

Enacting the Between. On dis/continuous intra-active becoming of/through an Apparatus of Material Storytelling. Book 2: 'How to build an Oasis with a good conscience' - organizational becoming through an Apparatus of Material Storytelling

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Publication date:
2012

Document Version
Early version, also known as pre-print

[Link to publication from Aalborg University](#)

Citation for published version (APA):
Strand, A. M. C. (2012). *Enacting the Between. On dis/continuous intra-active becoming of/through an Apparatus of Material Storytelling. Book 2: 'How to build an Oasis with a good conscience' - organizational becoming through an Apparatus of Material Storytelling.*

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Anete
Mikkala
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On dis/continuous intra-active becoming of/through an Apparatus of Material Storytelling

ENACTING THE BETWEEN

Anete Mikkala Camille Strand

On dis/continuous intra-active becoming of/through an Apparatus of Material Storytelling

Book 1

Posing (an Apparatus of) Material Storytelling
as discontinuous intra-active rework of organizational practices

Book 2

‘How to build an oasis with a good conscience’ –
organizational becoming through an Apparatus of Material Storytelling

Thesis submitted for the Degree of Doctor of Philosophy

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Denmark 2012

Declaration

I confirm that this thesis and the research it presents has not previously, in part or in its entirety, been submitted for examination at an academic institution of higher education in Denmark or abroad.

Date Anete Mikkala Camille Strand

This dissertation is a posthumanist, performative enactment of a complex living story of the dis/continuous entangled becoming of a research-based methodology named 'Apparatus of Material Storytelling'. Initially, the research interest concerned the embodied anchoring of knowing with fieldwork enacting such embodied modes of anchoring. In the PhD process, the onto-epistemological, theoretical, methodological, and analytical elaborations of these became necessary. Also, and not the least, the researcher has a deeply felt, professional engagement with ten members of the staff at the Youth-home for deaf-blind teenagers at the (former) Deaf-blind Centre, DBC in Aalborg, Denmark; Lone, Pernille, Ulla, Birgit, Annette, Karin, Simon, Lis, Lisbeth, Anita and their manager Annie - all highly devoted to the daily 'touching responsive' practices together with 'their' youngsters and each other.



Acknowledgements



... entanglements are not isolated binary co-productions as the example of an author-book pair might suggest. Friends, colleagues, students, and family members, multiple academic institutions, departments, and disciplines, the forest, streams, and beaches of the eastern and western coasts, the awesome peace and clarity of early morning hours, and much more were a part of what helped constitute both this “book” and its “author.” (Karen Barad, 2007, Preface)

In the words of Karen Barad it is clear that many kinds of agencies helped constitute this dissertation as a foundation for my future work. Of the ‘human-kind’ I will especially give my eternal thank you to the following. Without our diffraction ‘I’ could not have done this:

Martin and Kristine, my beloved children for your love, sensitivity, joy and strength ...

Henny and Erlann, my loving parents for your continual support and wisdom in the practical, material aspects of life...

‘Sister’, my departed nameless twin, for ‘your’ continual drawing (of) me towards the subtleties of the energetic thresholds of life...

Kenneth, my beloved for your enthusiasm, wisdom and generosity as gentleman/partner of our working/private life...

Pirkko, my advisor for your continual warm support, engagement and belief in me even through the hardest of times

...Jesper, my ex-husband for your ‘insistence’ of me as a bodily & practical being...

Margit, my dear friend for unwavering support through the hardest of times by re-balancing the ‘inherited relationalities’ of ‘my’ energetic framework...

The staff of House 1, DBC in the period of September 2008 - Marts 2009; Lone, Pernille, Ulla, Birgit, Annette, Karin, Simon, Lis, Lisbeth, Anita and the(ir) manager Annie for all your enthusiastic participation in the development project...

And also:
Colleagues at Centre for Dialogue & Organization (AAU) for your supporting of my endeavor although skeptical at times...

Department of Communication and the Faculty of Humanities (AAU) for allowing me the ‘spacetime matter’ for this ‘ride’ through un/known territory...

And not the least; Per, Kisser, Gitte, Helle, Tommy and Michael who made my dissertational dreams come true with an affective layout-touch...

Anete Mikkala Camille Strand



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3 Performing an Analysis (of the Apparatus) of Material Storytelling



14



3! Introducing (how) Part 2 Performing an Analysis (is diffractively accomplished)

(- this section accounts for the various apparatus' that are co-constituents of the (productive machinery) of the dissertation as well as of the analysis that this second part of the dissertation performs.....)

3.1.1 Notes on the ‘productive machinery’ of a two-fold dissertation

This dissertation is enacted as a two-part ‘posing’ (in a two-book-cut) of a research based methodology coined as Apparatus of Material Storytelling. Part 1 (Book 1) builds theoretical evidentiary support by diffractively coining the phenomena of Material Storytelling and the Apparatus of Material Storytelling as a metaphysical, philosophical, theoretical and methodological backdrop for three modes of enacting ‘the between’ of reworking organizational practices. Part 2 (Book 2) builds evidentiary support for the Apparatus of Material Storytelling through such an example of reworking organizational practices through these modes of enactment and from the act of an analysis (as documentation) of such a practice.

Thereby Part 1 and 2 could imply a linear sequential ‘right’ order of engaging with the dissertation, as if Part 2 is following from Part 1, or even as if Part 1 was ‘done’ first. However, this is not the case. Most of the (apparatus of the) five-part analysis of Part 2 was done before Part 1 was written (although sketched), and the action research process analyzed in those five parts was conducted before the notion of Material Storytelling was coined (cp. Book 1, Section 1.5 ‘A Summarizing of Research(er’s) story’). In fact, Part 1 was supposed to ‘only’ be a 20-30 page long chapter of theoretical concepts to introduce the notion of Material Storytelling through various models as memory-devices. However, 200 pages later I realized the im/possibility of that quest. As many doctoral students (and ‘authors’ in general) before me, I had to acknowledge the practice of building theoretical evidentiary support as having a mind of ‘its’ own – a material-discursive apparatus of

‘its’ own. The absurdity of my ‘human intend’ so crudely being overruled, is in itself somehow evidentiary support for the dynamic of the ventriloquist and the puppet; the apparatus and the phenomenon – at least for me. Book 1 (and 2) wrote me just as much – or more – than ‘I’ wrote ‘it’ (them). As we recall, Barad says:

“rather, “we” have intra-actively written each other... since writing is not a unidirectional practice of creation that flows from author to page, but rather the practice of writing is an iterative and mutually constitutive working out, and reworking of “book” and “author”..... not to deny my agency (as it were) but to call into question the nature of agency and its presumed localization within individuals (whether human or nonhuman).” (see, Section 1.3, Book 1 or Barad, 2007: Preface).

Having said this, I would add that the chosen diffractive methodology with its manner of attending to detailed cuts, seems to be a particular (!) driving (ventriloquist) force, enacting ‘me’ as puppet-of-ongoing-diffractions as if out of my own will. I kept ‘seeing’ yet more finely grated (possible) cuts to be folded (cp. Book 1, ‘Outing’ 2.3.8 as well as 2.4.10).

Further, there is an apparatus of doing doctoral dissertations (as in the bodily production of the dissertation) that work its agency. To just name a few of these mutually constituent agencies of this apparatus; the techno-scientific practices of (im/possibilities) of layout by InDesign (as an editorial computer program out of my reach – literally – but in the hands of various others), the faculty and department regulations for delivering dissertations in a par-

ticular manner and sequence, and the practical, necessity of finishing some parts first to be send to editorial layout rework 'in time', where I - due to lack of 'time' as a necessary commodity of doing the dissertation as a whole or as a complete 'entity' - had to send of one huge part of the dissertation before the dissertation was 'completed' (what ever that means). In short; with (only) two weeks to go, a (convenient) 'cut' of two books, instead of one, of the two-parts of the Apparatus of Material Storytelling, seemed the right thing to do, agentially cutting/together apart this apparatus as twofold of complementary parties of 'the between' of the Apparatus of Material Storytelling.

This (literal) enactment of this two-fold or two-part apparatus depicts (at a meta level) the crucial point made by Barad that apparatuses produce the phenomenon they claim to 'only' describe.

A two-fold apparatus - as in a theoretical and an empirical - is to a certain extent an unfortunate enactment of a theory/practice divide that the Apparatus of Material Storytelling actually (is attempting to) overcomes. But configuration matters, and the attempt to entangle theoretical support and empirical support by for example enacting a 'Short Story' of the empirical support in the beginning of Part 1, and the enactment of the diffracted vocabulary (from Part 1) in the five part analysis (of Part 2) do not seem to give enough credit to the actual iterative, mutually constituent theory/practice diffraction of coining (the Apparatus of) Material Storytelling. This means that the 'great divide' of the two books runs the risk of inserting the 'Great Divide' of the Western psyche (cp. Book 1, Section 2.6); discourse over matter, theory over practice. This

would indeed be unfortunate. So, let it be said; Book 1 and 2 are mutually constituent forces, 'they' should be understood as such and 'they' can be engaged with in any order of pleasing, you may have as the reader. In fact, they can be engaged with both at the same time to 'enfold' Material Storytelling by the mutual constituency of the co-constituents of empirical and theoretical evidentiary support¹. Here the two-book-cut comes to be an advantage as you can have them both laid out before you at the same time in any manner of order.

Regarding Book 2 and the 'analysis as documentation' that follows a story is recollected (in the appeal of the present), in a manner that supports the posing of Material Storytelling. These two parts of the Apparatus of Material Storytelling thus entail, as stated before, two 'towards-turning-actions' that agentially cut a diffractive framework focusing on 'analyzing as documentation' the intra-active organizational living story dynamics of material (artifactual, bodily, and spatial) story practices in relation to understanding and dealing with processes of organizational development and inquiry as a between enactments of spacetime/matter deconfiguration enacting a (re)configuration of material-discursive-affective practices of the organization in question. This is the main act, which produces the *phenomenon* in question; organizational change brought on by the use of Material Storytelling as mode of (diffractive) enactment. *Posing* is thus *producing* through an agential cutting

1 The entirety of the dissertation (Book 1 & Book 2) works as an apparatus that envelopes the span from philosophical, theoretical, methodological, analytical and practical aspects of material storytelling - thus; the materializing process of the phenomenon material storytelling.

of both theoretical and empirical 'data' in a certain way with the inevitable exclusion of other ways entailed in it as *exteriority within*. The outside is however working its agency as the complementary, excluded 'indeterminacy' within the phenomenon (see Book 1, Section 2.1 the notion of 'exteriority within phenomena' as well as Section 2.6 'relational differentiation'). As Barad states:

"discursive practices are specific material (re)configurations of the world through which the determination of boundaries, properties, and meanings is differentially enacted. That is, discursive practices are ongoing agential intra-actions of the world through which specific determinacies (along with complementary indeterminacies) are enacted within the phenomena produced" (Barad, 2007: 148-149).

Both theoretical and empirical sources/configurations are left out as indeterminacies – excluded from mattering as evidential support, while certain others have been included. For example, the dissertation (in its present cut) does not count for aspects of the larger material arrangement of how DBC were in the process of becoming CDH due to a structural reorganization in the public care-sector in Denmark. Also it does not specifically account for action research as a wider research field (to be accounted for) in its own right. Further, extensive parts of the video data material are left out. Yet, these 'left-outs' are not as such passive or inactive in an agential realist approach, they are agential as:

"Agency is the space of possibilities opened by the indeterminacies entailed in exclusions. And agency, in

this account is a much larger space of possibilities than that generally considered. The reworking of exclusions entails possibilities for (discontinuous) changes in the topology of the worlds becoming." (Barad, 2007: 182)

"the dynamic relationality between continuity and discontinuity is crucial to the open-ended becoming of the world which resists acausality as much as determinism." (Barad, 2007: 182)

"But not everything is possible at every moment. Interior and exterior, past, present, and future, are iteratively enfolded and reworked, but never eliminated (and never fixed). Intra-actions reconfigure the possibilities for change. In fact, intra-actions not only reconfigure spacetime-matter but reconfigure what is possible." (Barad, 2007: 182)

There are in the exclusions the space of possibility; the open-endedness because the excluded is never eliminated, and can be made determinate in the next round by an agential cut of a changed relationality. Also, the (various) 'between-intra-actions' you as the reader enact with the various parts of Book 1 and 2 of the Apparatus of Material Storytelling, will reconfigure not only the spacetime-matter of what Material Storytelling 'is', but what is possible for 'it' to be/come through 'the between' of 'your' entangled durations.

The Book 2, that is before you, is an attempt to use the specifically diffracted vocabulary of the diffractive approach of the methodology of the Apparatus of Material Storytelling; *deconfiguration, spacetime-matter, vital intra-actions,*

affective sites of engagement, material-discursive-affective practices, entangled durations, quantum amendment, quantum jazz, etc. In short, the analytical apparatus of Book 2 is founded on the apparatus that was diffracted in Book 1. The heart of this diffraction is the diffracted model and the vocabulary for the Apparatus of Material Storytelling that closed Book 1 (cp. Section 2.6.8 figure 2.13 and Table 2.3). It will be this 'heart' that is the dis/continued 'common ground' for Book/Part 1 and Book/Part 2. Yet, as the act of building empirical evidentiary support through a multimodal constituent analysis (of video-based turn-by-turn emergent action), is a material-discursive practice of its own kind, it is differing from the practice of building theoretical evidentiary support, as it has 'its' own technoscientific practices of video recordings/replaying, transcript productions, schematic overviews of case-work, etc., Book/Part 2 is also a reworking of im/possibilities of such material-discursive practices of producing empirical evidential support for stated claims within multimodality analysis. It is unfortunately beyond the scope of this dissertation to develop a specific practice of 'intra-active' transcription, although that would have been preferable. Also, the circumstances of sudden inaccessibility to 'my' video-data, due to changes in one of the vital co-constituents of these data; the audio-lab-manager, who changed 'his' relationalities and went abroad on a 'leave of absent', prevented the use of photo material from various parts of these video data in the 'analysis as documentation'. Circumstances, that again seems to evidentially support the argued case.

