (2009) defined co-creation as a specific collaborative event where ideas, experiences, and expertise are exchanged with the intent of creating something that is not known in advance. My research inquiry focuses specifically on the societal and use/experience levels of value co-creation as practiced at the pre-design (where research and the problem definition occur) and discovery (where the opportunity is identified) phases of the design development process (see Table 1). By participating in *keiko* as an *accepted insider* (Foley & Valenzuela, 2005) I was able to interact with other Aikidoka to accumulate knowing and knowledge to gain cross-cultural insights: an embodied multi-relational awareness of a co-creation process that integrates the mind, body, and the world.

A design-led ethnography

Reflexivity flows through every aspect of a qualitative research

inquiry. In the case of ethnography (Berger, 2015; Creswell, 2007, 2009; Fetterman, 2010) – a research approach designed to explore cultural phenomena – researchers critically reflect on the self and lived experiences of that *self* within a context of others i.e. a community of practice. At its core, ethnography (Coffey, 1999) is an embodied activity. Using an ethnographic research process, the researcher collects materials in the field by going to the specific sites where social life can be studied. Often, fieldwork continues over extended periods of time and connects the researcher to specific people, groups, institutions, and bodies of relevant interpretive material, including the embodied *self* as an epistemologically productive way to relationally analyse the body alongside the bodies of others. As a design-led ethnographic researcher, my knowledge is grounded within the interplay between practical, personal, and participatory field experiences. My research employed all my senses to create, perform, and represent knowledge as part of the process of reflecting critically on the Aikidō Shinryukan experience. Indeed, an ethnographic experience must be lived in order for it to mean anything.

Ultimately, the fluid ethnographic *self* cannot be separated out from the procedural approaches of qualitative fieldwork. For Reinharz (1997), “we both *bring* the self to the field and *create* the self in the field” (p. 3). As a designer, I captured the spiralling shifts of knowledge between aikidoka, leadership development, and creative modes of practice, by engaging in interpretive drawing-acts as part of my participatory research trajectory. In ethnography drawing-acts translate knowledge we have of ourselves, which both inform and are inseparable from our movements (Cox, 2011; Fetterman, 2010; Ingold, 2011; Pink, 2013). There are two ways that drawing-acts are utilised to reconnect observation and description with Aikidō movement practices in this design-led ethnography. Firstly, in order to experience movement, *the process of design drawing* encourages a conscious reflection in and on action through the body, to create images that visualise lived experience and open up lines of inquiry for exploring further. Secondly, the *drawing of design (practice)* involves all forms of line-making experiences embracing the senses, reflexivity, serendipity, voice and imagery. Indeed, drawing-acts document my research trajectory – my moving experiences – as well as being images of lived experience I leave behind.

Many drawings are created when engaging in fieldwork processes and practices. These drawings were often scratchy, idiosyncratic,

and virtually indecipherable ‘darts and squiggles’ on a surface. At first glance, they would seem to be fragments – thoughts quickly sketched in the moment. Drawings are not just lines: each drawing-act explored and illuminated moments of a lived practice, offered interpretative elasticity, as well as weave the various texts, textures and storylines of my research together. Together, they all functioned as a documentation of an iterative process documenting an action-centered way of being in the world. Drawing-acts turned the social world into sketches, diagrams, interviews, conversations, photographs, videos – an analytical process of making meaningful links involving the performative self using fieldnotes to document my personal research experiences. Kohn (2003) refers to the notion of the ‘*Aikido* body,’ and how through *keiko*, it turns into a site for perceptiveness and expression “as it moves through space as like a single stroke of a brush” (pp. 146-147). The Aikidō Shinryukan community of practice offered me an opportunity to reconceptualise my embodied know-how as design *activity* (Pedgley, 2007): a reflexive way of capturing and analysing experiences on-the-mat data sources from the perspective of the co-creating individual. As a designer, drawing-acts enabled me to manage different levels of conceptual abstraction concurrently, as well as communicate ideas evolving throughout my research. Drawing-acts, as part of a *designerly way of knowing* (Cross, 2007) “are there to be criticised, not admired; and they are part of the activity of discovery, exploration, that is the activity of designing” (p. 57).

Overall, the skilled body (Schatzki, 2001a) offers a multidimensional frame of knowing through sharing a *common participation* (Bruner, 1986). For Schatzki (2001b) the world is understood through *arrays of activities* – practices which are diffused across social space and time and performed by individuals moving through them, from place to place, in distinct moments in socially (re)productive ways. Kimbell argues (2012) that practice theories (Barnes, 2001; Schatzki, Knorr-Cetina, & von Savigny, 2001; Warde, 2005) move the research opportunity from individuals to practices – an orientation that “de-centers the designer as the main agent in designing” (142). My design-led ethnographic inquiry was multimethod, multisensory, and multi-relational in order to secure an in-depth understanding of the Aikidō Shinryukan community of practice, and facilitate the application of my BeWeDō® framework beyond the Aikidō dōjō at Enspiral (2014) and Lifehack Labs (2014a). This combination, within one research design, was a strategy that aimed to add rigour, breadth, complexity, richness, and depth to the

research inquiry. This approach also merged both text and *context* by uniting autoethnography (Bass Jenks, 2002; Ellis, 2004; Ellis, Adams & Bochner, 2010; Hayano, 1979) and visual ethnography (Pedgley, 2007; Pink, 2007, 2013).

Autoethnography

Autoethnography is an approach to research and writing that seeks to describe and systematically analyse connections between personal and cultural experiences (Bass Jenks, 2002; Ellis et al., 2010; Fiske, 1990; Kidd & Finlayson, 2009; Welker & Goodall, 1997). There are five types of autoethnography (Ellis & Bochner, 2000): reflexive ethnographies, native ethnographies, complete-member-researcher/ethnographies, literary ethnographies, and personal narratives. I utilised a reflexive ethnographic approach to critically reflect in the field on social life experienced in Aikidō Shinryukan's community of practice. A reflexive approach is crucial for Butler (2008) who highlights how

we can only know the world through our perceptions of it: combining our culture, history and notions regarding the future to reveal as much about our selves as my other. In this method of cultural inquiry, acknowledged and inescapable subjectivity provides evidence not only of the contexts and communities in which I interact, but also of my self as their product. (para. 9)

Autoethnographers are described as *boundary-crossers* by Reed-Denahay (1997) because they see actions as relational experiences embedded in practices, just as individuals are constituted within them. In order to understand my autoethnographic self in the field, I filtered my co-participation in the dōjō environment via Reinharz's (2011) *intersection of selves*. In this approach Reinharz maintains there are three key selves predominantly used in fieldwork: *personal selves* are the selves we bring to a field; *research selves* are selves concerned with undertaking a research process; and *situational selves* are selves we inevitably create in the field over time. Combined these selves become a crucial cultural performance which can define a successful autoethnographic narrative. As there are very few studies (Bradford, 2011; Bradford, Leberman, Preston, & Schleser, 2014; Bradford & Thomassen, 2009; Socha, 2004) exploring how Aikidō movement practices can facilitate leadership development for co-creation, my participatory inquiry continued through (inter)actions in the field. Douglas (as cited in Hertz, 1997,

p. xi) would refer to my research design as a way of creatively searching for mutual understanding. It is an approach which critiques and expresses the situatedness of selves with others in social contexts and recognises action, language, and emotional experiences as other ways of knowing, being, and acting in/on the world (Alexander, 2005; Ellis & Bochner, 2000; Ellis & Bochner, 1996; Holman Jones, 2005; Kidd & Finlayson, 2009; Reed-Danahay, 1997; Reinhartz, 2011) including the personal world (Fiske, 1990; Westbrook, 2008).

Most importantly, autoethnography acknowledges the body as a key site for theory-making (Gannon, 2006) and that performing bodies exist, acquire meaning, and embody culture in social spaces through connections to other bodies – including the researcher and the participants. As such there were innumerable ways my personal experiences impacted throughout the research process. An autoethnographic approach involved acknowledging and being critically aware of my subjectivity, rather than assuming it did not exist (Ellis et al., 2010). As noted by Connell (as cited in Sparkes, 1996) “there is an irreducible bodily dimension in experience and practice; the sweat cannot be excluded” (p. 463). A reflexive ethnographic approach both explores and illuminates an autoethnographic performance (Alexander, 2005; Finlay, 2002; Foley & Valenzuela, 2005). Specifically, an autoethnographic approach enabled me to connect my field experiences (see Figure 8 on the following page) of the leadership development practices of Aikidō Shinryukan to co-creation.

Visual ethnography

As a method of inquiry, visual ethnography suggests that ‘knowing’ is embedded in a range of texts and embodied practices, not always expressed with spoken words. During my research the ethnographic knowledge generated through my body during Aikidō Shinryukan’s movement practices is interwoven with textual constructions. These texts include visual images, words, sounds, textures, objects and metaphors, as well as other line-making discourses that captured my lived experiences in the field as an *interacting individual* (Welker & Goodall, 1997). Pink argues (2008, 2013) that rather than replacing words as the dominant mode of representation, images and embodied practices need to be understood *in relation* to the written word – as ethnographic knowledge is experienced and represented in equally meaningful ways through verbal, tactile and other forms of sensory communication.



8

Figure 8.
Members of the Aikidō
Shinryukan community of
practice, Nobuko Koyama
Shihan Aikidō Seminar,
Wellington (3/7/2008).
Photo: Aikidō Shinryukan.

Figure 9.
In Aikidō a black belt (yūdansa)
is used to distinguish a
practitioner of a higher grade.
New Zealand National
Aikikai Gasshuku, Auckland
(10-13/3/2007). Photo.



9

The reflexive approach required between researchers and their research contexts in visual ethnography echoes Westbrook's (2008) call for a *refunctioned ethnography*. This position sees critical reflexivity as a crucial part of the research from the beginning: "a process or stance in which the ethnographer is flexible, willing to learn, and if not empty, certainly open to constructing a project around the world discovered" (p. 99) (see Figure 9). Reflexivity is a useful way of unraveling the circumstances, contradictions, richness, internarratives and serendipitous moments encountered during fieldwork. Also, as knowledge of self and knowledge about subject are intertwined, they are ultimately politically motivated, biased culturally (Van Maanen, 1988), ideological (Foley & Valenzuela, 2005) and can only ever be partial and provisional accounts (Finlay, 2002). Furthermore, there are often very subtle forms of communication to understand (Holman Jones, 2005), plus uncomfortable personal insights (Finlay, 2002), and the complexities involved in memory (Sadler, 1981).

Ways of understanding, acting, looking, and searching

I employed participant observation, visual ethnography, and semi-structured interviews methods to collect materials in the field: specific sites where a culture-sharing groups can be interacted with face-to-face over time. At its core, fieldwork involves a long social process of assembling multiple forms of materials accumulated via immersion in activities, rituals, events, and settings within a cultural context (Creswell, 2007, 2009; Fetterman, 2010). While some writers (Bruner, 1986; Van Maanen, 1988) point out that there are limits to what a researcher can and cannot learn in the field, others (Coffey, 1999) have highlighted how one of the advantages of fieldwork is that it can place the ethnographic self at the heart of a social context.

Coffey identified six issues affecting fieldwork: personal, participatory, advocacy, roles and relationships, boundary issues and ethical. *Personal issues* because fieldwork is both a personal and subjective experience; *Participatory issues* because fieldwork involves bodily participation through and with the body; *Advocacy issues* involve the researcher looking the part i.e. wearing an Aikidō uniform during keiko; *Roles and relationship issues* where fieldwork relationships and insights are only gained by the researcher actively participating in the field; *Boundary issues* involving the negotiation of boundaries between the ethnographic self and the body at various phases of the research inquiry; and the *Ethical issues* evident in the various roles performed by the researcher which can

involve placing the body at risk. As a qualitative process, ethnographic fieldwork is an emergent embodied activity which offers an active, participatory path to analyse patterns and themes emerging between the researcher and participants.

Participant observation

The human body and the sensory are valuable sources of knowledge. Participant observation is a distinctive ethnographic process which privileges the participating body as a site of knowing (Conquergood, 1991). The key advantage of using this method is that I gain first-hand experience of a culture by being immersed in their processes, relationships, and organisational events within an everyday life situation or setting (DeWalt & DeWalt, 2011; Fetterman, 2010; Jorgensen, 1989). The participant observation process begins when a researcher purposefully selects (Creswell, 2009; Kawulich, 2005) a group for study and becomes a member of that group. Schensul and LeCompte (as cited in Kawulich, 2005) list five reasons for including participant observation in fieldwork:

- to identify and guide participant relationships;
- to help researchers understand how things are organised, how participants interact, and to identify any cultural boundaries;
- to show the researcher what is seen to be culturally important from a participant perspective;
- to help identify researchers to the cultural group to facilitate the research process; and
- provide researchers with a source to define questions to ask.

For autoethnographers, participant observation is the most crucial field method (Hayano, 1979) as it involves gaining both explicit and tacit knowledge of a social groups' routines and culture. Explicit knowledge of a culture is articulated in formal (or codified) knowledge, and can be processed and transmitted relatively easily. In contrast, tacit knowledge is highly personal, hard to formalise, and expressed in our actions, procedures, values and emotions (DeWalt & DeWalt, 2011; Greenwood & Levin, 2005; Nonaka, Toyama, & Konno, 2000). Greenwood and Levin (2005) focus on the verb *knowing* to explicate the point that knowledge is connected to people's actions and must be experienced in order to be understood (Lincoln & Guba, 1985). Further, Sklar (2000) maintains "the body is itself a process, one that organizes as it apprehends, and becomes what it organizes" (p. 74).

In order to understand the experiential opportunities of Aikidō, I identified the local gateholder (Sensei Peter Warnes [5th Dan], Aikidō Shinryukan dōjō), secured ethical approval for my research from the Massey University Human Ethics Committee and began my fieldwork by training regularly at the Aikidō Shinryukan dōjō. My knowledge was grounded individually and collectively over 146 training sessions, and in the interplay between practical, personal, and participatory field experiences with other aikidoka. An Aikidō dōjō a *space of ethnographic theatre*, which Denzin (1997) describes as “an aesthetic place and space where texts, performers, performances, and audiences come together” (p. 95).

Early in the Aikidō Shinryukan fieldwork I remained open to the unexpected. Fetterman (2010) refers to this as the *big-net approach*, which is a broad view of events where the ethnographer searches out experiences and phenomena as they come to attention. As the fieldwork progressed I began expanding my jot notes into fieldnotes (described by Jackson (1990) as “‘raw’ data, ideas that are marinating” [pp. 6-7]) and directed my attention more towards particular phenomena, exploring specific experiences of Aikidō movement practices and *speech events* (Sanjek, 1990) in more systematic detail (Jorgensen, 1989) in relation to my research question. Speech verbalises the physical body – an event Sanjek describes as a “happening composed of participants, settings, intentions, and other social and linguistic elements” (p. 243).

In the later moments of the research (explained in more detail in Chapter 5) I selected two fieldwork sites (see Table 3) to facilitate the application of the BeWeDō® framework beyond the Aikidō dōjō. BeWeDō® is a unique co-creation framework that advanced knowledge of how the relational focus of Aikidō and the principle of aiki can facilitate leadership development for co-creation, and offer new ways of practicing within the experience economy. The first fieldstudy involved Enspiral (2014) – a local network of social entrepreneurs based in Wellington – whose organisational focus is on collaborative social processes and how to leverage co-working spaces to harness the collective’s experience. The second fieldstudy connected me with Lifehack Labs (2014a) – a social lab experience bringing together a range of disciplines such as design, entrepreneurship, social innovation, and technology. This was the first social innovation lab of its kind in New Zealand and aimed to improve the wellbeing of young New Zealanders. The initiative was supported by the Ministry of Social Development,

entrepreneur hub SODA Inc from Hamilton, Queensland University of Technology, social enterprise network Enspiral as part of the Prime Minister's Youth Mental Health Project. Informed by Aikidō's particular movement practices, BeWeDō® offered participants an experience of new relational leadership understandings for societal (Enspiral) and use/experience (Lifhack Labs) value co-creation (although Sanders and Simons (2009) stress that both these types of value in co-creation at times are inextricably linked – see Table 1). Through the BeWeDō® framework, participants traverse boundaries *between* bodies, space and movement as relational experiences: in essence, co-creative practices.

Visual ethnography

Visual ethnography is a multisensory approach to interdisciplinary research which invites new possibilities for the visual in research and representation (Pink, 2013). The key advantage of using this method was that it allowed me to utilise a wide range of interconnected interpretative drawing-acts such as conceptualising, sketching, mindmapping, conceptmapping, writing, diagramming, photography, and video to represent different types of knowledge that may be understood both reflexively and relationally. Just as a pencil visualises the moving body; moving bodies inspire conversations; conversation may invoke imagery; imagery influences words; words move through your mind; your mind makes conceptual connections and conceptual connections move the body. It is a concurrent reflexive image linking, joining, highlighting, pointing, spiralling, and co-creating. Drawing-acts enabled me to follow the action, participants, storylines, and events that emerged from keiko and the BeWeDō® Workshop Series (see Table 3).

Situated, embodied ways of knowing and acting inform the core of my design-led ethnographic approach, along with the use of sketching and drawing (Hasirci & Demirkan, 2007; Mäkelä & Nimkulrat, 2011; Pedgley, 2007) to document and externally represent my thoughts during the research process. For collecting *nonverbal* human interactions (Jorgensen, 1989) during fieldwork at the Aikidō Shinryukan dōjō and the New Zealand Aikikai 40th Anniversary Gasshuku, photography was used as an additional visual recording method. To capture the movement practices of tai no henko (see Figures 57, 58, 59, 60, 61) during the BeWeDō® Workshop Series fieldwork, video, video stills, photography and sound were a key addition to the research inquiry (see Chapter 5). Pink (2013) sees great potential for using video not only reflexively but as a “technology that participates in the negotiation

of social relationships and a medium through which ethnographic knowledge is produced” (p. 168).

Semi-structured interviews

The semi-structured interview is a qualitative research method (Ayres, 2008; Flick, 2014; Galletta, 2012; Jorgensen, 1989) in which researchers ask participants prepared, open-ended questions, designed to flexibly guide the interviewer and the interviewee. The advantage of the semi-structured interview approach is that it allowed me to flexibly manage a line of questioning (Creswell, 2009) as well as encourage reciprocity between the myself and participants. The *give and take*, according to Galletta (2012) “creates space for the researcher to probe a participant’s responses for clarification, meaning making, and critical reflection” (p. 24). A semi-structured interview was most valuable when the researcher grasps the essence of a cultural group from the insider’s perspective (Fetterman, 2010).

Semi-structured interviews were carried out with participants during three fieldstudies (see Table 4). The first interviews were undertaken at the New Zealand Aikikai 40th Anniversary Gasshuku in Auckland between March and April 2010. The Gasshuku context offered me a rare research opportunity to build on and verify my feildwork experiences (Bradford & Thomassen, 2009) during keiko at the Aikidō Shinryukan dōjō. Significantly, the event was also an opportunity to observe Waka Sensei Mitsuteru Ueshiba (the great grandson of Aikidō’s founder Morihei Ueshiba) in action, and his presence contributed to the event being attended by over 300 aikidoka from around the world (Aikido Shinryukan, 2010).

While I had gained the approval of my Aikidō Shinryukan instructor Sensei Peter, and the Chief Instructor of Aikidō Shinryukan and Technical Director for New Zealand Aikikai Miki Haruhara Shihan (7th Dan) to conduct semi-structured interviews at the New Zealand Aikikai 40th Anniversary Gasshuku, on the day I ran into several issues with four of my intended interviewees. Aikikai cultural etiquette, language barriers, and a lack of time meant I was not able to interview senior Japanese Aikidō Shihan and Sensei as planned. Given that my research inquiry has only been conducted in New Zealand, not getting access to interview senior Japan based Aikidō Shihan and Sensei meant that I missed out on potentially useful cross-cultural learnings. I had to be flexible and adapt to this situation creatively. I learnt that

Table 3: Participant observation and visual ethnography carried out during the research inquiry.

| Location | Fieldwork |
|----------------------|--|
| Aikidō Shinryukan | <p>Keiko Aikidō Shinryukan dōjō <i>Wellington</i> Instructor: Sensei Peter Warnes (5th Dan) 146 training sessions from 1/2/2007–29/4/2009 (365 hours).</p> <p>Events <i>Wellington</i></p> <ul style="list-style-type: none"> – Miki Haruhara Shihan (7th Dan) Seminar, 1/12/2007. – Sensei Samuel Hagan (4th Dan) Seminar, 1/12/2007. – Sensei John Sebastian (5th Dan) Seminar, 23–24/2/2008. – Nobuko Koyama Shihan (7th Dan) Seminar, 1–3/7/2008.* – Nobuko Koyama Shihan (7th Dan) Seminar, 13–14/3/2010. <p><i>Auckland</i></p> <ul style="list-style-type: none"> – New Zealand National Aikikai Gasshuku, 10–13/3/2007. – New Zealand Aikikai 40th Anniversary Gasshuku, 5–7/3/2010. <p>Rituals</p> <ul style="list-style-type: none"> – Grading: passed 5th kyu, 9/6/2007, 4th kyu, 15/6/2008 (see Appendix G) achieving the rank of 3rd kyu. <p>Provisional and partial findings presented (Bradford & Thomassen, 2009) at the <i>International Association of Design Research Societies (IASDR) Conference 2009</i>.</p> |
| Aikidō Shinryukan | <p>New Zealand Aikikai 40th Anniversary Gasshuku <i>Auckland</i></p> <ul style="list-style-type: none"> – Photography, 5–7/3/2010. |
| BeWeDō® Workshops | <p>Enspiral BeWeDō® Workshop Series <i>Wellington</i></p> <ul style="list-style-type: none"> – Session 1: 7 participants, 8/7/2014 (1.5 hours). – Session 2: 6 participants, 9/7/2014 (1.5 hours). <p>Lifhack Labs BeWeDō® Workshop Series <i>Wellington</i></p> <ul style="list-style-type: none"> – Session 1: 20 participants, 5/9/2014 (1.5 hours). – Session 2: 8 participants, 12/9/2014 (1.5 hours). <p>Provisional and partial findings presented (Bradford et al., 2014) at the <i>16th Annual International Leadership Association Global Conference</i>.</p> |

*As part of Massey University, Blow 2008 Creative Arts Festival.

the Gasshuku context offered many research opportunities, and the situation was a reminder that as a Western aikidoka, it was important for me not to assume that Eastern sources are the only cultural interpretation of Ueshiba's intention (Friedman, 2005). Interviewee selection focused instead upon the participants' attendance and availability at the Gasshuku. The fourteen participants ultimately selected were senior Australasian Aikidō Shihan and Sensei (2th Dan and above) – Aikidō experts who represented dōjōs throughout New Zealand, Australia and New Caledonia.

Interviews took place in several locations based on the Gasshuku training schedule and participant's preferences. Participants were interviewed at the Gasshuku (and during breaks in Aikidō training sessions) in the ASB Stadium lobby, main floor area and hallways, as well as in convenient quiet spaces outside the Stadium. Additional interviews were carried out beyond the Gasshuku at participants workplaces, local cafés – or in one case – in the participant's home.

The interview questions were as follows:

- How do you define the *dō* in Aikidō?
- What events represent or symbolise a dōjō?
- Is a successful dōjō more collaborative or collective?
- Is keiko an individual or community experience?
- Can you see wider benefits for Aikidō in leadership beyond the dōjō?
- How is Aikidō creative?

The second series of interviews were carried out with participants following the BeWeDō® Workshop Series. In July 2014, six participants representing a range of entrepreneurs, developers, freelancers and change-makers from Enspiral, attended the *Enspiral BeWeDō® Workshop Series*. Based on feedback from workshop participants, Pat from Lifehack (2014b) invited me to participate in the Lifehack Labs initiative and on September 2014 seven participant's representing a range of young people from around New Zealand attended the *Lifehack Labs BeWeDō® Workshop Series*. Interviews took place based on participants preferences. Participants were interviewed at the Enspiral co-working space, Lifehack Labs space, local cafés, or via video chat on the telecommunications application software Skype. The interview question order was important and the interview was structured to avoid

Table 4: Semi-structured interviews carried out during the research inquiry.

| Location | Fieldstudy |
|----------------------|---|
| Aikidō Shinryukan | <p>New Zealand Aikikai 40th Anniversary Gasshuku <i>Auckland and Wellington</i></p> <p>Fourteen semi-structured interviews with leading Australasian Aikidō Shihan and Sensei (8 between 5–7/3/2010 in Auckland, and 5 interviews between 8/3–16/4/2010 in Wellington)</p> <p>Provisional and partial findings presented (Bradford, 2011) at the <i>Fifth International Conference on Design Principles and Practices</i>.</p> |
| BeWeDō® Workshops | <p>Enspiral BeWeDō® Workshop Series <i>Wellington</i></p> <p>Six semi-structured interviews with participants between 16–18/7/2014.</p> <ul style="list-style-type: none"> – Follow up interviews completed 1 and 3 months later. |
| BeWeDō® Workshops | <p>Lifhack Labs BeWeDō® Workshop Series <i>Wellington</i></p> <p>Seven semi-structured interviews with participants between 26–29/9/2014.</p> <ul style="list-style-type: none"> – Follow up interviews completed 1 and 3 months later. |

leading questions, use logical transitions between topics, and allow the participants to lead the conversation. The interview questions were as follows:

- How did you find the Workshop Series?
- What do you feel the most useful workshop experiences were for you?
- What if anything, are you going to do differently as a result of the workshops?
- How do you feel the BeWeDō® approach could add value to your organisation? [video elicitation using workshop time-lapse footage]
- You mentioned during the workshop: [a personalised participant comment taken from Workshop Session 02]
Can you tell me more about...?
- What could I do differently to improve the Workshop Series?

In addition, two follow up interviews took place 1 and 3 months after

the completion of each Workshop Series. In these interviews I was seeking examples of where participants linked the BeWeDō® Workshop Series with their workplace experiences. The interview questions were as follows:

- Let’s talk about the last month: What impact, if any, do you feel the BeWeDō® Workshop has had on you over the last month?
- Let’s talk about the last three months: What impact, if any, do you feel the BeWeDō® Workshop has had on you over the last three months?

The interview questions used in all three fieldstudies followed consistent interview protocols (Creswell, 2009) providing guidance and structure (Flick, 2014), yet were sufficiently flexible to allow participants to respond to questions in their own way. The semi-structured interview approach is useful because it leaves space for participants to offer new meanings (Galletta, 2012). For Creswell (2009), a key disadvantage is that not everyone is equally articulate and perceptive. However, the researcher can probe participants with follow up questions (i.e. “What do you mean by...” “Then what happened?” “Can you give me an example?”) to get more depth and encourage participants to elaborate on any themes or concepts.

Ethical considerations and approval

From an ethical perspective it was important I was clear on what materials I was collecting and recording and made participants aware of how I intended to analyse and use the fieldwork findings. This consisted of declaring my relationship to the fieldwork sites and human participants, respect Aikikai cultural etiquette, making sure my role as a researcher was transparent to all involved, obtaining ethical approval, documenting the research methodology and seeking peer review of the process and findings. Ethical approval for this research was obtained from the Massey University Human Ethics Committee (all signed off as ‘low risk’ applications – see Appendices B–F), and the research was conducted in accordance with the University’s Code of Ethical Conduct for Research, Teaching, and Evaluations Involving Human Participants (2004). This code stipulates guidelines for ethical conduct that include respect for persons, informed and voluntary consent, privacy and confidentiality, and acknowledgement of potential conflicts of interest. No names or identifying information were revealed or reported at any time. Further assurance of confidentiality was addressed through the

use of pseudonyms being used in place of actual participant names throughout the research.

In gaining ethics approval, strategies for minimising the risk of harm to participants were established through two Phases of fieldwork. In addition, during Phase Two, I consulted the Director (Research Ethics) of the Massey University Human Ethics Committee to specifically discuss my intention to use the Aikidō movement exercise of tai no henko during the BeWeDō® Workshop Series (see Appendix F). He had no issues with what I proposed and did not see tai no henko as an exercise as such – more three progressive movements that also involved a mental exercise. He felt there was no ‘straining of muscles,’ and the movement reorientation of tai-no-henko was slow and controlled. Throughout the research inquiry participants were apprised of the purpose of the research, informed consent was obtained, and participants were provided with an information sheet that emphasised voluntariness, confidentiality and anonymity (see Appendices B–F). During the research participants had the right to: decline to answer any particular question; withdraw from the study (no specific timeframe); ask any questions about the study at any time during participation; provide information on the understanding that their name will not be used unless they give permission to the researcher; be given access to a summary of the project findings when it is concluded; and ask for the audio/video tape to be turned off at any time during the research.

Data analysis

I utilised an iterative process of drawing-acts to collect data involving both lived and moving experiences I had in the field. This interdisciplinary approach is an abductive research process where I moved back and forth between periods of immersion in Aikidō Shinryukan’s community of practice, time spent doing analysis, and ultimately applying the findings as the *BeWeDō® framework* in fieldstudies beyond the Aikidō dōjō. The primary way of recording what I learnt from participant observation and visual ethnography carried out during the research inquiry was through fieldnotes (DeWalt & DeWalt, 2011; Van Maanen, 1995).

The fieldnotes were systematically coded utilising Microsoft Excel and Inspiration computer applications (www.inspiration.com) as well as manually. Microsoft Excel is a spreadsheet application using a grid of cells, which enabled me to easily section textual data into meaningful

units and look for conceptual patterns during the processes of coding. Inspiration is a visual learning tool I found invaluable for organising, grouping, and analysing both textual and image-based drawing data. It supported visual thinking techniques such as brainstorming, mind mapping and concept mapping, and helped me draw conclusions diagrammatically from a large range of data sources. At other times, it was more simply more effective to work manually – write and draw by hand – in order to respond to and follow lines of inquiry emerging in the field. The combination of computer software and manual line-making focused the data analysis and connected the processes of self-reflexivity.

All data analysis includes three underlying activities according to Miles and Huberman (1994): *data reduction* refers to the process of selecting, focusing, and transforming the data from fieldnotes; *data display* allows large amounts of data to be organised and presented visually in order to identify patterns; and *interpretation and verification* refers to the development of ideas about how these patterns connect, and includes regularly returning to the data to verify that your ideas are valid. Analysis constantly pivots around these activities throughout an ethnographic research process (DeWalt & DeWalt, 2011; Ellis, Adams, & Bochner, 2011; Fetterman, 2010; Pink, 2013). Further, Pink maintains that “the purpose of analysis is not to translate visual evidence into verbal knowledge, but to explore the relationship between visual and other (including verbal) knowledge” (p. 119). It is a reflexive perspective that offered me a path toward understanding and making sense of the social worlds of others over Phase One and Two: to consistently pose the question “what is going on here?” (Walcott, 2008) from an ethnographic perspective.

Phase One of my research inquiry involved two stages. In stage one of my research, as part of the Aikidō Shinryukan community of practice, I made fieldnotes involving jot notes (words and phrases) and drawing-acts immediately after every keiko session (see Chapter 4 for more detail). These were usually completed sitting in my car in the parking lot outside the dōjō to facilitate getting the information down as quickly as possible after the event, using abbreviations to aid note taking (see Figure 24). This enabled me to draw on the lived experiences and emotions I had recently felt on the tatami, document my personal progress (Coffey, 1999), create a historical record (Richardson, 2000), while at the same time acknowledge that there is a minimum level of keiko necessary at a dōjō to decipher new knowledge and understandings (Binder, 1999). Using fieldnote recording protocols

such as *descriptive notes*, *reflective notes*, and *demographic information* (Creswell, 2009), I constructed textual representations of my experiences of the people, places, and events I encountered in the following ways:

Demographic information

- Time, place, date of the field setting
- Descriptive notes
- Participant portraits
- Physical setting
- Events and activities
- Dialogue

Reflective notes

- Speculation
- Ideas
- Feelings
- Problems
- Hunches
- Impressions

Analysis often means being implicated in, or entangled (Simpson Stern & Henderson, 1993) within a cultural context. As a result multiple analyses and forms of ethnographic analyses are required (Fetterman, 2010). Fieldnotes from my Aikidō Shinryukan fieldwork contained the raw data necessary for analysis in the early part of the research. There were three data reduction steps involving coding. Firstly, I studied my fieldnotes closely and conceptualised the ideas emerging from the data in a computer spreadsheet. The process of continuously asking “what is going on here?” generated significant numbers of codes, especially in the early moments, with reoccurring words and concepts appearing (see Appendix H). I found that some key events told me more about the social activity within the Aikidō Shinryukan community of practice than others (i.e. the fundamental movement practices of Aikidō, or the experiences gained through my participation in two Gasshukus), but ultimately all provided a focus for analysis. Specifically participant speech events (Sanjek, 1990) often provided the clearest lens for making connections between my on-the-mat experiences and the insights that form part of the process of analysis. As an example, I found that participants described Aikidō movement practices to each other on-the-mat relationally such as “lead the movement” and “lead your partner” (see Appendix I) which in turn generated new co-creative insights and leads that I pursued as they emerged.

Secondly, I synthesised and concept mapped the most significant initial codes in order to identify the essence of my Aikidō Shinryukan fieldwork experience, returning repeatedly back to the research question. As noted by Fetterman (2010) ideas about patterns of thought and behaviour that were vague on entering a community now began to focus (see Appendix J). Finally, the last step of the data analysis process is more directed and conceptual, with codes often connecting and flowing into each other to change into concepts, with insights at times often occurring subconsciously (DeWalt & DeWalt, 2011). One of my research goals was to look for patterns. As Fetterman points out (2010): “Patterns are a form of ethnographic reliability. Ethnographers see patterns of thought and action repeat in various situations and with various players. Looking for patterns is a form of analysis” (p. 96). Furthermore, autoethnographers embrace the personal experience by *moving in and moving out* during the iterative process of data gathering and analysis (Ellis, 2004; Ellis et al., 2010) in order to understand the ethnographic experience.

Indeed for Coffey (1999) fieldwork always starts with the ethnographic self, although it is important to remember that this means embracing all the senses, thoughts, and feelings when analysing data. This involved reflecting further on my fieldnotes, looking more closely at my drawing-acts and how my body felt on-the-mat during keiko. These drawing-acts not only described my field experiences, they were also visible attempts to interpret and analyse how my Aikidō body moved through space with other aikidoka. As Fetterman (2010) argues, ethnographic analysis is often cyclical, and I often found that through the process of design drawing my mind was able to wander and see Aikidō experiences in a new light off-the-mat at different times during the process. This line-making process also merged with a concurrent analysis of the key metaphors linking Aikidō to leadership development and co-creation suggesting dynamic ways of *moving in relation* to a situation. My experiences on-the-mat also suggested that leadership happens in interactions, and that my inquiry should draw on those interactions (Shamir, 2012). A further investigation took the form of semi-structured interviews at the New Zealand Aikikai 40th Anniversary Gasshuku. This context offered me a rare research opportunity to build upon my fieldwork experiences, capture thick descriptions (Geertz, 1973), as well as verify the concepts that had emerged through the data analysis. The interview transcripts were analysed for recurring ideas, patterns, and relationships between patterns.

Drawings are not just lines: they are also mapmaking processes which generate new ideas, connections, patterns, and reconfigurations. Fundamentally, my mapping strategies aimed to capture the *relational* as directional sites of engagement: an interaction and exploration with the many *circular connections* I encountered, and through which understanding emerged. For instance, my drawing-acts often aimed to depict the body as a key meeting point (see Figures 10 A-C). A recurring challenge for me was conceptualising how my keiko findings from Phase One could work in practice for leadership development in Phase Two: In my fieldnotes I asked myself “how can movement be used in co-creation? . . . Is there a difference between a co-creation process & practice? . . . this gave me ideas about where ‘hipparu’ is situated in relation to the ‘common center.’” The process involved me looking back in order to look forward, returning periodically to the Aikidō Shinryukan dōjō. These inquiries reminded me that “the sensei works with aikidoka either one to one, one to many. . . the sensei organises aikidoka – paired or grouped via expertise levels (or technique). . . the sensei walks around, demonstrates, watches, advises . . . aikidoka need to try, feel, watch, listen (tactile). . . Keiko starts by rolling practice = simple warm up.” Drawing processes aided the mapping out of basic social processes in my data. For instance, over time I began to understand that Aikidō was a process and that practices emerge over time. Similarly, the ‘common center’ concept was all about reciprocity = “*giving it back*” and line-making needed to reflect that. In my fieldnotes I noted how

I had trouble explaining ‘zanshin’ & ‘extension’ concepts . . . after talking to Sensei I was reminded about how HUGELY important zanshin is . . . essentially ‘awareness’ of everything around you . . . flexibility . . . basically the ‘glue’ that held everything together.

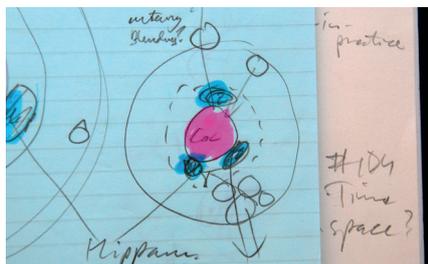
Mapping is a spiralling process – a harmonious frame for conceptualising the possibilities of the four concepts capturing the essence of keiko’s movement practices: *zanshin*, *hipparu*, *extension*, and a *common center* (core concept) (these words are indicated by italics within the text to avoid being misread). In order to “understand/unpack/define/consider/conceptualise/grasp/compare/provoke” the concepts, I used word lists (see Appendix K). These were built up over many years as a way of identifying data patterns, and reflexively considering – through concept mapping (see Appendix L) – what these concepts could mean beyond the traditional Aikidō/Japanese

Figures 10 A.
Fieldnotes [detail]
(17/12/2012).

Figures 10 B.
Fieldnotes (7/2/2013).

Figures 10 C.
Fieldnotes [detail] (14/2/2013).