Book 1: is configuring the Apparatus of Material Storytelling by placing Material Storytelling within the research

field of multimodality and materiality research and specifically within the posthuman performative approach of the Baradian onto-epistemology of Agential Realism, with the diffractive methodology that accompanies it. On this ground the notion of Material Storytelling is diffracted as a (non-local) diffractive grating for material-discursive-affective practices of the three (material-story) modes of enactment. This is done first through a diffractive reading of the Baradian onto-epistemology and Bojean storytelling theory and (as part of that) narrative research. Material Storytelling is here posed as a *diffractive approach* of intra-active-being-of-the-world that is cut together/apart from two other approaches to reworking organizational practices within the field of storytelling; an *interpretive approach* of a narrative-being-in-the-world, and a *resituative approach* of historical-being-in-discourse. As a diffractive approach Material Storytelling is elaborated further as *subterranean subtleties of vital intra-actions*, to account for an affect dynamic integral to the congealing of agency of spacetimedmatter in Material Storytelling practices. This is accomplished through a diffractive reading of the Bergsonian process-philosophical apparatus and the Baradian and Bojean apparatus'. Thereby a model and a specific vocabulary of the Apparatus of Material Storytelling are enacted.

Book 2: enacts 'the between' of human-non-human agencies of the action research project as diffracted by this Apparatus of Material Storytelling. The three modes of enactment are here depicted as working as apparatuses in the change process (cp. Book 1, Section 1 'Short story'), thus as modes of intra-active being-of-the-world. What this means is that only evidentiary support for the Apparatus

of Material Storytelling is build. Part 2 is not dealing with how the data could /would be configured by the apparatus of a resituative approach, or of an interpretive approach to reworking organizational practices and enact organizational change. The Material Storytelling vocabulary diffracted through Part 1, Book 1 is working as an analytical apparatus for a five parts analysis on the (action research) process of reworking organizational practices at DBC. Book 2 closes with a concluding discussion on the various implications of the Apparatus of Material Storytelling.

What follows now includes the following steps:

First, a brief summery of the conclusions of Book 1, where the main points of Material Storytelling are highlighted in terms of analyzing such material story reworking practices. This entails a closer elaboration on the overall idea of looking at the change process as a complex storytelling event analyzable in turn-by-turn, cut-by-cut intra-actions of 'the between' enacted by the three story-modes of Material Storytelling. This part will be structured by the diffracted model from Part 1 (Book 1) working as a practical (material-discursive-affective) memory-device for handling the complexity of the combined sources in a digestible way. The analytical implications of this apparatus are drawn in terms of the main analytical terminology to be used in what follows. (This is done in Section 3.1.2 'The Apparatus of a/the Multimodal Constituent Analysis')

Second, the various apparatuses of 'the between' of enacting the video recorded 'data material' is accounted for. This part thus entails a closer elaboration of the action research project (approach and description) and the change pro-

cess through various schematic overviews of the action research project, and a fuller elaborated archive of the data material that are intended to provide the reader with an overview of the 'data-material' from which the crucial moment is cut. These schematic overviews also demonstrate how I myself embarked on enacting an order in the collected data. I did this by using Scollon & Scollon's (2004) three-phased guideline for Nexus Analysis (engaging the nexus, navigating the nexus and changing the nexus) as well as Soltis-Jarrett's poststructuralistically informed four-phased-method 'Interactionality' (Critique, Challenge, Choice and Change). In diffracting those two kinds of 'phase-models' I as stated enact a specific sequential order of the process of intra-active multimodal deconfiguring the spacetime/matter manifold (aka the process of congealing of agency) taken place during those six months at DBC. In the five parts analysis this inter-actionality becomes hologrammatic 'intra-actionality' as the five parts analysis account for the process as nonlinear, dis/continuous deconfiguration; thus, in a manner consistent with the Apparatus of Material Storytelling. (This is done in Section 3.1.3 'Configuring the action research process (as evidentiary support for Material Storytelling)')

Third, the analytical implications of understanding the process of reworking organizational practices as a complex Material Storytelling event of a crucial moment is depicted in terms of designing (an apparatus for) the analysis as five parts in combination with the 'data' archive. The five parts analysis is here cut as a hologrammatic 'whole' and a story progression of each part of the analysis. The model, the story progression, the various schematic overviews of the six months process, and the subsequent sequence of the

five parts of the analysis diffract a kind of BNN (before, now, next) structure that affords the reader to 1) configure the development project in a particular chronological way and 2) engage in a particular order in the analysis. It should be made clear though that the order of the five parts of the analysis can be read in any (other) order the reader might prefer, as each part of the analysis is an apparatus diffracting 'data' in a particular complex storytelling way that taken as a whole provides for the evidentiary support for the stated claims (cp. Book 1, Section 1.6). (This is done in Section 3.1.4 'Introducing the Five Part Analysis')

3.1.2 The Apparatus of a/the Multimodal Constituent analysis

(This section begins with linking back to the closing of Section 2, (Part 1, Book 1) of the Apparatus of Material Storytelling to explicate how emergent actions; processes of becoming as vital intra-actions of material-discursive-affective practices all come together in the appeal of the present 'now'.)

3.1.2.1 Summary and introduction

Section 2 (Book 1) entailed Part 1 of the Apparatus of Material Storytelling where the notion of Material Storytelling was coined and the Apparatus of Material Storytelling configured. Barad's claim that '(spacetime)matter *matters*' in emergent actions of becoming - as well as the diffractive methodology derived from this claim - has here been the onto-epistemological offset for this configuration and it was accomplished by diffractively framing three 'principal interferers' that seen as a whole highlighted the (dis/con-

tinuous) nonlinearity and the entangled multimodality of intra-activity of the spacetime-mattering. These three principal interferers were then read diffractively with Bojean storytelling theory of specifically the central notion of 'living story' (entailing an antenarrative dynamic) and the framing of storying as the preferred 'currency' of becoming in organizations, depict as the currency of reconfiguring material-discursive practices - to enact a *quantum amendment* to storytelling theory. Through this the notion Material Storytelling was accomplished and material story practices were diffracted as material-discursive intra-actions. Material Storytelling was thereby briefly posed as a diffractive approach in regard to two other approaches to rework organizational practices; the 'interpretive' and 'the resituated' approach. Material Storytelling was - as a diffractive approach - further elaborated in diffraction with various elaborations of the Bergsonian notion of memory as 'lived duration' discussed as 'qualitative multiplicity' and 'affect' to coin the notion 'vital intra-actions'. Here Haraway's take on 'figure' played a role in diffracting 'configuration' as entailing an affect dynamic. The process aspect of lived qualitative multiplicity entailed as vital parts of all three of the theoretical inspirational sources of Material Storytelling (Barad, Boje and Bergson) enabled me to deal with the radical, nonlinear, post-Newtonian and post-Cartesian process element of the Baradian onto-epistemology in a suitable manner for configuring the process of organizational becoming as a process of 'deconfiguring' the material-discursive apparatus of the organization. The old human/discourse/language centered entity-paradigmatic take in approaching emergent processes of organizational practice restory-work has thus been reconfigured into one of 'spacetime-matter deconfiguration enacted as

a nonlinear, multimodal constituent story process that are enacted intra-actively in the mutual constituency of 'the between' of co-constituents. Both the Apparatus of Material Storytelling, and (as part of that) the intra-activity of the three material story modes were thereby accomplished. Part 1 (Book 1) of the Apparatus of Material Storytelling then ended up posing Material Storytelling as a complex Material Storytelling process of vital intra-actions of material-discursive-affective practices of active sites of engagements and (re)defining the three material storymodes accordingly as diffractive (affective) gratings of enacting such 'betweens' as affective sites of engagement.

The diffraction from Part 1 (Book 1) enacted a model of the 'Apparatus for Material Storytelling' suitable for both enacting (intra-acting) a restory process as well as 'documenting' central aspects of such an intra-active process of organizational restory-work (as the one at the Youth-home at DBC) as an example of Material Storytelling as a diffractive approach to organizational change. The model is then also an apparatus for a 'multimodal constituent analysis' (cp. Book 1, Section 2.3.3-2.3.4). Such an analysis is specifically keen on documenting the detailed constitutive cuts being made as the iterative intra-active enfolding of spacetime-matter manifold (the posthuman, performative term for 'meaning-making') is going on.

In the analytical apparatus for the multimodal constituent analysis of the developmental process of the organizational rework at DBC a wide range of the participating story agencies of 'the between' of co-constituents partake; thus in principle all events and all human-non-human participants both within and beyond the six months duration,

the three story modes, the place of the action, and so on. As entangled durations they all come together in a hologrammatic manner and are - to the extent that they are made relevant (by the recollection memory work of the following performance of the crucial moment) - included in the present five part analysis.

3.1.2.2 Analyzing emergent actions in the 'now'

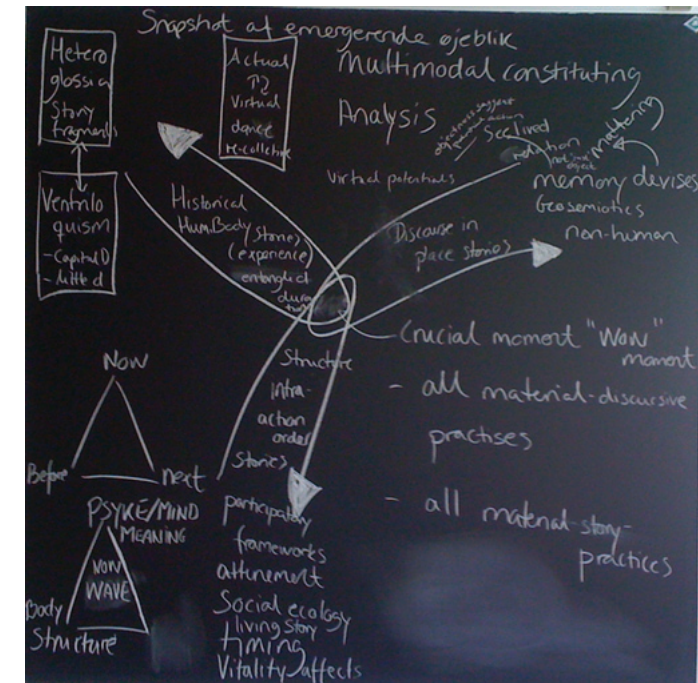
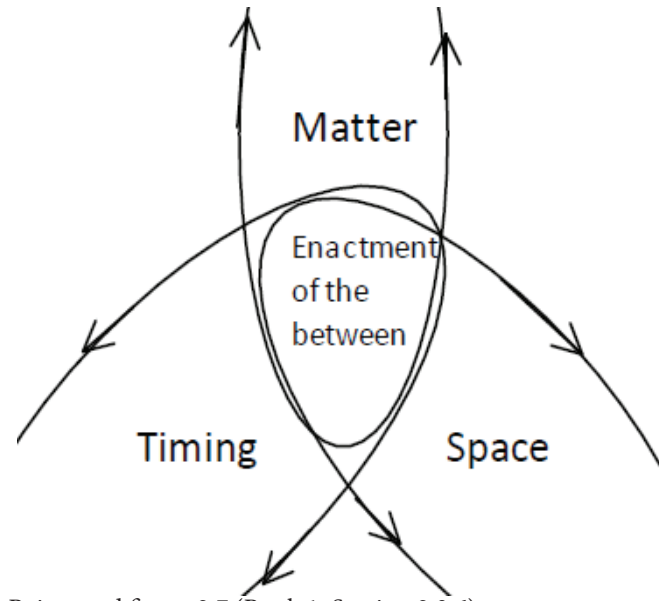


Figure 3.1: Snapshot of work in progress of configuring the (analytical) apparatus

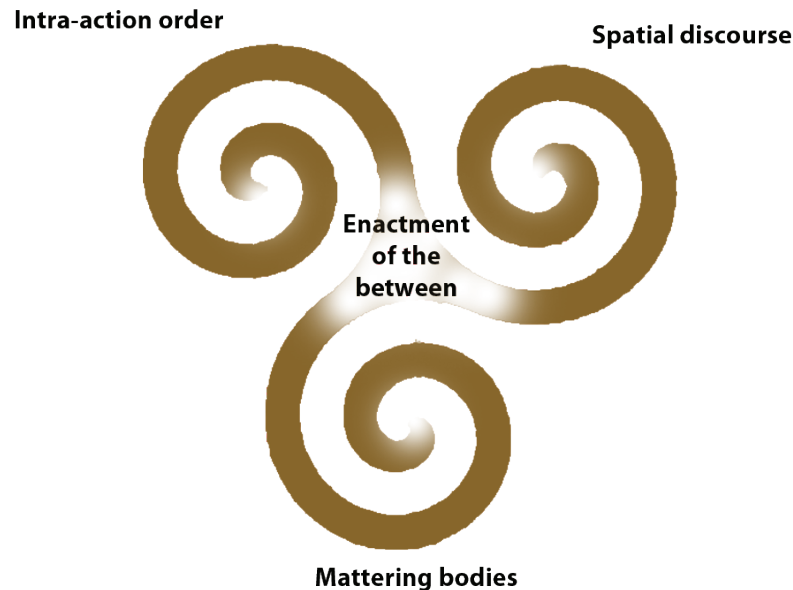
In Part 1, Book 1 a combination of sources from diverse areas of analytical approaches to multimodality and materiality, as well as storytelling and process philosophy have worked as entangled sources of inspiration in regard to further operationalize the Baradian onto-epistemology and the entailed notion of intra-action in a manner suitable for the purpose of analyzing various document-based and video based data of processes of intra-active multimodal constituency (of restory work) of organizational practices.

The spacetime d matter (re)configuration as emergences in the now entailing both past and future are – I would claim – what Scollon and Scollon (2003, 20004) and Goodwin (2000, 2005, 2005, 2007) are getting at in their vocabulary aka ‘apparatus’ for multimodal analysis. *Nexus Analysis* by Scollon’s and *Contextual configuration* by Goodwin’s are as such the best in the field of multimodal interaction analysis to document the subtleties of intra-action, the solving of the indeterminacy by documenting the enacted agential cuts of ‘the between’ of spacetime d matter enfolding. Inspired by Raudaskoski (2010), who combines the two for an optimal multimodal interaction analysis, these notions were diffracted with the principal interferers to enact the model of the Apparatus of Material Storytelling (cp. Section 2.3.).



Reinserted figure 2.7 (Book 1, Section 2.3.6)

This model was further diffracted in Section 2.6.8, when the Baradian, Bojean and Bergsonian apparatuses had been diffractively read through one another throughout Section 2.6 to enact Figure 2.13:



Reinserted figure 2.13 (Book 1, Section 2.6.8)

This diffracted model of the Apparatus of Material Storytelling is used here in Book 2 to grasp the various co-storying parties of a crucial moment of intra-action in the process of reworking organizational practices at DBC (cp. Short Story, Section 1.7, Book 1). As a kind of ‘story environment of participatory frameworks’ (cp. Stivers, 2008) the various mattering bodies and spatial discourses are only distinct in a relational sense, and they are multimodal apparatus’ of a larger material arrangement; apparatus’ that enact turn-by-turn (as a dynamic of the ventriloquist and the puppet) the performative action of spacetime-matter enfolding; a multimodal constituent process of intra-acting material-discursive-affective practices of vital intra-actions; intra-actions that matter, intra-actions of agential import.

Participation framework is a term originating from Goffman (1963), who used the term to denote a participant’s manner of participating more generally in relation to understanding the ‘activity system’ of any social action depicted with his theatre metaphors. As he was a sociologist he wasn’t into multimodal analysis as such, however, due to his wording of ‘activity system’, ‘framework’ and ‘theatre’ (roleplaying, backstage, frontstage etc.) it was sort of implied that it was the wholeness of the situation that was to be accounted for or taken into consideration. Goodwin later (e.g. Goodwin, 2000) took this framework of thinking into multimodal contextual analysis in his framing of *contextual configuration* as a term for the “*particular, locally relevant array of semiotic fields that participants demonstrably orient to (not simply a hypothetical set of fields that an analyst might impose to code context)*” (Goodwin 2000:1490) and as part of this framework they used the term *participation framework* to talk about how the human participants moment to moment multimodally constitute situated action, and thus as an analytical term that could account for the moment-to-moment shift in orientation. The concept *semiotic field* denotes any thing aka materiality (i.e. other human beings, objects, structural layout of the physical surround) that is used as resource in meaning-making moment-to-moment in the situated action by the participants (for example children using a hopscotch grid and an archaeologist using a Monroe scale).

So, where Goffman had defined participation framework as a general feature of humans’ partaking in the world, Charles Goodwin took this term one step further into a both more detailed analytical arena as well as a more relationally and materially oriented perspective on participation. In his research, Goodwin has taken the visual analysis of the unfolding action seriously, by, for instance, using the term *best instrumental stance* to denote how participants find best possible embodied configurations to conduct action. I diffract these notions with the three principal interferers and reconfigure *participation frameworks* as *participatory frameworks of mattering bodies*. I reconfigure best instrumental stance as (inspired by Lucy Suchman, 2007) to be a relational phenomena of ‘the between’.

“Although not concerned specifically with interactive machines, Goodwin’s example provides a baseline argument against attributions of agency either to humans or to artifacts. In this case, being an archeologist is knowing the skilled use of the color chart, at the same time that the chart-in-use embodies archeological knowledge. This gives us a different way of understanding the problem of attributions of knowledge and agency to interactive machines. The problem is less that we attribute agency to computational artifacts, than that our language for talking about agency, whether for persons or artifacts, presupposes a field of discrete, self-standing entities. As an alternative, we can take the interface not as an priori or self-evident boundary between bodies and machines but as a relation enacted in particular settings and one, moreover, that shifts over time.” (Suchman, 2007: 263)

I thus take the work done by Goodwin one step further by drawing the consequences of the relational ontology of Barad’s agential realism and intra-action aka the three principal interferes. Here the entities of various ‘mattering bodies’ emerge from enactments of ‘the between’. The entities do not precede their interactions. It is the other way around. As an example, the story objects of the sandplay suitcase are being chosen, not by a human being as the sandplayer-actor, but by the relational aspect of ‘the between’; the intra-act. Haraway, also following Barad (2008) depicts this beautifully in:

“Figures help me grabble inside the flesh of mortal world-making entanglements that I call contact zones. The Oxford English Dictionary records the meaning

of “chimerical vision” for figuration in an eighteenth-century source, and that meaning is still implicit in my sense of figure. Figures collect the people through their invitation to inhabit the corporeal story told in their lineaments. Figures are not representations or didactic illustrations, but rather material-semiotic nodes or knots in which diverse bodies and meanings co-shape one another. For me figures have always been where the biological and literary or artistic comes together with all the force of lived reality. My body itself is such a figure, literally”. (Haraway, 2008: 4.).

As we recall from Part 1 of Apparatus of Material Storytelling (cp. Book 1, Section 2.6) the notion *mattering bodies* (human-non-human) were diffracted through the Bergson’s ‘virtual hypnotic image’, Barad’s ‘diffractive grating’ or ‘apparatus’ and Haraway’s take on ‘the figure’. Thus, mattering bodies are both phenomena producing apparatus and phenomenon. Therefore, ‘participatory frameworks’ as well as ‘best instrumental stances’ or ‘best instrumental placings’ are ‘affective qualities’ or ‘responses’ and as such relational aspects of (the intra-active enactment of) ‘the between’.

The between enactments produce entities in the agential cuts inserted as boundary-making practices of the ‘touching responsiveness’ of material-discursive-affective practices. What ‘the between’ makes relevant is here understood as enacted as relevant, enacted as entities ‘cut out’ of the flux, moment-to-moment as a relational between phenomena of solving indeterminacy. Thus also human-centered notions of ‘orientation’ and ‘attention’ are aspects of this affective/diffractive agential cutting, and the subter-

reanean subtleties of intra-action; they are as such relational phenomena of vital intra-actions where beginnings and renewals are not only hard to distinguish, but meaningless and contradictory to the notion of intra-action.

Indeterminacy gets solved in this iterative enfolding of the spacetime-matter manifold from the mutually constituency of the dynamic contingent multiplicity of a field of possibility that each agential cut enacts and are enacted from. The multimodal constituent analysis or 'analysis as documentation' is paying detailed attention to the agential cuts being made as it is in these cuts accomplished as the intra-act of 'the between' of the constituents where everything 'matters', that the enfolding is done 'turn by turn'. 'Turn' is here implying a sequential order of the intra-act; the intra-action order (cp. Model of Apparatus of Material Storytelling, above). I thereby argue that this enfolding of the spacetime-mattering has sequential order to it, which makes it relevant to 'document' it as turn-by-turn analysis. The apparatus and the phenomena are in a reciprocal relation which – when 'translated' to turn-by-turn analysis – is understood as the apparatus' enactment of an agential cut of the apparatus produced phenomenon. Here the enacted practice aka phenomena - are themselves affective as apparatus for the 'next' between-enactments of nonlinear becoming; the phenomena. The enacted field of possibility of each turn - aka agential cut -affords a range of possibilities for the next cut etc. However, there is no determinacy involved, as we recall there is an open-endedness to intra-actions that "*resists acausality as much as determinism.*" (Barad, 2007: 182). Every turn or cut is basically a reconfiguration of the possibility for change, because it not only

reconfigures spacetime-matter (meaning), but also at the same time, what is possible.

However 'turn' has an entangled genealogy with CA's 'turn-taking' and thereby a human-centered perspective entangled 'in it', so to say. Turn-taking is also importantly pointing to that no 'turn' is a self-contained entity, 'turns' are always enactments of the 'following from before' and 'producing a next' dynamic, which means that sequential order is the center of attention and thereby detailed attention is paid to how the this turn-taking is 'cut'. In that sense it is implied that turns are 'intra-acting', and it is of course in that sense I diffract the intra-action order. I therefore (following Goodwin, 2000) 'only' need to reconfigure the CA human centering, to a human-non-human centering on 'the multimodal mutually constitutive intra-active between' enactments.

Below is (re)inserted the table with the schematic overview of the diffraction of the vocabulary of Apparatus of Material Storytelling accomplished throughout Part 1/Book 1.

The level of diffraction	<p>The apparatus' of the between diffraction</p> <p><i>(The three apparatus' that were diffracted above)</i></p>	<p>The enacted onto-semantic phenomena</p> <p><i>(The configured Apparatus of Material Storytelling is here depicted as a phenomenon enacted through the diffraction of Baradian, Bojean and Bergsonian theoretical apparatus'. The Apparatus of Material Storytelling is - as an onto-semantic phenomenon - the agential separability of the ontological inseparability of components of this phenomenon; the entangled genealogy or entangled durations are part of the phenomenon and the attempt below to depict these inherited relationalities is far from adequate and are only provided as an overview. The vocabulary that has been diffractively configured relates to The Apparatus of Material Storytelling as a research based methodology for reworking organizational practices)</i></p>
<p>ontology:</p> <p>epistemology:</p> <p>theoretical vocabulary:</p> <p>method:</p>	<p>relational ontology of Agential Realism. posthuman performativity</p> <p>onto-epistemology - apparatus/onto-semantic phenomena - diffractive methodology</p> <p>intra-action, the apparatus of the between</p> <p>entangled genealogy, historicity of phenomena</p> <p>agential cut, changed relationality, (re)configuration, dis/continuity, dynamic contingent multiplicity,</p> <p>material-discursive practices, responsible, response-able,</p>	<p>relational ontology of Agential Realism' posthuman performativity</p> <p>onto-epistemology - apparatus/onto-semantic phenomena - diffractive methodology</p> <p>material storytelling, subterranean subtleties of vital intra-action, the apparatus of the between as affective sites of engagement</p> <p>entangled durations, deconfigurations</p> <p>agential cuts, changed relationality, (re)configurations, dis/continuity, dynamic contingent qualitative multiplicity</p> <p>material-discursive-affective practices, 'touching responsiveness'</p>

analysis:	<p>congealing of agency, enfolding spacetime matter</p> <p>diffraction, iterative enactments, enactment of the between</p> <p>diffraction, agential cutting together/apart grasping as intra-active response</p>	<p>congealing of agency, enfolding spacetime matter</p> <p>diffraction, iterative enactments, material story modes of enacting the between</p> <p>diffractive multimodal constituent analysis, grasping as configuring, touching responsiveness</p>
theoretical vocabulary:	<p>Bojean Apparatus</p> <p>living story relationality webs as (dialogical) systemicity of story complexity</p> <p>antenarrative before/bet (tracing of next)</p> <p>antenarrative causality patterns; linear, cyclical, spiral, rhizomatic</p> <p>narrative</p> <p>quantum storytelling materiality</p> <p>three temporal entities</p> <p>emotive-volitional</p> <p>grasping as story noticing, storying</p>	<p>Apparatus of Material Storytelling</p> <p>subterranean subtleties of vital intra-actions the apparatus of the between as affective site of engagement, quantum jazzing</p> <p>deconfigurative dynamic of vital intra-action</p> <p>dis/continuity, quantum superposition, configuration</p> <p>congealing of agency, durability</p> <p>apparatus of material storytelling</p> <p>various entangled temporalities; entangled durations</p> <p>affective figuration, touching responsiveness</p> <p>grasping as configuring, touching responsiveness</p>

theoretical vocabulary:	Bergsonian Apparatus duration qualitative multiplicity virtual unconscious virtualizing actualizing (recollection memory) in the appeal of the present hypnotic virtual image intuitive glimpse as a practical faculty of grasping mobility	Apparatus of Material Storytelling entangled duration dynamic contingent qualitative multiplicity quantum void, superposition touching responsiveness deconfigurative dynamic of vital intra-action of the between as the affective site of engagement affective figuration, deconfiguration diffraction, chimerical vision, grasping as configuring, touching responsiveness
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Reinserted Table 2.3 Schematic overview of the diffractive configuring of the Apparatus of Material

Next, an ‘Outing’ noting on the analytical practice as deconfigured duration.

3.1.2.3 A note on my analytical practice; intuition in the diffractive ‘analysis as documentation’ in multimodal constituent analysis

As we recall, the entangled, inherited relationalities that (the components of) phenomena are can never be depicted through analysis (from a distance), as the ontology of the components of phenomena ‘are’ indeterminate. To hold on to an agential performativity in the following ‘analysis as documentation’ of the crucial moment, I am inspired by Alrø & Kristiansen (1997), who asserts ‘intuition’ as the first step in any ‘grasping’. I thereby align with the diffractive approach of vital intra-actions and how any kind distinguishing or differentiation – also an analytical one - is done from within the entangled state of a between affective site of engagement. I thereby acknowledge the deconfigurative memory act of any configuration or diffraction involving a human ‘distinguishing’ apparatus (cp. Section 2.6, Book 1), to emphasize analysis as being of the world. By asserting intuition – ‘as a moment of sudden clarity’ - as the first ‘step’ Alrø & Kristiansen can be said to acknowledge that the subsequent steps in the seven-step model is precisely such a ‘from within’ distinguishing endeavor of agential cutting together/apart. At least, when their model is read diffractively through agential realism.

Original model	Reconfigured model
1. Intuition (a moment of sudden clarity)	1. Intuition (a moment of diffractive deconfiguration of memory recollection in the appeal of the present affective site of engagement) entailing:
2. Noticing (outer sensing)	2. Noticing (depiction of material practice in the world)
3. Experience (inner sensing)	3. Affect (touching responsiveness of material practice)
4. Identification (conceptualization)	4-6. Agential cut of relationalities as exteriority from within the dynamic contingent multiplicity of the between apparatus
5. Argumentation	
6. Interpretation	
7. Conclusion	7. Onto-semantic phenomena have emerged

Figure 3.2: 7- step analytical model

The (original) configuration of the seven-step model is familiar to me as part of my entangled durations as an academic within interpersonal communications studies at AAU. My manner of diffractively reading this model is dis/continued and aligned with the dis/continued configuration of my research practice (cp. Outing' 2.3.8, Book 1). As of now I 'read' the model as both an acknowledgement of the onto-semantic multiple co-constitution, co-constituency of the dynamic contingent multiplicity of 'the between' and an attempt to account for the process of this co-constitution. By step 2-3 the deconfigurative affective aspect of grasping is recognized as that which is leading to a specific differential cut of relationalities of meaning-matter entanglement (step 4-7) to constitute the phenomenon. Thus, instead of the separation of 'inner' and 'outer' that runs the risk of enacting a traditional epistemic phenomenology, I suggest that these 'steps' instead are recognized as an acknowledgement of the affective site of engagement of the between and thus of the subterranean subtleties of the intra-act. The seven-step model read this way provides an attempt to depict the process of the diffractive grating aka apparatus and thereby an attempt to sort out the act of spacetime/matter enfolding as the enactment that constitutes the phenomenon.

Next, we turn to take a closer (diffractive) look at the action research project.