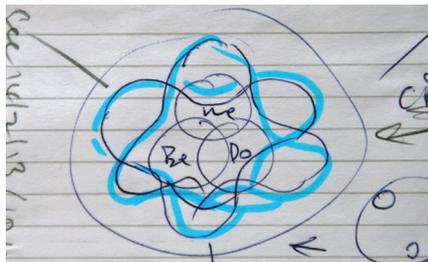
Figure 11.
Design drawing interpreting
keiko's co-creative practice.
Fieldnotes (26/1/2014).



10 A



10 B



10 C



11

definitions off-the-mat in leadership development for co-creation. My fieldnotes described how “I worked on ‘zanshin,’ ‘hipparu,’ and ‘extension’ concept maps first (avoiding a ‘common center’ for a while [see Appendix M]) > saw patterns [after a while] I got my scissors out (to MOVE the idea along . . . see what happens). Immediately I could see connections: a ‘closeness’ to what I’ve been experiencing in practice . . . a more multidimensional representation that seemed incredibly flexible (14/2/2013) (see Appendix N). . . . concepts linking together i.e. ‘Relational’ + ‘Awareness’ = ‘Relational Awareness’ as *We + Be* are intertwined in practice. Interwoven practices.” More significantly, I wrote excitedly that “‘WeBeDo’ is making sense! More than a catchy name, it is meaningful . . . and the model (at least zanshin, hipparu, and extension) is weaving together (12/2/2013).” A pattern slowly emerged from the conceptual clustering – an *expanded viewing point* – through which I could begin visually positioning (see Figure 11) the dynamics of an aiki interaction within co-creation.

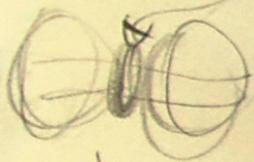
Conceptual clustering was a way for me to interpret keiko’s co-creative practice. However, there were limitations to the Appendix N interpretation in that the ‘common center’ as an *overlapping zone* appeared to be overlooked, and the dynamic process I experienced in Aikidō movement practice was missing in the diagrams I was creating. I also wrote how I felt that the outside circle in the design drawing “should be a dotted line (=porous / open).” Drawing-acts were often a reflexive quest to understand practice, the engagement of the practitioner, and gain relational insights of embodied practices. Through the lens of *practice* – co-creative practice in particular – I began developing my own framework (see Figure 12 on the following page). By understanding keiko as *dynamic embodiment* it also began to make more sense for the process to start with awareness (*Be*), then moving to synchronising (*We*), and then connection (*Do*): *BeWeDo as a process of practicing co-creation.*

In this process, reflexivity is vital. For Butler (2008) a reflexive ethnography “is unabashedly self-conscious considering objective knowledge and documentation of reality impossible” (para. 9). The findings from Phase One highlighted four concepts and their associated metaphors, which were synthesised into the BeWeDō® conceptual framework. As a design researcher drawing-acts connected knowledge I had of myself, my movements within the Aikidō Shinryukan community of practice, and how the concepts I filtered from keiko could be

INTEGRATIVE DIAGRAMMING
a process of practicing
co-creation

15/5/13

17/5/13



7
Circular
DNA
holding
Bubbles
together
moving...

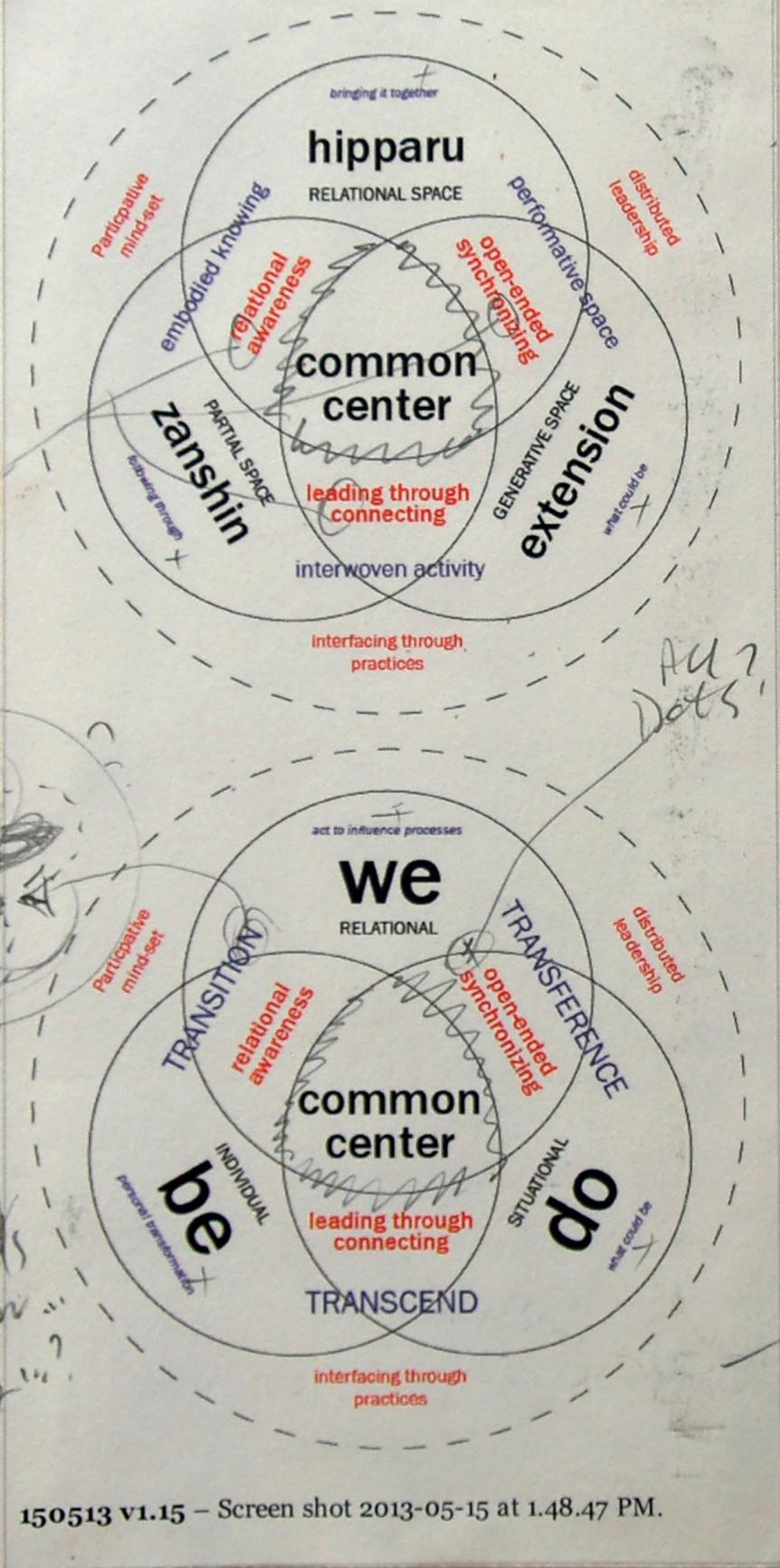


Figure 12 (opposite page).
The BeWeDo framework
emerges. Fieldnotes
(17/5/2013).

beneficial in particular for leadership development for co-creation (see Chapter 4 for more detail). The Phase One research provided an excellent opportunity for me as a design researcher to reflect in and on action through the body using the process of design drawing: to explore ways to transfer the embodied knowledge I had gained of how Aikidoka move creatively with others on-the-mat, in contexts off-the-mat such as co-creation (see Chapter 5 for more detail). As a designer, the drawing of design (practice) – my moving experiences – opened up conceptual possibilities (see Figures 10 A-C, 11, 12) beyond the initial jiyu-waza epiphany (see Figure 2) to include my relational understanding of the embodied practice of keiko as well as how aiki principles (see Chapter 4) could be applied in field studies at Enspiral and Lifehack Labs during Phase Two (see Chapter 5). During both Phases of this research, I developed my ideas by publishing peer-reviewed papers (Bradford, Leberman, Preston, & Schleser, 2014; Bradford & Thomassen, 2009; Thomassen & Bradford, 2009), being published solo-authored in a peer-reviewed journal (Bradford, 2011), presenting at conferences, symposiums, and enjoyed many discussions with my supervision team and amongst peers and networks – including my ongoing relationship with Aikidō Shinryukan and in particular Sensei Peter. BeWeDō® is not a Japanese word. It is a unique framework (see Figure 54) that resulted from the findings of Phase One (see Chapter 4) that acknowledges the philosophical and pedagogical foundations of Aikidō, while responding to the research question presented in Chapter One.

In Phase Two the BeWeDō® framework was explored experientially in a series of workshops followed up by semi-structured interviews with workshop participants. The choice of workshops as a method was inspired by the keiko fieldwork within the dōjō (see Chapter 4), and designed as a response to Sanders' (2005) call for *co-creating spaces* where designers and everyday people work together with a focus on the co-creation process. In essence, the BeWeDō® Workshops (see Table 3) were facilitated in dōjō-like spaces, which were informal and open with no furnishings. However, rather than a “neutral” space, the workshop spaces instead became a context for co-creative action: a carefully staged experience engagement using a specific Aikidō movement exercise called tai no henko (see Tables 6, 7, 8). The workshop method (see Chapter 5 for more detail) creates an open learning environment, where what we experience *in our bones* (Stinson, 2004) becomes a valuable source of knowledge. Furthermore, as the BeWeDō® approach is a participatory inquiry, the workshops involved me both shaping

and being shaped based upon active, hands-on participation. In the BeWeDō® Workshops I also combined methods such as time-lapse video (using an ‘overhead view’ that offered a vantage point that echoed the keiko interfaces I had drawn – see Figures 36 A-F, 37, 38 A-E) and photography to capture data on the participants and document my experience of Aikidō’s movement practices. In addition a collaborative online video annotation tool called Wipster (www.wipster.io) was used to collect participant’s reflections on what they learnt in the workshop and how this knowledge transferred to the workplace. During this time my data analysis focused on coding for themes, which DeWalt and DeWalt (2011) define as “an idea that characterizes and ties together materials from different people or people in different settings” (p. 189) (see Appendix O).

Interviews were audiotaped and transcribed with my analysis involving reading and re-reading interview transcripts looking for patterns and relationships between patterns. For Geertz (1973) this involves ethnographers forming thick interpretations within their field experiences to understand conceptual structures informing our participants actions. The analysis process also involved me being open to serendipity and *eureka* moments. For example, Alex described their experience of the BeWeDō® approach in a way that I felt captured the essence of aiki beautifully: “I think there was something interesting that I can’t kinda describe that was just about the relationship of the partner approach. That it wasn’t us, and it wasn’t me, it was *the two of us*.” For Fetterman (2010) analysing these processes requires sifting and sorting until themes finally emerge to verify that your conceptual ideas are valid. Six key themes emerged from the BeWeDō® Workshop Series (see Chapter 5).

Credibility and trustworthiness

For qualitative researchers, the research inquiry is a situated activity that utilises a wide range of interconnected interpretative practices (Denzin & Lincoln, 2000, 2005b) where learning occurs in social contexts and bodies, not just minds: a practicing space for experiencing, analysing, and interpreting data. While positivist quantitative researchers emphasise that truth that can be measured, objectivity, and that the value of data is created when replicated. Participatory qualitative researchers in contrast, are interested in non-numerical data that captures a participative reality *with* people, holistic experiential knowing through face-to-face learning, and the value of democratic dialogue

during an inquiry within the social worlds of others (Heron & Reason, 1997; Lincoln et al., 2011). Participatory researchers argue that knowledge is socially constructed, according to Guba and Lincoln (2005), through “communities of inquiry embedded in communities of practice” (p. 196). During my research I was mindful that in order for my findings to be of value, the quality of inquiry needed to respond to the question “Are we *interpretatively* rigorous?” (Lincoln et al., 2011) in relation to specific research criteria such as credibility and trustworthiness.

With respect to credibility, I spent considerable time at multiple field sites across New Zealand interacting with a wide range of participants from beginner aikidoka through to senior Aikidō Shihan (7th Dan), and with young change-makers through to social entrepreneurs. During the Aikidō Shinryukan fieldwork in particular, I developed an in-depth understanding of Aikidō movement practices over the 26 months of keiko (146 sessions), and passed my 5th and 4th kyu grading tests to achieve the rank of 3rd kyu. My status as an accepted insider (Foley & Valenzuela, 2005) meant that my participative experiences on-the-mat were grounded in active, hands-on participation – anchored in practice – and supplemented by transparency around my design-led ethnographic approach. In my research I have detailed my jiyu-waza epiphany, why it suggested a new way of collaboratively leading co-creative practice, and my experience in the Aikidō community of practice in Melbourne prior to 2005. In terms of dependability, I have provided detailed documentation of my research design, methodology, methods, fieldwork sites and participant selections, as well as how I approached my data and analysed it. As a result, a consistent iterative documentation of my interpretative understandings strengthens the dependability of the research argument and ultimate conclusions. In terms of confirmability, my supervisors have offered valuable suggestions during both Phases of the inquiry enhancing research robustness.

Throughout my research inquiry, I followed established ethnographic research processes (DeWalt & DeWalt, 2011; Ellis et al., 2011; Fetterman, 2010; Pink, 2013) to enhance the trustworthiness of data collection and analysis. In Phase One of my research inquiry I engaged in the field with aikidoka on-the-mat in multiple Aikidō dōjō sites, while in Phase Two I selected two fieldwork sites to facilitate the application of the BeWeDō® framework off-the-mat beyond the Aikidō dōjō. I designed a study with a clear research question and fieldwork protocols, in order to build relationships and trust with participants for developing thick

descriptions (Geertz, 1973) of meaningful personal and co-constructed experiences. Fieldnotes and interview transcripts were often highly personal, conveyed feelings and emotions as an accepted insider, which allowed me to gain authentic responses from participants on their field experiences at the time. As Guba and Lincoln (2005) point out: “The *way* in which we know is most assuredly tied up with both *what* we know and our *relationships with our research participants*” (p. 209). Aikidō Shinryukan and BeWeDō® Workshop Series participants continue to approach me and ask about the research. My relationship with Sensei Peter in particular, is important and ongoing and I can always rely on a “yes” from him whenever I need clarification on terminology or an honest opinion. At the heart of ethnographic validity is *triangulation*, which involved the convergence of different sources of information, processes, participants, and sensations to build coherent ethnographic findings. According to Lincoln, Lynham and Guba (2011) “validity is found in the ability of the knowledge to become transformative according to the findings of the experiences of the subjects” (p. 114). Practice is understood as social action.

Having discussed and provided evidence of the credibility and trustworthiness of my research, I acknowledge there are limitations associated with my research. This Chapter described how a design-led ethnography combining autoethnography and visual ethnography is not a project I will *get right*, as there is no single truth (Denzin & Lincoln, 2005c; Ellis, 2004). A reflexive approach is only one of many ways I could have unpacked the complexities and dynamics involved when engaging in ethnographic fieldwork. My choice of locating my research inquiry within the participatory paradigm proposed by Heron and Reason (1997) has meant that experiential knowing is based on participation. For Westbrook (2008) “ethnography is about experience, and it must be lived in order to mean anything at all” (p. 35). My research inquiry was also shaped by my personal history, gender, age, ethnicity, class and race, as well as the amount of time spent with participants in the field.

In other words, at the end of the day understanding is inevitably personal, and all readings are partial and situated. Interestingly, some writers have dismissed autoethnography as being methodologically confusing and insufficiently rigorous (Coffey, 1999; Neumann, 1996; Roth, 2009). For example, Ellis, Adams and Bochner (2010) write about how autoethnographic researchers are often criticised for not being in the field long enough, and Pillow (2003) describes how autoethnographic

work has been labeled as self-indulgent, narcissistic and egoistical – an (over)excited subjectivity (Clough, 2000) – for using personal experience (Ellis & Flaherty, 1992; Gannon, 2006; Roth, 2009). The challenge is that there is no definitive means of conducting an interpretive, qualitative inquiry and reflexivity is only one of many ways (Finlay, 2002; Hayano, 1979) a researcher could unpack the complexities and dynamics involved when engaging in ethnographic fieldwork. In my design-led ethnographic approach, I needed to maintain awareness that knowledge of self and knowledge about subject are intertwined, politically motivated, biased culturally (Van Maanen, 1988), and ideological (Foley & Valenzuela, 2005). Westbrook (2008) characterises the ethnographer as ‘navigator,’ who in order to understand their position triangulates “amongst disparate points that establish a position, form a meaningful whole, as they are considered vis-à-vis one another, as a navigator does for her boat” (p. 47).

A further limitation of this study is that for any leadership development process to be effective participants must be able to not only reflect on their learning experiences, but also transfer that learning to the work context (Amagoh, 2009; Conger, 1999; Leadership South West, 2005). Participants in the BeWeDō® Workshop Series were asked to do two follow up interviews in order to understand and articulate what impact they felt the workshop had on them. Unfortunately the transfer of knowledge only presented itself occasionally and as such the workshop had limited impact long term. These limitations notwithstanding, Chapter 6 critically reflects upon the possibilities of the BeWeDō® fieldwork findings as a valuable basis for future research. The major limitation in my research inquiry lies in the absence of longitudinal data collection in Phase Two when I applied the BeWeDō® framework beyond the dōjō. This contrasts to Phase One where – as an accepted insider within the Aikidō Shinryukan community of practice – I was able to conduct a longitudinal study on aikidoka over a number of different time periods. For Van Maanen (1988) “fieldwork, at its core, is a long social process of coming to terms with a culture” (p. 117).

This Chapter outlined my participatory research approach, including the methodologies and methods employed. The following Chapter describes my experience of the Aikidō process of keiko, synthesises the initial research findings from my Aikidō Shinryukan fieldwork, and discusses patterns emerging from the New Zealand Aikikai 40th Anniversary Gasshuku interviews completed in 2010.





04 Keiko

Phase One – stage one

Aiki – [its mysteries]
Can never be encompassed
by the brush or by the mouth.
Do not rely on words to grasp it,
Attain enlightenment through practice!

Morihei Ueshiba (as cited by Stevens, 1993, p. 40)

Introduction

When you first enter a dōjō, however tentatively, it is like entering another world. You are unsure what to make of it or how to behave, but I have never regretted attending my first training session at the Aikidō Shinryukan dōjō. The dōjō comprised of a rectangle of white padded mats placed in the center of a basketball court. A framed picture of the founder of Aikidō Morihei Ueshiba and Japanese calligraphy hung discreetly on the wall at the front of the room. The class started with us all lined up on-the-mat kneeling in a neat row, bowing respectfully firstly toward the founder (also referred to as O'Sensei), then to the instructor, and then our training partners. We then paired off to practice Aikidō techniques together. At one stage during keiko I remember my instructor Sensei Peter holding my arm and saying to me “this is no longer your arm – it's mine.” I found this notion fascinating, and understood there and then, that the Aikidō Shinryukan dōjō context was a unique place for me to learn new ways of being in the world. I finished the class and left the dōjō shattered, sweaty, and laughing with a new friend I'd met. . . , buzzing, alert and feeling proud.

Figure 13 (previous page).
Mark Bradford participating
in keiko, Nobuko Koyama
Shihan Aikidō Seminar,
Wellington (1-3/7/2008).
Photo: Stephen Rowe.

As discussed in Chapter 2, the Aikidō Shinryukan dōjō is a space where people engage in a collective process for studying a dō or way (see Figure 13). In my research design I used Ueshiba's movement practices as research tools for investigating the jiyu-waza epiphany I had while



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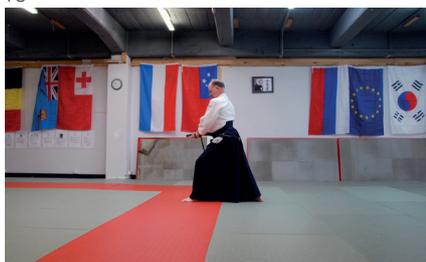
18



19



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21



22

Figure 14.
Aikidō Shinryukan dōjō,
Tasman Street, Wellington
(23/2/2008). Photo: Stephen Rowe.

Figure 15.
Aikidō Shinryukan dōjō,
College Street, Wellington
(27/3/2007). Photo.



23 A



23 B

Figure 16.
Aikidō Shinryukan dōjō,
Tawa, Wellington (5/8/2007).
Photo.

Figure 17.
K2 dōjō, King Street, Massey
University, Wellington
(28/5/2008). Photo: Stephen
Rowe.

Figure 18.
Old Museum Building, Tea
Gardens, Buckle Street,
Massey University, Wellington
(3/7/2008). Photo. Stephen
Rowe.

Figure 19.
Hombu dōjō, Aberfoyle Street,
Auckland (11/3/2007). Photo.

Figure 20.
ASB Stadium, Kohimarama
Road, Auckland (11/3/2007).
Photo.

Figure 21.
Aikidō Tenshindo dōjō,
Drummond Street, Wellington
(25/4/2010). Photo.

Figure 22.
Aikidō clothing defines
clear hierarchies (3/7/2008).
Photo: Stephen Rowe.

Figures 23 A-B.
The Aikidō dōjō environment
(27/3/2007). Photos.

researching local dōjō's to train at in 2005. These movements represent particular ways of accessing new experiences, new understandings, and ways to explore my interdisciplinary epiphany connecting aikidoka, leadership development, and creative modes of practice. The dōjō is a place for people to engage in a collective process, which provided me with opportunities for learning, transformation and creative insights, all communicated through bodily practices.

The Aikidō Shinryukan dōjō

In the previous Chapter I explained why I chose an ethnographic research design and how engaging in keiko was one way to explore the multiple relationships between myself as a design researcher, the field, and the community of Aikidō Shinryukan. Coffey (1999) believes that in ethnographic fieldwork the self is central. All fieldwork can be understood with regard to the body, the location of bodies spatially (myself within the Aikidō Shinryukan community of practice), and how the body is woven into social life. She also maintains that the bodily reality of ethnographic fieldwork involves both the intellectual and physical engagement of the fieldworker. It is necessarily an embodied activity requiring an ethnographic sensibility – a flexible openness towards researching the “mysterious world” of Aikidō Shinryukan practices, and connecting the knowledge gathered to other modes of practice such as leadership development and creative thinking. Contemporary ethnography, argues Westbrook (2008), requires “a combination of knowledge and ignorance, a more or less skilful putting oneself in a position for things to happen” (p. 106). Further, the ethnographic self is partial, fluid, and dependent on complex relational negotiations during fieldwork. These relationships are crucial, and involve social practices where I positioned *myself* as an aikidoka in relation to other *selves* in the field (leadership academic, creative thinker, and design researcher) during interactions alongside the bodies of others in multiple Aikidō Shinryukan dōjō contexts (see Figures 14–21) across New Zealand.

The positioning and negotiation of my ethnographic self alongside the bodies of other aikidoka in the field also involves what Coffey (1999) refers to as *impression management*. This means that clothing (see Figure 22), props (see Figures 23 A-B) and speech (see Figure 24 on the following page) all contribute to the development of my field role and identity. During keiko I wore a white training uniform called a gi (with a belt that distinguished my particular Aikidō rank) that established

Gasshuku 2007 11/3/07

- ② - "ai-hanni"
- "very good" (brant)
- "no bleed" (reply)
- "still 15 minutes to go"
- "try it inside (smash) outside, see what works"
- "move your feet"
- "move off line"
- "use your hand to pivot Jo in"

② I hit Greg and head with Jo!
 - quite (to me)
 complicated Jo & better combinations.
 - Have arranged for a number of senior Aikidoka to interview later in year + Colin was said I can have all photos! :)
 Lambie

③ Sweating / Calmer / very satisfied
 I did ALL sessions (17) / fucking brilliant in learnt so much.
 - Really feel weapons training essential - must work out way to get to some regular sessions (Hawa)
 - A number of Black belts I asked what seminar - one said 'Footwork' key thing to take away.
 - long lines of Nage / Ukes following Sawada's tech's on both Jo & bokken



Figure 24. Fieldnotes recording aikidoka dialogue, New Zealand National Aikikai Gasshuku, Auckland (11/3/2007).



my embodied image as an aikidoka. Looking as I was expected to was an important way for me to embody the Aikidō Shinryukan culture, differentiate myself from the senior students who traditionally wear black or dark blue hakama over their gi (Pranin, 1991), and importantly enabled me to undertake the field research and develop relations within interactions with other aikidoka during keiko. This process involved drawing-acts that revealed knowledge of myself that informed and was inseparable from my movements negotiating the spatial context, rituals, props i.e. weapons, and cultural boundaries of the dōjō. As an ethnographic navigator (Westbrook, 2008) I entered the crosscurrents and endeavoured to find my way in this “mysterious world”.

In the sections that follow, I reflect on Phase One of my research inquiry over two stages exploring the Aikidō Shinryukan community of practice: stage one (in the following section) describes my experiences of the process of keiko; stage two documents interviews undertaken at the New Zealand Aikikai 40th Anniversary Gasshuku in 2010, and ends by outlining the conceptual findings, associated metaphors, and the BeWeDō® framework that emerged.

“This is no longer your arm – it’s mine”

An Aikidō Shinryukan class can be a buzz! A feeling of excitement as you fly through the air during keiko linked with a sense of achievement, whether it be a simple “thumbs up” from a sensei for some of my moves with a *bokken* (wooden sword), or a growing sense of my improvement as Sensei Peter began using me as a regular uke to demonstrate techniques in front of the other students. It was encouraging hearing the Sensei Peter say “You’re techniques really improved. I mean it. You’ve also become a better uke. . . , That’s really important.” As explained in Chapter 2, Saotome Shihan (1989) believed keiko was collective process providing aikidoka with opportunities for learning, transformation and creative insights. In keiko, when students select a partner and practice techniques on each other, each partner take turns in the role of uke and nage. Creating a *connection between* uke and nage is crucial to facilitate techniques (D. Levine, 2013) and avoid aikidoka trying to overpower each other. It is a relational approach to leadership according to Bradbury and Lichenstein (2000), because interactions emerge within the *space between* – a relational perspective that challenges individualistic notions of leadership.

Indeed there are no winners or losers in Aikidō. Rather, being a better

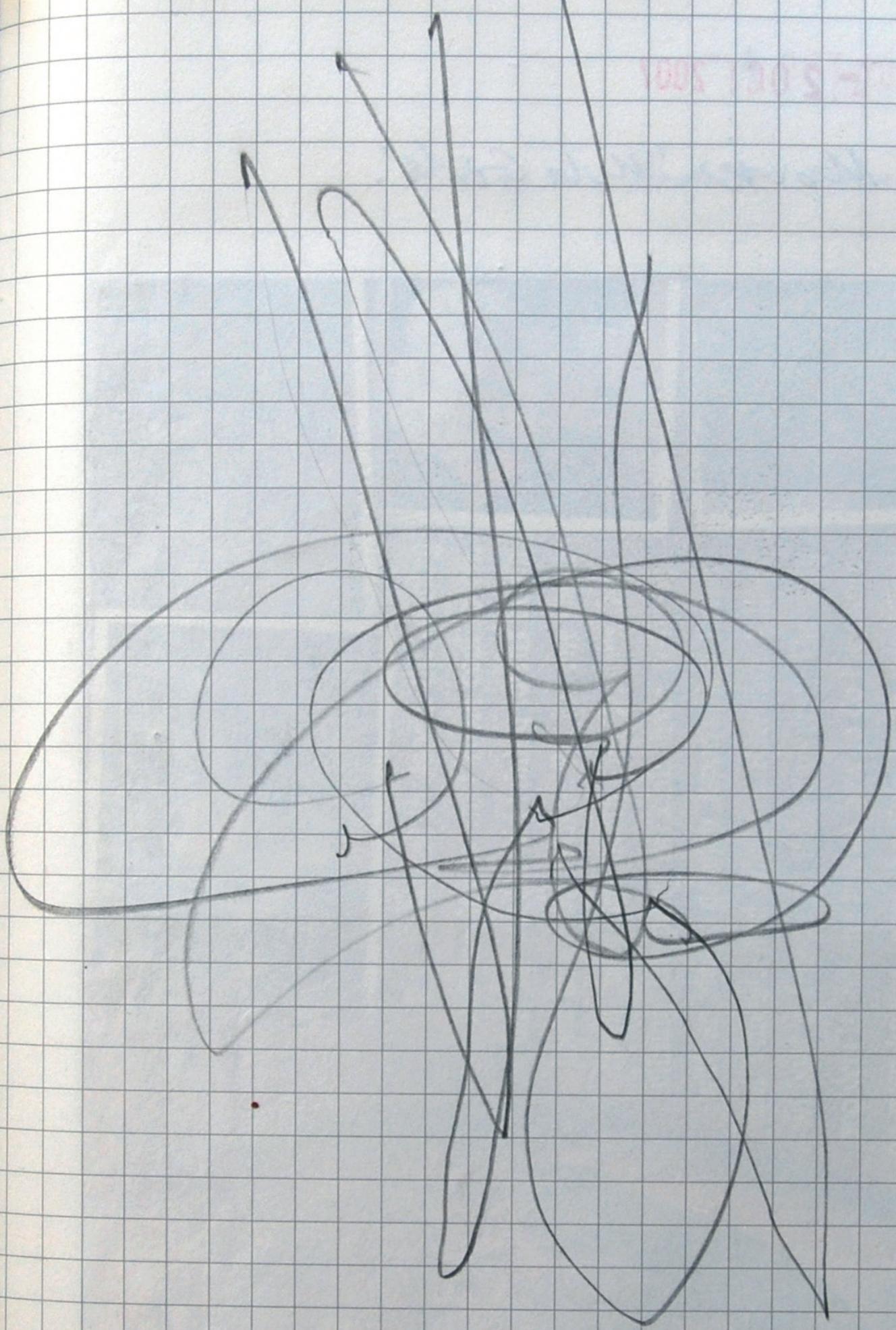
uke is, above all, about being more aware and sensitive towards your partner. In the uke-nage interaction, the nage is the partner who executes the technique. In essence, the role of the uke is to receive, and this understanding – a gift of trust – creates the interdependent conditions which encourage nage to learn and grow: “When someone comes in anger, greet him with a smile. That is the highest kind of martial art” (Ueshiba, 2002, p. 140). Accordingly, the study of Aikidō is a long, gradual process (Saotome, 1989; Ueshiba, 1984) that is best understood through bodily experiences on-the-mat over many years.

As Kohn (2007) points out, being a better aikidoka involves repetitive, as well as reflexive processes. In my fieldnotes I interpreted aikidoka comments such as “join with your uke,” “extend and stretch uke,” “lead uke,” “transform uke” and “that’s the best you’ve felt” beyond simple descriptions of physical collaboration, and more as experiences that *led* processes of co-creative action. It encouraged me to shift how I approached being on-the-mat with others. There were times during keiko when “sweat was pouring down my face. . . . dropping from my eyebrows to my cheeks.” At other times I describe sensational moments where “I felt like time slowed down as I dived and rolled over several uke’s at a time. After class my fieldnotes reflected on how I felt absolutely shattered. . . . Knees, feet sore, and not easy to get up and down at times. . . . Tired. Was starting to see stars at the end.” For Sparkes (1996) bodily experiences change who and what we are over time. They are very personal and mean that learning about Aikidō involves me participating *with* and *through* the body. In the following fieldnote I describe a learning event:

I was nage in a throwing technique > finally realised after throwing Epu (and him banging his head against my knee on the way to the floor) that I needed to tenkai = rotate my hips 180 degrees. In this way my knee wasn’t in the way and by using my hips & feet I created a channel for uke to fall through. VERY COOL. Sensei oversaw at one stage and came over to congratulate me, jumped, gave me a hug, and shouted ‘you did it!!!’ (25/10/2007)

Conversely, keiko can be frustrating. For example, my lack of coordination plagued me throughout my fieldwork. In early fieldnotes I described how “basic waza felt confusing – my legs and arms were going in all different directions,” and even later in the process I

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commented: “It was a bloody embarrassment. Didn’t know the moves/techniques, floundering, guessing. LOST.” I also found myself frustrated by various uke’s, the lack of practice of grading techniques (this is discussed in more detail below), and how there never seemed to be enough time to understand. During the research inquiry there were moments where I found myself feeling apprehensive about being photographed and videoed, and concerned that events I was involved in organising (Nobuko Koyama Shihan Aikidō Seminars in 2008 and 2010) went well. I questioned my ability to reach the level required as an aikidoka (from a research perspective), and being able to talk knowledgeably about Aikidō movement practices at conferences. It was also hard trying to concentrate both mentally and physically in keiko. In my fieldnotes I describe a moment where I found myself “so busy watching nage I neglected to watch uke. So much to take in (plus bokken, jo) at once!” In response, I often ended up overanalysing movement practices and “trying too hard,” which resulted in comments from Sensei Peter such as, “You’re thinking about the fall before you start,” “to do this you have to be relaxed [pause] don’t tense up your arms. . . , and move your body” (Koyama Shihan), and during one class a frustrated Sensei Michiru Mekata said to me “Think about it. You’ve been training long enough to know better. Think about it or you won’t make any progress”.

While Aikidō movement practices can appear rather contrived to onlookers, in my experience as an aikidoka, on-the-mat I was continuously encouraged to “try things out. . . , see what works” (Sensei John Sebastian), “try it. . . , inside. . . , outside. . . , see what works” (Miki Haruhara Shihan), while Sensei Samuel Hagan stressed that “you need to *feel it* [pause] experiment. . . , try things. . . , be creative” (see Figure 25). On-the-mat I felt how Aikidō movement practices rewarded creative thinking: curiosity, exploration, and creative activity with the clear intention of developing creative potential through creative expression over time (Nickerson, 1999). Reassuringly, my experiences on-the-mat would not have surprised Strozzi-Heckler (2007a) who maintained that Aikidō is difficult and “it’s not uncommon to find people who have been in the art for over fifty years who still consider themselves students” (p. 268). The Aikidō process builds confidence in aikidoka through practice. Over time, I slowly learnt to trust myself more, as well as being open to my body as a site of discourse and action when Sensei Peter states “It’s not your arm anymore. Leave it there” and “this is no longer your arm – it’s mine”.

Figure 25 (opposite page).
Fieldnotes (27/9/2007).

In essence, learning in Aikidō emerges through doing. In my fieldnotes, I continuously reflected on the challenges involved in co-ordinating the elements of the Aikidō movement practices (arms, legs, hips, and hands), connecting mind-body influences, and learning processes (watching, listening, feeling, experimenting, and falling). The uke-nage interaction also involved falling. In Aikidō, falling down is not seen as failure because aikidoka do not see what they are doing as a contest. It is about developing relationships. Collectively the methods of falling safely – rolling, somersaulting, and break falls – are called *ukemi*, which means the receiving body.

For Saotome Shihan (1989), learning good ukemi is a study itself in communication, perception, and patience which takes a lot of practice. In their seminal book, Westbrook and Ratti (1970) propose that a fall in ukemi is not only about passively landing safely on the ground, but also forms of motion where uke meets nage's throw on their own terms and rolls a full circle to spring up facing uke at the end. Commenting on ukemi, Lowry (1995) suggest that: "The uke flows, absorbs the force of the throw, and while he does fall, his ukemi does not necessarily signal defeat. His fall is one he controls. He receives – and bounces back up again" (p. 81).

During keiko, being constantly encouraged to "come back up" has proved inspirational in terms of possible interdisciplinary connections between aikidoka, leadership development and creative modes of practices. In my fieldnotes I expressed how as a system keiko "cultivates an 'attitude' or 'outlook' – flexible and adaptive, creative and positive . . . , + circular and efficient . . . , training creative thinking as a linked process. All moves in Aikidō pivot off a simple axis. . . . Refine over time." Keiko was a reminder for me of how crucial relationships are, and how aikidoka move with each other to develop leadership opportunities (Strozzi-Heckler, 2007). My keiko experiences also offered new insights on relationality that support Uhl-Bien and Ospina's (2012) position that leadership and context are inseparable. As an aikidoka, ukemi meant participation through the body – "rolling from the center" – an awareness or new mind-set, and being open to taking risks to learn more. If aikidoka approach keiko with the right mind-set, it involves them actively seeking engagement with other aikidoka in a co-creation sense as outlined by Mehrpouya, Maxwell and Zamora (2008). Indeed, Saotome Shihan (1989) believed that good ukemi was crucial for the development of spontaneous and creative techniques.