3.1.3 Configuring the action research process (as evidentiary support for Material Storytelling)

(- according to Karen Barad's agential realist notion of 'material-discursive apparatus', (cp. Section 2.1-2.2, Part 1, Book 1), there is no 'grasping' of anything without the grasping-apparatus intra-acting with what it is 'grasping', thus no neutral overview – all apparatus diffracted phenomena. The following part of the introduction to Part 2 of the Apparatus of Material Storytelling; 'Performing an analysis', where empirical evidentiary support is build through 'analysis as documentation', therefore make an account of the various apparatuses used to diffract the 'data' of this evidentiary support. A rather dis/continuous 'data-production' diffracted the 'data archive', which means that an overview of the 'data production' entails not only the specific analytical apparatus used as diffraction grating for the five part analysis here

in the dissertation. Also the material-discursive apparatus used during the six months duration of the action research project needs to be accounted for. Both apparatuses (and yet some) are part of the evidentiary support and the stated claims. The following overview thus entails a more thorough elaboration (than the summarizing of the research(er's) story, (cp. Section 1.5 Book 1), of the various constitutive agencies of the 'data' production of the six months action research process, as well as various elaborations in schematic overviews etc. that agentially cut the phenomena once more and reconfigured it as a certain sequential order. What is accounted for is thus the practice by which the actions – not only became – but became as onto-semantic phenomena of a certain kind.)

3.1.3.1 Co-operative Action Research

As part of accounting for the apparatus' engaged in the performative material-discursive-affective enactment of the empirical 'data' from the action research project, I will in the following elaborate how I initially engaged with the participant organization as a so-called 'co-operative inquiry action researcher', as this mode of enactment governed the research in a particular manner. Especially the extended epistemology entailed in this approach needs to be accounted for as this diffracted the three embodied learning methods used in particular manner of 'being-of-the-world'.

Extending epistemology into four ways of knowing

Within the field of action research that is regarded as 'participatory action research', Heron and Reason (2006) has coined an approach named 'Co-operative Inquiry', which is based on what they coin as 'a radical approach to knowledge practices'; an *extended epistemology* consisting of four different ways of knowing (2006: 149). 'Extended' because the epistemology here reaches beyond the primary theoretical propositional knowledge of academia (2006: 149) and encompasses experiential and aesthetic forms of knowing. When I in the beginning framed the research as action research, I found this extended epistemology useful for placing the three embodied learning methods that I had embarked on developing, (cp. 'A Summarizing of the research(er's) story', Section 1.5, Book1) as research practices.

Let's take a look at the extended epistemology through which the embodied learning methods and organizational embodiment was diffracted as an action research practice.

The four ways of knowing are (Heron and Reason, 2006: 149):

Experiential knowing – which is “*knowing through the immediacy of perceiving through empathy and resonance*”, and it is a form of knowing that is attained through direct face-to-face encounter with person, place or thing

Presentational knowing – which provides “*the first form of expressing meaning and significance through drawing on expressive forms of imagery through movement, dance, sound, music, drawing, painting, sculpture, poetry, story, drama, and so on*”. This form of knowing emerges from experiential knowing and it is the first step to ground descriptive and explanatory propositional knowing more fully in what is going on

Propositional knowing – which is “*knowing through ideas and theories, expressed in informative statements*”. Thus this is a knowing *about* something and most commonly talked about as 'knowledge'.

Practical knowing – which is: “*knowing expressed in skill, knack or competence*”. This is thus knowing 'how to' do something. Practical know-how consummates the other three kinds of knowing and they are four phases in an emergent process.

Heron and Reason state that knowing will be more valid if the four phases of knowing are congruent with each other in the sense that the knowing is “*grounded in our experience, expressed through our stories and images, understood through theories which make sense to us, and expressed in worthwhile action in our lives*” (2006: 149). Thus knowing

as a cyclical process. Note that this is about humans and their interpretive and productive machinery; humans as *affective apparatuses*; humans as artists; humans as intelligent beings; humans as skillful doers and makers.

The extended *epistemology* is trying to theorize how humans are able to do and make various things in the world. I see it as a rather individualizing theory about knowing. This is quite far from the Baradian *onto-epistemology of intra-action*. I get back to this below.

These four forms of knowing are brought to bear on each other through the use of inquiry cycles conducted within the group of participants and within these cycles “*the full range of capacities and sensibilities is available as an instrument of inquiry*” (2006: 145). It means that participants can make use of their living knowing and are able to build on it and develop it. From this follows that primacy is given to transformative (over merely descriptive) inquiries where action enables the participants to change their way of being, doing and relating in their world. This aim of the research approach is important as it resonated well with the basic idea of embodiment and embodied learning (based on the body-based pedagogy of Bodynamic, cp. Analysis Part 1), which is about bodily founded, resource-oriented skill training to empower the human participant through an enhanced embodied agency for being present and enacting practices in a more sustainable manner.

Heron and Reason are deliberately talking about *knowing* instead of *knowledge* and emphasizes that the research outcome in such an approach shifts from the traditional emphasis on propositional knowledge and the written word to

practical knowledge and the manifest deed. They are keen on framing knowing as an emerging cyclical process originating from immediate experiences; *knowing through the immediacy of perceiving through empathy and resonance*, (cp. experiential knowing, above). It is this emphasis on emergence and the ‘manifested deed’ that made their approach interesting in regard to developing an approach to organizational re-embodiment through an action research project in an organization.

However, and importantly, Heron and Reason seems founded on a human-centeredness, and an entity ‘individuality’ manner of thinking where the human actor /actions are embodied experiences as ‘being-in-the-world’ yet separate from the world. Heron refers elsewhere to the approach as ‘helping whole people learn’ (Heron, 1999). The difference between such an understanding of embodiment and the understanding of embodiment in an approach of ‘being-of-the-world’ is subtle and yet crucial. It is a matter of a changed or different relationality of human-non-human; from ‘inter-actions with’ as co-operative participant – to ‘intra-actions of’ mutually constituted, co-constituents of ‘the between’, thus human beings as onto-semantic phenomena of the world configured through iterative enfolding of spacetimedmatter – a becoming though iterative intra-action.

The practices of three embodied learning methods in the workshop sessions at DBC then were diffracted through a ‘being-in-the-world’ approach in the beginning of the project. Now, this is important, as it provided for an agential cut of what the organizational embodiment and embodied learning was about; professional competence development

of employees and what the action research project was about that is evident in the manner of speaking about the practices in the workshop sessions, project aim etc. in the project description that was the contract with DBC. An approach that changed over the course of the project as the material agency became apparent to the extent of a material turn. A turn accomplished theoretically through ongoing reworkings or reconfigurations of the embodiment notions in diffraction with the Baradian onto-epistemology; presently framed as Material Storytelling, (cp. 'A summarizing of the Research(er's) story', Section 1, Book 1).

What becomes evident in the following analysis is what happened when this theory of extended knowing together with the 'alternative' embodied learning methods was part of the apparatus in the six-months development project diffracted through a posthuman performative approach as Material Storytelling. Here the three material story modes are diffracted as modes of enacting 'the between' of constituent agencies of enfolding the spacetime/matter reconfiguration. They are as such an apparatus of intra-active pedagogical modes that shows the ways of knowing in the three storymodes as material-discursive knowledge-practices where the actions of knowing/being/becoming are one and the same articulation of spacetime/mattering or (re)configuration of the spacetime/matter manifold; meaning as a material practice. What is extended in the 'extended epistemology' is here extended further to the ontological indeterminacy of the entangled state of agential separability of components of onto-semantic phenomena. Extended to encompass the affect dynamic of the subterranean subtleties of vital intra-action. Here the experiential knowing - 'knowing through the immediacy of perceiv-

ing through empathy and resonance' - and the presentational knowing - 'as the first form of expressing meaning and significance through drawing on expressive forms of imagery through movement, dance, sound, music, drawing, painting, sculpture, poetry, story, drama, and so on' - are reconfigured as the diffractive grating (apparatus) of onto-semantic phenomena, where the affect dynamic of intra-acting material-discursive practices accounts for the 'touching responsiveness' of recollection memory that co-constitutes the deconfiguration of spacetime/mattering. Thereby the extended epistemology (of embodiment) is diffracted as an onto-epistemology of intra-acting material-discursive practices. The 'co-operative' is here (re)configured as 'the enacted between', and the Apparatus of Material Storytelling, which in that sense can be understood as a methodology of a co-operative *Intra-action research practice*.

3.1.3.2 The Nexus of Practice

(- presenting the three phases of Scollon & Scollon's 'nexus analysis' as organizing tool aka diffractive grating for 'placing' the 'collected' data material; Engaging the nexus, Navigating the nexus and Changing the nexus. I thereby perform an enactment of the 'data-producing' apparatus (for the action research project) with nexus analysis.)

Engaging the Nexus of Practice

(The aim of the following section is to give a closer presentation of how the Action Research project came about at the DBC in Aalborg, and how the research issue of embodied action/learning and organizational embodiment was dealt

with in cooperation with the staff and the manager of House 1 in formulating the description of the project. How the intra-action order was observed and how and when I reached the point where I established my zone of identification with the participants.)

A. Establishing the social issues under study

The subject of embodiment, organizational change, anchoring of learning etc. has been the issue of study since the beginning of the PhD project (cp. 'A Summarizing of the research(er's) story, Section 1, Book 1). When DBC came into the picture as participants of an action research project it was based on a very clear commitment to participate in a research process governed by *that* issue and the wish to develop methods and forms and experiences that could bring about a type of knowing that could be of use both to the participants as locally produced solutions to specific problems and positive changes in accordance with their change wishes. And potentially also produce experiences that could contribute to changes in a broader context on the issue of organizational re-embodiment. The explicit research question framing the action research project was stated in the project description that was formulated after the participant's commitment to the project Sept. 16th 2008:

The (action research) project description

'Overordnet forskningsspørgsmål/overall research question:

"Hvordan kan vi ud fra metoder til embodied læring udvikle DBCs supervisionspraksis og forankre læringen herfra i organisationen?"

"How can we based on methods of embodied learning develop the supervision practice of DBC and anchor the learning derived from here in the organization?"

Overordnet handler projektet om at udvikle supplerende metoder til at integrere læring i organisationen – ved at få det integreret i deltageres job praksis. Tesen er, at embodiment metoderne hjælper til at forankre læringen i tænke-, føle- og handlemønstre og dermed i deltageres job praksis.

The overall aim of the project is to develop supplementary methods of integrating learning in the organization – by integrating it into the participant's job practice. The hypothesis being, that the methods of embodiment are helpful in anchoring the learning in patterns of thinking, feeling and acting and thereby in the work behaviour of the participants.

Hjælpen består i, at embodiment metoderne bygger bro mellem den tavse, kropsligt lejrede erfarende viden (indføjte viden) og den viden vi kan sætte ord på og reflektere over mhp. at justere vores adfærd.'

The helpfulness relies on that the methods of embodied learning builds a bridge between the tacit, embodied, experiential knowing and the knowledge we can verbalize and reflect upon in terms of adjusting our behavior.'

Figure 3.3: The action research project description

This project- description enacts, as stated above, a particular action research practice and agenda in line with the embodiment research issue of the PhD project from the beginning and this project description is therefore also a re-enactment of the material-discursive practice that I and my 'toolbox' came with through the door at DBC in September 2008 (cp. Section 1.5 'A summarizing of research(er's) story') to be parts of an apparatus of (what was only much later reconfigured as) Material Storytelling.

B. Finding the crucial actors and becoming a certain one myself

The contact with Døvblindecentret in Aalborg (DBC) came about as a supervisor job in the small one-man consultancy business that I then ran next to my job as PhD student to make ends meet in a single-parents household. The daily manager of the Youth-home at DBC, Annie Klausen contacted me in the end of August 2008, describing the need for a new supervisor for the staff in the two houses of the Youth-home, since the former had retired. She expressed that she really wanted to *'find a good one for them, because they deserved it, they are such decent persons of high ethics and they had been through a lot'*¹. They would like to find an external person and one with a different background as the ones they normally used. Prior to this they had mainly used one of their own psychologists or social advisors at the facility. The manager informed me that

the norm for the staff was to receive a total of four group-supervisions pr. year; two in the spring and two in the fall.

I had a face-to-face meeting with the manager Friday the 5th of Sept. 2008 at DBC where it was agreed that I should start already the following Monday (September 8th) with a group-supervision with the staff in House 1. On that occasion she informed me that there was a difference between House 1 and House 2, in that House 1 was 'well integrated socially', had a 'high spirit' and was in a 'good cycle at the moment with no particular problems'. She also mentioned that *'we don't dwell in our problems here'*². We had a very engaging talk about my PhD. project and seemed to find a mutual engagement in the issues of embodiment. Their special issues of working with deaf and blind, multi-disabled people and the challenges and the particular 'knowing' that circumstance produces on embodied ways of communicating, were discussed.

It is important to notice the relational setup between me and the other participants starting as a supervisor and supervisees role-setting, and then afterwards formally taking on the role of action-researcher and them participating as co-searchers within the same social practice; the group workshop supervision. I believe it has had agential import for the enacted relationality in the group establishing an asymmetric relation from the beginning. An asymmetry consisting also in relation to the three story modes used, since I as both supervisor and action researcher had extensive personal and professional experiences with those

1 I didn't inquire into the notion 'through a lot' it could have hinted to a scandal, that I only later learned of. Already here decency was mentioned and this element is elaborated in Analysis Part 2

2 Danish: "Vi hænger os ikke sådan i problemerne her"

prior to the start of the project. Conducting the action research project on these terms would unavoidably produce a certain kind of asymmetry in our relation that perhaps goes against the participatory aspect of the chosen action research approach. However, participation in a co-operative is about par-taking with your duration on democratic grounds (cp. Heron & Reason, 2006) and I handled it by articulating the areas of expertise amongst us; I had my expertise on the communicative and pedagogical modes in my 'toolbox' aka apparatus - they were the experts on themselves and their everyday practices and experiences. This manner of partaking was, for example, emphasised in the choice and use of the intervention method of body-based resource oriented skill training of Bodydynamic, (cp. Analysis Part 1 for a closer description of the body-based pedagogy, and Analysis Part 2 for examples of the duration of the use of the exercises).

Prior to this I had for some time been looking for an organization/a group of employees that would like to be part of an Action Research project on embodiment. It was not until after the first group supervision session September 8th, however, that I finally decided to ask this group if they were interested in participating. I did so by contacting the manager two days after. Inquiring first how the responses had been afterwards on the first group workshop supervision with me, I stated my mission and indicated that it would involve the need to extend the regular group workshop supervisions with sub-group events entailing one staff member in focus and a colleague as witnesses, with the duration of 2 hours, 3 times in total pr. participant over a period of six month. She responded positive, but stated that it was the staff who would have to decide

and she recommended that I came the following Tuesday September 16th on a seminar they held called 'Pedagogical day', and there present 'my proposal' (as she named it) for the staff group of House 1.

So I did. The contractual commitment came to be, that DBC paid me for the usual amount of group workshop supervision that they would otherwise do, and they should not pay me for the sub-group supervision events. The staff paid for their own 1st hour of individual workshop supervision and the institution paid for the other hour where they were acting as witnesses for a colleague. On the positive side everybody gained and gave something in that financial-relational-setup. On the negative side from a critical perspective one could add that it should have been fully paid by the workplace institution. I believe that it was 'healthy' for the individual processes that everybody had their share of financial stake in the project and I believe that the meta-message the staff members communicated to themselves was 'our personal and professional development matters to us'. And seen in hindsight it was perhaps important for them to make a decision of going after their longed wish. And it was significant in a way to the problem-complex of DBC to expect a 'two-way-street-giving-deal' with the staff. However my personal experience as the researcher having landed the deal, was that I felt a bit like 'the winner' having found some enthusiastic 'playmates', that I for so long had been looking for without much luck³. Hence, the agreement was made solely between me, as the research-consultant, the 10 staff members and their direct manager.

3 There had been 3-4 other organizations in question, however for different reasons it had not produced a co-work agreement

I later experiences various forms of lack of back-up to the project from other parts of the DBC, that has taught me the lesson, that I should probably have secured a broader knowledge of the project and its reasons, aims and consequences, (cp. Alrø & Dræby, 2008).

c) Observing the interaction order

At the first group workshop supervision on September 8th 2008 I noticed an interesting intra-action order; two times one of the deaf and blind young residents came in and interrupted the supervision setting. It was a young woman (later identified as 'Carrie'⁴), who very determinedly was claiming the attention of two particular persons in the group of staff. What caught my attention was the affectionate and devoted attention she received⁵.

During the first group supervision in House 1 it became clear that there were practices at play in the group that had to do with: 'being perfect', 'being obliging', 'giving the residents good experiences' and 'being there for them'⁶. At the same time they were articulating how much pressure they were under in realizing these goals by stating for example: 'loose my footage', 'running the whole night', 'feeling

pressured', 'being in stormy weathers' and a general sense of it 'being impossible to make the ends meet between the extensive practical aspect of caretaking for the young residents and giving them good experiences'⁷. This led me to feed back to them the idea of a relation being 'a two way street' and the idea that maybe it was more proper to aim for 'being good enough' instead of 'perfect'. And it led to the depiction of several dilemmas within which they seemed to be caught in their daily performances (cp. Analysis Part 2). Also I in this first workshop supervision introduced the concept of *Professional Presence*⁸ as a way of managing being in such a field consisting of dilemmas. This term was portrayed as an umbrella consisting of two sides; empathy and distance⁹ and the concept has stayed throughout the project as an onto-semantic figure and a memory-device of the aim of the workshop supervision and as a structure around which the development of the change wish took place. In short; as a common reference-point that all new aspects were related to. (The process of reconfiguring this memory-device of a material-discursive practice of 'Professional Presence' within the participants and the everyday practice of House 1 will be followed over the course of the six months period in Analysis Part 3).

On their 'Pedagogical day' September 16th where I came by to present my 'proposal' to become a partner¹⁰ in the

4 'Carrie' is not the residents real name, it has been altered to protect her privacy. This goes for all the residents 'named' throughout the dissertation

5 Cp. Appendix for (a Danish) 'Resume of 1st group workshop supervision Sept. 8th 2008'.

6 Danish: 'være perfekte', 'være imødekommende', give beboerne gode oplevelser', 'være der for dem'. Cp. Appendix 'Resume of 1st group workshop supervision Sept. 8th 2008'.

7 Cp. Appendix 'Resume of 1st group workshop supervision Sept. 8th 2008'.

8 Danish: 'Professionelt Nærvær', a term coined by Kristiansen (1993)

9 Danish: indlevelse og distance, Cp. Kristiansen (1993)

10 And thereby a proposed 'cut' of a changed relationality that would make them co-researchers as well as supervisees

research project, I noticed the term ‘Professional Presence’ on the blackboard in the room and I later¹¹ learned that they had formulated the idea of ‘oases’ in regard to managing the dilemma of ‘two-way-street-relations’ and ‘giving good experiences’ to the residents. Hence the function as anchor or memory-device was working from the very beginning even outside the workshop settings that I facilitated. It is important as it shows the touching responsiveness of the affective site of 1st. workshop supervision as well at the other way around. I see this incidence as an example of the devotion and ownership of the participants and of the manager towards the action-research project. The manager actually proposed in the end of the 1st group workshop supervision that the terminology we had established on the blackboard¹² could make up a structure for their future work, “*which we have had so much difficulty with*”¹³. And Lone R. suggests that they draw it up as a model to put up in their kitchen and she takes on the task of sitting down afterwards copying the notes on the blackboard onto her notebook¹⁴ and later she produces a big piece of paper¹⁵ with it and puts it up in their kitchen and she comments on the session as a whole referring to the blackboard in the end of the session during the evaluating part, saying: *‘It is not supervision...it is almost like Pedagogical day, it is really*

good with this more tool-like, it is more useful”¹⁶. This clearly shows that a difference has been introduced regarding the nature of supervision, that they accept and that they regard as something else than supervision, something useful. Regardless of this the term supervision was upheld also in the project-description. This is significant because I herby took some ‘established meaning’ and changes the content and the pedagogical form of it, but kept the name. This shows an example of a (re)configuration of the practice of ‘supervision’ - what has been (enacted) as a discursive practice (no tools/not useful), reconfigured as a more obvious material-discursive practice of ‘useful tools’.

d) Establishing my zone of identification

Scollon and Scollon (2004) recommend that this first phase of the nexus analysis; engaging the nexus take two months out of a one year longitudinal study during which you should reach the establishment of ‘your zone of identification’. In my case it took about one and a half months from my first encounter with DBC until I had fused my research interest with the participation activities. The important turning point for me was the 1st individual workshop supervision session with collegial witness in the subgroup with Lis and Lisbeth Oct. 7th 2008. On the video recording of the event I notice that I several times use the phrase ‘we’ should.

11 In the workshop supervision with Lone R. and Pernille on December 10th 2008.

12 This will later be dealt with as an example of (re)configuration

13 Danish: ”som vi har tumlet så meget med”, cp. Appendix Resume of 1st Group Workshop Supervision

14 This will later be dealt with as an example of (re)configuration

15 This will later be dealt with as an example of (re)configuration

16 Danish: ‘Det er ikke supervision – det er næsten som pædagogisk dag, det er rigtig godt med sådan mere redskabsorienteret, det er mere brugbart’, cp. Appendix Resume of 1st Group workshop supervision.

This was also the 1st event after the official beginning of the action research project. Through this event it became clear that there were other issues of importance and those were all presented at a fernissage at the 2nd group workshop supervision at Oct. 20th 2008 where also the official change wish was clarified as 'enhanced professional presence'. I had by then reached the point of 'zone of identification' with the participants.

Navigating the nexus

(This section gives a closer overview of the various manners of the use of the three intervention methods over the course of the six months period – Thus the practical employment of them as apparatuses in various ways and the phenomena they enacted. Also here an overview of the significant cycles of discourse is given as well as an explication how they were found. This is among others done through a rework of Soltis-Jarrett's four phases of 'Interactionality' into 'Intra-actionality'. How this apparatus of the workshop setting was enacted as three 'rooms in the room' as localised spacetimedmatter configuration of the three storymodes is elaborated in the beginning of Analysis Part 1).

a) Determining the most significant cycles of discourse

Given that the basis for the action-research project was the group workshop supervision sessions as well as subgroup workshop sessions with a colleague as witness, it is among those that the 'significant cycles of discourses' are to be found.

Choice of significant cycles

The choice of extracts of the significant cycles is based on that it in light of the analytic objective, in total should display how the three storymodes were important part of enacting 'a between' at various points in time and in various ways and thus affording the aim to pose the Apparatus of Material Storytelling as an innovative and convincing manner of (enacting story reconfigurations in pursuit of) reworking organizational practices.



The three storymodes at use in various forms over six months period

a. Sandplay: Active Imagination

i. Material objects used as introductory round as means of articulating 'The Actual', 1st group workshop supervision Sept. 8th 2008

ii. Sandplay with sandbox as part of the sub-group events

iii. Creating your own symbol in drawing and clay, in 4th group workshop supervision Jan 12th 2009

iv. Giving symbols as holders/anchors of memory: Birgit Oct. 24th , Karin Oct 30th , Lone and Pernille Dec.10th , 5th group workshop supervision Marts 9th

b. Bodydynamic: Body-based-pedagogy

i. By use of body-language (gestures, mimic, posture)'showing in action' as supplement to merely 'telling in words':

1. i.e. 'Showing Karin what grounding is'; cp. Notes from 1st group workshop supervision Sept. 8th 2008

2. i.e. 'showing how extra bells in the hall way are put up and taken down', individual workshop supervision Dec 10th 2008

ii. Sensing/conveying a message through the movement of your own body

1. i.e. 'Centring point/balance point/power point', 2nd group workshop supervision Oct. 20th 2008

2. i.e. 'building personal space', 2nd group workshop supervision Oct. 20th 2008

3.i.e. 're-building personal space', Simon on sub-group workshop supervision Oct 30th 2008

4. i.e. 'slow-flow exercise in 4th group workshop supervision Jan 12th 2009

Table 3.1: Use of the three storymodes during the action-research project

iii. “sensing inward” - the body sensations as signals of congruence/authenticity (body-based intelligence):

1. i.e. ‘Lisbeth about lack of knowing why Ulla offends her’, sub-group workshop supervision Oct. 7th 2008

2. i.e. ‘Lone about ‘how many should I have’, sub-group workshop supervision Dec 10th 2008

3. i.e. ‘sensing your right dose’ 2nd group workshop supervision Oct. 20th 2008

iv. “sensing outward” – the body sensing as empathy/resonance/attunement – to be affected “touched” by the other by doing witnessing potentially in all the sub-group and group workshops

v. “externalizing” (empty the personal space through breathing technique):

1. i.e. 2nd group workshop supervision Oct. 20th 2008

2. i.e. Lone R. 1st sub-group workshop supervision “the eye of the hurricane” Nov. 21st 2008

c. Feng-shui: Naturalistic Philosophy

i. Form school; the interior decoration of the learning setting as “rooms in the room”, placing in the room

ii. Yin & Yang analysis and balancing

iii. 5 elements balancing; balanced composition of materials in the room

iv. Compass-based Bagua of House 1 as source of information on 1) potential problems in the situated practice and 2) affordances for re-decorations of living room, staff-room and kitchen

v. Learning cycle/cycles of transition; timing; fall, winter, spring in combination with the experiential learning cycle presented on poster Jan 12th 2009 in 4th group workshop supervision

vi. Establishing balance-point, ‘Tai Chi’ as center of power in the center of House 1; the kitchen

List of particular important moments

I here explicate the various important moments that are included in the analysis. The choice of those 'moments' is first and foremost based on how they during the analysis of the crucial moment were made relevant by the analytical material-discursive apparatus. The aim of arguing for the meaning-matter entanglements and posing these as the basis for a methodology for organizational change, has of course also worked its agency as part of that apparatus.

- Round of talk using the material objects in 1st group workshop supervision; Introducing a new discourse: "decency must work both ways", "you don't have to be perfect", 'real/ideal must be balanced" Sept. 8th
- Researcher's conclusion of 'the blurred, indistinct I' after 1st sub-group supervision Oct. 7th
- Lisbeth's sandbox "on the way, seeking a gold treasure, more spontaneous – longing to let her hair down and be more in the here and now!" (cp. supervisor do not hear: "lack of room in culture"; "der skal oss vær plads til det")
- Lis' sandbox "being covered up in spider-web" + change wish: not work more than I'm paid for!"
- Choice of dilemmas named 2nd group supervision
- Yarn exercise 2nd group supervision (Oct. 20th) and the conversation after on lack of breaks, 'I' would like...."we could/we don't"...
- Annette's sandbox on being alone...Oct 24th
- Birgit's sandbox of bad conscience Oct. 24th
- Ulla's overview of where their time goes Oct. 28th
- Simon's re-doing of his personal space Oct 30th
- Action Researcher's two participatory observations of House 1 Nov 3rd and 4th
- Pernille's sandbox with the angel of calmness Nov 21st
- Supervisor's external supervision resulting in the clarification of frames being the central issue Nov. 24th
- The beginning of the physical breakdown of the old living room in House 1 Dec. 8th
- Lone's sandbox with dismantling the old fashioned norms Dec 10th
- Pernille's sandbox re-vision from Tarzan to Dolphin Dec 10th
- Breaking the illusion in the group of the importance of the nametags in the socks in 3rd group workshop supervision Jan 5th
- Best future environment exercise, 3rd group workshop supervision Jan. 12th
- Simon and Karin building the clay model as holder of best future memory, sub-group Jan 22nd
- Birgit's claim on the leaders communicative style as a mirror of the problems of the house, sub-group workshop supervision with Birgit & Anita, January 23rd
- Anita's sandbox with scissors to cut of any excess norms on the way to victory + navigate between sofa and Cinderella at work on breaks, sub-group workshop supervision with Birgit & Anita, January 23rd
- Summing up the changes over the course of the project with Pernille and Lone in sub-group workshop supervision Feb 25th

Table 3.2: List of particular moments

Progression in framings of key-point in the working titles of the sandbox based story activity throughout the six months:

Below I explicate in chronological order how various working titles emerges and was concluded on as the project went along.

1: ‘Time for development’ – key point made: *it is about giving each other permission* (Oct. 7th by Lisbeth)

2: ‘The importance of the aesthetics’ – key point made: *it is a serious thing to be covered in ‘spider-web’* (Oct. 7th by Lis)

3: ‘Loneliness/I need a fellow’ – key point made: *I must reach out to get what I need* (Oct.24th by Annette)

4: ‘Saying no without having a bad conscience’ – key point made: *hold on to your-self* (Oct. 24th by Birgit)

5: ‘What is taking my time?’ – key point made: *we are a good house and we do a damn good job* (Oct. 28th by Ulla)

6: ‘The good inner dialogue’ – key point made: *I must find my own way* (Oct. 30th by Karin)

7: ‘How do I master having many balls in the air?’ – key point made: *I have a need for sheltering (demarcation)*, (Nov. 21st by Pernille)

8: ‘How to creating an oasis with a good conscience?’ – key point made: *you must smash the old-fashioned norms* (Dec.10th by Lone)

9: ‘How to secure the calmness?’ – key point made: *go from strong Tarzan to intelligent dolphin and be newborn* (Dec.10th by Pernille)

10: ‘Finding my way in my new role’ – key point made: *cut away the excessive norms as you go along* (Jan. 23rd by Anita)

Table 3.3: Progression of working titles of sandbox storyboards

Interactionality

As a different manner of mapping the significant semiotic cycles, I am below using Soltis-Jarrett's four-phased model of 'Interactionality' as organizing means aka apparatus. The crucial moment mentioned above were chosen by instinct '(intuitive glimpse, cp. figure: 3.2, Section 3.1.2.3) and later placed according to this progression of the four phases to 'place' the reconfiguration of the crucial moment as part of 'the between' of the action research project as a whole. These four phases are then used as agential cuts to illuminate the purposes that the different localized workshop events played, where we however have to bear in mind the entangled relationships between the different phases as well as the dis/continuous becoming of a process of reconfiguring material-discursive practices. As such the four phases are examples of the discontinuous becoming with no linear causality, where each phase differs due to alterations in the material-discursive apparatus of the workshop setting that then diffracts a different phenomena. I think these phases are detectable in the data, and can be discussed like that (as dis/continuous becoming). I can thereby show how these phases emerge as Material Storytelling.