Keiko also offered a range of useful metaphors for advancing from the known to the unknown for collective learning (Casakin, 2007; Lakoff & Johnson, 2003; Schön, 1967; Turner, 1975). The ability to see an unfamiliar situation as familiar enables aikidoka “to bring past experience to bear on the unique case. It is our capacity to *see-as* and *do-as* that allows us to have a feel for problems that do not fit existing rules” (Schön, 1983, p. 140) – as when Sensei Peter uses the metaphor of “roll like a tire” to describe ukemi. Two examples of the use of metaphors in the Aikidō Shinryukan community of practice to create engagement were: to visualise Aikidō theory; and to illustrate a technical point. Metaphors used to visualise Aikidō theory involved the symbolic use of the triangle, circle, and square (Ueshiba & Stevens, 1993) to represent initiative (entering), unification (blending), and form (control) – “keep the triangle open,” “think in circles. . . , one. . . , two circles,” “big circles,” “*one center point*,” “keep low. . . , one circle [pause] don’t stop,” “he used outside circle, not the inside. . . , He used outside power,” and “take uke out of his circle so he’s not as strong”. . . . In fieldnotes I describe how I’m “trying (as much as I am able to understand) to keep tighter circles. . . , a smaller Aikidō ‘circle’”; Aikidō philosophy embodied concepts such as “heaven and earth,” and “imagine there is a light shining the way from your center,” through to Haruhara Shihan’s playful hand gestures where he moved lightly and gracefully to visualise “bubbles” and the notion of Aiki; in one class Sensei Calvin Hatfield used a basketball to illustrate Westbrook and Ratti’s (1970) notion of sphericity and Sensei Peter’s own pragmatic reminders – mainly to new aikidoka – using numbering systems such as “*Aikidō 101*” (meaning *offline* or *don’t be there*), “*Aikidō 102*” (meaning *breathe*), and “*Aikidō 103*” (meaning *relax*). Technical points were illustrated through metaphors as follows: to explain a technical detail for example “like a pizza,” a “bowl of soup,” “like a hinge on a door,” “fishing. . . , flick at the end,” “use your hand to scoop ice cream,” “*do you want this chocolate?*” and “hold it like you’re holding a baby.” Some metaphors were more humorous, for example when Sensei Peter suggested we ran our fingers through our hair – “mmm, I look good tonight” – to illustrate the body motion required to execute the technique of *kokyo-reppo*; “wet noodles” was used as a reminder to aikidoka to take a moment and relax your body (often in response to your body feeling too tense); in ukemi an aikidoka should be “stuck to your knee with glue,” “attached like rope,” a “link of a chain,” or feel like a “*rubber band*.” Several sensei used the notion of a “workspace” or “*work area*” to indicate the space directly in front of you – similar to how a carpenter or computer user locates their



26 [see electronic file Figure 26 to play video]

hands. This space is called *ma'ai* and is understood as an overlapping space where aikidoka *get together* (Escobar, 2009). For example, how your body moves like a “washing machine,” or an “engine” (Koyama Shihan indicating his hips), as well as how to “*move from the hips*,” “move your hand up like a spiral,” and “it’s like a wave.” For example, Koyama Shihan expressively describes Aikidō movements to aikidoka during weapons training:

So it feels like your pulling, well sucking your partner towards you [pause. demonstrating] so we stay connected, and your partner pulls you in, and I cut with my hips to come to this position on the thumb. [demonstrating] You suck your partners jo in. . . , [to all students] it’s like a wave. . . , [demonstrating] like that. . . , maybe like a *wave crashing*. . . , [demonstrating] same. . . , [demonstrating] Shomenuchi. . . , [demonstrating] this is changing hips. . . , change your hips to do this. . . , [demonstrating] so this time use your partners jo. . . , so using our partners power or energy to do this technique. (3/7/2008)

Koyama Shihan comments illustrate how aikidoka learn both individually and relationally through movement practices (see electronic file Figure 26 to play video [03:00]). It is a sustainable process where aikidoka blend their movements with their training partners: the body and mind are brought into harmony through motion. In keiko (Dietrich, 2013) “the mind must be free from ego aspects, from a desire for power, manipulation, prestige, and acknowledgement” (p. 120). This involves leadership that transcends an individual’s ego, and emphasises the relational self and others as co-evolving *in relation* (Hosking, 2007). I have personally heard many sensei emphasise the importance of concentrating on your movement, and how we should aim to eliminate any wasted movements. Interestingly, in my fieldnotes I recorded how during a seminar Sensei John accused me of “going through the motions’ > without reacting to uke > he showed this, and his point, by jabbing me in the shoulder.” He was right, and good keiko is certainly anything but “going through the motions.” Rather, the process of keiko is often about focussing all of one’s energy into practicing single movements without becoming distracted.

Figure 26.
Hipparu, Nobuko Koyama
Shihan Aikidō Seminar,
Wellington (1-3/7/2008).
Video still: Keir Husson,
Michelle Bradford
and Mon Patel.

For the current Aikidō Doshu, Moriteru Ueshiba (2003), Aikidō movement practices are based on entering (*irimi*) and turning (*tenkan*) together using breath power and timing methods (*kokyu-ho*). I found



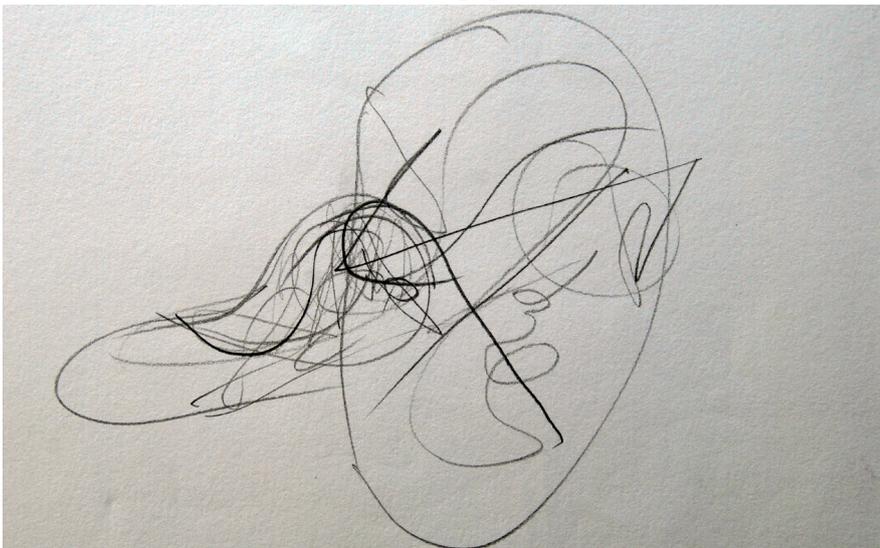
27 A



28 A



28 B



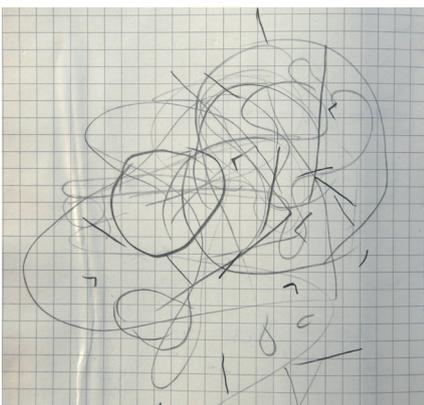
29

these deceptively complex processes. My fieldnotes after one class reflect my on-the-mat challenges: “trying to keep a smaller ‘circle’ / keeping hamni / simplifying my movement / keeping my center more in my space / using hips.” Simplifying my movement involved relaxing and moving “forward with both feet,” “through the technique,” “from the center,” and “at your own speed,” in order to move uke’s “circle.” Beyond the influential acts of an individual or individuals, the movement practices Koyama Shihan describes – “we stay connected” – also offer particular relational opportunities. This involves effortless balanced movement “using our partners power or energy.” For aikidoka, learning through movement involves many elements *moving together*: a way of practicing that *brings together* different ways in relation to something else. The findings of this research suggest that a keiko perspective offered an interdisciplinary lens for the investigation of relational leadership, and the benefits of Eastern cultural influences for creativity within the context of a collective, social process (Amabile & Pillemer, 2012; Lubart, 1999; Uhl-Bien & Ospina, 2012).



27 B

Movement practices allowed me to understand the relational context of the Aikidō Shinryukan dōjō through a range of reflexive drawing-acts (see Figures 28 A-B, 29, 30). The process of line-making captured my moving experiences during keiko using drawing and imagery throughout the research inquiry. Making meaningful links between the different research experiences and materials I encountered on-the-mat during keiko were made off-the-mat in my fieldnotes. Design drawing-acts documented uke-nage interactions experienced by myself (see Figure 29) and reflexive interpretations of my participation as part of the collective dynamic from the perspective of an overhead view of the dōjō mats. Co-creation in Aikidō works through relational loops moving pragmatically “shoulder to shoulder” (see Figures 27 A-B, 28 A-B). In my fieldnotes (see Figure 29) I indicated how I was especially interested how the “bubble-like” drawings where “dark & light curves and bends, surrounds. . . , merges and connects.” The variations in the line weights reflected how my experience of practicing Aikido movements felt i.e. “nice & light,” “hardly touching,” “light / soft / spiral down / grab the hand and turn,” and how Aikidō techniques build on each other.



30

In another example (see Figure 30) my drawing was a reflection on how at times I felt simply overwhelmed by the amount of information I received on-the-mat. This drawing-act not only documented my movement through various Aikidō techniques, but also described my

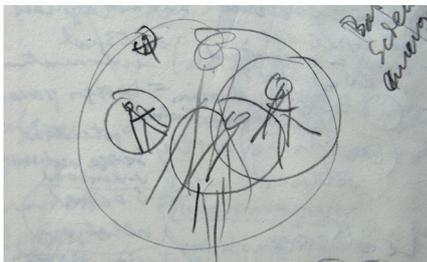
Figures 27 A-B.
Keiko, New Zealand
National Aikikai Gasshuku
(10–13/3/2007). Photos:
Colin Pearson.

Figures 28 A-B.
Keiko, New Zealand Aikikai
40th Anniversary Gasshuku
(5–7/3/2010). Photos.

Figure 29.
Fieldnotes (4/2/2008).

Figure 30.
Fieldnotes (3/12/2007).

attempts “to balance being a good uke, training with as many aikidoka as possible, testing and refining, what works, and what doesn’t. . . . coordination between the elements of technique (arms, legs, hips, hands etc), the learning required (listening, watching, feeling, experimenting), and the mind-body influences. . . . This internal-external ‘tug-of-war’ is tough.” The tangled lines in figure 30 also gesture towards Sensei Peter’s instructions happening at the same time such as “keep low. . . , one circle. . . , don’t stop,” and to always “watch nage. . . , the move doesn’t stop when you throw uke. . . , they might get up. . . , be ready” for action. On the other hand, within the chaos, subtle uke-nage interactions can be seen (rough circle shapes) indicating that aikidoka thrive on assisting and encouraging each other to do well and succeed. The design drawings kinetic crossings also visually represent my experience of Aikidō’s hipparu, a Japanese word meaning to draw your partner in and then send them away (see electronic file Figure 26 to play video): to “lead uke,” “extend and stretch uke,” and ultimately “transform uke.” Furthermore, Aikidō movement acts are repeating, recurring patterns of activity which represent an embodied commitment by aikidoka towards partnership through collective creativity and leadership development as aikidoka learn to *lead. . . , the movement.*



31

“Keep the connection”

Collective creativity in keiko involves participation through the body. It is a recurrent process where aikidoka *move together with* a partner’s “power or energy” for mutual advantage. My experience of learning to *lead. . . , the movement,* echoes Westbrook and Ratti’s (1970) principle of *leading control*, which describes how aikidoka can control an attack by synchronising with the movements of their attackers. As signalled in Chapter 2, the Aikidō approach involves circular or spiralling movements around a balance point – a physical center which they maintain is the key point for focussing energy. During keiko I experienced how this *one pivot point* is crucial to how aikidoka move their center, “turn from the center,” and utilise circular movements to “keep moving forward.” Westbrook and Ratti describe Aikidō’s circularity of motion technically, and dynamic circularity of action around the aikidoka’s body, as a dynamic sphere (see Figure 4).

This is an interesting concept, however, a serious weakness in this theory is that the dynamic sphere ends up being essentially a technical guide to Aikidō. Westbrook and Ratti’s interpretation would have been far more persuasive had they considered the dynamic sphere more imaginatively

Figure 31.
Drawing extending
Westbrook and Ratti's (1970)
dynamic sphere. Fieldnotes
(2/8/2008).

Figures 32 A-C.
Movement exercises at
Sensei John Sebastian's
Jo and Taijutsu Workshop,
Wellington (23-24/2/2008).
Photos: Stephen Rowe.



32 A



32 B



32 C

in relation to the Aikidō principle of aiki in situations off-the-mat. In addition, while I acknowledge that Westbrook and Ratti describe how the dynamic sphere is a way of “evading, spinning, always maintaining your centralized in relation to your opponents” (p. 101), ultimately their focus is on Aikidō being about *pivoting within* – the dynamic sphere as a circuit that surrounds *you* protectively, and action centred around *your* body. In contrast, Escobar (2009) argues that an aiki perspective means that you and your partners all share the same circle: a bigger circle where participants share a common center. As an aikidoka and design researcher, my keiko experiences (Bradford & Thomassen, 2009) had also suggested the possibilities of a *common center* (see Figure 31). This research conceptually built on Westbrook and Ratti's (1970) more individualistic focussed dynamic sphere, to conceptualise an alternative model that conveyed the possibilities of relational leadership practices off-the-mat: a collective dynamic in which leadership processes are interactively embedded (Uhl-Bien, 2006).

From an ethnographic perspective, “fieldwork is a discipline in the sense of the way, an aptitude, or readiness” (Westbrook, 2008, p. 106) in which the ethnographer should be flexible and open to things happening. It was also useful to have the opportunity to learn from other aikidoka who travelled to the Aikidō Shinryukan dōjō for workshops. Sensei John's workshop was full of life, funny, and incredibly inspiring in terms of leadership development (see Figures 32 A-C). The mix of black belts and white belts was an advantage in relation to a conversation I had with a black belt about how he felt about training with beginners a few months earlier: “No offence to you guys, but you begin to get stale.” It was encouraging to hear Sensei John's position on the value he saw in training with beginners – “white belts are good because they're like real people [pause] *inconvenient* real people” – which was relevant when considering how leadership development programs cultivated the ability to engage effectively with a range of people. This ability is an essential Aikidō leadership principle that could offer opportunities off-the-mat in both leadership development and creative practice. For example, in leadership development the realities of leadership often involve people in a range of conflict situations (Leadership South West, 2005): “making choices between less-than ideal options, competing with colleagues for influence and rewards. . . the ability to live with unpleasant consequences of one's decisions and actions” (p. 20). In co-creation, Witell, Kristensson, Gustafsson and Löfgren (2011) argue that organisations must develop a collaborative competence to address the



33 A



33 B



33 C



33 D



33 E



33 F



33 G

Figures 33 A-H.
Images from the
New Zealand Aikikai
40th Anniversary
Gasshuku, Auckland
(5-7/3/2010). Photos.

rhetoric often heard when involving customers or users in co-creation, and start treating people as active participants – less ‘us versus them’ (Fronteer Strategy, 2009).

Sensei John also focussed his workshop on how to slowly relax your body around your center – “it’s the small things.” Furthermore, it was a timely reminder to everyone that to do Aikidō you have to be relaxed, “learn to relax,” “did I mention relax?” “relax,” “*relax* everyone. . . , RELAX!” “oh, and by the way. . . , relax,” “of course it goes without saying to relax.” I wrote in my fieldnotes that some of the exercises Sensei John had us do were doing were “almost Tai Chi like. Interesting watching everyone on the mat following their hands with their centers. . . . like a room full of ballroom dancers with no partners.” These experiences, as reflected in my fieldnotes, reinforced how important relaxing was for enabling a more fluid approach in creative practice:

A lot of the jo (a wooden staff) exercises revolved around RELAXING as uke pushed the Jo into your upper chest. As this happened nage relaxed moved their hips and the jo slid past > from there nage has many possibilities. . . . ‘shaping’ towards. . . something. (23/2/2008)



33 H

Waka Sensei Mitsuteru Ueshiba
(the great grandson of Aikidō’s
founder Morihei Ueshiba)

Part of my research inquiry involved participation in large-scale collective contexts called a Gasshuku. A Gasshuku is a traditional Japanese custom of spending an extended period of time together intensively training. I wrote how it was exciting, but nerve-racking, training amongst a sea of black belts (see Figures 33 A-H): “Nobody tells you what to do on the day. You can ask questions to someone more senior – but ultimately you need to take the lead, adapt, and blend with the new environment. This is an expectation.” The Gasshuku dōjō was another excellent leadership development environment. For Sensei Clayton Aberhart, “You go there to work out where you are personally, but you’re also helping others and doing it as a group and how the group dynamic works as a collective unit influences how you feel and how you respond and how things work within what you’re doing individually in searching out and looking for understanding. So it all contributes. . . , it’s very spherical.” Over the course of four days I observed, learnt, and refined techniques with the assistance of many patient uke and nage, ranging from other white belts through to senior Shihan (6th Dan and above). For example, in my fieldnotes I made an entry describing how a sensei from New Caledonia “let me fail, then slowly, clearly,

and cheerfully explained the correct technique.” For Wenger (1999) participating in communities of practice such as Aikidō is about the process of taking part, as well as the relations with aikidoka reflected in this process. In other words, keiko is a process involving action and connection. However, occasionally I would train with aikidoka who were less tolerant of beginners, abrupt, grumpy, and proof that even the Aikidō community of practice has its own “inconvenient real people.” As Wenger (1999) points out: “*Learning cannot be designed*: it can only be designed *for* – that is, facilitated or frustrated” (p. 229). In general, the attitude at the Gassaku was that “we train as friends.” Keiko involves the whole body – knowing and acting simultaneously: “try it. . . , inside. . . , outside. . . , crash. . . , see what works,” and forget that your gi is soaked with sweat and that your wrists have turned red and blistered (see Figure 24) through vigorous processes.

During the Nobuko Koyama Shihan Aikidō Seminar you “Watch carefully. Listen carefully,” “breathing in. . . , breathing out” “step by step. . . , gradually. . . , don’t go to fast,” “think about that and try again,” “watch my feet,” and be aware that Koyama Shihan is always “changing it each time he shows it.” Like Sensei Peter and Sensei John, Koyama Shihan maintained that you cannot do Aikidō techniques if you are not relaxed. Furthermore, “just don’t move your feet – move your body. [Koyama Shihan] also wants your to adjust your shoulders as well. When he’s watching everyone moving like this [demonstrating]. . . , everyone’s moving their feet. . . , so adjust everything. Don’t just move your legs” (Sensei Jeff Greenwood). “I want you to practice how to use whole body. . . , move to your center.” In keiko, “the small things” offer new ways of thinking with the Aikidō body, in relation to other practices such as leadership development. Shaping opportunities to *lead the movement* are in front of you, “not sideways. . . , right in front of you,” “you step in, you don’t go straight [pause] so step to side ok?” “from the side. . . , and use all the strength from the twist. . . , Hit! [pause] Right”:

You don’t feel anything do you [pause] all your strength and power come from center. . . , don’t use your arm strength ok? [pause] All Aikidō – *Ju-Jitsu* exactly the same. Movements all come from the center. . . , whip. . . , natural power. (Koyama Shihan) (1/7/2008)

There was a thematic emphasis on balance, posture, using your centre, moving, movement, and using your hips. Koyama Shihan highlighted

the notion of hipparu, which he described as the essence of Aikidō. Hipparu is a Japanese term meaning to pull, to draw, to stretch, to drag: you “bring them in and send them out.” I wrote in my fieldnotes that “at the end Koyama and Aaron demonstrated 10-15 minutes of incredible bokken & jo techniques. Unlike anything I’ve ever seen before – hard to take in – speed, power, movement of bodies, danger, lethal, balance > out of this world” (see electronic file Figure 26 to play video). Moments like this reinforced Aikidō’s “mystery” ... it is hard to see. Interestingly, over time, I began to view the “magical” more in the elusive sense. Hipparu was about timing, co-operating, and interacting. For Koyama Shihan, the “jo is your connection. . . , keep the connection . . . , again, movement with hips” (see Figure 34 on the following page). This perspective echoes Uhl-Bien, Marion and McKelvey (2007) who maintain that leadership, “however it is defined, only exists in, and is a function of, interaction” (p. 302). The connection *leads* the movement! Similarly, the ‘co’ in co-creation not only represents people working together, it also is about synchronising a sense of equal participation (Fronteer Strategy, 2009).

Moving the “circle”

Interestingly, I wrote in my fieldnotes about how during keiko I had started comparing movement in Aikidō to “creative thinking – as a ‘linked process.’ All moves in Aikidō pivot off a simple axis. . . . All relate back to, or are similar to i.e. footwork basics used in ALL techniques, shomen & bokken, the center. . . . It just makes sense – it’s well designed.” Aikidō is circular and effective, flexible and adaptive, creative and positive. In Aikidō when you *lead the movement*, you lead patterns of motion; dynamic spirals and semi-spirals. When you “lead your partner,” you are leading a process – a leadership development process where movement is a key pathway. More significantly, the Aikidō principle of aiki (Ueshiba, 2010) is a Way of taking the lead and embracing these moments of connection, as a means of facilitating generative movement connecting aikidoka, leadership development, and creative modes of practice.

The Aikidō Shinryukan community functions as an encouraging creative environment for learning new Ways of being in the world. This approach is less about abstract knowledge, and focusses instead on how learning for aikidoka is more about being a practitioner, rather than simply learning about techniques. For Pettman (1992) being an Aikidō practitioner is understood both in the heart, the head and body. Sensei



Figure 34.
Aikidoka demonstrate Jo
technique, Nobuko Koyama
Shihan Aikidō Seminar,
Wellington (1-3/7/2008).
Photo: Stephen Rowe.



Peter is incredibly patient. It must seem that we will never learn at times. It was encouraging to hear him say how much I had improved since my “unco’ days ... gave me the ‘thumbs up’ from across the dōjō ... every so often he said I’d really done well!” One time he hugged me – another time he grabbed me enthusiastically by the shoulders. As his uke, Sensei Peter’s techniques often felt effortless. At other times I wrote in my fieldnotes that “he demonstrated a technique on me with the bokken (turned upside down) – WOW – got a shock! Great technique smashed the bokken right out of my hands. Awesome feeling. . . a little shaken”.

Another evening, after keiko, Sensei Peter said that “he felt proud of everyone – we had all improved > as we got better – it meant he would need to get better.” Co-creation in keiko echoes Mehrpouya, Maxwell and Zamora (2008) four common components. When other aikidoka also showed support, it was a collaboration that inspired and developed my confidence. For example, a brown belt commented after a grading preparation “it was good man. The only thing I’d change is keep your hands lower. . . , too high [pause] otherwise good. Hey, I still do it at times.” Co-creation also involves creative behaviour, as I proudly noted in my fieldnotes: “FINALLY DID A HIGH FALL!! (very excited). Nage had wasted no time thinking about the technique > a ‘let’s start’ approach . . . other white belts stood around clapping.” An individual’s ability develops, according to Yamamoto (2010), through cultivating a practice as well as practicing the right things. I recounted in my fieldnotes how keiko encouraged engagement with your partner: “Very interesting feedback from an Argentinian guy: he would mimic parts of my technique (i.e. stiff, strong shoulders), slow me down, very relaxed, said I frowned and furrowed my brow = telegraphed nage’s intention. Had no idea.” Like any practice, a co-creative approach can be encouraged and all participants can meaningfully contribute. During one keiko session with a couple of brown belts I wrote how

I thrust at him with a *tantō* (knife) – great session / they were ‘trying things out’ on me (as I’m tall = useful for smaller aikidoka) / mixing it up / at one stage as I approached, I threw the tantō from one hand to another to try and catch him out > he loved it ‘all good bro’. (3/2/2009)

Practice can also be discouraged. Friedman (2005) identified six latent cultural errors that can potentially dilute Ueshiba’s intentions: the traditional *location* of Aikidō in Japan may not be as relevant to

contemporary practice; the expectation of submission to the sensei's *authority*; *time* – sources that are temporal phenomenon; ethnicity and the challenge of xenophilia; *narcissism*, where aikidoka take the position that Aikidō is the best martial art; and the *transmission* or instruction through traditional Japanese methods. In my fieldwork I experienced both *authority* and *transmission* challenges. During keiko, the sensei must be respected and their teaching is not to be questioned (Levine, 2013). The following is an excerpt from my fieldnotes reflecting on authority: “I/we (beginners) ran into quite a few issues/challenges in regards this: i.e. we felt we weren't being prepared enough for grading by our Sensei a number of times / I found it really tricky thinking about how to approach my Sensei about this 'culturally' (as both an aikidoka and 'teacher') > ended up talking to a senior black belt about it. Never really sure the message got through.” For Friedman (2005) “traditional Japanese pedagogical methods may limit, rather than enhance, teaching to Western students” (p. 10). Further, Levine (2013) suggests that transmission challenges in Aikidō can exhibit characteristics of anti-intellectualism, because nonverbal teaching is prioritised, and on the whole is “considered poor form to discuss issues regarding principles or techniques while training” (p. 24). An instructor's ranking is awarded on Aikidō ability, which is measured by the execution of physical techniques, not by their teaching ability. Rank is not a guarantee of teaching ability. On the other hand, aikidoka understand that while transmission in keiko comes through observation, transfer occurs predominantly using their body – “you need to feel it” (Sensei Samuel).

My creative response to concerns about the grading process led me – through applying the ‘Aikidō 101: don't be there’ metaphor – to set up my own temporary dōjō called K2 (see Figure 35). According to Johnson-Laird (1988) there is a fine line in creativity between knowledge and extending beyond that knowledge. Or, as I recall Sensei Calvin pragmatically saying to me between sessions at Sensei John's workshop, “take what you need from it.” K2 (named after an empty prefab I occupied on the Massey University campus) was a space I organised where aikidoka could go to after a regular training session, to engage in keiko specifically focussed on learning grading techniques with each other. In my fieldnotes I wrote how keiko was a co-operative act intentionally aimed at building training relationships: “Collaboration – work with all levels = all learn together = we're all beginners.” While my leadership targeted a handful of eager beginners, at one stage nine aikidoka ended up regularly practicing, including Sensei Peter and a



35

Figure 35.
Aikidoka at the K2 dōjō,
Wellington (1/6/2008). Photo:
Aikidō Shinryukan.

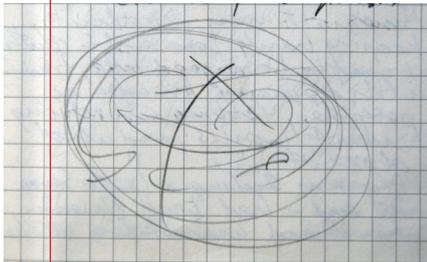
few other keen black belts! I reflected on how my leadership initiative represented an embodied commitment to collaboration: “Sensei seemed to really enjoy himself – keen to repeat anytime – ‘as long as it’s fun.’ Interestingly he mentioned K2 in his end one of his regular keiko sessions, which validated K2 as a serious training venue.” Sensei Gerald Macaura was especially encouraging and said that it was not that common for someone to actually do what I did with K2, describing my creative response to the grading situation as “awesome!” More importantly K2, as a co-operative action, facilitated a collective process for learning by offering an environment and experience where other aikidoka felt welcome to contribute co-creatively to the challenges of the grading process. In my fieldnotes I described how some aikidoka who participated remarked upon “what a difference K2 had made to their training – basically without it they would have struggled (as I would have).” In the end, I passed! Four months later, I noted how there were “calls from aikidoka for K2 to return. Interesting. Sensei said he’d be up for it”. Aikidō techniques build on each other. In my fieldnotes I put into words how keiko movement practices involve “repetition. . . . PRACTICE, PRACTICE, PRACTICE. . . . circular movement. . . . a huge emphasis on: balance using your centre / moving, movement / posture / hips not arms. . . . FOOTWORK, FOOTWORK, FOOTWORK! . . . new rank = more attention to details and new expectations. . . . getting my first Aikidō group photo! . . . Keeping hands low and in the center, trying to be a good uke, training with as many aikidoka as possible, testing and refining, what works, and what doesn’t. . . . Sensei Gerald and I had an explosive session with me pushing him as uke – he’s training for his Nidan grading in June. Worked up great sweat. In seiza afterwards the sweat was dripping down my face. Felt great. . . . At the dōjō talking to Sensei about the Gasshuku [a few days after returning from Auckland . . . and 1.5 months since I started keiko], when all of a sudden he said he wasn’t feeling very well and that I could take the class!!” As the most senior aikidoka present on the night, it was expected I would lead keiko that evening! It was not unusual for Sensei Peter to ask aikidoka to the front of the mat as uke’s for demonstrating a technique to the group, or to individually ask aikidoka to teach another aikidoka a specific technique: “I enjoyed this and it helps me to breakdown/filter key elements. . . . to clarify the essence of technique for others.” However, to be asked to be the sensei that evening I wrote “was a surreal moment to say the least! I had David and four others. I used 3 techniques from the Gasshuku including shomen-uchi, irimi-nage and a bokken/jo combination.” I responded, took control, and even felt that I added value to the class.

“I needed to keep things simple, move forward. . . . It was pretty easy to adjust the classes techniques + add a few helpful directions – enjoyed. Attitude was good.” When I reflect back on creating K2 and being sensei for the night, I acknowledge how important these experiences were as a conceptual ‘seeds’ for the BeWeDō® framework that emerged from my research in Phase Two. Ultimately, leading through keiko is about embracing your response-ability.

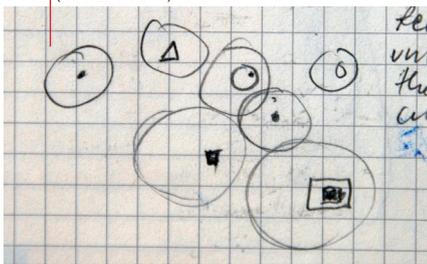
During keiko, *speech events* (Sanjek, 1990) verbalise and position the performing body “extend out,” “there should be no effort in throwing,” “step behind me,” “offline, come together, pivot, I can feel him grabbing me. . . , try it” “concentrate on your movement,” “one movement,” “one axis point,” “lead the hand back to the shoulder of the blade,” “hardly touching,” “*it’s all about footwork*,” “step offline,” “nice and light” “watch your ma-ai,” “be ready. . . , don’t wait,” “turn your head,” “keep your arms in front of you,” “head follows the knee,” “follow nage with your eye’s. . . , keep an eye on nage,” “turn and face uke, then slowly rotate,” “roll across the shoulder,” “on the touch go,” “step to the side. . . , weight on the left leg [pause] use hips again. . . , hipparu. . . , important how you use hips,” “it shouldn’t be hard,” “be careful doing this” . . . “how does that feel?” I explained in fieldnotes that the multi-sensory experience of keiko was about “concentration / intensity / intention / purpose. . . . economy of motion / flowing motion. . . . momentum / flow through. . . . breathing. . . . everything but muscles. Uncertain of what will happen. . . . tired back/spine. . . . sore knees. . . . One of those nights. Arms all over the place, wobbly, forgetting things, not falling correctly, hit Sensei on the nose. . . . being frustrated I can’t recall more conversations. . . . feeling bloody great – progress + feel confident that I can do the grading.” In my fieldnotes, I also wrote how keiko was “similar to workshoping a concept – exploring, analysing, understanding, reflecting, testing. . . a lab.” These research identified the role of relational skills in leadership development on-the-mat, and how sensei understood when to lead exchange processes physically and verbally for collective creativity. For Sensei Peter, aikidoka should “try to take away one thing from each training session”.

As a designer researcher drawing-acts (see Figures 36 A-F, 37, 38 A-E on the following page) enabled me to manage different levels of conceptual abstraction concurrently, as well as communicate ideas evolving throughout my research process. Drawing-acts are not only descriptions of thought, they also embrace the senses, reflexivity, serendipity, voice

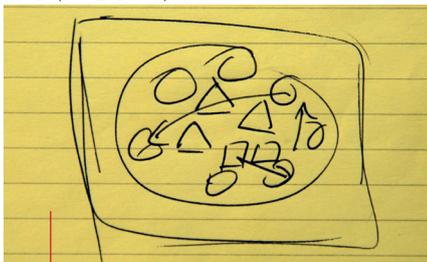
Haruhara Shihan's notion of "bubbles" – aiki as a way of developing relationships.



36 A (3/12/2007)

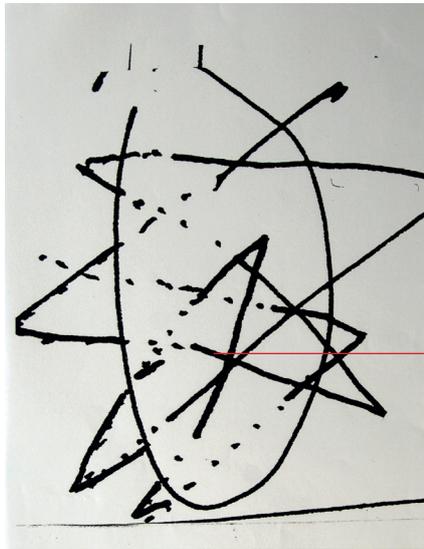


36 B (15/2/2007)

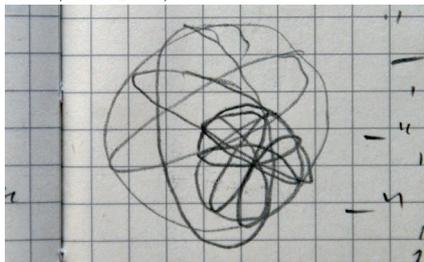


36 D (25/5/2006)

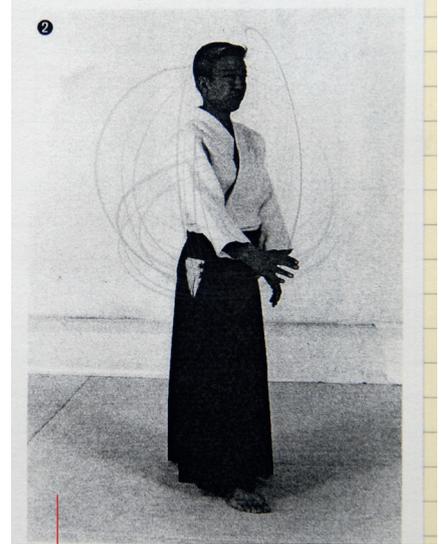
Inspired by the work of Dobson and Miller's (1993) concept of aikidō geometry. This drawing aims to capture the many types of interactions of aikidō on-the-mat within the dōjō.



36 C (18/8/2006)

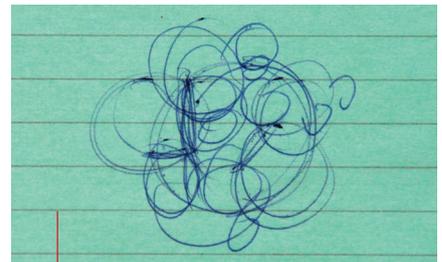


36 E (13/6/2008)



37

Trying to make sense of the idea of Aikidō as an 'interface' – single movements generated more in an individualistic sense. The soft lines (rather literally) echo Westbrook and Ratti's (1970) notion of sphericity.



36 F (29/9/2006)

Collaboration during keiko. Visualising the uke and nage relationships within co-creation as a cluster of ideational movements: "think in circles. . . one. . . two circles," "big circles".

Figures 36 A-F.

Drawing-acts capturing my experience of keiko. Fieldnotes.

Figure 37.

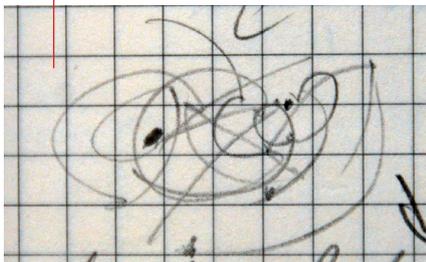
Drawing-act adapting Ueshiba (2002, p. 22). Fieldnotes (9/3/2007).

Figures 38 A-E.

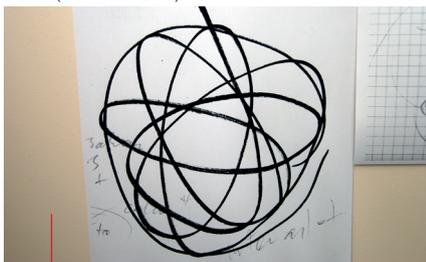
Drawing-acts describing aiki as a relational interface. Fieldnotes.

For uke and nage (indicated by dots), learning involves co-operation through repetitive dynamic spirals and semi-spirals movements.

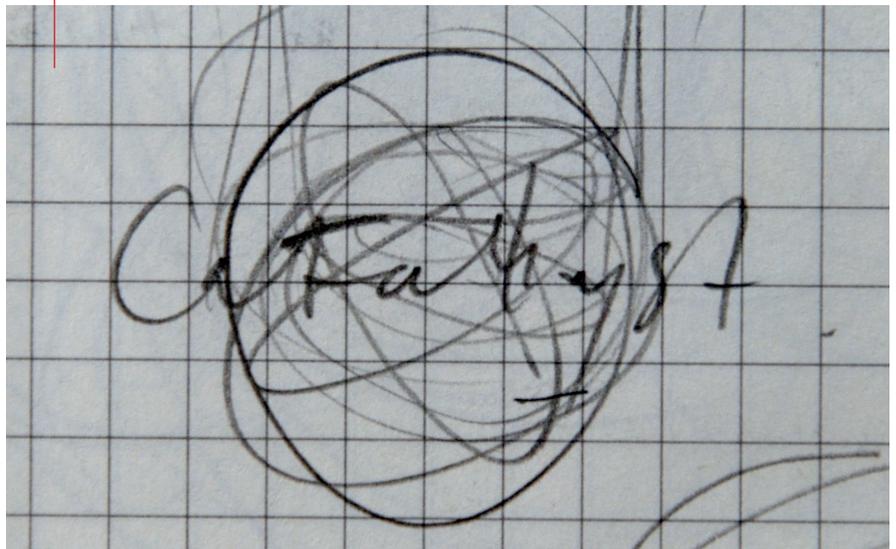
In Aikidō when you lead the movement, you lead patterns of motion. When you ‘lead your partner,’ you are a “catalyst” in a process – a leadership development process where movement is a key pathway.



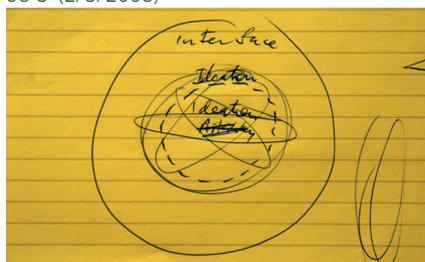
38 A (23/10/2008)



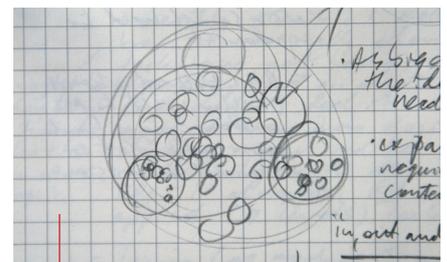
38 B (7/3/2009)



38 C (2/8/2008)



38 D (24/2/2007)



38 E (4/10/2008)

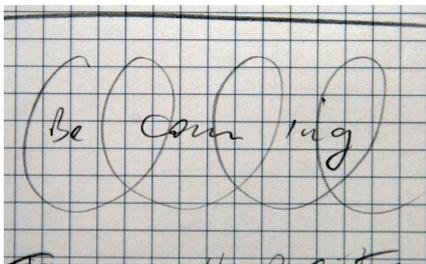
Keiko offered me endless possibilities from a creative point of view. For Sensei Clayton “it’s a spiral, it’s circles. . . it’s a never ending circle” compared to Westbrook and Ratti’s static use of ovals (see Figure 4).

Drawing of the dōjō a ‘small world’ – a space where people co-create together.



39

and imagery, as well as the body. During keiko this meant translating action beyond myself (see Figure 24) in relation to other aikidoka. In short, fieldnotes often interpreted an ethnographic *we*: “*we* train as friends,” . . . “one technique *we* must have done 50+ times. . . . Making an effort to train with Jun every session – tonight *we* refined and explored a technique. My process of design drawing sometimes captured the “*we*” literally by visualising speech events i.e. “think in circles. . . , one. . . , two circles” (Sensei Calvin), but more often conceptually. For instance, I drew directly onto pre-existing images in fieldnotes to try and make sense of experiences in the field of Aikidō as an “‘interface’ / provocative axis / adaptive axis?” I also drew to theorise links I was making in my fieldwork between Aikidō and the co-creative process (see Figure 37 on the previous page). Drawing-acts described the dōjō as a space where aikidoka come together for mutual advantage: “*we* fine-tuned over the course of session. . . .” or as Koyama Shihan concisely put it – “*we* stay connected.” Stories of my experiences of the embodied collaborations, partnerships, and distributed circularity involved in keiko were also told through my drawings (see Figures 38 A-E on the previous page). At other times drawing-acts were influenced by the work of other Aikidō practitioners. For example, Dobson and Miller’s (1993) attack-tics notion uses Aikidō geometry “clears up and makes definite the dynamics of interaction, pointing out the shape to take and the course to follow” (p. 180) in conflict situations. Ultimately, keiko involves socially situated interactions (see Figure 40) *towards becoming*. Design drawing processes encouraged me to participate in the Aikidō community of practice by *moving lightly between* perspectives incorporating all my senses: a way for me to draw ideas together with other aikidoka.



40

Keiko is about walking on to the mat with the right mindset: a singular focus, no preconceptions, and a recognition of the generations that came before you. At the same time, for Ueshiba (2002) the key to Aikidō is to “Learn and forget! Learn and forget! Make the techniques part of your being!” (p. 36). Aikidō as an interface. According to *OED online*, *interface* (interface [Def. 2], n.d.) as a noun refers to a “place of interaction between two systems, organisations, etc [...] also, interaction, liaison, dialogue.” This meaning echoes how aikidoka train with their partners collaboratively during keiko (see Figure 39) i.e. the notion of a *workspace* or work area. As a verb, *interface* (interface [Def. 2], n.d.) means “to come into interaction *with*.”

As a design researcher I was drawn to the new ideas and concepts

Figure 39.
The New Zealand Aikikai
40th Anniversary Gasshuku,
Auckland (5-7/3/2010). Photo.
Figure 40.
Drawing-act capturing
the interactions of keiko.
Fieldnotes (27/8/2009).

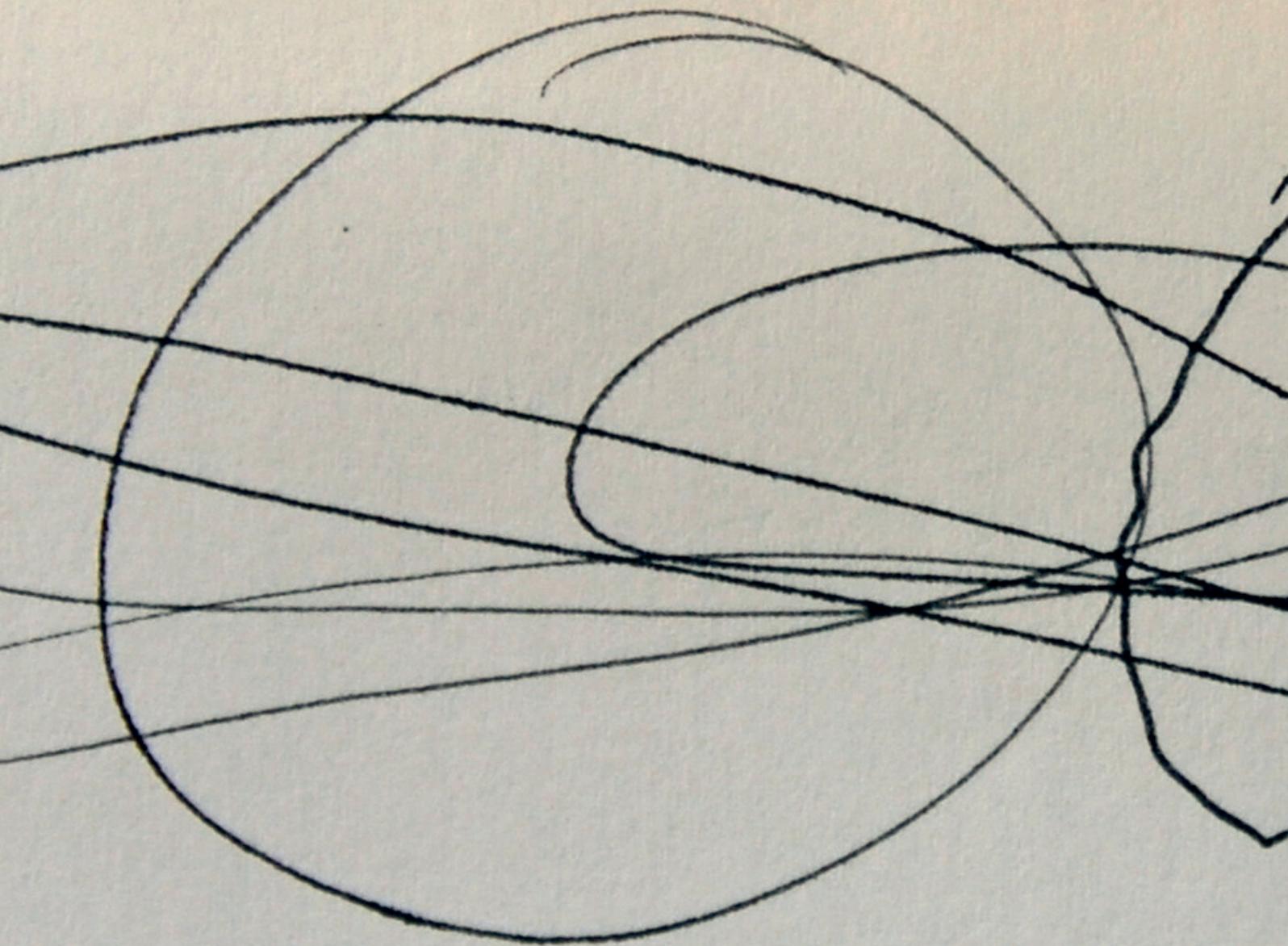
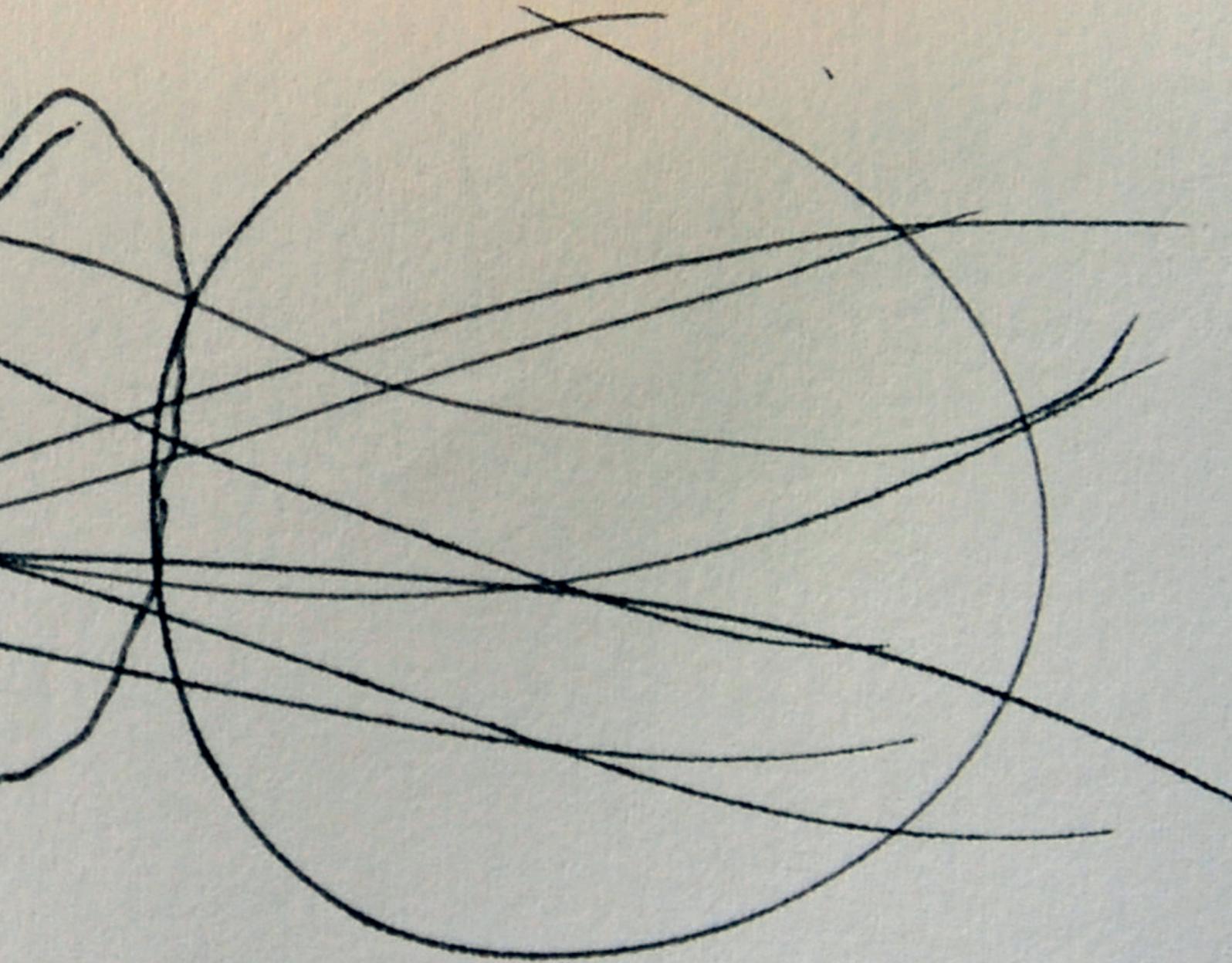


Figure 41.
The keiko interface.
Fieldnotes (29/4/2009).



encountered within the Aikidō Shinryukan community of practice. Keiko opened up possibilities through aikidoka *moving together* – training to be *able* – as a way of moving the “circle” to *enable* co-creative possibilities. In my fieldnotes I document how drawing-acts can be flowing diagrams that describing the “relationships of points, lines, angles, curves, surfaces, and solids. . . .” relational interfaces (as a verb) visually capturing the interconnected synergy of keiko. Design drawings are also models for explaining a process of moving – leading – in relation to something else (see Figure 41 on the previous page). The process whereby aikidoka continually refine and improve habits of the mind is called takemusu aiki (Saotome, 1993; Ueshiba, 2002). This means courageous and creative living, where the goal is not to firm up the ego, but to transcend the self, and practice this wisdom in everyday life. Aikidō movement practices are a way of leading co-creative relationships – with aiki as the *oil* – facilitating leadership development *within* collective creativity.

Phase One – stage two

Move like a beam of light:
Fly like lightening,
Strike like thunder,
Whirl in circles around
A stable center.

Morihei Ueshiba (2002, p. 70)

New Zealand Aikikai 40th Anniversary Gasshuku

In Phase One stage two the fourteen semi-structured interviews with leading Aikidō Shihan and Sensei provided me with additional materials for identifying analytically captivating narratives – capturing experience in the participant’s own words (Bradford, 2011). For the researcher, Aikidō is more than just learning a set of techniques. For Sensei Clayton, the dō in Aikidō “permeates everything I do, my whole life. Literally it means ‘the way, the path,’ and it’s about the way you lead your life.” For others, “The dō is *the way*, a lifestyle way. . . , a 24 hour all-your-life activity” (Sensei Arisa Kojima) towards *becoming* more yourself. “The ultimate purpose of a path is to be who you actually are - more who you would have been than if you hadn’t travelled the path – not to be some predetermined clone of somebody else” (Byron Kaplan Shihan).

Aikidō was also seen as “a way to cultivate a human being [and] the dōjō is somewhere this cultivation can take place” (Kaplan Shihan) – the place of the way. Interestingly, when asked what events represent or symbolise a dōjō? Mari Kondo Shihan stated that it’s “a place where we practice Aikidō”: this was an important distinction that meant rather than identifying rituals, shrines or other artefacts the focus is on how

the dōjō functions as a way to bring people together and so for me Aikidō’s very important. . . , Aikidō is in a way ‘conservative’

in the sense of conservation – ‘looking after’ people. . . , it’s a microcosm of society, and a society where people try to work harmoniously together. That’s an ideal – it doesn’t always happen, however that’s an ideal. (p. 411)

Ultimately a dōjō requires the *participation* of people – “you want young people, you want old people, you want women, you want men, children” (Sensei Arisa) – who “know their going to come in and have a good time in a safe environment” (Sensei Reina Shibata). I also found the dōjō conducive to movement between theory and action, although bearing in mind that this reality is subjective and that truth is an incomplete ongoing dialogue between the self and the world by means of a socially situated research act. If the dōjō represents “a small piece of society” (Sensei Arisa), is a successful dōjō more collaborative or collective? The majority of respondents echoed Sensei Clayton:

It is very much a mixture of the two because you work as a unit together but you’re also working out your own individual place and there’s a lot of collaboration going on with your partners that you’re training with and a lot of give and take in that respect. You become a collective – a unit – that works as a unit and is influenced by every individual within it and how they react and interact with each other. (p. 412)

The terms collaborative and collective were felt to be interdependent, although a number of respondents did point out that most dōjōs are dominated by the head instructor. Kondo Shihan made it clear that “there is leadership at various levels – not just the person who’s at the top – right down the way,” but ultimately “I have to think about what’s best for the group and I don’t think democracy really works in a dōjō.” For Sensei Samuel

one of the basic terms of the martial art is that if there’s no attack, there’s no Aikidō physically – so yes, it has to be collaborative. It’s also a meeting of the minds and it also means that sometimes when you train with some people you don’t have a very good experience – because they’re too soft or too hard, or whatever, don’t wash their gi, it can be anything. . . , but on the other hand it teaches you to accept what’s going on and take that part out of being and just physically harmonise with this person one way or another. It has a collaborative

nature, you'll always meet people who are likeminded and that's what I like about Aikidō – like attracts like. As people grow up through martial arts, sometimes they get their Shodan and they can be very arrogant and a lot of people don't like them, but you kind of think well maybe in five or ten years time this person is going to wake up and realise they've been a bit of an arse and they mature. More importantly they mature. With Aikidō you can be technically very good but maturity wise not very good, and hopefully as time goes by the technical ability and maturity meet but it's a collaborative thing that you can only get training with other people – if you only trained by yourself you'd never know that you were arrogant. (personal communication, March 15, 2010)

Sensei Peter mentioned *awase*, which means to harmoniously blend your movement with your training partner:

If you've got one person training with another and if one is arrogant you're going to come up against – once again – there's no *awase* – there's no harmony in it. And the whole idea of Aikidō is harmony after all – 'we're going to harmonise with whatever's happening.' It's the ego thing. If you squish your ego you become more open – you have to be – because something has to fill that void. But it's very hard for a lot of people to squish their ego, or diminish it in some fashion that you can have input. . . , ego is all about output. (personal communication, March 15, 2010)

In Aikidō, the goal is not to engage in *ego tussles* (Pettman, 1992) and recognise that leadership is a phenomenon that transcends an individual: rather, it is a collective capacity generated in the relationships and interactions among people (Uhl-Bien & Ospina, 2012). For Taitetsu Unno (as cited in K. Ueshiba, 1984) “the egoless self is open, flexible, supple, fluid, and dynamic. . . . Being egoless, the self identifies with all things and all people, seeing them not from its self-centered perspective but from their own respective centers” (p. 9). Creative behaviour is characterised by an openness to experience, imaginativeness, and curiosity (Hemlin, Allwood, & Martin, 2008; Leung & Chiu, 2008; Prabhu, Sutton, & Sauser, 2008) in order to stage co-creative practices embracing harmonious partnerships. Harmony is crucial for Chris Brucia Shihan:



Figure 42.
Aikidoka collaborating and
co-creating together at the
New Zealand Aikikai 40th
Anniversary Gasshuku,
Auckland (5-7/3/2010). Photo.

The whole thing is bringing people together and it's people enjoying the same thing and creating between you. You create something. Aikidō isn't *there* or *there*, it's something people create between themselves. [pause] The whole group create Aikidō. (personal communication, March 5, 2010)

Both designers and aikidoka refine through practice and realise awareness comes in the doing. In Aikidō this process is conveyed by the Japanese word *keiko* which Lowry (1995) defines as “to train, to practice, to learn, or to engage in” (p. 25). When respondents were asked if *keiko* is an individual or community experience, they universally stated it was a balance. Crucially no-one interviewed felt it was only a community experience. Some respondents (Bradford, 2011) believed *keiko* began on an individual level then gradually “you become part of the activity. It's like you know, there's a circle. . . together, together the community makes it what it is” (Brucia Shihan). Sensei Samuel felt

it has to be a community thing to begin with, but after a certain period of time you then realise that you're an individual – and that like no-one's shaped the same, no-one thinks the same, no-one's rhythm is the same and so you end up working to develop the martial art to suit your individual frame, mind, thinking, rhythm. (p. 413)

For me, Aikidō is a rare exemplar of a co-creative process using the body, space and movement (see Figure 42) involving a participatory mindset and active moment-to-moment theorising – a spontaneous relational process that encourages practices of adaptability and continuous learning. Overwhelmingly, interviewees also responded positively to seeing wider benefits for Aikidō in leadership beyond the *dōjō*. Primarily, respondents stated that Aikidō is all about “relationships, how you connect up with someone,” (Kondo Shihan) and “learning how to work with other people in the outside world” (Sensei Samuel). Sensei Reina stated that “it's helped me be a leader. . . , doing Aikidō just helps me have confidence to doing other things – other challenges which I never would have done before.” Aikidō for Sensei Clayton

pervades every aspect of life – personal relationships, family relationships, business relationships, how you meet complete strangers. The whole notion of Aikidō principles

– of blending, mixing, moving yin against yang, soft against hard, and the flow and circularity and spiral movements and things. In business and in negotiation with people I've felt very strongly in a negotiation situation that there is a spiral movement to working within a group, getting both parties or all parties to a negotiation. . . , moving around each other in a sort of spiral. . . , their understanding of the situation and how it's controlled. To bring a negotiation to a satisfactory conclusion for all parties – which is usually the goal of negotiating – Aikidō principles play a very strong role because of the give and take, and the movement of hard against soft, pushing and pulling, flowing and moving with each other rather than clashing. (p. 414)

In keiko you build relationships, according to Sensei Samuel, and learn to become more receptive:

It's learning how to work with other people in the outside world. . . , You're always going to come across people who don't like to compromise and it's not about ignoring them, it's about turning them around to think the way you think and it's like when you're having a discussion with someone and it's black and white, but if someone keeps saying 'but, but,' then automatically the person listening to that is hearing *negative, negative, negative*, yet if you said 'I understand what you're saying,' they think *okay, great* they're not expecting to get knocked back – well they are expecting to get knocked back but you don't, you let them come forward, and THEN you just say 'have you thought about this'? And you just redirect them, and Aikidō is very much like that, you're not butting into people, clashing – it's you allowing them to come forward, yet you are taking control and redirecting them in a subtle way. (personal communication, March 15, 2010)

"It's a very sneaky martial art" (Sensei Peter). For Brucia Shihan, Aikidō teaches you to *turn* in situations of conflict:

If I turn around and stand and look at the problem from your point of view, I can see the problem from your point of view and accept your side of it. You would then do the same and accept my point of it even if we still differ we differ agreeably

and the conflict has disappeared. Now this is not Aikidō but it's the same principle, the harmony of it all. . . . [pause] I've learned from doing Aikidō and harmonising that you can do the same thing with a problem – the lid won't come off the jar, or the door fell off or something like this. Now it can be a problem or a – you can choose which it wants to be. You work with it, you harmonise, you work with it and solve the problem or you can get angry with it and throw it on the floor and break the light that doesn't work or kick the door kick the door that doesn't close. (personal communication, March 5, 2010)

He described a life scenario I could relate to about driving on the road:

I mean a bloke wants to cut in – let him in! Don't go, you know, urrrggggh, let him in! The thing is I find that works because if you pull in and get all urrrggggh, and he gets all urrrggggh, then you've got this conflict. But if you pull up and let him in then what you've got is 'thank you, thank you' and 'you're welcome.' Just two happy people driving along. [pause] I don't suppose I was like that 40 years ago, but now I know I'm like that. You know, I let the bloke in because it makes us both happy, you know. And this is what Aikidō does, we get out there together and we don't know the person we're training with initially. You start to train with them and because you're both going the same way you go 'oh yeah giddy' so the next time you meet you're friends. [pause] It's actually very creative. (personal communication, March 5, 2010)

According to Denzin and Lincoln (2005a) all qualitative interpretive truths are constructed by “multiple interpretive communities, each with its own criteria for evaluating interpretations” (p. 26). So how is Aikidō creative? Respondents talked about Aikidō as always being creative (Bradford, 2011) – “the process itself is creative” (Kaplan Shihan) “the whole notion of *ki* is *creative energy*” (Sensei Clayton) ... creating spaces, creating shapes, creating understanding, creating friendships, creating awareness, and creative growth” (p. 414). For Sensei Samuel

the people who stay in Aikidō the longest are the ones who are actually quite open minded, who don't look at it as purely a fighting art or a martial art. Naturally its got all the abilities

there to hurt people but you really only become creative in the art when you drop those feelings – be it insecurity, egotist nature, narcissist nature or whatever – and your vision just opens up, you can see right around the peripheral. [pause] I started Aikidō because it looked like fun, it looked physical and fun, and eventually it became more. (personal communication, March 15, 2010)

A number of respondents referred to Aikidō being infinitely creative (Bradford, 2011). Sensei Peter explains that

you're taking something or someone that in effect is quite static. . . , they're only seeing one point of view. . . , and you're creating an atmosphere, or a situation, wherein they can see thousands of points of view. For example, when you first come in a dōjō you can't see anything – you're seeing too much – by the time you come out of the dōjō you're focussed. You're far more focussed than when you went in and you can see a lot more detail, so how can that not be creative? Through a remarkably gentle sort of thing you're opening people, you're opening their minds to something that's completely different. [pause] It's an ongoing thing. . . , *creative* to me sort of has a finite thing to it whereas creating is infinite. We're always creating something, always. (p. 415)

Kondo Shihan referred to the notion of takemusu aiki: “it's something we should aspire to, and the highest form of Aikidō is one that's endlessly creative. So you never do the same thing again. . . , you do one movement and then – even if you think it's the same it's not it's different. . . , it's changing always changing.” When aikidoka train they “need to be creative in terms of changing a technique if it doesn't work [pause] that changing is a very rich creative process because you've got to adapt really fast” (Sensei Reina) – “it's endless adaption” (Kondo Shihan). For Sensei Clayton “there is no end to it. It's a spiral, it's circles. . . , it's a never ending circle”.

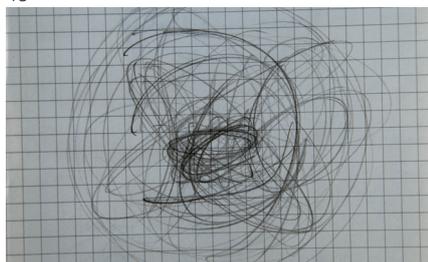
Conceptual and metaphorical findings

The findings from my Phase One experience of keiko and semi-structured interviews were grouped into four concepts which capture the essence of keiko's movement practices: *zanshin*, *hipparu*, *extension*, and a *common center* (core concept) (these words are indicated by

Figure 43.
The keiko concept of *zanshin*.
Nobuko Koyama Shihan
Aikidō Seminar, Wellington
(1-3/7/2008). Photo:
Stephen Rowe.



43



44



45



46

Figure 44.
The keiko concept of *hipparu*.
Fieldnotes (2/8/2008).

Figure 45.
The keiko concept of *extension*.
The New Zealand Aikikai
40th Anniversary Gasshuku,
Auckland (5-7/3/2010). Photo.

Figure 46.
The keiko core concept
of *common center*. The
New Zealand Aikikai 40th
Anniversary Gasshuku,
Auckland (5-7/3/2010). Photo.

italics within the text to avoid being misread). In addition, the research participants offered metaphors linking Aikidō to leadership development and co-creation within the context of an ever-changing experience economy: dynamic ways of advancing from the known to the unknown – *move* appropriately *in relation* to the situation.

- *Zanshin* revolves around the personal, and remaining aware of all that is occurring around you (see Figure 43). Essentially, it's about transition – being ready to move from one position to another – and connotes a *following through* of technique. The metaphor of 'Aikidō 101: Don't be there' combined with it's all about footwork (see Table 5) indicate that even after an Aikidō technique has been completed aikidoka should remain balanced and aware – maintain a *stance* or attitude – and be prepared to respond to additional attacks.
- *Hipparu* concerns the relational – in keiko it means to pull, to draw, or to stretch with the energy of your challengers (see Figure 44). The metaphor of a 'rubber band' combines with how aikidoka 'move from the hips' (see Table 5) – an act or process to "bring them in and send them out." Another way of expressing this is that it is about transference – *co-operation* – involving aikidoka synchronising with each other.
- *Extension* involves the situational – coordination involving aikidoka *shaping towards possibilities* (see Figure 45). The metaphor of a 'wave crashing' combined with 'hands in front' (see Table 5) means using your partners power or energy to transcend or to *go beyond*.
- As the core concept, a *common center* weaves all the previous concepts together into a central explanation: an interconnected nexus (see Figure 46). The metaphor of a 'work area' combined with the Aikidō notion of 'one center point' (see Table 5) suggests a way of *moving in relation* to something else – *aiki* – a conscious choice of embodying co-creative action as a way of being in the world in the present moment.

Taken together these concepts support the idea of a transformational attitude – a *dō* – which begins where you stand.

Table 5: Keiko metaphors.

| Concepts | Metaphors |
|--|--|
| Zanshin (concept) | Aikido 101: Don't be there All about the footwork |
| Hipparu (concept) | Rubber band Move from the hips |
| Extension (concept) | Wave crashing Hands in front |
| Common center (core concept) | Work area One center point |

My findings indicate that the Aikidō Shinryukan dōjō functions as a *social space* with special qualities and parameters. The awareness is *in* the action. For respondents a successful dōjō brings people together to participate in the *active doing* of social life – you become part of the activity. The Aikidō process itself is creative – a recurrent co-creative practice – interlinking theory and action as an embodied theory of co-creation. The changing context of collective creativity in the experience economy demands leadership development perspectives which engage others to co-create leadership – a *leadership of possibility* (Adler, 2006). New approaches must lead the process of *connecting* with others – processes to transform leading in the midst of practice.

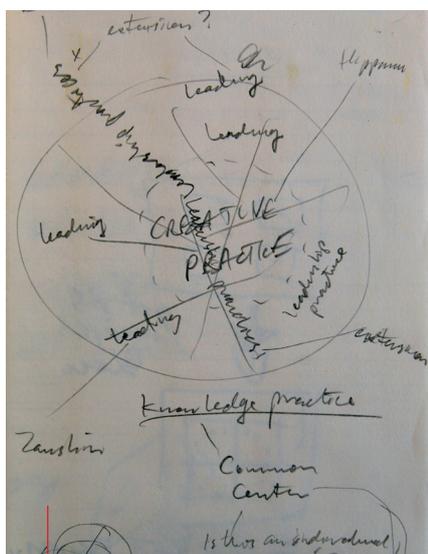
Moving from 'do' to 'dō'

Chapter 2 presented a number of contemporary leadership models which offered different perspectives on leadership development as a social process within a collective context: approaches involving creative (Basadur, 2004), distributed (Bolden, 2011; Harris, 2008), affiliative (Gagon et al., 2012), authentic (Ladkin & Taylor, 2010), adaptive (DeRue, 2011), and relational leadership (Uhl-Bien, 2006). While much of the leadership literature still reinforces behavioural aspects of leading – the notion of a single, dominant individual *heroic leader* conveying a vision and directing *followers* – I argued that the experience economy requires a leadership perspective – and a leadership development approach – where the role of a leader is more about *how* to engage with others in context to co-create leadership (see Figures 47, 48 on the following pages). The *how* of Aikidō also involves intention, which

Nelson and Stolterman (2003) maintain is the “aiming and subsequent emergence of a desired outcome” (p. 144). In my fieldnotes I grappled to understand what I described as aiki’s “invisible core” and how this related to my core concept of the ‘common center.’ Ultimately, I wrote that the ‘common center’ “suggests a way of moving in relation to something else – an action of bringing to a center.” Ueshiba’s dō meant *deep concentration* (Ueshiba & Stevens, 1993) . . . aikidoka contribute collectively – work purposively towards the same end – to bring things to a common center.

The Aikidō Shinryukan community of practice provided a participatory field experience – keiko – where both leaders and followers, are *relational beings* involved in opening up new types of leadership understandings through engagement in a joint process. This is an example of a relational leadership approach founded on the idea that individuals are constituted by social processes (Palus et al., 2003; Uhl-Bien, 2006; Uhl-Bien & Ospina, 2012), and more specifically the relational processes which enable leadership.

From my fieldwork four key concepts were identified which captured the relational essence of co-creation in Aikidō – *zanshin*, *hipparu*, *extension*, and the *common center* (core concept). These findings suggest that Aikidō leadership practices directly align with a relational leadership approach (see Figure 49 on the following pages). *Zanshin* centers on being ready to move from one position to another – *transition* – by being prepared to respond to additional attacks. *Hipparu* revolves around *transference* through movement practices which bring people in and then send them out. *Extension* concerns using your partners power or energy to *transcend* or to *go beyond*. As the core concept, *common center* involves focusing on *being* in the moment. In order to lead in Aikidō you take “a step forward” and *move* in the very moment of an attack. However, leadership is developed relationally in these iterative *motion-led* moments: aiki is something experienced with others, rather than individually – moment to moment – in *co-creative movement*. The following is an account of how these four key concepts have been synthesised into the ‘BeWeDō® framework.’ The Aikidō principle of aiki offers a means of shifting our way of responding beyond the dōjō with regard to leadership development as a practical philosophy of harmony and co-operative action. This entails moving ones mindset from simply ‘do’ to embracing a ‘dō’ involving “the *relational processes* by which leadership is produced and enabled” (Uhl-Bien, 2006, p. 667). In other

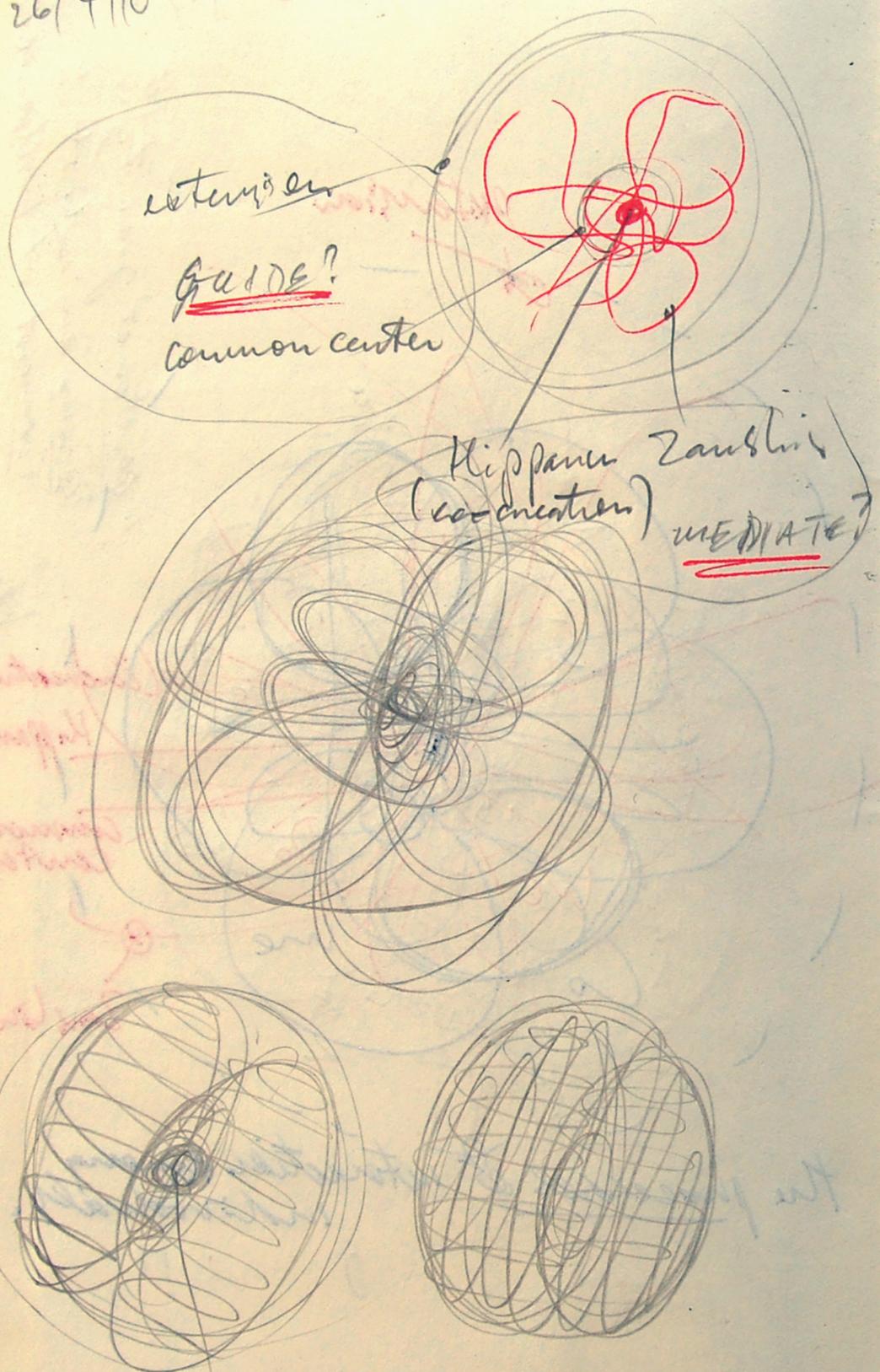


47

Do Aikidō movement practices transform, enable, mediate or guide, or facilitate. . . ?

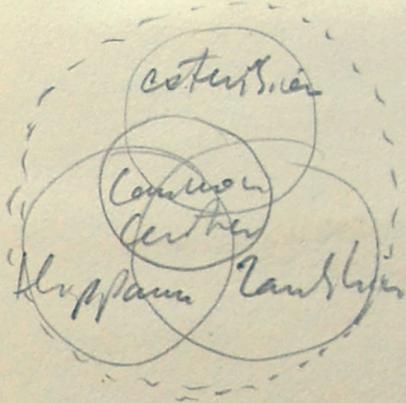
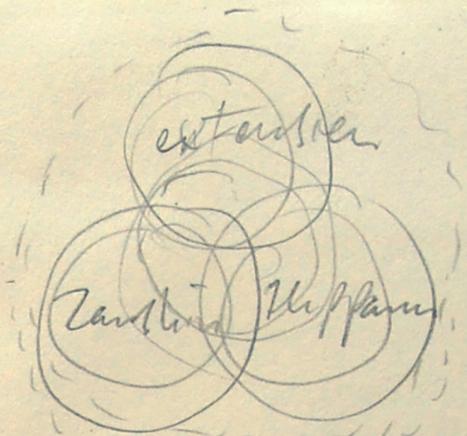
Figure 47. Fieldnotes depicting relationships between concepts (9/11/2012).

26/4/10

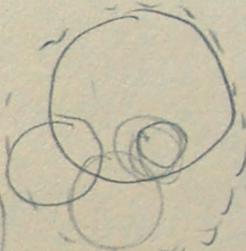


invisible core

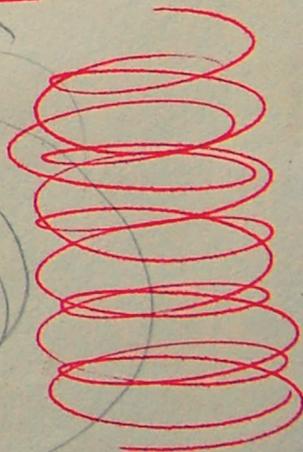
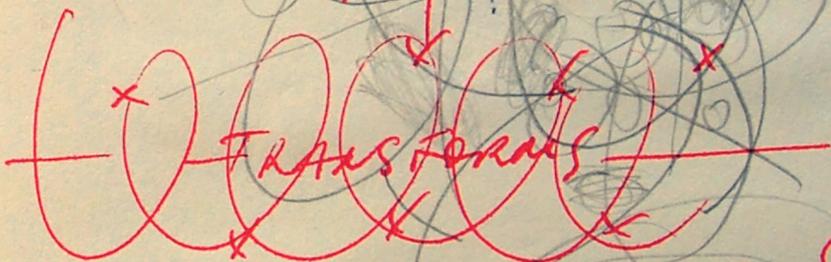
Figure 48.
Early vector drawings
try to visually capture
“relationships between,
interplay, lived-through,
pivotal, relational(in)between,
in(be)tween, many small
circular connections. . . .”
Fieldnotes (26/4/2010).