Phase of Critique

- a. Telephone conversation with manager August 28th 2008
- b. 1st meeting with DBC and the manager Sept 5th 2008
- c. 1st group workshop supervision: “being perfect”, “being obliging”, “giving the residents good experiences” and “being there for them”. Introducing; “don’t have to be perfect only good enough”, “Decency goes both ways”, “ideal and real must be balanced”, “frames for our ambitions”, “stormy seas”, “caretaker versus pedagogue”, “slipping versus sticking your ground”, “taking a leave versus being attentive”
- d. Agreement on projects participation on Sep 16th on staffs ‘pedagogical day’
- e. 1st sub-group workshop supervision entailing comments like: “they can have our bare bum”, “the difficulty in over-working”, “wish for just being present”, “doing/being” “the importance of the aesthetic”, “reluctance to confront”, “Disturbances”, “the indistinct I” and the need for “I-clarity”

Phase of Challenge

- f. 2nd group workshop supervision: ‘no breaks were held on shifts’, ‘established their personal field’ making each of them ‘distinct’ through the use of embodied learning method of bodybased pedagogy of Bodydynamic
- g. 2nd sub-group workshop supervision
- h. 3rd sub-group workshop supervision
- i. 4th sub-group workshop supervision
- j. Action Researchers two participatory observations during ‘3 pm shift’ and ‘Homeday’ Nov. 3rd and 4th 2008
- k. 5th sub-group workshop supervision
- l. Action researchers external supervision Nov. 24th and mail correspondence on re-build plans with manager Dec. 5th
- m. The beginning of the physical break-down of the old living-room Dec. 8th
- n. 6th sub-group workshop supervision: ‘we are lacking knowledge we don’t even know exists’, ‘she must be crushed’ by Lone

Table 3.4: Phase cutting of events in the action research process

Phase of Choice

- o. 6th sub-group workshop supervision: 'from the strength of Tarzan to the intelligence of a dolphin' by Pernille
- p. 7th sub-group workshop supervision: 'practical concerns in organizing the daily activities and staff group meetings' by Ulla
- q. 3rd group workshop supervision: 'lowering the bar ('overlæggeren')', 'is sowing nametags in the socks and handling laundry piles really important activities on the evening shifts?'
- r. 4th group supervision: 'slow flow' body-based exercise establishing a mode of 'dwelling', exercise of creating a 'holder of future memory' of DBC year 2012
- s. 8th sub-group workshop supervision Jan 20th
- t. 9th sub-group workshop supervision Jan 20th by Simon and Karin building 'round-about' in clay as 'holder of future memory'

Phase of Change

- u. 10th sub-group workshop supervision Jan 23rd by Anita doing the sandbox of 'finding my way in my new role'
- v. 1st re-build meeting Feb. 9th: Supervisor presenting the draft for the re-build of 'three rooms in the room', tasks are divided in work groups
- w. Sandplay-based interview with manager of House 1 Feb. 12th: 'managing by holding on to the basic nature of (the staff) in House 1'
- x. 11th sub-group workshop supervision Feb. 12th by Birgit and Anita: 'be careful not to through the baby out with the bathwater' and 'to get the difficult said in a constructive manner'
- y. 2nd re-building meeting Feb. 23rd: the three rooms are slowly taking shape, detailed discussions in work groups
- z. 12th sub-group workshop supervision Feb 24th by Lis and Lisbeth: 'needing to organize in new ways'
- aa. 13th sub-group workshop supervision Feb. 25th by Lone and Pernille: 'summing up the change process'
- ab. 5th group workshop supervision Marts 9th: 'the ending' making a deal with the manager regarding future taking breaks and working on formulating explicit procedures

Time scaled overview of events

Event /month	Sep. 2008	Oct. 2008	Nov. 2008	Dec. 2008	Jan. 2009	Feb. 2009	Marts 2009
Planning meetings, building-meetings, extra supervision etc.	Intro meeting w. Manager Sept. 5th Planning meeting with entire group Sept. 16th		External supervision of Supervisor/researcher, Nov. 24th		Extra Group W Supervision, Jan. 5th, (note this)	1st re-building meeting Feb. 9th 2nd Re-building meeting Feb. 12th	
Observations of work-place practice			1st Observation of practice, 3 Nov. 2nd Observation, 4 Nov.				
Interviews & questionnaire		Oct. 20th in Group Workshop Supervision				Sandplay based Interview with manager, Feb. 12th	
Group workshop supervisions	1st Group W. Supervision, Sept. 8th 'Beginning'	2nd Group W. Supervision, Oct. 20th			3rd Group W. Supervision, Jan. 12th		4th Group W Supervision, Marts 9th 'Closure'
Individual workshop supervisions with witness Lis & Lisbeth		1st Lis & Lisbeth , Oct. 7th			2nd , Lis & Lisbeth, Jan. 20th	3rd , Lis & Lisbeth, Feb. 24th	
Individual workshop supervisions w/ witness Birgit, Annette & Anita		1st Birgit & Annette, Oct. 24th			2nd Birgit & Anita, Jan. 23rd	3rd Birgit & Anita Feb. 12th	
Individual workshop Supervisions w/ witness Ulla & Lone M.		1st Ulla & Lone M. Oct. 28th		2nd Ulla & Lone M. Dec. 18th			
Individual workshop Supervisions w/ witness, Karin & Simon		1st Karin & Simon, Oct. 30th			2nd Karin & Simon , Jan. 22nd		
Individual workshop Supervisions w/ witness Lone & Pernille			1st Lone & Pernille Nov. 21st	2nd Lone & Pernille Dec. 10th		3rd Lone & Pernille Feb. 25th	

Reinserted Table 1.1: Overview of events in the action research process

3.1.4 Introducing the five parts analysis

(- depicting the productive machinery of the five parts of the analysis)

As already stated above, this dissertation is based on the premise that the action research project at the Youth-home of DBC was a process of reworking organizational practices. At best the following analysis will create an understanding of the material-discursive practices by which this connection between the changes in the organization and the developmental project was formed and reformed. A main claim (which this entire analysis will build the evidentiary support for) is that a crucial point in that organizational reworking, in fact took place in the event of the workshop supervision of Dec. 10th 2008.

3.1.4.1 Crucial moment as fixpoint

As stated above I approach the six months action research project as a complex storytelling event entailing re-work of organizational practices. The synchrony of the reshaping of the material surround of the organization and the developmental process of the workshop supervisions with the group of staff, afforded the material-discursive intra-action to be evident, and afforded me (with the urge) to deconfigure the notion of organizational change as enactments of Material Storytelling's modes of enacting the between.

In Part 1, Book 1, the Bergsonian, Bojean and the Baradian apparatus was diffracted to coin the terms 'deconfiguration' and 'entangled durations', which denotes a web of complex and 'entangled genealogies' (Barad, 2007: 389),

where beginnings are very hard to find and where multiple agencies intra-act. This means, as noted before, that the agencies of the apparatuses of 'the between' are intra-acting and mutually constituting and where it is very hard to come to terms with our traditional notions of causality and agency. In such complex storytelling practices, multiple apparatuses of bodily production are thus part of the entangled durations of 'the between' understood as 'affective sites of engagements'.

In the six months action research development project at DBC three such apparatuses were intra-acting and enacting the material-discursive-affective practices of the workshop setting and in Part 1, Book 1 they were framed as complex material story modalities; modes of enacting 'the between' as an 'affective site of engagement'. I thereby argue that it is the progression of the *spacetime/matter* deconfiguration of these three story modalities that diffracted the rework of the working practices at DBC understood as (re)congealing of agency. It is therefore this (dis/continuous progression of) *spacetime/matter* deconfiguration that I need to capture in turn-by-turn, cut-by-cut analysis in order to 'document' the re-work of the organizational practices as Material Storytelling. *Spacetime/matter* deconfigurations are, as we recall, always present as localized material-discursive-affective practices. In change processes some 'nows' are more crucial than others.

The analysis of the process will, as stated, be structured around such a partial element of the complex storytelling event as a whole, a WAU moment (Boje, 2008). This partial storytelling event took place midway into the six-month duration of the project. Following Scollon & Scol-

lon (2004) I have named this event *a crucial moment*, and in the analysis this ‘moment in time’ will be the recursive fixed point for excursions - outings - into both the chronological past and the future.

Opening the analysis of the storytelling this way is a choice consistent with the idea of the entangled nature of dis/continuous becoming and it is a pragmatic choice as well of choosing (re-collecting) the vital parts of the ‘story’ of what happened in the appeal of the present. It resembles what the human-non-human constituents seem to be doing in this chosen ‘crucial moment’. So basically one way to speak about this choice is to say that my task is to do a ‘multimodal story recollection’ of the sandbox-based ‘multimodal story recollection’ of the crucial moment of what was going on. A multilayered, complex story that could have been told in any number of ways like any other story production, but was in fact told this way, (cp. Mølbjerg-Jørgensen on aspects of ‘ante-narrative writing’, (2010).

Frederick Erickson can also be quoted (2004:6) in regard to crucial moment:

‘If, during the course of interaction, a new aspect of our life and identity is revealed, that moment can become a turning point; downstream from that moment the social ecology of our relationship with our interactional partners can change. They can feel more affiliated with us than before, particularly if they discover that our experience or opinion matches theirs in some way. Or they may feel more distanced from us after the new revelation about us. These changes in solidarity among participants in interaction are another of the

circumstances that make it necessary for interactional participants to have a capacity for mid-course correction within the real-time conduct of interaction.’

Erickson here captures both the intra-activity and the change potential of the subtleties of a crucial moment.

3.1.4.2 The sandbox storyboard as a hologrammatic entangled whole

The inspiration and blueprint for the discursively and materially ‘entangled hologrammatic wholeness’ displayed below emerged over a period of almost one year (cp. ‘A summary of the research(er’s) story’). The idea of presenting the data-material as ‘meaning and matter entangled wholeness’ emerged in the beginning of the fifth month of the Action Research project (February 2009), when I had realized the meaning-matter entanglement as the vital aspect of the research process by doing a sandbox intra-action myself clarifying what the process had been about, (cp. Vignette 1). In the pursuit of that idea I ended up changing my supervisor. When Associate Professor Pirkko Raudaskoski came aboard as my new supervisor, she inspired me to the idea of opening up the data material by finding ‘a crucial moment’ (Scollon & Scollon, 2004) and using that as a platform (event) for revealing the ‘relevant rest’. As mentioned in Section 1.5 this idea was later elaborated further at a creative workshop on a PhD seminar in Gothenburg in Sweden, in May 2009 run by Professor Elisabeth Ellsworth on doing ‘Speculative Design’ in research¹.

¹ PlaceME network: <http://www.placeme.hum.aau.dk/activities/Workshop6/workshop6.htm>

I here made a sketch of this basic idea that reconfigured it to material form, showing the duration of the project as an entangled whole across timescales and opening the data-material from a particular crucial moment midway into the process. I had held a video data-session displaying that particular crucial moment on the day before. Those things came together in the workshop task and I materialized the idea on a A1-sized paper using a printed photo of the sandbox display, accompanied by various material objects such as 'driftwood' found on the beach outside the hotel and a green bundle of yarn that I had brought with me in my material suitcase. I linked those two objects together by drawing lines, words and text-boxes as well as various graphics. Unfortunately as mentioned, I lost this self-created memory-device before I had it recorded in any way. However it then captured the storytelling of an idea of producing an electronic version of a data-analysis apparatus, which could afford the reader a multimodal intra-active experience with the entangled complexity of the action research process to a much greater extend than a printed page-by-page linear version could afford. Later this idea was re-collected, reconfigured yet again with the inspiration from Storyteller and Professor, David Boje on a PhD. seminar in Nov. 2009 at AAU in the function to show the entanglement anchored as rhizomes and spirals on the material display of the sandbox:

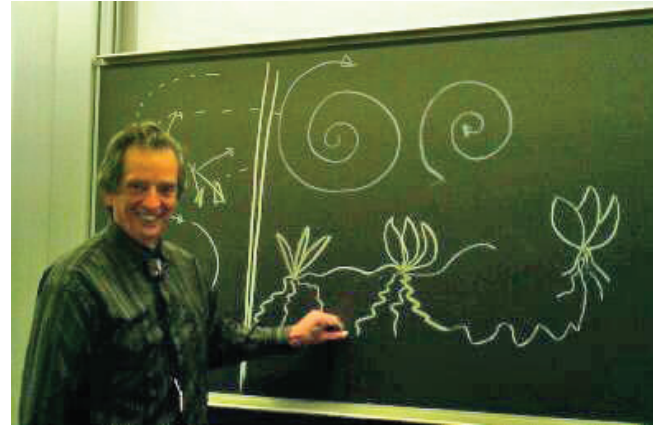


Figure 3.4 photo of Professor David M. Boje Nov. 2009

Later on again with the inspiration from exercises done on a creative workshop on U-theory by Kathrine Schumann this idea of comprehending the data-material as an entangled wholeness reconfigured into a gigantic material storyboard materially showing the entanglement of the many durations enveloped in the sandbox display of the crucial moment of December 10th 2008 as strings of various colors of yarn producing a literal entangled network. This apparatus came to be crucial in terms of orientation-support for me, used as a memory-device, while I was doing the analysis of the 'hologrammatic entangled whole' since I, too, would tend to get lost. Subsequently this gigantic 'material storyboard' reconfigured into entailing the specific objects as constituents in the story – and thus the material-storyboard' was a blueprint of the sandbox-based storyboard that had worked its agency during the crucial moment. This is thereby a reconfiguration of the Sandbox storyboard done Dec. 10th, and as an apparatus co-enacted the configuration of the onto-semantic phenomena of Ma-

terial Storytelling as well as the documentation of 'it' now in the Analysis. In other words, the enactment of this phenomenon (as an apparatus) is part of the entangled duration of Material Storytelling.