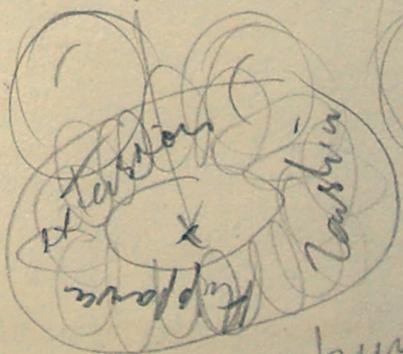
Common Center



guides



no center



center?

16th
15th

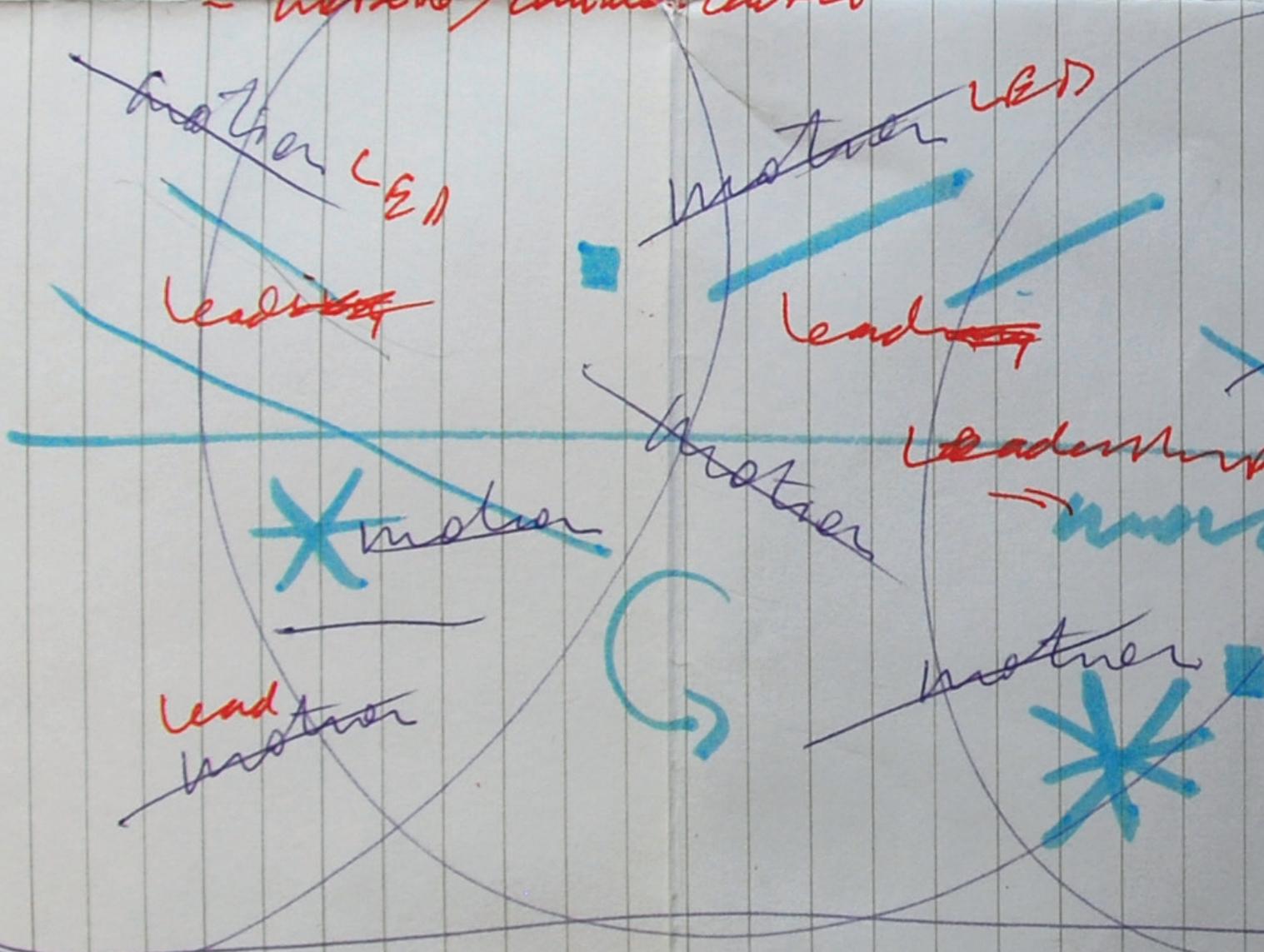
2
1
3

Lead - Dynamical ~~intra-activity~~
 embodiment

- intra-surfacing (process languages?)

Lead - motion-led [inners]

Leadership - movement practices or
 - network / comm. center



WeBe Do.

~~Ways of
Thought: moving~~

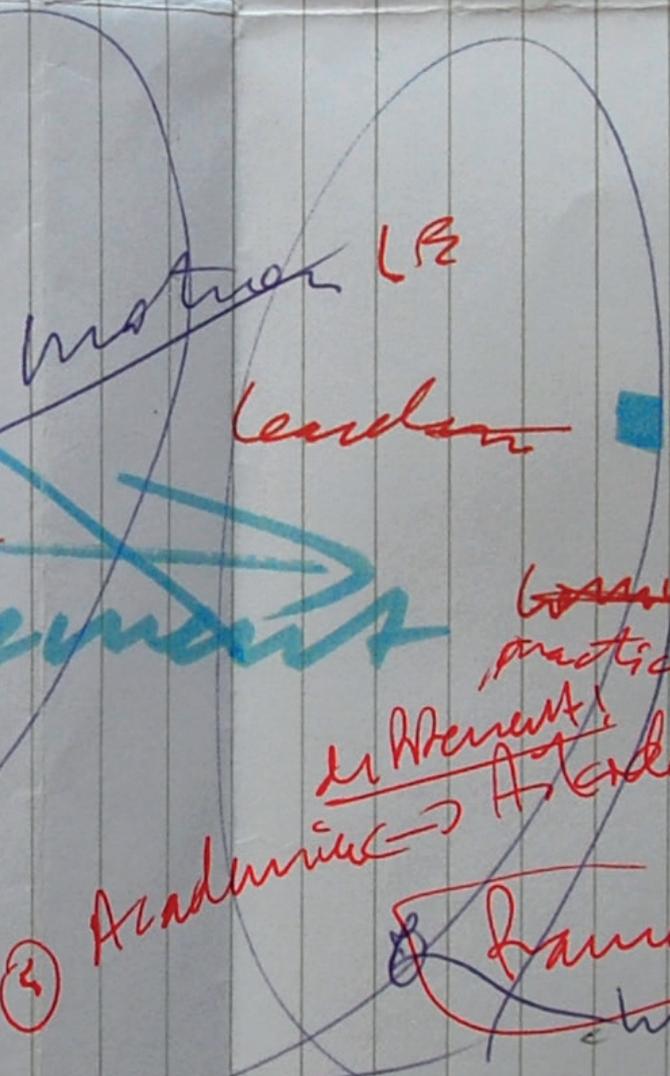
moving ideal

Aikido geometry
Lesson / Case 'Do' Aiki-

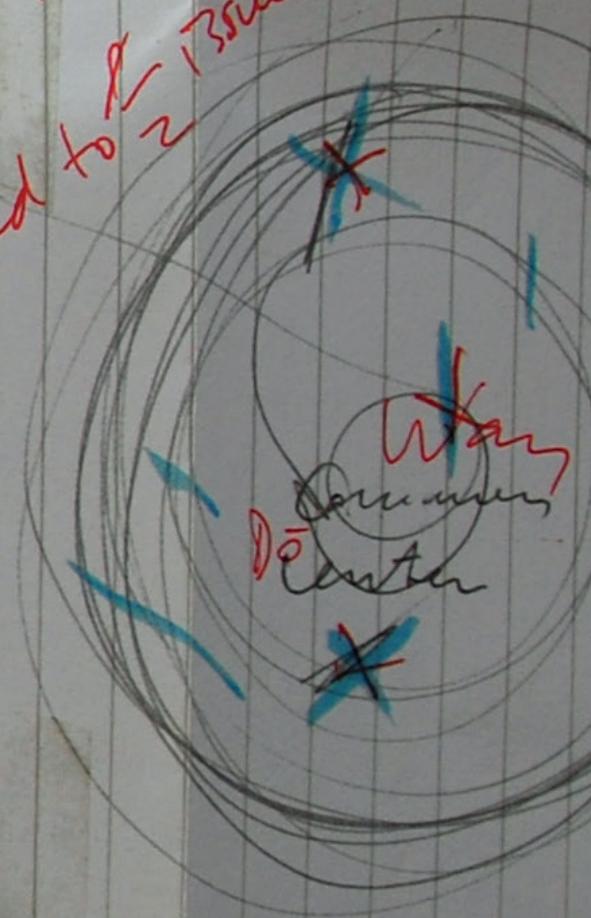
Figure 49.
Conceptual mapping of
aikido movement. Fieldnotes
(11/7/2013).

12/21
concentration
creative practicing

light
plenary?
"The"
How do you start
(a) vision



(A)
(b) Applied to 2 issues

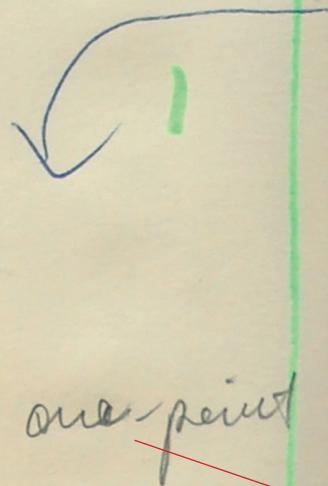


How my practice → leader
→ adapt

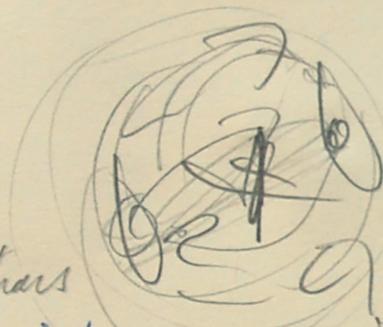
"cosmic leap"

sense
Aske do
video'd
where is
movement

6/12/2013

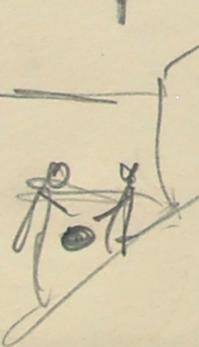
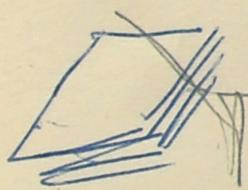


- Do part two points, need Ailes training?
- Do interactions in the field w/ instructors



Making sense of sketches 25/5/13!

Starting points
 every point
 a point
 place
 in space
 point
 zone



Any point
 in a building/organisation
 place to go to

physical trace

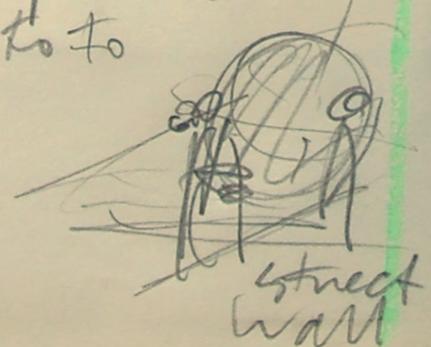
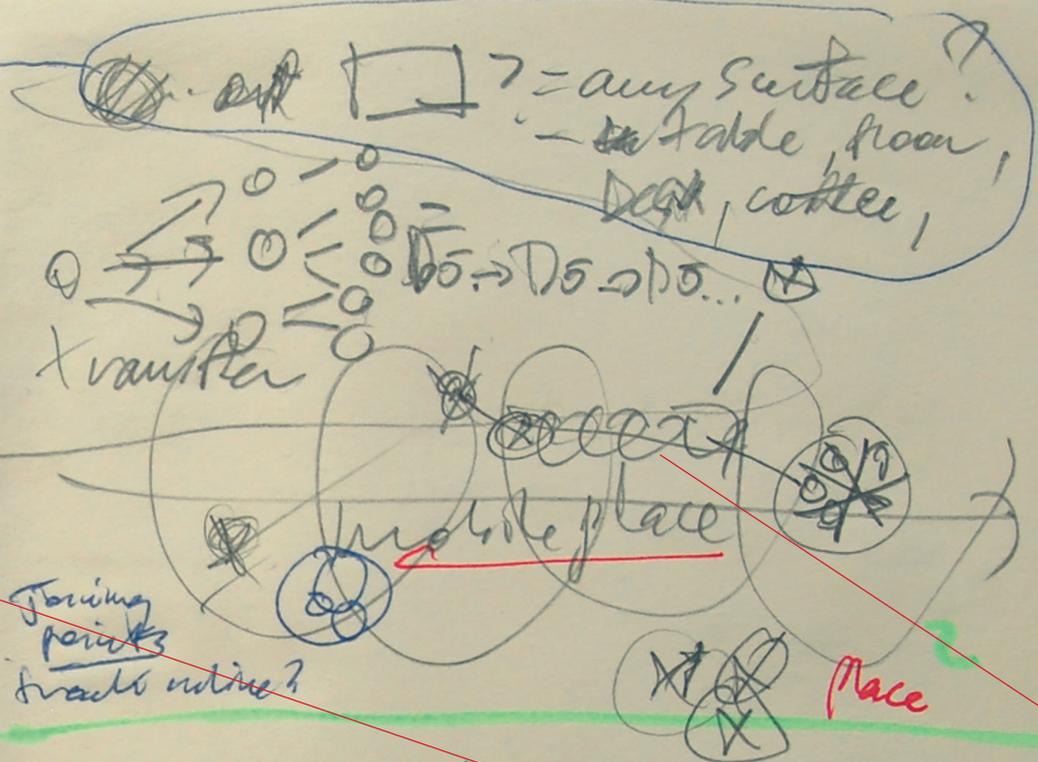


Figure 50. Fieldnotes depicting BeWeDö as a moving point (6/12/2013).



points
 given

portable Dope.

ideas jumping from brain to brain

A relational view of leadership as a collective process (DeRue & Ashford, 2010; Gagon, Vough, & Nickerson, 2012) – *joining points* of interacting relations and contexts (Uhl-Bien, 2006).

Aikidoka also refer to the 'center' of their bodies as *one-point* (Shifflett, 1997). This isn't a precisely defined point, and can even be outside of the body.

Designing can include *starting points* involving embodied ways of knowing and acting that move the focus away from individuals to practices.

Co-creation as a mindset (Sanders & Stappers, 2012) to enable *points of view* in collective creativity within the experience economy.

words, the BeWeDō® framework is less about a collaborative process you ‘do,’ and more about *how* a generative practice – such as a ‘dō’ – enables knowledge transfer through co-creation.

BeWeDō® conceptual synthesis

The intention of my design drawing process in stage one was to make my experiences visible and to develop ideas about how the emerging concepts fitted together. As signalled earlier in the Chapter, the keiko interface (see Figure 41) positioned Aikidō movement practices as a way of leading co-creative relationships – with aiki as the *oil* (in the center) – to facilitate leadership development *within* collective creativity. The concept of the BeWeDō® framework began by reflecting further on Figure 41, and exploring the possibilities of a ‘common center’ in relational leadership – a reciprocity *back and forth* – and processes nurturing movement practices through relational potential. This involved going beyond the individual or individual *act*. In addition, the notion of *awase* (unification) is useful here (Escobar, 2009) because in aiki “the union of two partners makes a bigger circle (indeed a conjoined action) and both or more participants always share a common center” (p. 38). My experience of keiko was profoundly social – a *common understanding* which began where I stood and connected with another aikidoka.

My findings also suggested that there was more to the keiko interface than simply motion. Over the course of the inquiry, my drawings (see Figures 48, 49, 50 on the previous pages) aimed to reflect how aiki was an embodied commitment by aikidoka – a *socially shared* leadership practice – to lead the movement *with* others in co-creation. The design drawings map emergent social patterns and the relationships I saw between concepts: embryonic representations of ideas that led me forward, and grew in conceptual complexity as my research progressed. The drawings became a means of transmitting ideas about Aikidō movement practices and how aikidoka lead *patterns of motion* involving dynamic spirals and semi-spirals of embodied activity.

Aiki is a *motion-led* relational process. In my fieldnotes I used drawing as a mapping strategy to reconceptualise data about my moving experiences – *the relationships between, lived-through. . . , overlaps* – in visual form (see Figure 49). Throughout stage two drawings-acts reveal my curiosity about how aikidoka move in the moment when interacting with others, and my (seemingly) endless contemplation on

keiko's *looping . . . cyclical . . . iterative* processes. Furthermore, Aikidō movement practices offered me a relational context where words such as lead, leading, and leadership are relatively unimportant: knowledge is primarily tacit, and movement is everything. In aiki the connection leads the movement – it is something aikidoka live rather than have. BeWeDō® emerged over time conceptually (see Figure 50) as a *moving point . . . mobile place . . . a portable dōjō . . . a dynamic way towards a 'common center.'* This conceptual interplay involved practicing to *move, moving, and movement.* To *move* ([Def. 1], n.d.) means “to go, advance, proceed, pass from one place to another; to change the place or position of (a person); [and] “to put in motion.” Interestingly, there is the adverb to *move aside* meaning “to step away or to one side; to withdraw, get out of the way,” which echoes the metaphor of “Aikidō 101” (meaning “offline” or “don't be there”). *Moving* ([Def. 1], n.d.) means “that moves or passes from one place, position, or posture to another; causing or producing motion.” The word *movement* ([Def. 1], n.d.) is defined as “the action or process of moving; change of position or posture; passage from place to place, or from one situation to another.” Importantly, when woven intentionally together *move, moving, and movement* evolve into processes which transform *leading* in the midst of practice. Intention, according to Nelson and Stolterman (2003) is not a “target, nor the purpose, nor an end state, but is principally the process of *giving direction*” (p. 143), and this reinforces the relational understanding guiding how aiki enables co-creative possibilities.

An aiki approach offers one way of responding to the complexities of the experience economy in collective contexts such as co-creation. For Schatzki, Knorr-Cetina and von Savigny (2001) the world is understood through *arrays of activities* – practices diffused across social space and time and performed by individuals moving through them, from place to place, in distinct moments in socially (re)productive ways. The relational understanding of co-creative practice will require movement away from a focus on the individual, towards a collective dynamic that is not only creative, but constructive and at times conflictual.

Dobson and Miller (1993) suggest that Aikidō offers a new perspective on the experience of conflict, and new ways of responding to it. Despite its exploratory nature, this research offers some insight into the dynamic tension in-between chaos and order often involved in a co-creative process. A co-creative process is fluid, focused,



and inventive. Similarly for Uhl-Bien and Ospina (2012) leadership is co-created in dynamic relational interactions over time. Seiser (2005b) views Aikidō as a model for conflict management, because the movement practices teach aikidoka to move and connect, enter and blend, and redirect the movement of the conflict. For Ingold (2011) “we *are* our movements; therefore the knowledge we have of ourselves is inseparable from the sense we have of our movements” (p. 10).

Our experience is always embodied, situated, and constituted within social processes, which Freiler (2008) maintains can be understood as “a practicing space where both body and mind are being more holistically approached and valued” (p. 45) – the performative self as a nexus for dynamic practice. As a design researcher, drawing-acts (see Figures 51, 52) enabled me to conceptualise the co-creative possibilities of collective contexts, such as co-creation through the process of line-making. Pencil drawings documented a continuous thread of movement *acts – points of view* involving *actions, practices, interactions, activities, (inter)actions, reactions, human activity and social practices*, the abstract communicated through reflexive *activities*. The additional layering of eraser marks documented my body as it moved through the chaotic space often found in a co-creation context.



52

These intertextual *actions* also effectively capture the essence of the Aikidō notion of *ma-ai*, which means keeping a space of *harmonious distance* between yourself and your training partners. Ueshiba also understood *ma-ai* as a space for getting together and developing a sense of good timing in human affairs (Escobar, 2009; Shifflett, 1997; Stevens, 1995) and emphasised the importance of “entering at just the right angle, literally and figuratively. . . . Aikido is largely a matter of always being in the right place” (Stevens, 1995, p. 117) . . . it is about timing! An aiki approach is a way of leading these moments of connection – to *move* the “circle” to a point (see Figure 51) to *enable* co-creative possibilities. For Csikszentmihalyi (1991) the Eastern martial artist strives to

reach the point where he can act with lightening speed against opponents, without having to think or reason about the best defensive or offensive moves to make. . . . the everyday experience of duality between mind and body is transformed into a harmonious one-pointedness of mind. (p. 106)

Figure 51 (opposite page).
An aiki approach to co-creation.
Fieldnotes [detail] (27/8/2010).
Figure 52.
An aiki approach to co-creation.
Fieldnotes (27/8/2010).

Furthermore, from a more aiki perspective the ‘Do’ in BeWeDō offers

28/1/2014



adapted
 (Aipen 14/1/13 notes)
 + (20/4/13 Journal)
 DNA

never ending
 in finite
 creativity



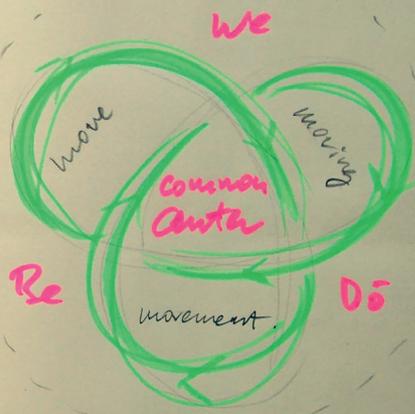
gesture
 metaphor

one movement

more by brant

Talked to Ally

- more metaphor: 'net noodle', 'drives from a cup'
- 'pick up a chocolate'
- T urkan + tai-no bundles ✓
- Both have lippan => in -> out ✓
- create a circle



- Kid - hungry
- Ware - Wari
- Ant Antennas - hair on arms
- Ki - no-nagari (flowing energy on the touch)

Figure 53.
Visualising the BeWeDō®
framework as a new way of
co-creating possibilities.
Fieldnotes (28/1/2014).

more in terms of leadership development that simply ‘doing.’ Earlier in the Chapter I outlined how for Sensei Clayton, the *dō* in Aikidō “means ‘the way, the path,’ and it’s about the way you lead your life.” My decision to add a macron to create BeWeDō® (see Figure 53), differentiates a *Dō* (as a way or path) from *do* (which is more about doing): BeWeDō® is a *way of leading* the process of practicing co-creation which also acknowledges the link to Aikidō and where the process is founded. In my fieldnotes I described how the macron – as a diacritical mark placed above the letter ‘o’ – visually and metaphorically represented a line, path, a direction: “I imagined the macron working in practice . . . [as] an ‘extended tatami’ mat. . . . the key point about BeWeDō® = it isn’t actually a japanese word . . . it’s a UNIQUE word/term/concept.” I described how I used geometric elements, lines and words to move beyond simply representing the actions that people engage in, to visualise the *collective dynamic* (Uhl-Bien, 2006) of the BeWeDō® framework (see Figure 54 on the following page) as a way of being in the world.

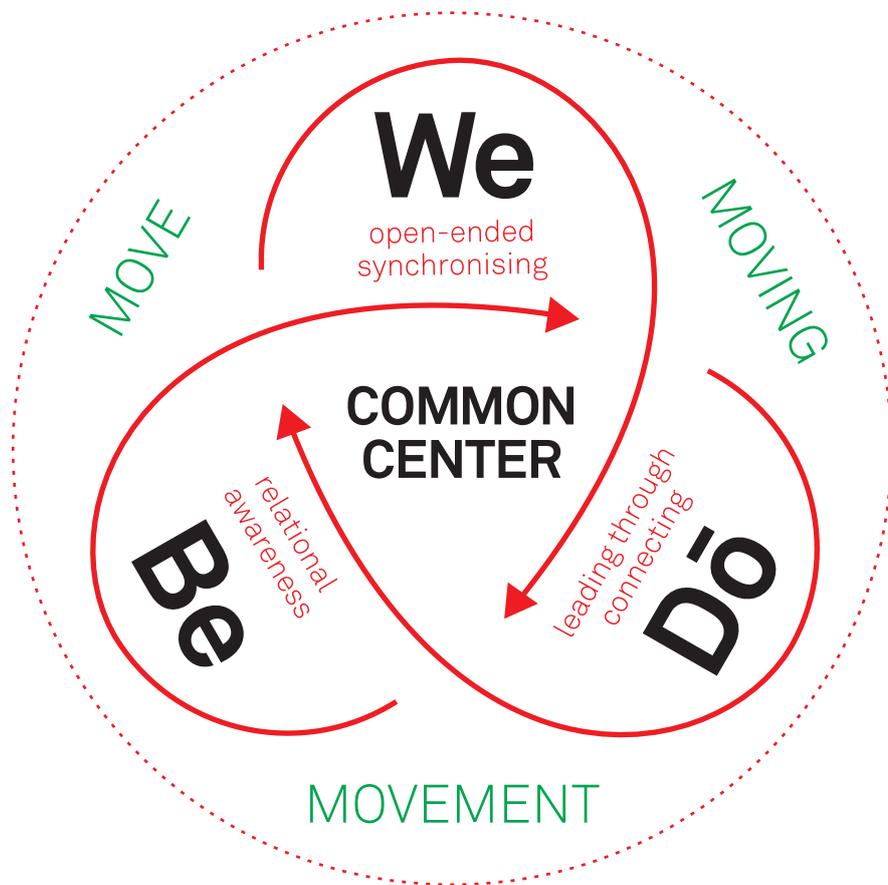
It is a place: a neutral zone / a neutral environment that takes away the ego / a mobile laboratory / a gathering space.

It is a space: a moving space / an engaging space / intertwining, overlapping / transformational / an opportunity space.

The final visualisation of the BeWeDō® framework communicates in four ways. Firstly, in the form of Aikidō’s ‘circle’ – in this case, a dashed shape which symbolises unlimited techniques and unification. Technically, for Ueshiba and Stevens (1993) the circle is the key to *blending*. Secondly, it gives form to the relational essence of co-creation in Aikidō – an abstracted trefoil knot representing the complex patterns of experience between the concepts of *Be* (*zanshin*), *We* (*hipparu*), and *Dō* (*extension*). Thirdly, there is the core concept of *common center* – a *dynamic center* for the social practices of interacting and connecting. The fourth form is *Dō* – as a Way that is more than a simple linear action, an expression of accumulated spatial (inter)actions.

The BeWeDō® framework

The concepts generated through my fieldwork – *Be*, *We*, *Dō*, and *common center* (these words are indicated by italics within the text to avoid being misread) – were synthesised into a unique conceptual framework called BeWeDō® (see Figure 54).



54

Figure 54.
The final BeWeDō® framework.

- *Be (zanshin)* is personal space involving relational awareness. The concept is about taking *a step forward* (*irimi*) – to *move* – to create space for dialogue and co-creative exchange on a more personal level: an optimistic body-practice asking “where could this lead?”
- *We (hipparu)* is a relational space embracing open-ended synchronising. Essentially, an attitude for acting in ways – *moving together* – which influence co-creative practice as a dynamically interwoven activity.
- *Dō (extension)* is a situational space – leading through connecting – a way of leading your life: co-creative *movement* enabling “what could be?”
- *Common center* is the interconnected nexus: ‘one center point’ bringing people together. Embracing *being* in the moment – within an intersection of moving bodies – and dynamically interfacing in collective creativity through combinations of relational practices. BeWeDō® is a *changing* place and fun!

Summary

Through keiko, my bodily experiences generated clear connections between Aikidō movement practices, leadership development, and creative modes of practice.

Aikidō movement practices (Ueshiba, 1984) are patterns of embodied activity providing compelling experiences of a relational leadership (Uhl-Bien, 2006) process for aikidoka to learn how to *lead*. . . , *the movement*. Through co-operation, aikidoka are constituted by social processes – keiko – which involves action *beyond the self* and in relation to other people within a collective context. Keiko, as an arts-based method of leadership development, blends broader understandings of collective creativity with specific relational knowledge and offers a useful perspective on co-creation within the experience economy (Pine & Gilmore, 1998; 2011). Developing the ability to engage effectively with a range of people is an essential Aikidō leadership principle which can be used beyond the dōjō in collective creativity – the connection *leads* the movement. This research is the first to connect how Aikidō movement practices can facilitate leadership development for co-creation (Sanders & Stappers, 2008). Aikidō leadership development practices are

co-created as an ongoing process involving dynamic relational interactions *between people*. The Aikidō principle of aiki (Ueshiba, 2010) is a way of leading these moments of connection – to *move* the “circle” to *enable* co-creative possibilities. It is ongoing. . . . for Sensei Peter, “we’re always creating something, always” (Bradford, 2011, p. 415). When you offer your hand and your partner grabs your wrist in keiko, it provides a compelling multi-sensory experience of the possibilities of reciprocity within a co-creation process. An aiki response involves aikidoka leading co-creative action beyond the self. In the experience economy, we must act in new ways and lead the creative moment in a more useful direction.

This Chapter highlighted how four concepts generated through keiko and their associated metaphors, were synthesised into a unique conceptual framework called BeWeDō® through interpretive drawing-acts that captured my understandings and experiences in the field. This entailed moving ones mindset from simply ‘do’ to embracing a *Dō* (a path or way of life) involving co-creative possibilities. The following Chapter describes how the BeWeDō® framework was explored in a series of workshops.





05
BeWeDō®

Phase Two

In a circle of limitless circumference every point becomes the center of the universe.

Taitetsu Unno (Ueshiba, 1984, p. 9)

Introduction

This Chapter describes Phase Two of my research inquiry – the BeWeDō® Workshop Series field studies. The overall research objective of the Workshop Series was to apply the aiki inspired BeWeDō® framework beyond the dōjō in response to my research question: How can Aikidō movement practices facilitate leadership development for co-creation?

The BeWeDō® Workshop Series

The workshops (see Figure 55) described below ran over a period of 3 hours, in two sessions, and involved between 6 to 20 participants and allowed for one-to-one interactions between the participants and myself. The workshop rooms/spaces were informal and open with no furnishings. These field studies were the first opportunity for people to experience the BeWeDō® framework.

A number of guidelines were important in the Workshop Series to facilitate leadership development for co-creation. As the BeWeDō® approach is a participatory inquiry, the workshops involved me both *shaping and being shaped* based upon active, hands-on participation. I facilitated the workshops according to the following four guidelines: (1) full participation of everyone attending the workshop; (2) participants engaged in a process of learning the Aikidō movement practice of tai no

Figure 55 (previous page).
Participants at the Enspiral
BeWeDō® Workshop Series,
Wellington (8/7/2014).
Photo: Mon Patel.

henko; (3) participants practice tai no henko with a range of other participants; and (4) the experience should be engaging and fun. Full participation was essential, as the BeWeDō® know-how is in the movement. Participants did not need any prior experience in martial arts to undertake the workshop. Participants experience the progressive movements of tai no henko – *kihon*, *ki no nagare*, and then *reppo* (see Table 6) – in order to experience what they could potentially mean for co-creation in collective creativity. During the process of tai no henko, instead of engaging in struggle and competition, participants communicate – in both the physical and mental sense – with the movement of their partner.

Tai no henko

Tai no henko is a movement exercise regularly performed in pairs at the start of an Aikidō class (Pranin, 1991). The decision to use tai no henko to inform the BeWeDō® Workshop Series experience for participants was for two reasons. Firstly, it is both a fundamental and foundational Aikidō blending practice. It is fundamental because it teaches some of the basic moves that all aikidoka are required to learn in keiko: *'irimi'* – an act or movement to enter (step) inward towards your partner, *'tenkan'* – a pivot turn or movement of 180 degrees often executed as part of a technique, and *'tenshin'* – a sweeping body turn. It is foundational as it represents the basis of more complex and advanced Aikidō techniques. Secondly, I was inspired after watching an Aikidō video by Sensei Lewis Bernaldo de Quiros and Sensei Carolina van Haperen (Takemusu Aikido Netherlands, 2008, April 4), in which they demonstrated three levels of tai no henko (see electronic file Figure 56 to play video). This clear articulation of three phases involved in tai no henko reinforced the essence of my BeWeDō® framework as a progressive motion-led embodied knowing, which could be utilised to facilitate reflection on relational leadership development for co-creation through movement.



56 [see electronic file Figure 56 to play video]

The BeWeDō® Workshop Series incorporated a number of pre-workshop video field studies to explore the potential for using tai no henko movement practices at the Aikidō Shinryukan dōjō. I reshot Sensei Bernaldo and Sensei Caroline's demonstration (2008, April 4) with Sensei Peter and Sensei Natalie O'Brien from two different vantage points: a 'medium long two-shot' where the whole body is framed by the camera – in this case using two people within their surroundings (see electronic file Figure 57 to play video on the following page); and an

Figure 56.
Three levels of tai no henko.
Video still: Takemusu Aikido
Netherlands (2008).

Table 6: The three phases of tai no henko.

Tai no henko

Tai no henko* is not an Aikidō technique as such: it is a body movement exercise (*Sabaki*) where aikidoka move their body to a more desirable position.

Phase 1: Kihon

Basic body change or shift. A blending practice performed in pairs, which begins by assuming a basic triangular body stance called *hamni*. Kihon begins when you offer your hand and your partner gains your attention by firmly grabbing your wrist (same-side grip) and holding you in place. You then slide your front foot forward offline ('Aikidō 101: don't be there') away from the point of contact – entering through *irimi* – and with your hands in front of you, *tenkan* by blending that movement in relation to your partner by sliding your rear foot around through a turning action of 180 degrees and end up next to your partner. You should end up being connected at the wrist, shoulder-to-shoulder, while facing the same direction as your partner. Both partners should take turns working both left and right sides.

Phase 2: Ki no nagare

Energy flow. A blending practice performed in pairs, which begins by assuming *hamni*. In contrast to kihon, ki no nagare begins when you offer your hand and your partner moves towards you and tries to grab your wrist (same-side). In response – while in motion – you welcome their movement and “on the touch” (as their hand is about to lightly touch your wrist) move by entering through *irimi* then *tenshin* by matching the speed at your partner is entering by turning to face the same direction, shoulder-to-shoulder with your partner. Both partners should take turns working both left and right sides.

Phase 3: Reppo

Changing direction. A blending practice performed in pairs, which begins by assuming *hamni*. As in ki no nagare, reppo begins when you offer your hand and your partner moves towards you and tries to grab your wrist (same-side). In response – while in motion – you welcome their movement and “on the touch” (offering hand) by entering through *irimi* then *tenshin* then *tenkan* (180 degrees turn) then *tenshin* then *tenkan* (180 degrees turn) on one central axis by matching the speed at which your partner is entering. You should end up back in *hamni*. This very circular version of tai no henko can alternatively be done by “on the touch” (offering hand) by entering through *irimi* then *tenshin* then *tenkan* (180 degrees turn), then using a basic foot movement called *ayumi* move forward in a walking motion shoulder-to-shoulder with your partner with your hands connected in front of you. In this version you can either end up facing the same direction as your partner, or back in *hamni*. Both partners should take turns working both left and right sides.

Based on (Pranin, 1991; Ueshiba, 2002).

* (See electronic files Figures 57, 58 and 60 for videos documenting this movement exercise).



57 [see electronic file Figure 57 to play video]



58 [see electronic file Figure 58 to play video]

Figure 57.
Overhead view of tai no
henko. Video still: Mon Patel.

Figure 58.
Medium two-shot of tai no
henko. Video still: Mon Patel.

Figure 59.
The Wipster online video
annotation tool. Video still.

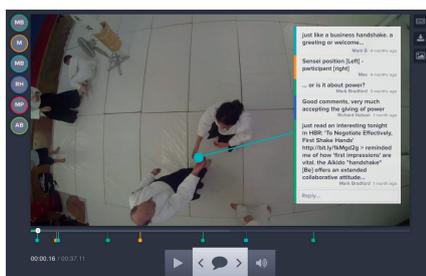
‘overhead view’ where the camera is located a few meters above human height (see electronic file Figure 58 to play video). This allowed me to test time-lapse video techniques for documenting how participants *lead ... the movement* in co-creation, and to check the functionality of the online video annotation tool Wipster (see Figure 59). Based on the findings from the studies, the ‘overhead view’ version was shown to all workshop participants at the start of each workshop.

The BeWeDō® Workshop Series approach

The BeWeDō® Workshop Series approach was not a ‘sitting around writing things on pieces of paper’ kind of workshop (see Tables 7, 8 on the following pages). It was a living, being, kind of experience that encouraged participants to *be in the moment* and generate co-creative *movement*. The workshop Series approach involved two sessions of 1.5 hours (informed by my keiko fieldwork).

BeWeDō® Enspiral Workshop Series

The Enspiral BeWeDō® Workshop Series was held off-site on the Massey University campus in Wellington, 7 July (7 participants) and 8 July (6 participants) 2014. The Enspiral fieldwork site was selected as the group represented a local network of social entrepreneurs employing a range of collaborative processes in education, democracy, food, habitat loss etc (Enspiral, 2014). They utilise collaborative social processes and co-working spaces as a means of harnessing collective creativity for societal value co-creation. Co-creation in this sense (Sanders & Simons, 2009) involved generating empathy between co-creators and “the integration of experts and everyday people working closely together” (para. 18). Enspiral participants ranged from entrepreneurs, business managers through to software developers.