Figure 3.5: Photo of the setup for the storyboard working as the material-discursive apparatus of the analysis. This material storyboard is further elaborated in the beginning of Analysis Part 2 (Section 3.2.2) in terms of how it organizes the part 2 and 3 of the multimodal constituent analysis.

The blue middle section of the 'road-map' organizes part two of the analysis, which shoot of from the wholeness of the sandbox display (the photo in the middle) by following the dynamic intra-action of the two-step-order of the manner of collecting the objects from the suitcase, which subsequently was reenacted in the placing of the objects in the sandbox in the format of center-

piece and outer ring. Thus, an 'intra-lation' is implied of the inner center object of the palm tree, and the outer circular 'surround' of the other six objects. Analysis Part 3 elaborates the outer ring of the material storyboard by following the placing intra-action order of the various figures.

I have claimed that the six months action research project was a complex storytelling event entailing rework of organizational practices, therefore consequences needs to be taken for both the production (doing of) and the conveyance of the analysis from which evidentiary support for that claim is to emerge. Now, the doing of the analysis and the conveyance of it go – to a great length – hand in hand. 'Grasping', is as Barad mentions *"a material-discursive that intra-acts rather than interacts with its objects"*, (Barad, 2007: 388).

It was therefore necessary for me to be quite inventive up front in regard to finding both the analytical means as well as the structural layout that are able to meet requirements of complexity, in order to be able to actually analyze what I claim; entanglement. Here the entangled format of the movie 'Pulp fiction' has been an inspirational counter force to the instinct for producing straight-forward BME's (cp. Section 2.4, Book 1).

The practical outcome of that dynamic is something of a middle-thing, which means that I have had to come up with a format that was not too entangled and too complex to prevent it from being readable and comprehend-able for a newcomer, but thereby also inevitably simplifying the actual entanglement it sets out to convey. Like Barad (2007: 387-389) on her attempts to convey 'entangled genealogies' says:

"the complex manifold of connections in question is an ever-changing multidimensional topological manifold of spacetime matter, not a three-dimensional object (...) located in space (...) the illustrations fails to convey the dynamic set of changing relations and multiple en/foldings that are part of its ongoing reconfiguring... but the agen-

tial realist notions of causality and agency that are entailed in entanglements is a question that one simply can't wrap one's mind around".

Working within these boundaries of what we as humans can 'wrap our mind around' I have nevertheless tried throughout the dissertation to explore new possibilities for enactments paralleling the intra-activity of the three story-modes employed in the action research project and doing so I have taken the Baradian notion of material-discursive apparatus very literally (cp. Book 1, Section 1. 6 'The techno-scientific practice of the productive machinery of the dissertation'). Also, the configuration of the frontpage of the dissertation is such an attempt. The configuring of the letters of the title 'ENACTING THE BETWEEN' is constituted by mutually constituted (configurings) of the range of human-non-human constituents of the dissertation; the various human-non-human participants of the action-research project (the group of staff, the building, various artifacts, the videocamera, etc), the main theoretical contributors (Barad, Boje & Bergson), my self, my supervisors, as well as the various technical supporters.

As stated, the fixpoint of performing the 'analysis as documentation' is a crucial moment and as such this crucial moment becomes an apparatus of enacting the documentation.

Next, we take a closer look at the collected crucial moment and as such embark on the configuration of the data.

Overview of the manner of ‘cutting’ the crucial moment December 10th 2008

A) Setting up the workshop setting

- *‘You see now there is a reason why I’m normally here half an hour before...’*
- *‘I was not so foreseeing that I actually thought you had to place things before I came up here ...’*
- *‘one thing we simply must remember today...’*
- *‘been relieved really...’*
- *‘the last two days have been totally great...’*
- *‘they started digging up the living room...’*

B) Negotiating the affordances of the rebuild

- *‘well I thought...’...that’s what I was thinking...’*
- *‘we must be able to shut the door...’*
- *‘now we only have our own to consider...’*

C) The emergence of the problematic of the day

- *‘do you remember the umbrella model...’*
- *‘place and frames are simply the keywords...’*
- *‘maybe one of you should try and make a sandbox on it?...’*
- *‘what would you call it?...’*
- *‘perhaps we could use this from pedagogical day about oases?...’*

Table 3.5: Overview of cutting of the crucial moment

D) Sandplay based deconfiguration of the old-fashioned

- 'how many should I have?...'
- 'ohh so these here are disturbing elements...'
- *'the old habits should be smashed...'*
- *'then you can bettr get inn...'*
- *'conscience has something to do with how great importance...'*
- *'but that is just an illusion or what?...'*
- *'isn't it just okay to say no?...'*
- *'why is it really that we should run after it?...'*
- *'no matter where you are you can hear it...'*
- *'yes and thereby you have upgraded it...'*
- *'then you must also be willing to change on some of the physical arrangements...'*
- *'cannot be broken unless you really take the talk...'*

E) Sandplay based deconfiguring of material figures as memory-devices

- *'baby, tarzan, angel and shell and a house...'*
- *'well to begin with I feel like removing some of it...'*
- *'well I thought it this way tarzan should be all gone and then the dolphin there instead'...*
- *'why should you be able to manage everything?...'*
- *'it is not because there isn't real quality work going on when your leaving to create this oasis...'*

F) Ending talk, evaluating the process, dismantling the workshop setting

- *'it is a good breathing-space...'*
- *'what would you bring along with you from here today?...'*
- *'actually these are methods inviting us to use the more creative, playful sides of us...'*
- *'oh now they took of with the cart...'*
- *'you have time to just help me get this one?...'*

Such a moment of a Material Storytelling process can - and will - be 'documented' as a multimodal constituent analysis to build the evidentiary support for the stated claims (cp. Section 1.6, Book1) in the following two formats:

1)

In a multimodal constituent analysis of (the videotaped) intra-active material-discursive-affective practices of 'the between' of the constituents in the crucial moment of deconfiguring the problem-complex dealt with Dec. 10th 2008. Thus the deconfigurative enfolding of *spacetime*matter manifold of the crucial moment as it progresses turn-by-turn aka cut-by-cut. This 'documentation' is performed in Analysis Part 1, Part 3 and 4.

2)

In a multimodal constituent analysis of how the sandbox-based storyboard apparatus of this 'Now' envelope entangled durations across larger space-timescales of the six months development process and beyond. Here the recollected *spacetime*matter manifold (the sandbox storyboard) functions as a diffractive grating for enacting the 'relevant rest' of the 'data-material'. Again snapshots (literally) of former or subsequent events (in a *chronos* space-timescale) of *spacetime*matterings are functioning as memory devices to 'document' dis/continuent *spacetime*matter deconfigurations across larger spacetime-scales. This is 'documenting' how other *spacetime*matterings are re-actualized, recollected; or *deconfigured* as entangled durations of the sandbox-based apparatus of the 'Now'. Those de-localized agencies are 'voiced' so to say by the local mutually constituted agencies' of the enacted *spacetime*mattering; the material storyboard or the rebuild living room. This 'documentation' is performed in Analysis Part 2 and (partly) 3 and 5.

Together the two modes of 'analysis as documentation' thus cover the/a developmental process of organizational restory-work as a process of Material Storytelling of six months duration diffracted through a multimodal constituent analysis. What ties the two modes of analysis together is the 'Now'; the crucial moment of a co-storying action of intra-active material-discursive-affective practices (storymodes) that diffracts (affects) the *spacetime*mattering of the 'Now' where indeterminacy gets solved action-by-action, cut-by-cut.

Analysis Part 1, 2 and 3 are dealing with matters of the localization as in the setting of the scene of the performative action, the timing of the event, the players, the problem-complex that is dealt with as a sandbox configuration of various relationalities of 'mattering bodies'. Thus, enacting the apparatuses of the workshop setting as a whole, and (as part of that), the specific sandbox apparatus of the crucial moment Dec. 10th 2008.

Analysis Part 3 (partly), 4 and 5 are dealing with the de-configuration of the material-discursive-affective work practices that is being accomplished/enacted through this 'between' apparatus of Dec. 10th 2008. Part 4 deals specifically with the details of the changed relationality that is being deconfigured in regard to the reworking of the material-discursive-affective work practices of House 1 at DBC as the enactment of a 'make-believe-world' afforded by the apparatus of the workshop-setting, and Part 5 deals with the physical rebuild of the organizational material surround where this 'make-believe-world' of a changed relationality co-constitutes the rebuild, and thus how there is a 'convergence' between the material-discursive-affective practice of the workshop setting and the material-discursive-affective practice of the everyday practices of House 1 towards the end of the action research project.

Progression of the (re-)storying

Prior to the placing of the material objects in the sandbox (building the storyboard), the problematic to be addressed had been co-configured by Lone (supervisee) and me (as supervisor) and, encouraged by me (supervisor), Lone had taken on the task of being the sandplayer (elaborated in Analysis Part 1).

The sandbox based storyboard, configured the relationalities of participatory agencies of the intra-action concerning the problematic of 'creating an oasis with a good conscience'. This material storyboard is then elaborated in the course of the next two parts of the analysis as anchor for analyzing the entangled durations of the process. First, (Analysis Part 2) the format pattern of the material con-

figuration as a whole is restoried, second (Analysis Part 3) each material participant (artifact) and the manner by which it is placed by Lone will be elaborated for its' entangled duration thereby bringing in the *relevant rest* (e.g. Goodwin 2000) of the entire development process and its various participants – human or nonhuman. What follows then is a vital intra-action between the human-non-human mattering bodies of Lone (supervisee) and me (supervisor), and Pernille (witness) and the mattering bodies of the sandbox configuration, where we together 'inquire' deeper into the configuration of the material-discursive practice of 'creating oases with a good conscience' and in doing so deconfigure that manner of 'cutting' to enact a changed relationality that rework organizational practices (Analysis Part 4).

Analysis Part 5 involves an explication of the last two months of the project as a period of increasingly concrete materialization of the phenomenon of the reworked material-discursive practices; a playful intelligence, culminating in the configuration of three rooms in the workplace and the gradual dismantling of the three rooms in the workshop setting of the house next door. This was a very literal dismantling of a 'make-believe' workshop setting by deconfiguring it into the reworked 'real' living room and staff room and later, a room for taking breaks (cp. 'Short Story', Section 1, Book 1).

3.1.4.3 Archive elaborations for the five parts analysis as documentation

Doing 'analysis as documentation'

As Iedema (2007) highlights, Barad's 'intra-active' perspective on the intra-action of meaning and matter has implications for the analysis of discourse (as a larger material arrangement) and emergent actions. Therefore, the objects of - as well as the outcomes of - the analysis are not to be understood as 'objective' accounts of an external reality:

'(...) there is no baseline reality to which discourse refers and belongs, or above which an analysis makes claims. An analysis involves a construction of social-organizational data as discourse, and therefore analysis does not take place outside of discourse. Indeed, analysis contributes to the intensification of discourse, reconfirming existing realities and/or opening up alternative ones' (Iedema, 2007: 940).

When I in the following elaborate (also through an extensive analysis) the experiences from the action research development process as Material Storytelling from the 'intra-active onto-epistemological perspective', this creates another discourse (story) of my non-objective 'data'. A making, a doing, a performance in the now-moment of writing it up that will for its part intensify certain discourses. I therefore do not pose a truth-claim of 'how it was back then'. Rather, the dissertation is to be understood as performing a detailed recollective 'documentation' of how the arrangement of using the three story modes can be framed as Material Storytelling. In doing so I pose a meth-

odology for future studies in line with the two research motives about understanding changing the relationalities of work practices mentioned above.

I follow Iedema (2007) in stating that data is discourse understood from an intra-active onto-epistemological perspective. Further I expand this idea in doing the extensive analysis of video-recordings, note-sheets, photos, documents and other materials from the action research process and beyond. Inspired by Tim Rapley I am not thinking about producing data in any narrow sense. Rather, the task is to generate *an archive* as a diverse collection of materials that enable the researcher to engage with the specific research problem (Rapley, 2007: 10). He explains:

"we could divide the potential sources of data into these two categories, researcher-generated and already existing data. However, this assumes that you are somehow more 'active' with the former category and reasonably 'passive' or 'neutral' in relation to the latter. In both cases your actions are utterly central in producing the material as 'data'. In both cases you have to actually discover it, physically collect it, make decisions about what materials you are going to gather and what materials you are going to ignore. Irrespective of the actual form of materials – videotapes of television programs, audiotapes of focus groups, newspaper articles, screenshots of web-based discussion groups or photocopies of academic journal articles – you have made certain choices. Importantly, you have decided to call this specific ensemble of materials, which you collected together, your 'data'" (Rapley, 2007: 9).

With Barad the ‘data’ collection process that Rapley discusses would be understood in terms of the notion ‘apparatus’¹. My ‘data’ archive consists of various document-based sources and audio-visual based sources of data that will be listed below. However, each part of the dissertation basically has a sub-archive on the basis of which it is produced. I include as collected ‘data’ the following sources (in random order) in the archive of the dissertation (the distinction between ‘raw’ and ‘processed’ merely sorts out the data into texts and actions in their original format and any summary or other further processing of them):

1 See Book 1: Section 2.2, the heading ‘The apparatus and the phenomenon’ for a close elaboration of the term ‘apparatus’, see also Section 2.3 for the methodological use of ‘apparatus’.