59

BeWeDō® Lifehack Labs Workshop Series

The Lifehack Labs BeWeDō® Workshop Series was held on-site at the Lifehack Labs (2014a) temporary space in downtown Wellington, 5 September (20 participants) and 12 September (8 participants) 2014. The Lifehack Labs fieldwork site was selected after a participant at the Enspiral Workshop Series invited me to do a follow up Workshop Series for the organisation Lifehack (2014b).

The Lifehack Labs initiative was a five week social innovation bootcamp run by Lifehack whereby 20 young Kiwis from across New Zealand came to Wellington with the intention of designing and developing projects



60 see electronic file Figure 60 to play video]

Table 7: The BeWeDō® Workshop Series session 01.

| Metaphors | SESSION 01 (90 minutes) |
|---|--|
| | <p>The first session of the workshop starts with participants standing in a circle. The Workshop facilitator then briefly introduces participants to Aikidō, the research question (How can Aikidō movement practices facilitate leadership development for co-creation?). This is followed by video demonstrating the three phases of tai no henko and the associated <i>Be</i>, <i>We</i>, <i>Dō</i> concepts as part of the BeWeDō® framework (see electronic file Figure 60 to play video). [10 minutes]</p> |
| | <p>Next, participants undertake two types of warm-up exercises. First, a range of exercises intended to stretch the body. Second, a specialised Workshop ‘walking exercise’ that aims to loosen the body and mind. The <i>walking exercise</i> (see electronic file Figure 61 to play video) is a fast and lively experience where the participant group start by slowly walking around the room in random patterns trying to avoid each other. After a short time the pace increases until they are walking extremely quickly and have to start using physical gestures to avoid each other. This exercise is an interactive ice breaker activity which is used to warm-up and introduce participants to each other at strategic times throughout the Workshops. The process is also being in the moment and a fun way to reinforce Saotome’s (1989) point that Aikidō movements such as irimi and tenkan are used by people in everyday life without thinking. [5 minutes]</p> |
| | <p>The session then unfolds with all participants in pairs engaging in a process of learning the three phases of tai no henko. Over the three phases participants practice with a range of other participants (change partners twice in each phase). As the movement practices become increasingly demanding participants learn how to ‘connect’ and develop ‘trust’ with each other:</p> |
| <p>Aikidō 101 Rubber band Chocolate</p> | <p>Tai no henko Be Phase 1: Kihon [15 minutes] We Phase 2: Ki no nagare [15 minutes] Dō Phase 3: Reppo [15 minutes]</p> |
| | <p>Group discussion: Participants sit in a circle and reflect on their experiences. [25 minutes]</p> |
| | <p>Closing comments. [5 minutes]</p> |



61 [see electronic file Figure 61 to play video]

Figure 60.
The three phases of tai no henko and the associated *Be*, *We*, *Dō* concepts utilised as part of the BeWeDō® framework. Video still: Mon Patel.

Figure 61.
The walking exercise. Video still: Mon Patel.

Table 8: The BeWeDō® Workshop Series session 02.

| Concepts & Metaphors | SESSION 02 (90 minutes) |
|--|---|
| | <p>The second session of the workshop starts with participants standing in a circle. The Workshop facilitator then introduces participants to the Aikidō principle of Aiki, co-creation, and the core BeWeDō® concept of <i>common center</i>. [5 minutes]</p> <p>Next, participants undertake two types of warm-up exercises. First, a range of exercises intended to stretch the body. Second, a specialised BeWeDō® walking exercise. [5 minutes]</p> |
| Aikidō 101 Rubber band Chocolate | <p>Tai no henko (All participants form pairs)</p> <p>Be Phase 1: Kihon [5 minutes]</p> <p>We Phase 2: Ki no nagare [5 minutes]</p> <p>Dō Phase 3: Reppo [5 minutes]</p> |
| | <p>Participants to silently think of a work issue/ challenge to discuss. This becomes the work area that participants will connect through. [3 minutes]</p> |
| BeWeDō® Common center Aikidō 101 Rubber band Chocolate Work area | <p>The Workshop facilitator then demonstrates to the group how to <i>lead ... the movement</i> of a conversation in co-creation using the BeWeDō® framework:</p> <p>Kihon: used by listener to lead the process of asking the speaker a question. This could range from a simple question to clarify details about the situation, through to questions that <i>move</i> the conversation such as “have you thought about it this way?”</p> <p>Ki no nagare: used by the speaker to lead a conversation in a new direction, or to connect with a specific listener to engage them in them in <i>moving</i> a conversation in a new direction.</p> <p>Reppo: when a listener has an idea or response to the issue/ challenge they lead the speaker – “here’s another way to think about it” – to a different <i>movement</i> enabling position or place. [7 minutes]</p> |
| Common center Work area | <p>All participants (+facilitator) form pairs and utilise BeWeDō® framework to discuss each others topic. Walking exercise. [10 minutes]</p> |
| Common center Work area | <p>All participants (+facilitator) form new pairs (or extend groups) and utilise BeWeDō® framework to discuss topic. Walking exercise. [10 minutes. Repeat]</p> |
| | <p>Group discussion: Participants sit in a circle and reflect on their experiences. [20 minutes]</p> |
| | <p>Closing comments. [5 minutes]</p> |

focused on youth wellbeing. Participants at Lifestack Labs ranged from aspiring social innovators, students, photographers, software developers, a hip hop musician through to a youth worker and a seasonal worker managing a large Department of Conservation campsite. Co-creation in this sense (Sanders & Simons, 2009) involved developing personal interactions and generating conversations *between* people, including listening to and discussing divergent points of view.

Key themes emerging from the BeWeDō® Workshop Series

In this section the main themes emerging from the workshop will be discussed. As outlined in Chapter 3, I embraced an ethnographic research process, which offered me an active, participatory path – grounded within the interplay between practical, personal, and participatory field experiences alongside others – to analyse patterns and themes emerging between the researcher and participants (see Appendix O). This section begins with a general discussion on the conceptual connections participants identified with the Aikidō inspired BeWeDō® framework, the divergent and often conflicting discourses around leadership, and the role of metaphors as a dynamic way of advancing from the known to the unknown. The six key themes emerging from the BeWeDō® Workshop Series (including data collected from interviews with participants immediately following the workshops and 1 and 3 months afterwards) are then discussed to highlight how the BeWeDō® approach can facilitate leadership development for co-creation.

Introduction

A variety of perspectives were expressed by Enspirial participants about what they experienced in the Aikidō inspired BeWeDō® Workshop Series, and the conceptual connections they saw within their own lives. Firstly, a number of people felt strong connections to other Eastern martial arts they had been involved in historically, such as *kendo* and *judo*. Ross compared the workshop dynamic to his collaborative experiences in Kendo, a community

where people were committed and supportive and there was a sense of like a co-journey with like multiple people all going in the same direction, and we might have slightly different goals, but they all recognise that they're on the same path and that helping each other and forming a good group to help each other was a part of that.



62

In this sense, participation in the Kendo community shaped Ross's experience, as well as shaping the community. For Wenger (1999) the transformative possibility is reciprocal. In contrast, Kelvin saw a more strategic connection to boxing, where "the best defence is offence, so if someone comes towards you, you go towards them, and you meet them and then adjust." The experience of Aikidō movement practices were also compared to the repetitive challenges of arts such as *yoga* and *meditation* where movements are repeated "over and over again when you're not sure exactly what it is you're trying to achieve. [pause] it's frustrating but it also focusses you" (Yvonne). By contrast, Liz enjoyed the movements, finding them very graceful, and could imagine applications of the approach in contexts beyond the workshop:

Even though you had like the person attacking you, it was still like you were gracefully kind of going through the movements, and I just thought that was really interesting. . . , Like even if I had to take, to tell someone 'no,'" I could do it gracefully, and let them down gracefully [pause] there was something really nice about the calm. . . , nature of that. Yeah, it was very zen-like.

Secondly, some participants made conceptual connections (see Figure 62) to creative arts such as dance i.e. *blues dance*, *lindy hop*, and *salsa*.

For Tim

they're all sort of similar where there's like a lead and a follow, which is kind of similar to the attack or sort of defend. Basically just about interplay between two people and about listening and observing and hearing and experiencing difference between different partners.

During the video elicitation Tim went further saying what he was watching reminded him of doing salsa, and how it was important to not only change partners, but also change your location. He felt that this could be relevant in software development processes such as *pair programming*, while others compared the BeWeDō® framework to the notion of a *code spike*. A code spike is about generating knowledge with a couple of people by building a shared understanding of how to work together:

It's like two people that *didn't* quite know where they were going and were working it out as they went along, and with

Figure 62.
Mark Bradford facilitating the BeWeDō® movement practices experience between participants. Lifehack Labs BeWeDō® Workshop Series (5/9/2014). Photo: Mon Patel.

the idea that together they were going to get to a better place, I guess, yeah. It feels like that's a concept that could be applied to a lot of areas, whether it's working with a designer or better client interactions or something. Just little exercises, where people travel together to get better results. (Alex)

Finally, Pat related the BeWeDō® approach to *walking meetings* and recalled how useful they were as an approach for “changing your perspective.” Martin positively compared the BeWeDō® framework to a *talking stick* where “one person listens, one person talks. . . , yeah, no interrupting.” An unexpected development in the Lifehack Labs workshop, was when participants spontaneously moved from working in pairs to four-way co-creation, which was compared to the *infinite game* concept. As Damian put it: “It's like being inclusive instead of excluding. [pause] the ‘finite’ game is like a competition so there's always a winner, whereas [in] the ‘infinite’ game everyone's equal, everyone's working towards a common goal.” Ross reflected that since the workshops he had been thinking about how he could change his approach to problem solving by “shifting around a problem to approach it from the right angle.”



63

Leadership meant different things to different people. A variety of perspectives were expressed by Enspiral participants, ranging from people who enjoyed the opportunity to consciously reflect about leadership, through to participants who said they had a “certain level of acquired impatience with that now [laughs] – not that that is to criticise that that's important or anything like that, but just that, you know, I don't know that I'm so open to the enquiry the same way” (Alex). A likely explanation for this position is that Enspiral, as a collective, is consciously non-hierarchical. It is also possible that the word ‘leadership’ is misunderstood and enacted in other ways. Talking about this issue Liz said: “I should have thought of it as taking initiative cos, like the network seems to support people who take initiatives, but in a sense that is taking leadership as well.” There was also a sense of curiosity amongst participants about BeWeDō® movement practices (see Figure 63). It was interesting to hear Steve describe how

Figure 63.
Participants engaging in
BeWeDō® movement practices.
Enspiral BeWeDō® Workshop
Series (8/7/2014). Photo:
Mon Patel.

it felt really different to be both the leader or the follower in the exercise, in terms of, ‘Oh Liz is looking very different there.’ Or ‘I did something really different there.’ Or ‘That wasn't as good.’ And so on. So I think that was the main thing I noticed,

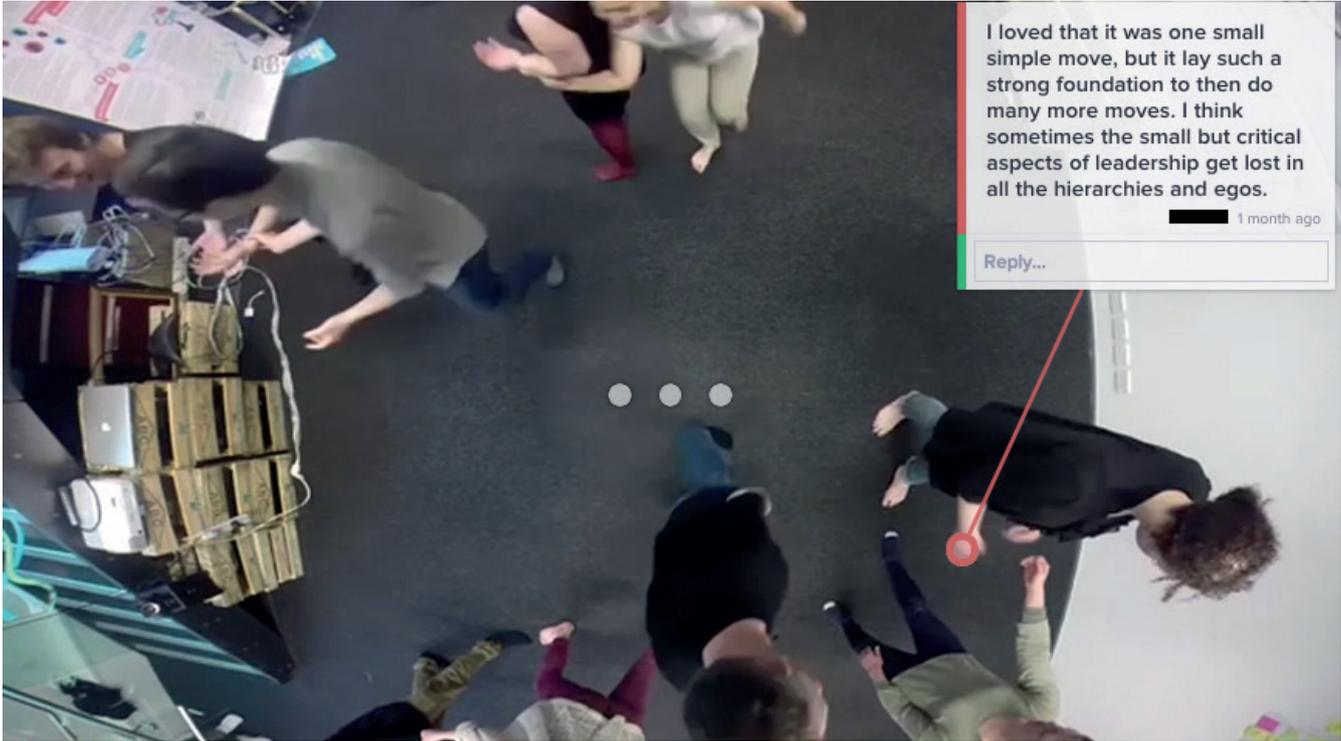
was by having short, repeated tasks, comparing the difference between different cycles through it.

In essence social lives are embodied, and the workshop experience was a timely reminder for some participants of “how leadership is in the body” (Yvonne), and that “using my body is a healthy general thing” (Alex). Ross felt the BeWeDō® approach was more about “leadership in a ‘what Alex does’ [Alex is company director, who manages company relationships and develops new business leads] sense than a ‘sitting in a meeting and working out how to design a webpage with a client’ sort of sense.” This view was echoed by Alex who saw BeWeDō® in a more philosophical sense as a framework for “developing a sort of way of doing.” For Steve, there were clear connections back to the what he referred to as the “craft or the heart of Aikidō,” and he felt the bigger lessons to take from the BeWeDō® Workshop Series were that individuals need to move from the narrow focus of personal work processes and be open to developing leadership practices in an organisation:

I suspect that the real deep learning’s in this practice will be when [sic] it starts to think about, how do I lead my organisation? Do I grab it [sic] by the wrist and move them around the room, or do I lightly touch and guide people towards a space. Or do I support them in going where they want to go anyway? . , or do I recognise where the energy is and just gently shape it along?

As Uhl-Bien (2006) argues, traditional individual-based leadership theories fail to recognise that leadership *is* relational – not merely based on individual attributes. BeWeDō® not only provided participants with insights into their personal work processes, but facilitated an experience engagement with relational leadership practices that paralleling how leadership relationships evolve through dynamic social interactions within the workplace. However Uhl-Bien concedes that even today we still know very little about how workplace relationships form. Participant accounts of their experiences of the BeWeDō® framework in the closing discussions of each session revealed additional insights. Damian felt it was also a useful way of responding to more confrontational leadership styles, as the approach meant

you can step aside and help them see it from your perspective.

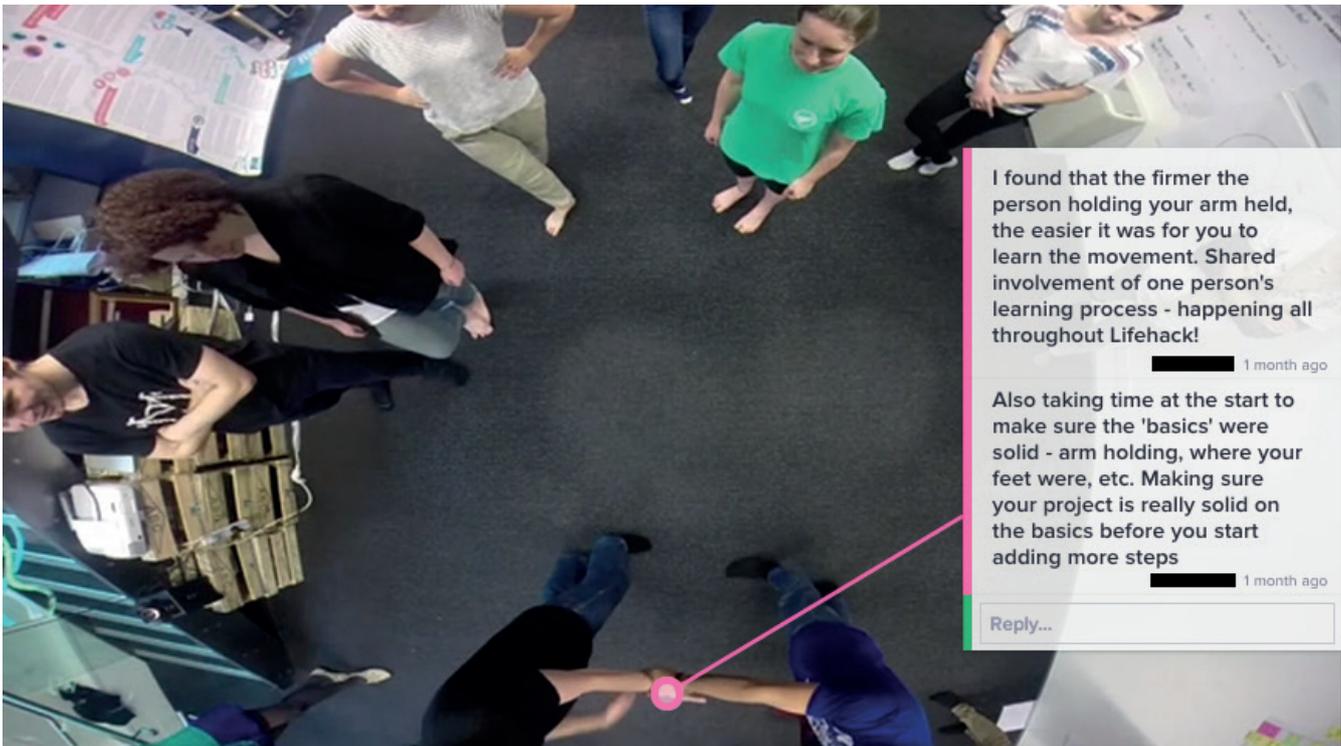


I loved that it was one small simple move, but it lay such a strong foundation to then do many more moves. I think sometimes the small but critical aspects of leadership get lost in all the hierarchies and egos.

1 month ago

Reply...

64 A



I found that the firmer the person holding your arm held, the easier it was for you to learn the movement. Shared involvement of one person's learning process - happening all throughout Lifehack!

1 month ago

Also taking time at the start to make sure the 'basics' were solid - arm holding, where your feet were, etc. Making sure your project is really solid on the basics before you start adding more steps

1 month ago

Reply...

64 B

Figures 64 A-B.
Participants making connections between the BeWeDō® approach and their experiences during Lifehack Labs BeWeDō® Workshop Series (5/9/2014).
Video stills: Mon Patel.

Figure 65.
BeWeDō® interactions.
Lifehack Labs BeWeDō® Workshop Series (5/9/2014).
Photo: Mon Patel.

So you're looking in the same direction. . . , and then I guess if they don't see it from your perspective, you can spin around and take them on a journey. [laughter]. . . , two individuals then collaborate to share a vision.

The BeWeDō® framework offers a *fluid stance*, meaning that anybody has the ability to guide someone else, but that this reciprocity “requires the co-operation of the person being guided because you could just let go at any point, but you didn't because you wanted to help the other person and see them get better” (Kayla). A common view amongst Lifehack Labs participants (see Figures 64 A-B , 65) was that the workshop experience raised interesting issues relating to their experiences during Lifehack Labs which involved working with diverse people and differing perspectives. Kerry found the BeWeDō® approach great for listening, and that “having the physical movement in-between each person's part of the conversation really let the other person have space to finish.”

This view was echoed by others: “one person listens, one person talks, and you kind of know your roles” (Martin) “you'd spin them and you'd show them round and it's like ‘think about this, have you considered this’” (Kelvin) and you wait “for others to finish talking before giving input” (Kerry) (see Figures 66 A-D on the following page). Damian described how during the BeWeDō® movement practices it was

good to see people actually being patient and listening to instructions, taking turns, which I think is really important, it's something you don't see in everyday life – like people try to talk over each other, they're not really listening to the other person, they're just waiting for their moment to chuck in their five cents. . . . It's inclusive, it's quite welcoming – you don't feel like you can't say this, or you can't say that.

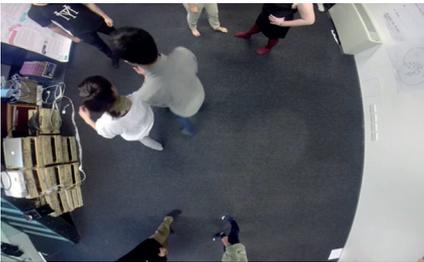


65

For Strozzi-Heckler (2007), when we are listening, our attention represents embodied leadership in action: we are consciously intent on creating connections with others. He maintains this is a leadership presence – a way of being in the world – which also involves relational leadership between people by way of the interaction. Interestingly, one participant considered the situatedness and connectedness of my role as a participatory fieldworker (Coffey, 1999), alongside other participants, as part of the BeWeDō® framework. For example, Pat said he enjoyed



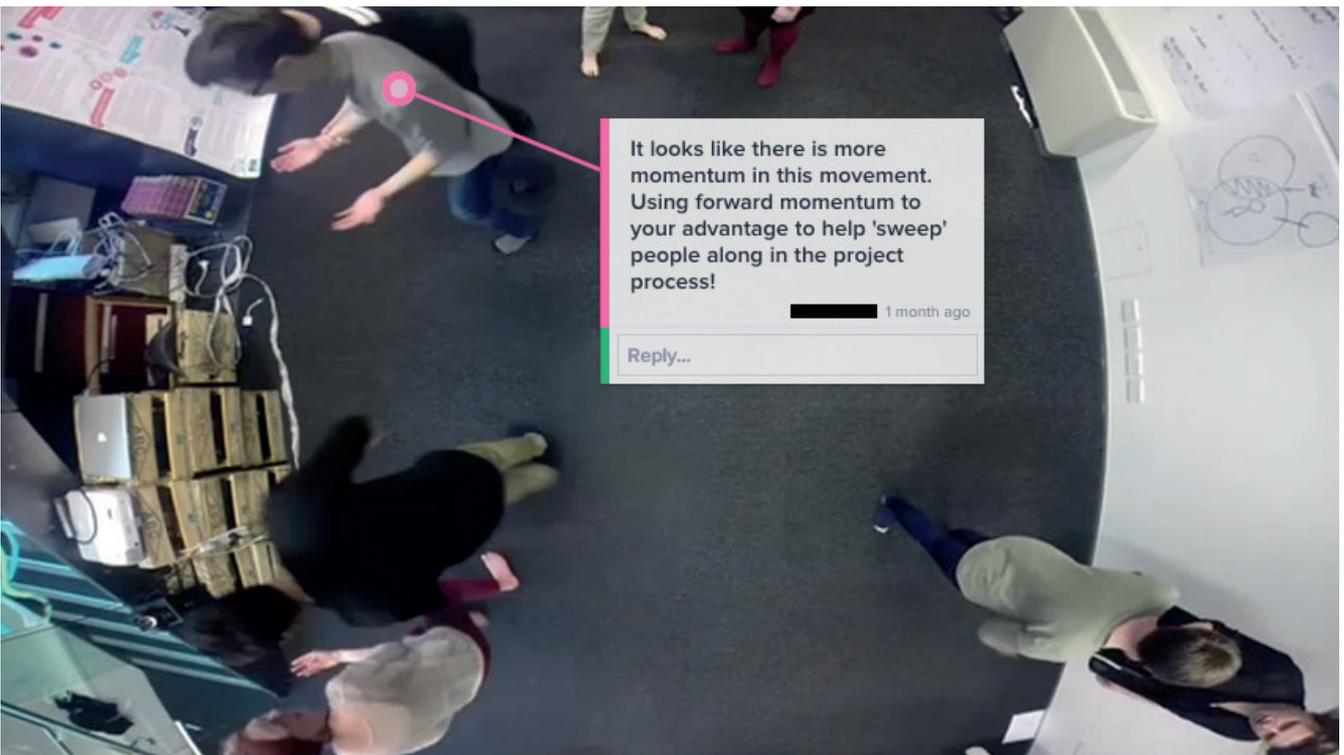
66 A



66 B



66 C



66 D

Figures 66 A-D.
Physical movement
in-between conversation during
the Lifehack Labs BeWeDō®
Workshop Series (5/9/2014).
Video stills: Mon Patel.

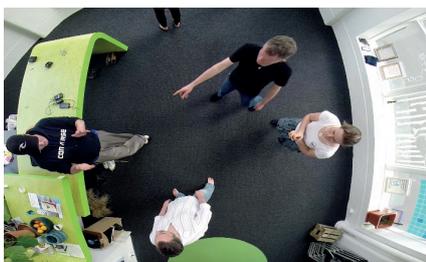
Figure 67.
Mark Bradford participating
in the Lifehack Labs BeWeDō®
Workshop Series (12/9/2014).
Video still: Mon Patel.

how during session 2 of the workshop I brought

someone else over into the conversation, because you were connecting dots between conversations [pause] that was really cool. It really built the conversation I think when you and Julia came over and we could draw on Gemma's experience of recently having shifted around a couple of teams" (see Figure 67).

There was a sense amongst the Lifehack Labs participants that they felt it was possible to extend the Aikidō inspired movement practices of the BeWeDō® framework beyond the perception of self-defense. For Damian "if it's regularly practiced it'll change your mindset of how you communicate with people and how you handle situations. . . , manage conflict and perhaps improve communication." Others considered how the movement practices enabled them to "adapt and adjust to a situation" (Kelvin) which was particularly relevant in a problem solving context. Megan commented that she

didn't expect it to be as relevant to stuff as it was, in regard to the problem solving. So I liked that. . . , Because the problem I was talking about was relevant to what was happening at Lifehack Labs at the moment and it was one that we managed to find a solution to through the process of your workshop, so that was really cool.



67

According to Basadur (2004), people often have preconceived notions of situations and do not take the time to understand that each new one may present diverse problems, goals and motives for different people and contexts. The relational interactions of BeWeDō® encouraged participants to *move* appropriately, adapt and improvise in response to new leadership situations during the workshops. An aiki response involved people *moving together* in a dynamic relationship.

Role of Metaphors

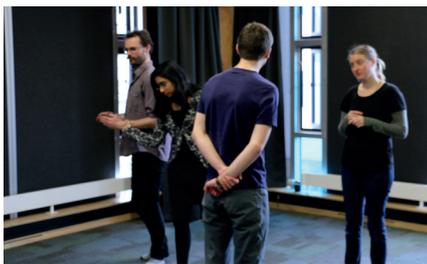
A variety of perspectives were also collected during the BeWeDō® Workshops regarding the role of metaphors – knowing emerges through physical movement (see Table 9). For example, the concept of *Be* and the associated metaphor of 'Aikidō 101: Don't be there' were interpreted by the majority of participants as a way – with simple footwork – to *step offline*. Nick related this to avoiding problems

Figure 68.

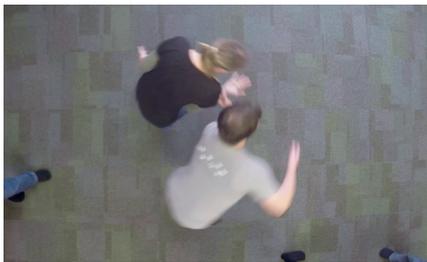
Participants experiencing the metaphor of 'Aikidō 101: Don't be there' during co-creation at the Enspiral BeWeDō® Workshop Series (9/7/2014). Photo: Mon Patel.

Figure 69.

Participants experiencing the metaphor of 'rubber band' during the Enspiral BeWeDō® Workshop Series (8/7/2014). Video still: Mon Patel.



68



69

coming towards you, and Alex found the experience was a general reminder about “taking a different step and trying to sort of change the flow of what you’re doing.” Tim found that the minute’s silence, followed by the movement exercise during the workshop for participants to establish their issue for the BeWeDō® framework was a useful *prompt to move* and create space for exchange on a more personal level “sidestepping a lot of normal conversation patterns” (see Figure 68):

there was a random process by which I was, you know, like paired with someone, and the formality of the structure of the programme meant that I’d signed up to participate, I’d been given an instruction so we were both given a sort of permission or a mandate to interact on this particular thing, and that was enough to make it easy to talk about something that I wouldn’t normally talk about with those people. So I think the points were like the formal structure which facilitated that conversation, the randomness and. . . , yeah, having the question formulation, very separate to the person allocation.

A small number of participants interviewed talked about the potential in the metaphor of a ‘rubber band’ to represent the concept of *We*. They saw how the movement practice of tai no henko established a relational connection (see Figure 69) with Alex commenting on how the “elasticity metaphor. . . , felt like a very *different* kind of thing to most of my working relationships.” Ross related to the *moving together* – the “elastic connection between things” – based on his prior experiences of kendo:

as you approach people, there’s this distance beyond which things suddenly get serious, [laughter] and you find people will retract a bit, and ‘okay, I’m kind of safe from here, but when I come to here’ [laughs]. . . , The hairs on the back of your neck go up, because you know that things could happen.

Interestingly, the majority of participants in the Lifehack Labs Workshop not only welcomed the metaphor of ‘chocolate’ to represent the concept of *Dō*, but used the term during the BeWeDō® Workshops as a *movement* enabling practice. This metaphor worked when you offered your hand to your partner during reppo, you would say “do you want this chocolate?” and as they tried to grab your wrist you would welcome their movement, and lead your partner shoulder-to-shoulder with your

hands connected in front of you using circular movements from place to place to keep the ‘chocolate’ just out of reach of your partner. For example, in the closing discussions at the Lifehack Labs session Pat described how

Kelvin was talking about feeling a bit nervous about poaching or like not wanting to take people from another team and I ‘chocolated’ him around the room a little bit [group laughter]. . . , and then I asked him like ‘what do you see as the best scenario and the worst scenario coming out of this?’ And that just spurred a completely different conversation as I purposely moved him to a place where he was looking out of this window which is much more open sky.

Pat was leading through connecting – movement enabling “what could be?” This view was echoed by Megan:

when you started to walk around. . . , like the ‘chocolate one’ when you spin around, it represented you taking me into a different space to think about the problem from. So it’s not just about you asking ‘have you thought about this?’ it’s about actually ‘let’s go into this space and look at it from this way’.

Only a small number of participants interviewed resonated with the metaphor of ‘work area’ to represent the concept of a *common center* as an interconnected nexus bringing people together. Rather, there was clear evidence in the workshops of it being utilised more as a physical process – a relational interface – with one participant comparing the ‘work area’ metaphor to how a paper list is used in a working context: “That’s the work area. In terms of, like there might be a computer and a whole bunch of stuff, but that list is the mental work area. . . , [it is] one thing at a time, and it feels really satisfying to move a whole bunch of little things” (Steve). A likely explanation for this is that while the ‘work area’ offered an embodied *point of focus* for participants, as a process this metaphor can only be fully understood further conceptually through commitment and practice. In other words, keiko! For Strozz Heckler (2007b) “learning is bodily phenomenon, and it occurs through practice and recurrence.” (p. 106). During an Enspirial session I talked to Steve about keiko and how my Sensei Peter said that with practice, aikidoka move from doing ‘big circular movements’ to simplifying their movements and keeping smaller/tighter ‘circles.’ Steve found that



notion really useful and commented during the interview how his main takeaway from the workshops was reflecting on “how I’m doing things, what I’m doing” in his working life:

The metaphor of, what does a small circle look like in my work, or the metaphor of, what’s the one thing I’m focussing on this week or this day? So that I can concentrate on that and forget about the details of everything, or try and do them more unconsciously, rather than have them in the front of my mind. [pause] I suspect in six months’ time I’ll still be thinking about smaller circles in my work, and I’ll still be thinking about, what’s the point of focus away from the noise of the surface information?”



71

Table 9: BeWeDō® metaphors.

| Concepts | Metaphors |
|-----------------------------------|-----------------------------------|
| Be (<i>Zanshin</i>) | Aikido 101: Don’t be there |
| We (<i>Hipparu</i>) | Rubber band Move from the hips |
| Dō (<i>Extension</i>) | Chocolate |
| Common center | Work area |

What follows is a discussion of the six key themes that emerged from the BeWeDō® Workshop Series field studies at Enspiral and Lifehack Labs, interviews carried out with the participants post workshop (1 and 3 months afterwards), and feedback gathered on Wipster in the context of reviewed literature.

Theme 1: Aikidō is not BeWeDō®

At the core of the BeWeDō® framework are Aikidō inspired movement practices (see Figure 71), however, I did not teach participants Aikidō (see Figure 70). As mentioned in previous Chapters, Aikidō is a Japanese martial art, and the Aikidō Shinryukan dōjō is a formal training place for people to engage in a collective process for learning and transformation. Traditionally, a dōjō has the shomen (focal point) with an area displaying

Figure 70 (opposite). The BeWeDō® framework utilised Aikidō inspired movement practices. Lifehack Labs BeWeDō® Workshop Series (5,12/9/2014). Photo: Chelsea Robinson.

Figure 71. An Aikidō demonstration of tai no henko. The New Zealand Aikikai 40th Anniversary Gasshuku, Auckland (5-7/3/2010). Photo.



72 A

a framed photo of the founder of O'Sensei, calligraphy, or other artifacts. There is a clear hierarchy within the dōjō which is communicated to a community of practice through etiquette, rituals, and clothing. For Kisshomaru Uesiba (2002) the purpose of Aikidō is to forge the body and mind and to build a persons character. Keiko is diverse, consisting of about 50 fundamental and basic self-defense techniques for throwing and pinning (as well as techniques with weapons), and the first thing aikidoka learn at the dōjō is how to fall or roll safely. Once the basic techniques are learned, and the principles of Aikidō understood, the number of applications is limitless.

Instead, the BeWeDō® framework uses one specific Aikidō movement practice – tai no henko – and focuses on how to utilise this exercise to facilitate leadership development for co-creation. BeWeDō® is a unique conceptual framework and in contrast to the Aikidō Shinryukan dōjō, the BeWeDō® Workshop Series occurred at informal spaces, temporarily located within collaborating organisations. I facilitated both the Enspiral and Lifehack Labs BeWeDō® Workshop's and participants needed no prior experience in martial arts (see Figures 72 A-B). The atmosphere was designed to be relaxing and participants were asked to bring comfortable exercise clothing. The three phases of tai no henko (kihon, ki no nagare, and reppo) utilised in the BeWeDō® framework involve timing, distancing, and blending one's movement with that of another participant through turning 180 degrees. As a cumulative motion-led embodied knowing, the BeWeDō® approach offered me – as a design researcher (see Appendix O) – new relational leadership understandings and orientation for co-creation. The findings supports previous research (Adler, 2006; Taylor & Ladkin, 2009) validating the exchange of ideas between the arts – a more holistic way of approaching and engaging within leadership contexts in the contemporary era. For example, after engaging with the BeWeDō® framework over one Workshop Series, Liz reflected on how she saw a challenge she was facing at work in a different way:



72 B

Figures 72 A-B.
The BeWeDō® framework involves connection and trust. Lifehack Labs BeWeDō® Workshop Series (12/9/2014). Photos: Mon Patel.

So one of Enspiral's biggest challenges is actually communicating what it does or like what it is. People find it *really* hard to understand what Enspiral is usually. We've had huge challenges, and I'm part of the team that is going to build a new website for Enspiral, and so there's this communication challenge of how do we tell people what it is and I can see, I mean Enspiral being movement. . , like what is that initial



73

The BeWeDö© framework engages beyond collaboration.

move that you, like what's that spark that you get in people's minds about it.

In other words, a 'dōjō' itself is not necessary to practice Aikidō (Ueshiba, 2002). Specifically, Aikidō movement practices are patterns of embodied activity, which can provide compelling experiences of a relational leadership process beyond aikidoka on-the-mat to anybody interested in learning how to lead co-creative movement off-the-mat. While I acknowledge Seiser's (2005) point that stepping outside the dōjō and trying to translate Aikidō knowledge is difficult, BeWeDō® set out with the aim of involving people harmoniously in the co-creation process using aiki principles (Ueshiba, 2010). The current findings add to Adler's (2006) position that arts-based methods are not simply about motivating people – the BeWeDō® approach offers leadership development opportunities by providing an experience engagement which inspires people to *connect with* and *move toward* more desirable possibilities.

Theme 2: BeWeDō® is more than collaboration

While collaboration is required initially to learn the Aikidō movement practices, on its own it is not enough to facilitate leadership development for co-creation through the BeWeDō® framework. As discussed earlier, tai no henko is, in itself, not an Aikidō technique: it is a basic exercise where a participant gains the attention of their partner by moving towards them and connecting through firmly grabbing their wrist; and by blending that movement in relation to another participant through a turning action of 180 degrees. A common view amongst participants of the value of the exercise was in terms of “pairing. . . , working with a range of people” (Tim), “different body sizes. . . , different ways you relate to each other” (Yvonne), and Julia commented that the movement practices put

you into a different mindset than having a chat over a cup of coffee or sitting at your desk having a conversation. [pause] it allows the conversations to go and happen in a different way. . . , Your comment is going to take the discussion somewhere.”

Basically, collaboration differs from co-creation. Steve alluded to how the BeWeDō® framework was an “invitation to look at and know problems from a different context” (see Figure 73). For Sanders and

Figure 73.
The BeWeDō® framework involves a respectful engagement with others. Enspiral BeWeDō® Workshop Series (9/7/2014). Video still: Mon Patel.



74

Simon (2009) co-creation “is a special case of collaboration where the intent is to create something that is not known in advance” (para. 3). As a movement practice, tai no henko not only involves connection, but also trust. Without *trust* you cannot train in Aikidō (Saotome, 1989). This research explored creative practices such as Aikidō Shinryukan, where the experience engagement through careful staging of *how we learn* – involves building participative relationships to co-create value. The BeWeDō® framework, through a shared common participation (Bruner, 1986), offered all participants a multi-relational frame of knowing that extended beyond tai no henko (see Appendix O). Furthermore, the experience of blending with your partner was about embracing a *moving perspective* – “it just kinda flowed from there. . . , and we just kept talking and it grows and all that [moves hands & arms in circles to demonstrate]. It was a good starting point [demonstrates with her body] and then let’s go for it” (Liz). This view was echoed by Kelvin who enjoyed the serendipity occurring at times:

there’s no like ‘jumping in’ on like the conversation, it’s like whoever grabs the arm first [group laughter]. It’s like that person’s got an idea and step back and see that discussion evolve and then maybe someone else grabs someone else’s arm.

As an experiential stage the process of keiko is a model for performance that advances possibilities for new viewing points involving co-creative action beyond the self (Pine & Gilmore, 1998, 2011). For Saposnek (1980) aikidoka are very much like teachers during keiko, and aim to send partners away wiser for their experiences together. Similarly during the Enspirial BeWeDō® workshop, the initial movement of connecting with your partner by grabbing their wrist was seen as similar to “setting up people for success” (Tim) in a work context.

Theme 3: Aiki involves “the two of us”

The *intent* Sanders and Simon (2009) refers to involves acts of collective creativity, which are shared by two or more people (Sanders & Stappers, 2008). In aiki this also involves the coming together, blending or union of mind and body. From a relational leadership perspective aiki includes self-awareness, effective body movements, calmness and a sense of co-operativeness: a respectful engagement with others (see Figure 74). A recurrent theme emerging from the workshops was a clear sense amongst participants of the importance of relationships within the

Figure 74.
Workshop participants
connecting with their partners.
Lifhack Labs BeWeDō®
Workshop Series (12/9/2014).
Video still: Mon Patel.

BeWeDō® framework – it was a process they “could do it easily with anyone else” (Julia). Kelvin felt “it was really interesting how it worked in a group, as opposed to and in contrast to the one-on-ones. Instead of one person that’s got your back three people have got your back” (see Figure 78). Ross reflected, based on his previous experience training in kendo, that kendo, Aikidō and BeWeDō® had a similar dynamic based on distance (in Aikidō this is called ma-ai): “the correlation between two people, was something that I hadn’t really thought of in a business and design context, and for me that made a lot of sense, that dynamic teaching.” Alex commented that the BeWeDō® approach to relationships was very different to what he was used to in the workplace where he always ended up trying to fix everything/everyone:

I think there was something interesting that I can’t kinda describe that was just about the relationship of the partner approach. That it wasn’t us, and it wasn’t me, it was *the two of us*. . . , It was just interesting that two people could work together to sort of mutually develop and then experiment, and that person could change.

In BeWeDō® relationships are understood both relationally and experientially. For Cunliffe and Eriksen (2011) relational leaders understand the importance of building trust, the creative nature of dialogue, and the “always-emerging nature of leading” (p. 1438). Participants come to this awareness in BeWeDō® through the practical effects of participating using their bodies to learn with movement (see Appendix O). I also discovered during the Lifehack Labs BeWeDō® Workshop, that participants enjoyed self-organising into larger groups of three and four (see Figures 77 A-B, 78). The arts-based approach gives participants access to more presentational methods of knowing (Heron & Reason, 1997) – knowledge generated by, and communicated through our embodied, felt experiences with others. For Ueshiba (2010):

True harmony
Is much more
Than a written term or spoken phrase
Don’t endlessly discuss it –
Learn how to make it really happen! (p. 115)

Theme 4: An aiki approach invites co-operation

The tai no henko movement practices are an excellent example of

Figure 75.
Workshop participants in
hamni. Enspiral BeWeDō®
Workshop Series (8/7/2014).
Video still: Mon Patel.



75

relational leadership in action. Even before you move to connect with your partner by grabbing their wrist you must assume Hamni – a basic triangular working stance (see Figure 75). In Aikidō a good stance reflects an *attitude* or a proper state of mind (Stevens, 1995; Ueshiba, 2002) that is relaxed and ready. When the hand is offered in tai no henko kihon it is an open hand (not a fist), which signals to your partner that ‘I’m not hiding anything.’ In tai no henko ki no nagare when you offer your hand it is a signal to your partner that you will move ‘once they are ready.’ The movement to connect with your partner by grabbing their wrist means ‘I have to connect’ – in the overlapping space directly in front of you metaphorically referred to as a ‘work area’ – and is the first communication we have with our practice partner in the BeWeDō® framework.

In his account of the Enspiral BeWeDō® Workshop, Tim describes how he approached his co-creation session with Liz:

I think there was a moment where we were trying to resolve what are we doing now or how are we gonna do this exactly. And we sort of looked round, other people were in a similar state, and I think we both sort of said, ‘well, let’s just try doing what we were doing with this new thing’ . . . like with this extra layer. Because we’d been layering up so far, and we could talk face to face about our problems, but I think my sense was that I’ve done that before, let’s just try a new configuration and if it’s bad we can just default back to the old conversation.

Later, he reflected on the process and said he found it “unusual and kind of surprising, in a good way, was, the idea of attacking someone with my problem cos it’s kind of like an analogue to bringing.” Liz recalled that when Tim brought her problem

initially, when we were doing it, and I was like ‘Tim, tell me your problem,’ and I grabbed his hand and I was like ‘No, that’s not the right way. You’re coming to me with a problem, so you have to grab my hand.’ Or something. . . , we had to figure who’s coming to who. So I think we played around with that and thought of what was right.

Describing the same event Tim remembered



76

Figure 76.
Offering your hand in tai no
henko. Lifehack Labs BeWeDō®
Workshop Series (12/9/2014).
Photo: Mon Patel.

the first way that we tried it was, Liz attacked me as I presented my question, and then we tried the movement and that didn't feel quite right, so we actually found ourselves asking the same question but trying different movements, while doing that. And I think we ended up settling on the person, bringing the question or the challenge is the person attacking, and so we did, we did one the other way where like you're being attacked as being asked a question, and then we tried the other way and then we just stuck with that because it felt like it made sense.

Through the BeWeDō® movement practices individuals are constituted by their relations, and more specifically the relational processes which enable leadership. Essentially, leadership is developed through interactions – between leaders *and* followers – within dynamic social processes (Uhl-Bien, 2006; Uhl-Bien & Ospina, 2012). Participants found that when the hand is offered in tai no henko, this *act* (see Figure 76) represented an embodied commitment by someone to *lead ... the movement* towards collaboration and partnership through collective creativity. The BeWeDō® framework is an aiki approach which moves beyond collaboration and invites cooperation through a non-verbal performance involving both the mind and body. My participation as a designer researcher as part of the BeWeDō® experience was also acknowledged by participants (see Appendix O). For Megan, this was useful:

at times when we kind of got stuck on how we should be moving and talking and stuff – you were around to give that input and, kind of, you did it for us and so sent us off in the right track. . . , we were just standing there talking. And I think that was when you came along and showed us how we could actually use the processes as ways of changing perspective, and the movements, and how they could facilitate that discussion – as opposed to just standing there talking to each other.

Damian enjoyed the BeWeDō® approach because

you had to fully engage in what you were doing because you were paying attention to the other person. Often your mind is not there, you're thinking about so many different things but



77 A



77 B

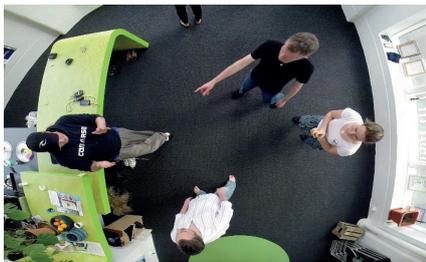
Figures 77 A-B.
Workshop participants working
in groups of three and four.
Lifehack Labs BeWeDō®
Workshop Series (12/9/2014).
Video stills: Mon Patel.

Figure 78.
Participants self-organising
into new groups during the
workshops. Lifehack Labs
BeWeDō® Workshop Series
(12/9/2014). Video still:
Mon Patel.

Figure 79.
Mark Bradford moving
participants from conversation
to conversation during the
workshops. Lifehack Labs
BeWeDō® Workshop Series
(12/9/2014). Video still:
Mon Patel.



78



79

in that conversation it was just one way. Like, I was listening to you or you were listening to me.

Sanders and Stappers (2012) maintain that face-to-face communication is essential in co-creation as it builds empathy between co-creators. As a design researcher it was fascinating to observe the Lifehack Labs BeWeDō® Workshop participants self-organise themselves during the co-creation session from pairs into groups of three and four (see Figures 77 A-B, 78). Participants appeared to enjoy these serendipitous events with Kelvin reporting that “it was cool because I guess that’s the perfect example of where two heads are better than one and four heads are better than two.” For Levine (2013), the essence of an aiki experience requires a shift from an individual-centered perspective to a joint practice where you connect with your partner during processes of mutual communication. Developing the ability to engage effectively with a range of people is an essential Aikidō leadership principle that can be used off-the-mat in collective creativity – the connection leads the movement.

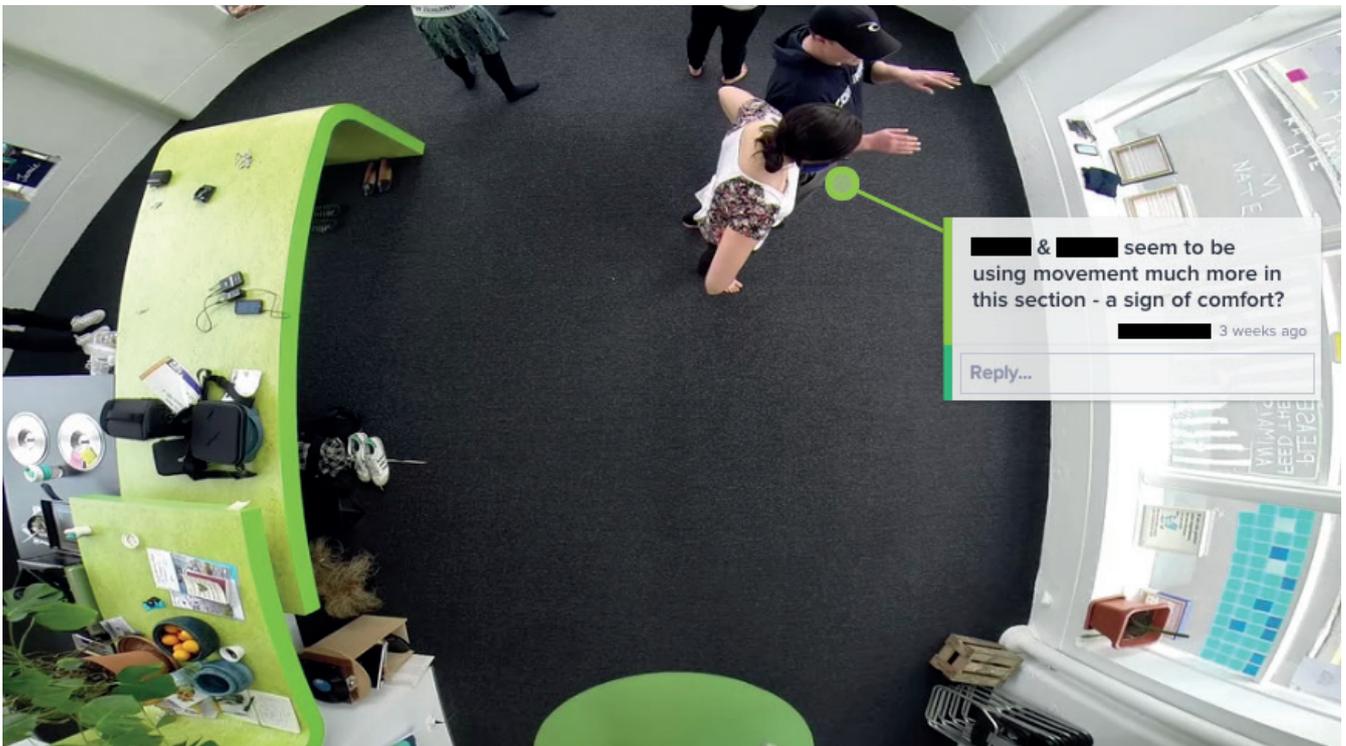
In keeping with Sanders and Simons’s (2009) notion of co-creation as “a special case of collaboration where the intent is to create something that is not known in advance” (para. 3), I successfully explored more aiki ways of thinking about leadership development by moving participants from conversation to conversation (see Figure 79) during the Lifehack Labs BeWeDō® Workshop. All participants experienced that leadership was co-created back-and-forth in dynamic relational interactions between the individual and the collective. The results of this research complimented those of earlier post-heroic leadership studies (Crevani et al., 2010; Gagon et al., 2012; Koivunen & Wennes, 2011; Roberts & Coghlan, 2011; Schyns, Tymon, Kiefer, & Kerschreiter, 2013; Uhl-Bien, 2006) that suggest focussing on the processes, practices and the social flow of interacting and connecting – rather than individualistic leader development – for changeable contemporary contexts such the experience economy. My exploration reinforced Ueshiba’s (2010) belief that an aiki approach can be seen as a compass pointing us in the right direction.

Theme 5: BeWeDō® positions the body to lead co-creative movement

The BeWeDō® framework is an invitation to *co-create possibilities* and that leadership development practices do not exist within an individual leader – rather, embodied BeWeDō® movement practices *lead to*



80



██████ & ██████ seem to be using movement much more in this section - a sign of comfort?

██████ 3 weeks ago

Reply...

81 A



81 B



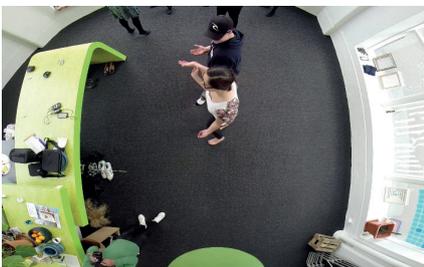
81 C

co-creation. For Tim, weaving conversation in to the movements was the experience he most enjoyed:

what was interesting was having Liz grab my arm and turn me physically, at the same time as she was presenting a perspective that I hadn't considered, a piece of information I didn't know. And as she was doing that, she turned me so that she was standing next to me, and we were both facing in the same direction and there was some sort of like kinaesthetic 'a-ha' which was different to just a conversational thing. I think I felt more heard and it might have been the physical contact, and I felt more heard because she ended up standing in my shoes facing the same direction – that's kind of how it felt."

During the same interaction, Liz expressed:

I was *amazed* at how easy the conversation flowed. Yeah, I mean Tim and I had an *awesome* conversation. . . , I was like, okay let me come onto your side and think about it from there, have you tried this, and let me take you around and think about this problem together sort of thing.



81 D

For Tim it was a little unusual to have physical contact with another person while talking to them: "sometimes we ended up standing in the same direction in the finishing position with someone holding someone else's arm while we were still talking. And that was a little bit odd, but it was okay cos we'd been in that sort of physical space" (see Figure 80). In Liz's opinion, when Tim was moving with her during tai no henko, "that's where the leadership thing comes in somehow. Yeah. But I also liked how doing that physical activity like broke the ice somehow, and it was like just natural to move on to focusing on a problem or something." The BeWeDō® framework offered an arts-based approach which Taylor and Ladkin (2009) would argue provided participants with the experience of an embodied strategy – a *felt sense* – for how to engage with others in leadership situations. For Strozzi-Heckler (2007), Aikidō movement practices offer an embodied way of learning to move fluidly within a leadership context.

As an interface, Aikidō is a Way of moving to *enable* co-creative possibilities (see Figure 81 A-D). BeWeDō® movement practices are the connection that *leads* co-creative relationships (see Appendix O). There

Figure 80.
BeWeDō® involves the body.
Enspiral BeWeDō® Workshop
Series (9/7/2014). Photo:
Mon Patel.
Figures 81 A-D.
BeWeDō® movement practices
changes the way participants
relate to each other in
co-creation. Lifehack Labs
BeWeDō® Workshop Series
(12/9/2014). Video stills:
Mon Patel.

was a sense amongst participants of the value of the interactions during the co-creation session. For Pat it was the discussions and *switching partners* towards the end “to get different ideas and approach it with different people.” Several participants found being in *side by side* position was very powerful, and it meant that “if I speak to you *next to you* – it’s not as confronting and if I speak directly *to you*, you have the potential to move away or something” (Damian). Julia enjoyed how the BeWeDō® framework put you into “a different mindset than having a chat over a cup of coffee or sitting at your desk having a conversation.” It encouraged her think about what she was going to say before jumping into a conversation, because her comment would take the discussion somewhere. As Pat put it: “spinning people round both literally and figuratively just changes our way of relating to one another.” For Dobson (1994) Aikidō movement practices are like dancing:

The more time and energy you spend on learning the steps, the less you’ll enjoy the dance. At the same time, if you don’t know the steps and you’re all enjoyment, you’re not very artistic. In approaching the art, each of us has to balance learning the steps and enjoying the music. . . . later, it’s important to know that the music is critical, too. Just feel the music and get into the feeling of the throw without worrying about the disparate parts. Participate in the flow. Eventually, you have to cut loose of the techniques and let yourself go. To do that is scary. (p. 87)

Embodied practices, such as BeWeDō®, offer understandings, knowledge and orientations that can transmigrate across boundaries (Warde, 2005). I found the interplay between my practical, personal, and participatory field experiences alongside participants during BeWeDō® a useful way to understand embodiment as a *practicing space* (Freiler, 2008) – an *interactive experience* responding to Sanders’ (2005) call for co-creating spaces where designers and everyday people work together with a focus on the co-creation process.

Theme 6: BeWeDō® moves the conversation to a different place

Within the BeWeDō® framework knowing emerges through physical movement. As Megan put it:

Yeah, I liked how the movements represented the conversations. . . , the connecting, and then going into

another space which actually physically represents a change of direction in the conversation and new perspectives.
I thought that was a very cool way of doing it.

The “going into another space” and “change of direction” is enabled by tai no henko reppo, where you offer your hand, your partner connects by grabbing the wrist, and with both hands in front you have the freedom to adapt, improvise and move your ‘work area’ through circular, spiral and semi-spiral movement practices.

For example, Pat describes a co-creation moment when he and Kelvin were talking:

I think we’d moved once or twice and had a conversation and it was sort of – it didn’t feel like it was radically changing or you know, certain things I was saying weren’t coming across in the way that I thought they were going to come across, so that was that was when I decided to not just spin around in that area that we were in but to actually move more around the room. So I guess we’d gone from almost under the slide and by the window to the bench, which was where the original conversation was happening and we spun around to where the big green table was and I’d orientated Kelvin to be looking out of the big window. So when you think about the physical space, we’d gone from quite enclosed to an almost open landscape and looking out of a really high ceilinged wall at green trees and blue sky. Yeah, a very different perspective. . . , very different stimulus. Like, immediately the conversation started to shift.

From Kelvin’s perspective, Pat

was quite deliberate with what he was turning you to face and drawing inspiration from – buildings, and blue sky, and trees. I liked that you just might see something from a different perspective regardless of where you move to. It just represents that change in the conversation – like the pivots in a validation board. It physically represents those changing perspectives. Looking at it from a different angle.

BeWeDō® research contributes to existing knowledge by extending beyond the more individualistic notion of embodiment, and considers



82 A



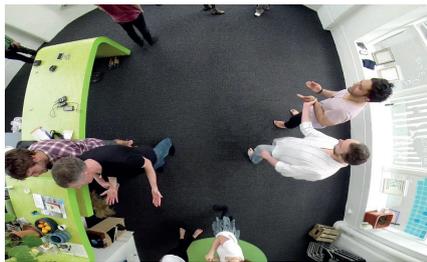
82 B



82 C



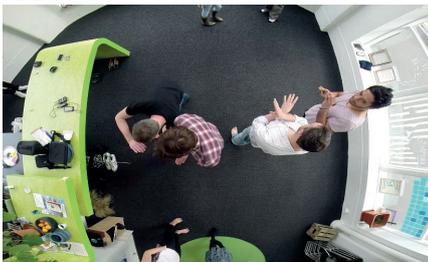
82 D



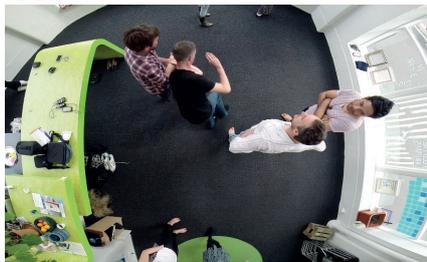
82 E



82 F



82 G



82 H



82 I

how emplacement (Howes, 2005) informs our understanding of “the body as one that knows and learns in movement” (Pink, 2011, p. 354). The spontaneous movement created by combining tai no henko kihon, ki no nagare, and reppo within the BeWeDō® framework is an example of a generative practice: we co-create possibilities with movement.

I remember it wasn't like – one person and then everyone's thought about it and then it was another person. . . , it liked rolled on. One person would say something and then another person would say something – it was like sparking these ideas for other people to have input and I was like ‘whoa I need to get a second to process.’ But it like, worked, it made sense. (Kelvin)

Participants also commented on how the BeWeDō® framework differed from their normal work conversations, and pondered how they could incorporate more movement in their workplaces or

to actually try and design the space and how we relate as much as the content of the meeting itself. [pause] getting up and physically moving and connecting with someone. . . , there's also the visual stimulus and sights, smells, sounds – all that sort of stuff going on as well when you move someone” (Pat).

Building on Ingold's (2000, 2007) work on movement, Pink's (2011) notion of emplacement suggests that the senses, human perception and place also offer new ways of understanding what she refers to as a *place-event* – “an intensity or nexus of things, in process and in relation to each other” (p. 349). For participants the BeWeDō® approach was more than simply an embodied experience (see Appendix O). Perceiving, sensing bodies learn through unfolding sequential movement practices within complex environments (Howes, 2005). As an interactive experience BeWeDō® offered co-creative possibilities for participants with movement from place to place (see Figure 82 A-I).

Critical reflections

The defining moment in my research came when the inquiry progressed from participating in keiko within the context of the dōjō with other aikidoka, to working with people in other organisations beyond the dōjō.

The Enspiral BeWeDō® Workshop fieldwork findings suggested that

Figures 82 A-I.
BeWeDō® moves
the conversation
to a different place. Lifehack
Labs BeWeDō® Workshop
Series (12/9/2014).
Video stills: Mon Patel.



83 [see electronic file Figure 83 to play video]

leadership is developed for co-creation *within* the *interactions* of the BeWeDō® process: the bodily engagement involved in the process of practicing with others. For Rose (1990) “fieldwork demands not only critique but reformulation based on new relationships that we can take up across boundaries” (p. 18). An aiki approach facilitates seeing the familiar in a new light, and this must be accompanied by a self-conscious awareness and reflexivity to generate valuable insights into practice. Crucially in my fieldnotes I wrote that “during the Workshop series I found I can get people to *move*. . . . [but I felt] I didn’t facilitate the session clearly enough. I was too vague about how I wanted participants to interact, and left the opportunity open for interpretation, which meant that 2 out of the 3 pair’s defaulted back to a conversation standing face to face. In the co-creation session I participated verbally only rather than interacting physically.” My findings would have been far more useful if I had also experienced what my participants felt – by actively participating – rather than engaging in “the old conversations” (Tim) (see Figure 84). It was therefore gratifying during the Enspiral BeWeDō® co-creation session to see one pair of participants embracing the BeWeDō® approach, taking the lead, and starting to co-create together. As Liz put it: “I was *amazed* at how easy the conversation flowed. . . . Yeah, I mean Tim and I had an *awesome* conversation.” This was a timely reminder to me as a design researcher that a participatory inquiry argues that experiential knowing is based on participation, whereby a researcher both shapes and is shaped by an encounter, and is relative to the knower.

The “old conversations” (Tim).



84

Prior to the Lifehack Labs BeWeDō® Workshop fieldwork I reflected back on the Aikidō process of keiko which is clearly defined as “to train, to practice, to learn, or to engage in” (Lowry, 1995, p. 23). In contrast to the Enspiral BeWeDō® Workshop, the Lifehack Labs BeWeDō® Workshop findings were generated through my movement with others (see electronic file Figure 83 to play video), which suggested that relational leadership knowledge is created *through* participation. For Josh, the BeWeDō® framework meant that it “wasn’t us, and it wasn’t me, it was the two of us.” BeWeDō® is an approach, according to Pat, where “it’s not the move itself that’s important, it’s the moving. It’s the fact that you have moved, and your perspective has changed.” For Ingold (2000), “*we know as we go*, from place to place” (p. 229).

In Figure 83 (see electronic file to play video) I have animated the range of tai no henko movement practices (see Table 6) used in the Lifehack

Figure 83.
The BeWeDō® framework.
Lifehack Labs BeWeDō®
Workshop Series (12/9/2014).
Video still: Mon Patel.

Figure 84.
Mark Bradford engaging
in “the old conversations”
during the Enspiral BeWeDō®
Workshop Series (9/7/2014).
Video still: Mon Patel.

Labs BeWeDō® Workshop co-creation session. A series of circular graphics illustrate how when you offer your hand, a circle appears. This is an invite to your partner who signals co-operation by firmly grabbing your wrist. At this stage the first circle begins animating and a second larger circle appears. The second circle indicates the pairs co-creating space in a relational sense. It is a joint process – an experience engagement – amongst all participants collectively involving co-creative movement in relation to their various partners through the blending practices of tai no henko kihon, ki no nagare, and reppo. Both circle graphics follow participants leading co-creative possibilities with their partner with movement from place to place. A sample of dialogue from the Lifehack Labs BeWeDō® Workshop co-creation session below details how I used all three phases of tai no henko (kihon, ki no nagare, and reppo) from conversation to conversation in co-creation.

Mark: “So you’re talking about space. Okay. [Mark offers hand to Nate] [Nate grabs Mark’s wrist and Mark actions kihon] Well maybe [Mark extends kihon into a circular reppo]. . . , we need to think about space in a new way [ending up face-to-face]. How can we re-think about space.

Adam: [Indistinct].

Mark: You can also do these things to me as well. You don’t have to wait for me always to invite.

Adam: Yeah, so like if I was going to respond [Indistinct]. . . ,

Mark: Yeah, yeah that’s right. Let’s see what happens.

Adam: So I put my arm [Adam offers hand to Mark] [Mark grabs Adam’s wrist and Adam actions a circular reppo]. . . , to you and I’d say, I want you to realise that this space is an opportunity [ending up face-to-face].

Mark: Ah, lovely, an opportunity. An opportunity. [Mark offers hand to Adam] [Adam grabs Mark’s wrist and Mark actions ki no nagare]. . . ,

Adam: [Indistinct] [laughter] I’m thinking.

Mark: For what? [ending up face-to-face].

Adam: It's an opportunity to develop ourselves personally out in the communities that we work with and I guess why it's bugging me is that people aren't realising that's the opportunity. We just [Indistinct] other people that, look into this window and go, [Indistinct] shouldn't be in there.

Mark: Okay.

Adam: Like, where's the people who are supposed to be here, man? And how are they treating the space and [Indistinct] people who want to come [Indistinct] i.e. myself, to come in and [Indistinct]. Just bits and pieces. [Mark offers hand to Adam] [Adam grabs Mark's wrist]. . . ,

Mark: You talked about, um, that moment where you arrived, [Mark actions kihon]. . . , where you arrived [ending up face-to-face] and found chicken bones and all that sort of carry on. So how do we change that? What's a simple way to sort of let everybody know that that's unacceptable? Have they done it before?

Adam: Have we done it before?

Mark: Yeah, has Pat done it before?

Adam: Um, not so much, because it's just [Indistinct] and it's one of those things that [Indistinct]. Like I'm one of those people that if there's rubbish on the ground, I pick it up. But if there's [Indistinct] rubbish on the ground and someone else goes and chucks more rubbish on the ground, if there's more rubbish, then it's encouraging people to do it, and it's getting to that point now where it's like, I guess, just getting [Indistinct]. And I've constantly been picking it up, but I [Indistinct] people make the mess, and why should I have to? [Mark offers hand to Adam] [Adam grabs Mark's wrist and Mark actions ki no nagare ending up face-to-face]. . . ,

Mark: What say you fine them? You know those things when they used to – \$2 swear jars.

Adam: Yeah.

Mark: What happens about one of those?

Adam: Yeah, [Indistinct] something like [Mark offers hand to Adam]. . . , [Adam grabs Mark's wrist and Mark actions circular reppo]. . . ,

Mark: [movement broken] What say – oh sorry, keep holding. [Mark offers hand again to Adam] [Adam grabs Mark's wrist] [Mark actions circular reppo... and walks shoulder-to-shoulder (ayumi) across room]. . . , I'll have to take you over here [ending up face-to-face]. . . , [laughs] Let's think about it from a different perspective. So at the moment we have an issue where people are leaving crap over here, but what say we come over and we think about it from a different angle. Maybe I'm looking at them – and they're not here – for example, what can I do. What can we do differently?

Adam: Well, I just thought it would be angry post it notes [Indistinct].

Mark: I saw it actually. [laughter] Okay, that's interesting. Okay, I've got an idea. [Mark offers hand to Adam] [Nate grabs Mark's wrist and]. . . , What say [Mark actions kihon ending up shoulder-to-shoulder facing the same direction]. . . , angry post-it notes, what is a post-it note that isn't a post-it note?

Adam: [Indistinct] post-it note?

Mark: That isn't a post-it note.

Adam: A post-it note. Ummmm I don't. [Adam offers hand to Mark]

Mark: Ah yeah, [Mark grabs Adam's wrist] sorry. . . ,

Adam: Yeah. So [Adam actions circular reppo and]. . . , maybe it is turning it around a little bit [ending up face-to-face]. Maybe it's leaving positive messages of how we could actually like, remember you're here to do x good stuff, not [Indistinct].

Mark: So [Mark offers hand to Adam] [Adam grabs Mark's wrist] [Mark actions circular reppo and]. . . , what we're doing is [ending up face-to-face] literally flipping it over and saying

Adam: That's cool. . . ,

Mark: and twisting that message. Maybe it's reverse psychology, saying, thanks for leaving the chicken bones, the fantastic smell and maybe we could try that.

Adam: Yeah, yeah.

Mark: Right, so there's one idea." [end]

This investigation has fostered the discussion on leadership development for arts-based ontologies of leadership. While the dialogue above is not responding to a profound issue, the experience engagement in itself was invaluable for my research. It was exciting to see that through BeWeDō® approach Adam and I could work together to co-create a response to a topic/issue that was important (and had turned into an unwanted distraction) for Adam over time during his Lifehack Labs experience: he felt that other participants in the Lifehack Labs social innovation initiative were not taking the opportunity seriously and did not respect the building space they had been given to work in over the five weeks of the initiative.

By using all three phases of tai no henko (kihon, ki no nagare, and repo) each participant made a genuine effort as possible to see the situation – the 'work area' – from different angles.

This echoes Ladkins (2010) approach to leadership which uses the image of a 'cube' and the associated concepts of sides, aspects, and identity: *sides* refer to the fact that it is impossible to see all six sides of the cube at any point in time i.e. the various sides of leadership would depend on which side is being perceived; *aspects* build on the concept of sides and from a leadership perspective your orientation depends on the angle from which you are viewing the cube; the *identity* of a phenomenon such as leadership is more than simply sides and aspects – the cube is elusive and can never be totally known. At different times during the conversation, each participant connects, takes the lead, and moves

the conversation forward: this could be through asking a question i.e. “So how do we change that? . . . What is a post-it note that isn’t a post-it note?” (Mark); or lead a conversation in a new direction i.e. “What say you fine them? You know those things when they used to – \$2 swear jars” (Mark); or participants can offer an idea and positively co-create responses to the topic/issue by physically moving the conversation to another place i.e. “Let’s think about it from a different perspective” (Mark) “Maybe it’s leaving positive messages of how we could actually like, remember you’re here to do x good stuff, not [Indistinct]” (Adam).

Other participants described positive experiences. For example Megan described how during Lifehack Labs initiative people were not eating enough vegetables and “were getting sick, because they were living away from home and just eating takeaways for the last 4 weeks.” She described connecting up with Kelvin during the BeWeDō® co-creation session:

he was the last person I was partnered with, and talking with him, he put a really different perspective on it. In that his was all like – ‘what can YOU do?’ Instead of what other people can be doing to look after themselves, he was like ‘well why don’t you just cook for us or something like that’ [laughs]. So I was like ‘okay, yeah – that’ you know, make it easier for other people.’ So, yeah, I did actual things out of that. . . . it gave us the idea to make soup!

In both cases the BeWeDō® framework was a useful way of leading these moments of connection – to *move the “circle”* to enable co-creative possibilities.

Workshop participants

It was useful to hear what participants thought I could do differently to improve the Enspiral and Lifehack Labs BeWeDō® workshops. Beyond the six key themes emerging from the BeWeDō® Workshop Series, a number of participants commented on how they enjoyed bringing in a work situation (issue/challenge) to discuss. Pat commented that he loved

the idea of bringing in the problem that we were having in Labs. That was really cool because it gave context to what the point of us being there was and when you’re time pressured

and feeling like you want that time to be useful. [pause] people can see ‘I’ve moved my problem, I’ve moved my understanding of my problem.’

On the other hand, Enspiral participants found the process confusing at times. For example Yvonne said “the biggest challenge with the workshop was figuring out the relationship between leadership and everything else.” Josh felt the various metaphors and goals of each session could have been set up more explicitly. Similarly, Lifehack Labs participants suggested I clarify the underlying theme of the workshops at the start. A number of people agreed that linking the two sessions together more cohesively (perhaps even starting the co-creation session earlier) would be beneficial. Pat felt that session 2 of the Lifehack Labs Workshop could have been improved with a series of reveals to “breadcrumb the understandings for people and then later the learning as you go forward.” According to Steve, facilitation is a balance in terms of

how few directions can I give the people that have a meaningful experience? . . . I suspect it would be more powerful if it was less leadership and more like a light touch and people going to a space themselves. . . , what’s the *lightest touch* you can imagine?

Participants were also asked to do two follow up interviews (at one and three month intervals after the initial post workshop interview) in order to understand what impact, they felt the BeWeDō® Workshop Series had on them. They responded from a personal, relational, and situational perspective. Personally, for Enspiral participants, BeWeDō® was about understanding a situation and taking the first step. For example Liz commented how the BeWeDō® framework informed how she could say ‘no’ gracefully to project offers in order to say ‘yes’ to other things. In the second interview she commented that she had “never thought about interactions that way before, about like how to reject someone gracefully. [pause] I think more about that now.” Other participants talked more in a general sense about the impact of using the body. Longer term, Alex said the workshop had continued to raise “awareness of your body being a factor in how you work. . . , a useful nudge of things that are good to think about,” and Liz commented that the main impact of BeWeDō® came from “a well-being aspect, like a physical way to achieve well-being through what you’re doing with work kind of.

Like it's kinda bringing that connection. . . , being more active.”

Strozzi-Heckler (2007) suggests that the body ultimately expresses an individual's philosophy: “The way we shape ourselves will have people move towards us, away from us, or be indifferent to us” (p. 91).

There were a variety of responses expressed by participants as to how the BeWeDō® framework had impacted them in a relational sense, ranging from practical learning around iterating, and a reinforcement of the value of working with different people, through to raising awareness of themselves in relation to others spatially. Participants had less to say in the three month interviews, although some participants reported that the workshop had “opened a line of conversation that we hadn't had before” (Tim) and a slightly heightened awareness of “how people are in space, and moving through space” (Yvonne). The most striking finding to emerge from the Enspiral BeWeDō® Workshop was Tim recommending the BeWeDō® framework to Lifehack Labs. In interview one Tim describes how

they said do you think it would be a valuable thing for what, for what we're doing with Lifehack Labs. [pause] I hadn't answered that, like hadn't considered BeWeDō® from that process like perspective. . . , what would it bring to that group? And so it was interesting framing it for them. [pause] I said I thought it would. . . , like it's a bit unusual and a little bit different from what you might usually do and that might be good. It's physical, which I don't know how much of their work is going to be physical. I know they're going to be doing yoga which also. . . , so it's some variety, but it's also, so the physical thing is good from like a movement and mental health sort of perspective, like being in physical contact with each other while communicating is a different process again and it might be really good and healthy for the group to learn how to interact.

In the second interview he felt the BeWeDō® framework was

a different way of interacting and a different way of approaching ideas and that, that it was also an aesthetic and movement which is very different – like a completely different area of problem solving techniques which I thought they'd benefit from a lot at Lifehack Labs. At least exploring, and

if nothing else, I think like the movement and the physical contact would be good for relationships within the group.

The BeWeDō® movement practices encouraged participants to be open to new forms of mind-body understanding: *a connection of intentions* (Levine, 2013). However, responses from a situational perspective were rather limited. For Steve the workshop initially “prompted some new ideas and thinking” and “sparked my imagination,” but after three months he commented “I reckon it’s there, but it’s merged into my general philosophy on organisational management. . . , they all merge in the river. I reckon that it’s definitely part of that philosophy that I hold with me. . . , but it would be more of an unconscious one than an explicit one.” Others commented that the workshop had little impact long term. For Ross “it made me think about things but only at the time they were happening” and Steve described the “waning impact” of the workshop over time: “After the first week and the first month, the ideas are fairly sort of present in my mind. . . , and I was like ah yeah, I’ll think about the stuff we spoke about before. Probably in the last like two months I’ve probably forgotten most of that and I’d say that I remember the ideas fondly, but if I said “ohh, can I try and articulate what it was that [unclear]. . . , vague recollections, but I wouldn’t be very coherent in recalling them or describing them to someone.” While arts-based methods (Taylor & Ladkin, 2009) offer powerful experiences for leadership development, ongoing practice is vital to make the process a reliable part of an embodied leadership strategy. Overall, these discussions are a useful reminder of the challenges that remain surrounding the transfer of learning, and how soft skill development such as co-creation require ongoing development over time (Blume, Ford, Baldwin, & Huang, 2010; Cheng & Ho, 2001; Hutchins & Leberman, 2014; Leadership South West, 2005; Leberman et al., 2006).

Lifhack Labs participants felt that from a personal perspective, “that adjusting thing” (Kelvin) and BeWeDō®’s repetitiveness offered useful insights which could transfer effectively and positively beyond the workshop. Other participants commented that the workshop was useful from a communication point of view. For example, Kerry commented “I am still noticing myself think of the workshop when I am being careful not to speak over people,” and in the second interview Julia talked about how the BeWeDō® framework was “quite a nice kind of base line to work back on occasionally, mostly when I’m kicking myself for saying stupid things.” In a relational sense, Pat felt that both the concepts

physical or conceptual or both. So collaboration café, for example, moves people around tables, through the process. But generally all of those tables are big round tables. I'm like, if you were to change the format of those tables, like again you might have different kind of conversation. So I think there's something in there about, overlapping the what we know from social technologies and overlapping BeWeDō® and seeing, like, what would emerge, in that.

Summary

This Chapter highlighted how the concepts generated through keiko (see Chapter 4) were synthesised into a unique conceptual framework called BeWeDō® through interpretive drawing-acts that captured my understandings and experiences in the field. The Aikidō movement practice of tai no henko was outlined (including the three phases – kihon, ki no nagare, and then reppo (see Table 6), the BeWeDō® Workshop Series approach discussed (see Tables 7, 8), and BeWeDō® metaphors (see Table 9). The three phases involved in tai no henko are critical, and reinforce the essence of the BeWeDō® framework as a progressive motion-led experience engagement, that could be utilised to facilitate reflection on relational leadership development for co-creation through *movement* (see Appendix O). In addition, six key themes emerging from the BeWeDō® Workshop Series at Enspirial and Lifehack Labs were discussed: (1) Aikidō is not BeWeDō®; (2) BeWeDō® is more than collaboration; (3) Aiki involves “the two of us”; (4) an aiki approach invites co-operation; (5) BeWeDō® positions the body to lead co-creative movement; and (6) BeWeDō® moves the conversation to a different place. The Chapter ends with critical reflections on the possibilities of the BeWeDō® approach for facilitating leadership development for co-creation.

The following Chapter provides a summary of how Aikidō, aiki, leadership development and co-creation based on BeWeDō® contribute to knowledge and outlines future research.





06 Conclusions

Conclusions

This Chapter concludes by revisiting the constituent elements of the research – Aikidō, leadership development and co-creation – and presenting a summary of how the BeWeDō® framework contributes to knowledge, while outlining some of the limitations of the research, and identifying future directions.

Chapter 1 opened with a description of an epiphany I experienced while observing Aikidō's jiyu-waza in 2005. Jiyu-waza is a dynamic free style form of Aikidō training in which aikidoka use dynamic movement practices against multiple attackers. It was both a memorable and transformational experience for me that suggested a way to be-in-the-moment relationally with others which could potentially be applied in other life domains, such as contemporary creative practice. What I saw that evening inspired me to explore the interdisciplinary connections between aikidoka, leadership development, and creative modes of practice – processes in *action* – in relation to collective creativity and the context of co-creation within the experience economy. My involvement as an accepted insider within the Aikidō Shinryukan community of practice, gave me rare access cross-culturally to understandings, knowledge, and orientations transferable across disciplinary boundaries: practices for learning to lead in new ways (see Figure 86). Consequently, the following research question was posed: How can Aikidō movement practices facilitate leadership development for co-creation?

Figure 86 (previous page).
An aiki approach to co-creation.
Fieldnotes [detail] (27/8/2010).

Following on from this Chapter, three distinct literatures were synthesised – each addressing the research question sequentially: Aikidō, leadership development, and co-creation. Woven together these literatures offer uncommon conceptual connections and opportunities for design researchers.

Chapter 2 presented the first part of the literature review and focused on the Japanese martial art of Aikidō. My argument was that as aikidoka, a community of practice such as Aikidō Shinryukan offered me a dynamic opportunity for understanding the co-creation of a knowledge of practice and engaging my body as a site of experiential learning over time in order to learn about leadership development and creativity by participating on-the-mat. A number of key Aikidō concepts were defined such as *dōjō*, *keiko*, and Ueshiba's (2010) principle of *aiki*, which is the theoretical framework underpinning the research. A number of aikidoka who have extended Aikidō beyond the conventional *dōjō* setting were discussed, but I also highlighted that very little is known about how the experience of Aikidō movement practices can facilitate leadership development specifically for co-creation. The fact that co-creation is never defined is an obvious limitation, and creativity from an Aikidō perspective tends to refer more generally to encouraging aikidoka to lead creative lives. This research inquiry provided me with a rare opportunity from an Eastern perspective, to advance knowledge of how the *relational* focus of *aiki* can facilitate leadership development possibilities for co-creation in a Western context.

The second part of the literature review highlighted a range of contemporary leadership models offering different perspectives on leadership development as a social practice within a collective context: approaches involving creative, distributed, affiliative, authentic, adaptive, and relational leadership. I investigated how an *aiki* approach in the experience economy (Pine & Gilmore, 1999; 2011) is more about *how* to engage with others in meaningful experiences to co-create leadership. Leadership in the contemporary era is a relational dynamic generated in the social interactions and relationships between people (Uhl-Bien, 2006). This led into a review of the field of leadership development, and a discussion on the rise of arts-based methods and approaches, and concluded by describing how the *relational leadership* development approach of Aikidō Shinryukan provides insights on co-creation for the experience economy.

The final part of the literature review considered the process of collective creativity, defined co-creation (Sanders & Stappers, 2008), and discussed how relational social practices – such as co-creation – require new tools, methods, and practices. The research was informed by Sanders (Sanders & VanPatter, 2004) position that “designers can either attempt to own the design development process (and keep non-designers out of it), or they can open it up and work collectively with others in redefining designing” (p. 17). This sentiment echoed my own personal motivations for undertaking this research, which included a critique of the limitations of design thinking in addressing leadership development for designing in the experience economy. This research inquiry focused specifically on repositioning designing as being more an exploratory enquiry for guiding the collective creativity of others. I concluded by considering Aikidō Shinryukan’s relational leadership development approach along with other arts-based communities of practice – specifically improvisational theatre – for co-creation in the experience economy.

The research exposed that there is no systematic interdisciplinary research connecting aikidoka, leadership development, and creative modes of practice. The research is the first to connect how Aikidō movement practices can facilitate leadership development for co-creation. This highlighted how within the experience economy more flexible forms of arts-based leadership practices are required for co-creation as people are increasingly being acknowledged as both co-creators and participants. We must act in new ways, and aiki’s relational focus advances possibilities for new viewing points involving co-operation and co-creative action beyond the self. Both keiko and co-creation require the presence of a partner . . . an aiki response is a dynamic new Way of a leading the creative moment in a more useful direction.

Chapter 3 articulated the ways of understanding, acting, looking, and searching taken in the research introducing the ontological and epistemological commitments underpinning the research and clarifying the positioning of the inquiry within the participatory paradigm (Heron & Reason, 1997; Lincoln et al., 2011). Experiential knowing – anchored in practices – involves engaging the body and its experiences as a site of learning and a way of knowing. The two Phased design-led ethnographic inquiry combined autoethnography and visual ethnography through interpretive drawing-acts that captured the spiraling shifts of knowledge

from one frame to another. As a designer, drawing-acts offered me a multisensory way to manage different levels of conceptual abstraction concurrently during fieldwork, as well as communicate ideas evolving throughout the research process.

Chapter 4 analysed Phase One of the research inquiry. This process took me beyond the initial jiyu-waza epiphany into my experience of the Aikidō Shinryukan process of keiko. There were two stages connecting the multi-sensory experiences of Aikidō movement practices with leadership development and creative modes of practices. Stage one discussed my participation and experience of the relational leadership process of keiko as part of the Aikidō Shinryukan community of practice. Stage two focused on analysing the patterns emerging from the interviews with leading Aikidō Shihan and Sensei in order to build upon and verify my keiko experiences. The findings were presented as four concepts capturing the essence of keiko's Eastern movement practices: *zanshin*, *hipparu*, *extension*, and *common center* (core concept) (these words have been indicated by italics within the text to avoid being misread). Aikidō movement acts are repeating, recurring patterns of activity which represent an embodied commitment by aikidoka to *lead ... the movement* towards collaboration and partnership through collective creativity. This connection *leads* creative movement practices and as an interface Aikidō is a Way to *enable* co-creative possibilities. The concepts generated through keiko were synthesised into a unique conceptual framework called BeWeDō® and applied in a series of workshop field studies as part of Phase Two.

Chapter 5 described Phase Two where aiki is positioned as a Way of responding beyond the dōjō – a *Dō* (a path or way of life) – within co-creation in a Western context. This involved outlining the BeWeDō® Workshop Series approach and described the Aikidō movement practice of tai no henko (including the three phases – kihon, ki no nagare, and then reppo). The three phases involved in tai no henko are critical, reinforcing the essence of the BeWeDō® framework as a progressive motion-led embodied knowing which could be utilised to facilitate reflection on relational leadership development for co-creation through movement. In addition, six key themes emerging from the BeWeDō® Workshop Series field studies at Enspiral and Lifehack Labs were discussed: Aikidō is not BeWeDō®; BeWeDō® is more than collaboration; Aiki involves “the two of us”; an aiki approach invites co-operation; BeWeDō® positions the body to lead co-creative movement;

and BeWeDō® moves the conversation to a different place. Finally, I critically reflected upon the possibilities of the BeWeDō® approach as an experience engagement for facilitating leadership development for co-creation.

Contributions

As a researcher, the way in which my research was accepted so generously by Aikidō Shinryukan community of practice in different contexts around New Zealand was an incredible privilege – one constantly shaping and reshaping the research inquiry as an aikidoka, leadership academic, and creative thinker. Right from the beginning the Aikidō movement practice of jiyu-waza resonated with me and suggested a pathway to a collaborative way of working with others. Interestingly, over time, the initial “magic” I first experienced in the school hall in 2005 became more of a first step along an elusive *learning path* – keiko – where creative practice is about self-growth guided by the Aikidō principle of aiki. Ueshiba (2010) developed Aikidō with the belief that the knowledge gained could transfer to other challenges we face in life. The next section clarifies how arguments advanced here connect with the original aims of the research and the contribution to knowledge.

Firstly, this study is the first to investigate how Aikidō movement practices can facilitate leadership development for co-creation. The findings suggest that in general there is a lack of rigour around how aikidoka interpret Ueshiba’s notion of aiki. Indeed, aiki had a range of meanings for Ueshiba from the more cosmic to the personal. More recently Linden (2014b) identified that aiki is used in a variety of ways by aikidoka off-the-mat, either as a physical process, or revolving around aiki attitudes and behaviours. These wide ranging interpretations are not surprising. Ueshiba actively encouraged aikidoka to develop their own understanding of his teachings and extend this new knowledge beyond the conventional Aikidō dōjō setting (2010) into other contexts. My research embraced aiki as a theoretical framework and involved me undertaking a participatory inquiry where experiential knowing is based on participation: a co-operative, respectful process of engaging with others.

Despite the impact of Ueshiba’s teachings, previous studies on how Aikidō can facilitate leadership development for co-creation have been anecdotal (Socha, 2004) and demonstrated tenuous links (Volk, 2008). Overall, the Aikidō literature tended to focus on creativity either from a

metaphysical or personal perspective – more as a way of encouraging aikidoka to lead creative lives. In terms of this research, the term co-creation is defined as acts involving collective creativity – creativity shared by two people or more – where ideas, experiences, and expertise are exchanged with the intent of creating something that is not known in advance (Sanders & Stappers, 2008). Aikidō Shinryukan’s social practices provided me with an exclusive opportunity to understand relationality (Bradbury & Lichenstein, 2000) and the co-creation of a knowledge of practice – by engaging my body and its experiences as a site of learning and a way of knowing. The interdisciplinary research advances knowledge of how the relational focus of aiki can facilitate leadership development for co-creation in the space *between* people. Knowledge by itself is not enough in the experience economy: we must act together in new ways. Grab the future by the wrist and co-create experiences to transform people.

Secondly, a concurrent contribution is that the relational approach of communities of practice, such as Aikidō Shinryukan, can provide an experiential stage for insights – moments of connection – on knowledge transfer for co-creation in the experience economy. In the collaborative process of keiko leadership is co-created back-and-forth through the relational interactions between people. Co-creation through BeWeDō® extends collaboration within in the context of a collective, social process: it is about a relational dynamic generated with movement between people. Above all, BeWeDō® is not Aikidō. At the core of the BeWeDō® framework are Aikidō inspired movement practices, however, I did not teach participants Aikidō. Instead, the BeWeDō® framework simply starts by using one specific Aikidō movement practice – tai no henko – and focuses on utilising this exercise to provide an engaging experience of a relational leadership process which encourages participants to be in the moment and generate co-creative movement.

The Aikidō principle of aiki offers a way of responding beyond the dōjō – in terms of leadership development as a practical philosophy of harmony and co-operative action. This entails moving one’s mindset from simply ‘doing’ to a *dō* (a way or path) and embracing the relational processes, which Uhl-Bien (2006) maintains enable leadership. While much of the leadership literature still reinforces the notion of the heroic leader, I argue with others e.g., Uhl-Bien (2006), Sanders and Stappers (2008), that contemporary contexts such as the experience economy require a leadership perspective – and leadership development

approaches such as BeWeDō® – where the role of a leader is more about *how* to engage with others in context to co-create leadership. Beyond the influential act of an individual or individuals, the BeWeDō® framework is a relational leadership approach founded on the idea that individuals are constituted by social processes: a new way of *co-creating possibilities* to facilitate leadership development specifically for co-creation. BeWeDō® is a unique co-creation experience innovation.

This investigation has also fostered a discussion on leadership development for arts-based ontologies of leadership. From a relational leadership perspective, an aiki approach broadens understandings of self-awareness, effective bodily movements, and a sense of co-operativeness. BeWeDō® is an inclusive arts-based model of leadership development where the relational dynamic is embedded and enabled collectively in social interactions, rather than as something one person does to another. An aiki approach invites co-operation – when the hand is offered in tai no henko, this *act* (see Figure 78) represents an embodied commitment by someone to *lead ... the movement* towards collaboration and partnership through collective creativity. An aiki approach, maintains Ueshiba (2010), can be seen as a compass pointing us in the right direction: the connection *leads* the movement. Within the BeWeDō® framework movement is everything. It enables the tacit learning required for adaptability and acting with greater imaginativeness in more changeable contexts such as co-creation.

Despite its exploratory nature, a third contribution emerging from this study offers some insights on how the BeWeDō® framework uses emplacement as a methodological approach for interpreting co-creation. BeWeDō® is a staged experience which positions the body to lead co-creative movement. For example, in contrast to the highly skilled moving bodies of the musicians described by Bathurst and Cain (2013), participants do not need any prior experience in the martial arts to undertake a BeWeDō® Workshop. Anybody can do the progressive movements of tai no henko. For Kisshomaru Ueshiba (2002) Aikidō techniques are transmitted on an individual basis from person to person, through experiences centered within one's own body. BeWeDō® movement practices involve an embodied *motion-led* relational process. A practice perspective requires different forms of leadership for collective creativity – approaches moving the focus away from the individual and toward more co-creative practices offering new understanding, knowledge and orientation. Most significantly,

BeWeDō® moves the conversation to a different place by extending beyond *embodiment* and considering how *emplacement* (Pink, 2011) also informs our understanding of how we co-create possibilities with movement. The spontaneous movement created by combining the three phases of tai no henko within the BeWeDō® framework is an example of a generative practice. In other words, it is a way of moving the “circle” from place to place to *enable* co-creative possibilities in socially (re) productive ways. While Aikidō is essentially about being in the right place (Stevens, 1995), BeWeDō® is more a choreographed *pointing towards* possible *points of practice*: there are no fixed positions for the emplaced performing body – only processes based on, and co-created with, movement practices.

Future directions

Since 2005 the research has involved participating extensively in the relational leadership process of keiko, observing “out of this world” Aikidō demonstrations by Koyama Shihan, training with over 300 aikidoka at a national Gasshuku, and most recently, applying the BeWeDō® framework beyond the dōjō in a series of workshops. The *Dō* in BeWeDō® entails moving ones mindset, and literally means a way or path . . . in the future I intend to continue travelling an ‘aiki path’ to explore collective creativity. This final section aims to suggest possibilities for further research.

Sanders (2004) posed the question “how can designers use their expertise and intuition to spark, harness and guide the collective creativity of others?” (p. 17). As a design researcher, this research has provided a rare opportunity to respond to this question – by advancing knowledge of how the relational focus of aiki can facilitate leadership development possibilities for co-creation within the experience economy. Aiki, as a learning path, is a co-creative practice where experiential knowing is based on participation: in essence, it is an approach inviting co-operative action. Co-creation through BeWeDō® is a collective, social process: a relational dynamic *between* people generating co-creative movement. It is my belief that there are opportunities for extending the BeWeDō® framework research in several ways.

Firstly, there is potential for this research to investigate my new role as a BeWeDō® practitioner, responding to Uhl-Bien and Ospina’s (2012) call for more studies of relational leadership from an interdisciplinary

perspective. My position is that the experience economy requires a leadership perspective – and arts-based leadership development approaches such as BeWeDō® – where the role of a leader is about designing engaging experiences to co-create leadership: the connection *leads* the movement. As a co-creation researcher, I would relish the opportunity to explore Howes (2005) notion of the *body-mind-environment*, the longitudinal effects of *emplacement* (Pink, 2011), and how these build on my emergent understanding of “the body as one that knows and learns in movement” (p. 354).

Secondly, as a *Dō* – BeWeDō® is a way of ‘living’ co-creation: a mindset placing participants on a common ground, along with being a method for an emplaced multi-relational awareness integrating the mind, body, and world. BeWeDō® offers a relational context where words such as lead, leading, and leadership are relatively unimportant: it is a way to *move* the “circle” – to transform co-creative possibilities. Further research could usefully explore BeWeDō® as a *mobile place . . . a portable dōjō . . . a dynamic place for moving towards a common center*. BeWeDō® is an ongoing practice for co-creating possibilities with movement.

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Appendix A

Table 1. The aikido moves in a typical design conversation between two developers (Socha, 2004, p. 2).

Table 1. The aikido moves in a typical design conversation between two developers.

| <u>The Conversation</u> | <u>My Responses</u> | <u>The Aikido</u> |
|---|-------------------------------------|--|
| <i>Fred is excited about his design, and ready to start implementing it.</i> | ← See potential conflict | I'm concerned: Fred's energy is moving toward implementation, but I don't trust his design skills. How can I keep his energy high, while assuring that he does a good job? |
| <i>I ask him about his design, ...</i> | ← Get close to it | I notice this energy, and want to make sure that it will leave us both in a better place, so I enter into a conversation with Fred. |
| <i>... so that I can see what his design is and where it will lead.</i> | ← Try to understand | First I blend with him so that (a) I understand his views, and (b) I gain his trust. |
| <i>This involves many probing questions, some small, some large.</i> | ← Probe | I try to conserve his energy and his dignity as we explore his design. As we converse, I try to keep blending with him, but sometimes I have to ask a question (an entry) that addresses something important and thus touches Fred's center. |
| <i>When Fred's answer validates the design, we both feel good as our confidence in the design increases.</i> | ← Explore | When Fred relaxes with the touch, we are basically in agreement, and continue blending. |
| <i>When Fred resists my question, by trying to gloss over it, I know there probably is a hole in his design.</i> | ← Suspect a problem | When Fred tries to gloss over the problem, he is resisting. That indicates a conflict that needs to be resolved. |
| <i>To determine if there is a problem, I ask a series of increasingly detailed and specific questions.</i> | ← Probe more intensely | I need to understand Fred's view to know if this conflict indicates a real problem. This involves a series of progressively more forceful entries, each to the heart of the matter. |
| <i>When I realize there is a problem, I need to persuade Fred of that.</i> | ← Find a problem | There is a problem, so I need to move Fred to a new place of understanding. This means I need to relax and invite him in by agreeing with the parts that he did well. Then I can take his center and re-direct him. |
| <i>When Fred finally agrees there is a problem, ...</i> | ← Re-orient Fred to see the problem | When we again are facing the same direction, with the same view, we return to blending. |
| <i>... we can work together to find a design that works.</i> | ← Collaborate | We work together toward a solution, both blending with the other's ideas. |
| <i>Once again, he is ready to implement something that we both believe will work. And he is happy to not have wasted time implementing a broken design.</i> | ← Let go; release the energy | I release Fred with his renewed energy focused in a place that meets both of our needs. |

Appendix B

Ethics: The Aikidō Shinryukan dōjō.



Massey University

FILE

OFFICE OF THE ASSISTANT
TO THE VICE-CHANCELLOR
(RESEARCH ETHICS)
Private Bag 11 222
Palmerston North 4442
New Zealand
T 64 6 350 5573
64 6 350 5575
F 64 6 350 5622
humanethics@massey.ac.nz
animaethics@massey.ac.nz
gtc@massey.ac.nz
www.massey.ac.nz

27 August 2009

Mark Bradford
140 Sutherland Road
Melrose
WELLINGTON 6023

Dear Mark

Re: Ideation Flow and Aikido 2

Thank you for your Low Risk Notification which was received on 27 August 2009.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

Please ensure that the following statement is included in all information provided to participants during recruitment (eg, information sheet, preamble to questionnaire, etc):

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor Sylvia Rumball, Assistant to the Vice-Chancellor (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz".

Please note that if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to provide a full application to one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

Sylvia V Rumball (Professor)
**Chair, Human Ethics Chairs' Committee and
Assistant to the Vice-Chancellor (Research Ethics)**

cc Ms Aukje Thomassen
Institute of Communication Design
Wellington

Assoc Prof Chris Bennewith, HoI
Institute of Communication Design
Wellington

Massey University Human Ethics Committee
Accredited by the Health Research Council





MASSEY UNIVERSITY
COLLEGE OF CREATIVE ARTS
TOI RAUWHARANGI



20 August 2009

Ideation Flow and Aikido 2

INFORMATION SHEET

Researcher(s) Introduction

Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
PO Box 756, Wellington 6140

Participant Recruitment

Include details regarding:

- *I have trained with [redacted] and Aikido Shinryukan Wellington since late 2006.*
- *Aikido Shinryukan www.aikido-wgtn.co.nz/index.htm*
- *[redacted] previously involved in research project (Massey University 'Low risk Notification' forms signed off 20/1/2007).*
- *Between 15-20 people train regularly at the Aikido Shinryukan Wellington, Massey University dojo.*

Project Procedures

Include details regarding:

- *I will be using the data I collect towards my PhD.*
- *Data collection: Research journal is written up after every training session & duplicated for archival. All electronic documents are backed up on a weekly basis (daily during intensive research periods) in two storage systems: (1) home office and (2) on Massey University server. Personal archive of research materials filed at home office (including books, videos, DVDs, photographs, official forms, receipts).*
- *Researcher to communicate with participant regularly and supply findings when they are concluded in the final PhD thesis.*
- *Method for preserving confidentiality of identity (if offered) – anonymity.*

Participant involvement

The planned observations will range from one hour to several years of intensive fieldwork: the key long-term immersion into 'Aikido Shinryukan' activities will enable me to gain deeper insights into the groups desires, beliefs, habits, motivations, and 'possible experiences' – my own training as reflective practice in itself a valid form of critical study.

Participant's Rights

The following Statement of Rights must be included:

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- *decline to answer any particular question;*
- *withdraw from the study (no specific timeframe);*
- *ask any questions about the study at any time during participation;*
- *provide information on the understanding that your name will not be used unless you give permission to the researcher;*
- *be given access to a summary of the project findings when it is concluded.*
- *ask for the audio/video tape to be turned off at any time during the research.*

Support Processes

While there is encouraging evidence of the positive psychosocial consequences of martial arts practice, most of these studies assess the long-term effects of practice, and do not control for self-selection and attrition over time.

Project Contacts

Please feel free to contact me at any stage if have any questions about the project.

Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
PO Box 756, Wellington 6140
P: 8015799 (ext 62390), M: 0210514498

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor Sylvia Rumball, Assistant to the Vice-Chancellor (Ethics & Equity), telephone 06 350 5249, email humanethicsprn@massey.ac.nz.



MASSEY UNIVERSITY
COLLEGE OF CREATIVE ARTS
TOI RAUWHARANGI



20 August 2009

Ideation Flow and Aikido 2

PARTICIPANT CONSENT FORM

This consent form will be held for a period of five (5) years

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the fieldwork being documented or photographed.

I agree/do not agree to the fieldwork being audio taped.

I agree/do not agree to the fieldwork being video taped.

I wish/do not wish to have my tapes returned to me.

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature:

Date:

20/8/09

Full Name - printed



Appendix C

Ethics: New Zealand Aikikai 40th Anniversary Gasshuku 2010.



MASSEY UNIVERSITY

FILE

3 March 2010

Mark Bradford
140 Sutherland Road
Melrose
WELLINGTON

Dear Mark

Re: New Zealand Aikikai Gasshuku 2010

Thank you for your Low Risk Notification which was received on 3 March 2010.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz".

Please note that if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to provide a full application to one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

John G O'Neill (Professor)
**Chair, Human Ethics Chairs' Committee and
Director (Research Ethics)**

cc Ms Aukje Thomassen
Institute of Communication Design
Wellington

Assoc Prof Chris Bennewith, HoI
Institute of Communication Design
Wellington

Dr Wendelin Kupers
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MASSEY UNIVERSITY



5-7 March 2010

New Zealand Gasshuku 2010

INFORMATION SHEET

Researcher(s) Introduction

*Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
Private Bag 756, Wellington 6140*

Participant Recruitment

Include details regarding:

-  (7th Dan) on 25 February 2010. I followed this conversation up by contacting  1 March 2010 by email regarding the possibilities of conducting a semi-structured interview.

Project Procedures

Include details regarding:

- *I will be using the data I collect towards my PhD.*
- *Data collection: All electronic documents are backed up on a weekly basis (daily during intensive research periods) in two storage systems: (1) home office and (2) on Massey University server. Personal archive of research materials filed at home office.*
- *Method for preserving confidentiality of identity (if offered) – anonymity.*

Participant involvement

I have organised to undertake a qualitative 'semi-structured interview'.

Participant's Rights

The following Statement of Rights must be included:

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- *decline to answer any particular question;*
- *withdraw from the study (no specific timeframe);*
- *ask any questions about the study at any time during participation;*
- *provide information on the understanding that your name will not be used unless you give permission to the researcher;*
- *be given access to a summary of the project findings when it is concluded.*
- *ask for the audio/video tape to be turned off at any time during the research.*

Project Contacts

Please feel free to contact me at any stage if have any questions about the project.

Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
Private Bag 756, Wellington 6140
P: +64 4 8015799 (ext 62390), M: +64 210514498

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor Sylvia Rumball, Assistant to the Vice-Chancellor (Ethics & Equity), telephone 06 350 5249, email humanethicspn@massey.ac.nz.



MASSEY UNIVERSITY



5-7 March 2010

New Zealand Gasshuku 2010

PARTICIPANT CONSENT FORM

This consent form will be held for a period of five (5) years.

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the interview being documented.

I agree/do not agree to the interview being audio taped.

I wish/do not wish to have my tapes returned to me.

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature: Date:

Full Name - printed

Appendix D

Ethics: New Zealand Aikikai 40th Anniversary Gasshuku 2010 –
photography.



MASSEY UNIVERSITY

FILE

3 March 2010

Mark Bradford
140 Sutherland Road
Melrose
WELLINGTON

Dear Mark

Re: Gasshuku Photography

Thank you for your Low Risk Notification which was received on 3 March 2010.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz".

Please note that if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to provide a full application to one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

John G O'Neill (Professor)
**Chair, Human Ethics Chairs' Committee and
Director (Research Ethics)**

cc Ms Aukje Thomassen
Institute of Communication Design
Wellington

Assoc Prof Chris Bennewith, HoI
Institute of Communication Design
Wellington

Dr Wendelin Kupers
Department of Management
Albany

Assoc Prof Tim Bentley, HoD
Department of Management
Albany

Massey University Human Ethics Committee
Accredited by the Health Research Council

Te Kunenga
ki Pūrehuroa

Research Ethics Office, Massey University, Private Bag 11222, Palmerston North 4442, New Zealand
T +64 6 350 5573 +64 6 350 5575 F +64 6 350 5622
E humanethics@massey.ac.nz animaethics@massey.ac.nz gto@massey.ac.nz
www.massey.ac.nz



MASSEY UNIVERSITY



5-7 March 2010

Gasshuku Photography **INFORMATION SHEET**

Researcher(s) Introduction

*Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
Private Bag 756, Wellington 6140*

Participant Recruitment

Include details regarding:

-  on 25 February 2010. I followed this conversation up by contacting  1 March 2010 by email regarding the possibilities of collecting data (photographs) taken by Colin Pearson Sensei (4th Dan).

Project Procedures

Include details regarding:

- *I will be using the data I collect towards my PhD.*
- *Data collection: All electronic documents are backed up on a weekly basis (daily during intensive research periods) in two storage systems: (1) home office and (2) on Massey University server. Personal archive of research materials filed at home office.*
- *Method for preserving confidentiality of identity (if offered) – anonymity.*

Participant involvement

I have organised to collect & take photographs at the New Zealand Gasshuku 2010.

Participant's Rights

The following Statement of Rights must be included:

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- *decline to answer any particular question;*
- *withdraw from the study (no specific timeframe);*
- *ask any questions about the study at any time during participation;*
- *provide information on the understanding that your name will not be used unless you give permission to the researcher;*
- *be given access to a summary of the project findings when it is concluded.*
- *ask for the audio/video tape to be turned off at any time during the research.*

Project Contacts

Please feel free to contact me at any stage if have any questions about the project.

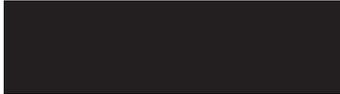
Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
Private Bag 756, Wellington 6140
P: +64 4 8015799 (ext 62390), M: +64 210514498

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor Sylvia Rumball, Assistant to the Vice-Chancellor (Ethics & Equity), telephone 06 350 5249, email humanethicspn@massey.ac.nz.



MASSEY UNIVERSITY



5-7 March 2010

Gasshuku Photography

PARTICIPANT CONSENT FORM

This consent form will be held for a period of five (5) years

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature: **Date:**

Full Name - printed

Appendix E

Ethics: Nobuko Koyama Shihan Aikidō Seminar 2010.



MASSEY UNIVERSITY

FILE

3 March 2010

Mark Bradford
140 Sutherland Road
Melrose
WELLINGTON

Dear Mark

Re: [REDACTED] Aikido Seminar 2010

Thank you for your Low Risk Notification which was received on 3 March 2010.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz".

Please note that if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to provide a full application to one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

John G O'Neill (Professor)
Chair, Human Ethics Chairs' Committee and
Director (Research Ethics)

cc Ms Aukje Thomassen
Institute of Communication Design
Wellington

Assoc Prof Chris Bennewith, HoI
Institute of Communication Design
Wellington

Dr Wendelin Kupers
Department of Management
Albany

Assoc Prof Tim Bentley, HoD
Department of Management
Albany

Massey University Human Ethics Committee
Accredited by the Health Research Council

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ki Pūrehuroa

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www.massey.ac.nz



MASSEY UNIVERSITY



13-14 March 2010

Aikido Seminar 2010

INFORMATION SHEET

Researcher(s) Introduction

Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
Private Bag 756, Wellington 6140

Participant Recruitment

Include details regarding:

- [Redacted] *...ing the possibilities of collecting data at the upcoming [Redacted] Aikido Seminar 2010' in Wellington 13-14 March 2010.*

Project Procedures

Include details regarding:

- *I will be using the data I collect towards my PhD.*
- *Data collection: All electronic documents are backed up on a weekly basis (daily during intensive research periods) in two storage systems: (1) home office and (2) on Massey University server. Personal archive of research materials filed at home office.*
- *Method for preserving confidentiality of identity (if offered) – anonymity.*

Participant involvement

I have organised to undertake qualitative semi-structured interviews, photography, and participant observation techniques.

Participant's Rights

The following Statement of Rights must be included:

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- *decline to answer any particular question;*
- *withdraw from the study (no specific timeframe);*
- *ask any questions about the study at any time during participation;*
- *provide information on the understanding that your name will not be used unless you give permission to the researcher;*
- *be given access to a summary of the project findings when it is concluded.*
- *ask for the audio/video tape to be turned off at any time during the research.*

Project Contacts

Please feel free to contact me at any stage if have any questions about the project.

Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, Institute of Communication Design
Private Bag 756, Wellington 6140
P: +64 4 8015799 (ext 62390), M: +64 210514498

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor Sylvia Rumball, Assistant to the Vice-Chancellor (Ethics & Equity), telephone 06 350 5249, email humanethicspn@massey.ac.nz.



MASSEY UNIVERSITY



13-14 March 2010

[Redacted] Aikido Seminar 2010

PARTICIPANT CONSENT FORM

This consent form will be held for a period of five (5) years

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the interview being documented.

I agree/do not agree to the interview being audio taped.

I wish/do not wish to have my tapes returned to me.

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature: **Date:**

Full Name - printed

Appendix F

Ethics: BeWeDō® Workshop Series.



FILE

MASSEY UNIVERSITY
TE KUNENGA KI PŪREHUROA

29 April 2014

Mark Bradford
140 Sutherland Road
Melrose
WELLINGTON 6023

Dear Mark

Re: Leadership Development Workshops

Thank you for your Low Risk Notification which was received on 28 April 2014.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

- You are reminded that staff researchers and supervisors are fully responsible for ensuring that the information in the low risk notification has met the requirements and guidelines for submission of a low risk notification.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research."

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz."

- Please note that if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to provide a full application to one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

John G O'Neill (Professor)
**Chair, Human Ethics Chairs' Committee and
Director (Research Ethics)**

cc Prof Sarah Leberman
School of Management
PN214

Massey University Human Ethics Committee
Accredited by the Health Research Council

Research Ethics Office, Research and Enterprise

Massey University, Private Bag 11222, Palmerston North 4442, New Zealand T 06 3505573; 06 3505575 F 06 350 5622
E humanethics@massey.ac.nz; animaethics@massey.ac.nz; gtc@massey.ac.nz www.massey.ac.nz



MASSEY UNIVERSITY

Name: _____

Organisation: _____

City: _____

8-9 July 2014

Leadership Development Workshops

INFORMATION SHEET

Researcher(s) Introduction

*Mark Bradford, Senior Lecturer, Massey University
College of Creative Arts, School of Design
Private Bag 756, Wellington 6140*

Participant Recruitment

Include details regarding:

- *I'd contacted the Enspiral Network through [REDACTED]*

Project Procedures

Include details regarding:

- *I will be using the data I collect towards my PhD.*
- *Data collection: All electronic documents are backed up on a weekly basis (daily during intensive research periods) in two storage systems: (1) home office and (2) on Massey University server. Personal archive of research materials filed at home office (including books, videos, dvds, photographs, official forms, receipts).*
- *Method for preserving confidentiality of identity (if offered) – anonymity.*

Participant involvement

I have organised to undertake a qualitative 'Workshop Series' – 2 sessions from 8–9 July 2014.

Participant's Rights

The following Statement of Rights must be included:

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- *decline to answer any particular question;*
- *withdraw from the study (no specific timeframe);*
- *ask any questions about the study at any time during participation;*
- *provide information on the understanding that your name will not be used unless you give permission to the researcher;*
- *be given access to a summary of the project findings when it is concluded.*
- *ask for the audio/video tape to be turned off at any time during the research.*

Project Contacts

Please feel free to contact me at any stage if have any questions about the project.

Mark Bradford
Senior Lecturer
Massey University
College of Creative Arts
School of Design
Nga Pae Māhutonga
Private Bag 756
Wellington 6140
New Zealand
P: 8012794 (ext 62390)
M: 0210514498
M.J.Bradford@massey.ac.nz
@markjbradford

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, email humanethics@massey.ac.nz.



MASSEY UNIVERSITY

Name: _____

Organisation: _____

City: _____

8-9 July 2014

Leadership Development Workshops

PARTICIPANT CONSENT FORM

This consent form will be held for a period of five (5) years

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the Workshop Series being videoed.

I agree/do not agree to the Workshop Series being audio taped.

I agree/do not agree to the Workshop Series being photographed.

I agree/do not agree to the Workshop Series being documented.

I wish/do not wish to have videos / audio tapes / photographs sent to me.

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature: _____ **Date:** _____

Full Name - printed _____

Appendix G

Aikidō Shinryukan 4th kyu certificate.



Certificate of Attainment

This is to certify that

Mark Bradford

having completed the required hours of instruction
in the theory and techniques of

Aikido

and having reached a satisfactory standard
in the grading examination,
has been awarded the rank of

4th Kyu

Signed 高瀬信夫 This day 15th June 2008
Shihan Nobuo Takase, 7th Dan, Technical Director

Appendices I-O

See electronic files for Appendices I–O.