‘Raw data’

- a. DVD of the ‘Crucial Moment’, Dec. 10th 2008, with English subtitles
- b. DVDs with all video recordings during the six month process - in Danish
- c. Logbook and photos from note-sheets in researcher’s notebook 1, 2.
- d. Witness note-sheets from sandplaying action, Dec. 10th 2008
- e. Photos of all sandboxes made during the process
- f. Photos of posters from the project (used at the Youth Home and at seminars presenting the research findings)
- g. Complete list of content of suitcase with material artifacts - in English
- h. Questionnaire used in the 2nd Group Workshop Supervision Oct. 20th by all participants
- i. Photos from my office as a miniature ‘material story lab’
- j. Photo of ‘Queen of Chaos chair’ in my hallway
- k. (Photo of the) the poster with the working-in-progress-hologram; entangled durations
- l. Architectural blueprint of rebuild plan for living-room and Kitchen at DBC
- m. Architectural blueprints of Material Story Lab
- n. Extracts 1-4 with transcripts from video extracts
- o. Extended schematic overview of the six month process: phase-division, intervention methods and data-gathering methods
- p. Resume of 1st Group Workshop Supervision
- q. Manuscripts from the 2nd, 3rd and 4th Group Workshop Supervisions

Table 3.6: The data archive

‘Processed data’

- r. Resume of Participatory Observations Nov. 3rd and 4th 2008
- s. Resume of Action Researcher’s external supervision Nov. 24th 2008
- t. List of references (the sources they refer to)
- u. Old drafts of the dissertation from before the material turn in the project
- v. Note-sheets from diverse Ph.D. seminars and conferences during the Ph.D. Period
- w. Note-sheets and hands-out material from diverse courses within Sandplay, Bodydynamic and Feng-shui
- x. Sketch of Feng-shui baqua drawn on architectural blueprint of Youth-home at DBC
- y. Sketch of the workshop setting at DBC

The data-materials for each part of the analysis

Part 1	Part 2
1. video data from crucial moment line 1-10, extract 1	1. photos of sandboxes from the six months process
2. resume of 1 st group workshop supervision	2. photos of posters from the six months process
3. photos of 'before' and 'after'	3. photos from 2 nd group workshop supervision sessions using intra-active pedagogy of Bodynamic
	4. photos of supervisors material objects (queen of chaos chair, etc.)
	5. video data from crucial moment
	6. video data and resume of participatory observations
	7. resume of 1 st group workshop supervision
	8. researcher's manuscripts for 2 nd , 4 th and 5 th group workshop (cp. 3 rd group workshop as special extra!)
	9. log book information
	10. notebook photos

Table 3.7: Data-materials for each part of the analysis

Part 3

1. video data from line 10-17, extract 1
2. video data line 27-135, extract 1
3. cross-referencing to other data in Analysis Part 2 & 4

Part 4

1. video-transcript from line 136-240, extract 1
2. cross referencing to other parts of material-based restoring

Part 5

1. photos of posters from workshop supervision sessions after the crucial moment
2. photos from the last sand-boxes made after the crucial moment
3. photos from re-build process of physical surround of DBC

Manner of conveying the videodata:

Transcript with numbers

- is used when there is a chronological sequence of lines being analyzed (i.e. in 'Supervisee taking on the task of doing the sandbox'). In this case both the Danish and the English version are put in the main text. Also streams of photos are provided throughout Analysis Part 1 and 4 to support the analysis of the numbered transcripts. To support the analysis of the dis/continuity Analysis Part 3 is configured on/off with two different sets of transcript excerpt from Extract 1. These two sets are distinguished by use of color.

Transcript without numbers

- is used when there are non-chronological statements taken out to support a point being made or a theme being elaborated (i.e. in 'negotiating the working title'). In this case the Danish original version is supplied in footnotes or in the main text.

Transcription conventions

All examples of data have an English translation (in bold).

The transcription conventions are as follows:

!	exclaiming tone of voice	.word	word produced with an inbreath
.	falling intonation	>word<	speech item delivered quicker than other talk
,	flat intonation	wo(h)rd	laughter while speaking the word
^	obvious rise in pitch	wo:rd	lengthened production of a word or sound
(N)	length of pause in seconds	wor-	a termination of the word
(.)	just noticeable pause	()	analyst not sure what was said
=	talk/action latches on another	(())	an activity or comment on the delivery of speech
.tch_	tisking ¹ the tongue against the roof of the mouth	[]	
words	what was actually said	[]	simultaneous speech/activity
word	stressed (part of) word	[]	overlapping speech/activity of human participants
word	word delivered quieter than the surrounding talk	[]	
WORD	speaking louder	[]	overlapping speech/activity of human participants

Figure 3.7 Transcription codes

Next, we turn to Section 3.2 and the five parts ‘analysis as documentation’



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For your note(configuration)s



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Breathing space

General instructions for doing the body-based pedagogy exercises¹:

(Always do the exercises in loose fit clothing and without shoes and within calm surroundings. Choose the exercises that you feel comfortable doing and that give you a sense of well-being and enhances your energy level. Listen to your body signals and always refrain from doing exercises that cause you to feel pain or discomfort of any kind. Let it be a guiding principle to always aim at finding 'the right dose'² in terms of both the kind of exercise and the extent of the specific exercise. Note that the 'right dose' varies from time to time depending on the whole situation when you practice the exercise).

1 The present and following exercises are a sample of the exercises used in the action research project after a one-year study/training at Bodydynamic International as well as several subsequent courses at MOAIKU. The exercises are rendered here in the dissertation with permission from one of the founders of the Bodydynamic System Merete Holm Brantbjerg. (who has later founded MOAIKU). For further introduction to the body-based pedagogy as it was used in the action research project, see Section 3.1, Book 2. See also Brantbjerg and Ollars (2006), Brantbjerg, 2010 and www.MOAIKU.dk

2 The notion of 'the right dose' is specifically developed by Merete Holm Brantbjerg as a key notion in her 'resource-oriented-skill-training' (at MOAIKU), which is a specific refined variant of the body-based-pedagogy principle used and developed through the Bodydynamic System

Centering exercise and building lower body's space

- Stand with a hip-wide distance between your feet up against a wall and press each hip at a time against the wall
- Notice how this perhaps increases your contact with the area of your lower body and specifically the point of power placed underneath your navel, in front of your spine
- Close your eyes and hold one hand on that area of your body
- Sway from side to side (shifting your weight from one foot to the other) while sensing this physical balance point of your body
- Attribute a color, a shape or an image to the balance point and try to maintain the contact to this place

Imagine that there are two strings connecting your balance point along the front side of your spine with your eyes

What do you feel? Where do you feel it in the body?



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Multimodal Constituent

32 Analysis of a Crucial moment of Material Storytelling

(This section provides over a five parts analysis the evidentiary support for the stated claims on the Apparatus of Material Storytelling as mode of enacting the between for dis/continuous reworking of organizational practices)



Analysis Part 1

Material engagements

(This section entails a close elaboration of the material-discursive apparatus 'in place' for the enactment of 'the between' of the workshop supervision at the event of the crucial moment Dec. 10th 2008 and is as such concerned with; the setting of the scene, the becoming of the human-non-human players, the configuration of the problem-complex to be dealt with and the timing of the event. This section then builds evidentiary support for the entanglement of co-constituents of the workshop setting as a phenomenon producing apparatus of the crucial moment. This part is thereby also enacting a 'setting' or a scene for the rest of the analysis by recollecting how the scene was set 'back-then' for the crucial moment. A performance of a past that never was, (cp. Section, 2.6, Book 1). Also this part, as promised, goes into greater detail with the entangled genealogy of three material storymodes and as such it elaborates from a Material Storytelling standpoint the general approach over the course of the six months period of the action research project as a diffractive approach of being-of-the-world)

3.2.1: Engaging materially

3.2.1.1 The material-discursive practice of the getting to it...

The following Analysis Part 1 will document an important part of the case for the entangled state of meaning-matter constituents in the specific process of re-working organizational practices at DBC understood as a *spacetimedmatter* (re) configuration. As stated this is done by using a ‘crucial moment’ as the ‘offspring’ for enacting ‘the relevant rest’, (cp. Section 3.1). This first part of the analysis enacts the ‘localization’ of the intra-action of human-non-human agencies, highlighting specifically the agencies of A) the enactment of the material structural layout and the interior decoration of the workshop setting as three rooms in the room, B) the timing (the *spacetimedmatter*ing) of this complex material storytelling event entailing the start of the actual physical rebuilding of the material surround of House 1. (cp. ‘Short Story’ Section 1.7, Book 1) C) the vital intra-actions of human-non-human agencies in the act of sandbox-based restorying as participatory frameworks of the *matter*ing bodies partaking in the restorying/deconfiguring actions. This in turn affords a close elaboration of the subterranean subtleties of the dis/continuity of (re)configurations.

The observing atmosphere of the workshop setting

Uge 07 OBS-lokalet						
	Mandag	Tirsdag	Onsdag	Torsdag	Fredag	
08.00-09.00						
09.00-10.00					Mobility-made	
10.00-11.00	Supervision Hus 1			Supervision Annie K.	Mobility-made	
11.00-12.00	Supervision Hus 1			Supervision Annie K.	Mobility-made	
12.00-13.00	Supervision Hus 1			Supervision Birgit Boe J.	Mobility-made	
13.00-14.00				Supervision Birgit Boe J.	Mobility-made	
14.00-15.00				Supervision Birgit Boe J.		
15.00-16.00				Supervision Birgit Boe J.		
16.00-17.00						
17.00-18.00						
18.00-19.00						
19.00-20.00						

Is du bruger lokalet om fredagen, skal lokalet ryddes, inden du går, da Ungdomshjemmet tager det til de unge i weekenden



Figure 3.8: Photo 1 is an example of a calendar-schedule, placed on the door to the OBS-room, that was used to book the workshop setting; the OBS room (photo 2)

As mentioned in the ‘Short Story’ (cp. Section 1.7, Book 1) the workshop supervision sessions took place in the administrative building of the Youth-home, in their ‘Observation room’ (OBS-room). This building was located across from the building that entailed House 1 and 2 of the Youth-home. The OBS- room was normally used for observing the deaf and blind, multi-disabled clients /residents and for various forms of active play with them. It is a fairly large room measuring approximately 35 m². This room was used for most of the individual workshop supervision sessions with a collegial witness during the six months period (cp. Section 3.1.3 for overview of sub-groups). The room was also used for the

third and fourth group workshop supervision (cp. Table 1.1 for schematic overview of events).

I had chosen the room primarily because of its size, lighting and accessibility. During the entire six months period, however, a problem of claiming authority over physical space on the grounds of DBC emerged – both for the workshop sessions as well as for the activities that the teachers/caretakers themselves wanted to do with the young residents on a shift. As we went along in the project, it became more and more obvious, that there was a significant issue about ‘matter’ at stake at the

Youth-home. Claiming authority as legitimate users of the OBS-room was not an easy task in the fall 2008/spring 2009. The space was primarily used by a different professional sub-group at DBC; the psychologists.

I argue that the habitual practices related to the use of this material-discursive setting by the participants was very likely to actualize some memory-restory work - in the appeal of the present intra-act(ivities) that we would be engaged with as participants of the workshop supervision sessions, due to the staff’s intra-active engagement with this ‘affective site’ as part of their duration. In that sense, the spatial discourse - or stories of

space - of the OBS-room was partaking in - and therefore as an agency of - 'the enacted between' of the workshop supervision sessions, and from within this entangled state helped change the relationality also with that 'site of engagement'. I get back to this below.

At the time I had decided that this potential memory 'effect' of the OBS-room would be acceptable and even desirable, as it would possibly enhance their 'attentive mode' towards themselves and their colleagues, putting their own practices as the center of 'observation', thus increasing the 'elaborative' atmosphere of the setting for all of us.

If this was the case, it would also be likely that this 'OBS-atmosphere' that was being build up during workshop supervision sessions in the OBS-room, would have 'endured', as we changed the workshop setting to other locations (at DBC 'territory') over the course of the project. This means though that the OBS-atmosphere of the workshop setting would be recollected or diffracted differently given the recollection memory rework in the appeal of the new setting as an affective site of engagement. This is important as most parts of the workshop sessions towards the end of the project were as stated held inside House 1 of the Youth-home facility. Thereby the memory-work of the everyday practices of doing their job and the 'OBS-atmosphere' of the workshop training setting were intra-acting and diffracting a different atmosphere of pedagogical development in

the 'subterranean subtleties' of the 'affective site of engagement' of the larger material arrangement of the everyday work practices of House 1. This would then be an important factor in accounting for the 'convergence' of the workshop setting and the everyday practices of House 1, (cp. 'Short Story' Section 1.7, Book 1) which was enacted towards the end of the project.

So as I from the beginning of the project at DBC was counting on an enhanced 'self-observing element' by choosing the OBS-room as the main workshop setting, a possibility for a *changed relationality* was enacted in this agential cut of the setting. It became a crucial constituent of reworking the organizational practices, as it turned out that 'self-observing' was an element that had become a low priority activity of the staff-group as a (too) seldom enacted activity partly due to the fact that there was no 'room' for 'it'; no spacetime-mattering for the material-discursive practice of 'it'. Professional pedagogical development work was in that very literal sense marginalized at the Youth-home² in 2008. Configuring spacetime-mattering for pedagogical development (both in

regard to the young residents and in regard to the staff-group's professional development) was *the* main issue that was dealt with during the action research project at DBC.

Here the accessibility of the OBS-room for the staff group in House 1 was increased during the project, and thus their accessibility to pedagogical practice was increased. I argue that by this vital intra-action of the OBS-room (as the acknowledged site for pedagogical work) and the staff-group of House 1, co-constituted the pedagogical developmental work that took place. The intra-active memory restory work that the appeal of any affective site of engagement inevitable will bring on, reconfigured the participants' engagement with the OBS room also in regard to activities to come with the residents as well as with the psychology-colleagues, because a *changed relationality* had been enacted both ways around as well as with the site during the activities of the action research project. As an example of this 'converging' as well as the enhancement of pedagogical practices in the practices of House 1, the red trampoline seen in the photo of the OBS-room above in figure 3.8 later surfaces in 'open space' of the rebuild multiroom (cp. Short Story' Section 1.7, Book 1 and Analysis Part 5) and this is made possible in the diffraction of the physical rebuilding of the organizational surround and the restorying of make-believe-practices in the workshop setting.

1 Stated by Lisbeth in her first individual workshop supervision with collegial witness Oct. 7th 2008: "Der ska' oss' vær' plads' til det".

2 The staff group had four supervision sessions during a year-cycle, and an average of two-three so-called 'pedagogical-days'. They did however comment on the lack of time and resources for pedagogical discussions, as well as for pedagogical developmental work with the residents in their everyday work-practice.

Also, please take notice that this argued case, is not an example of counting on a 'reflexive reflecting' idea(l) of learning common within the resituative story approach (being-in-discourse) to organizational change (cp. Section 2.5, Book 1). Neither is it an example of counting on an essential change from within or/as reinterpretation enabled through a face-to-face dialogue as in the interpretive narrative approach (being-in-narrative) to organizational change (cp. Section 2.4, Book 1). On the contrary it is an example of the counting on becoming through reconfigured spacetime-mattering, which renders multiple human-non-human, mutually constituent agencies of between enactments as accountable for changes of organizational practices; a becoming through 'being-of-the-world'.

3.2.1.2 The crucial moment

As already stated above, the particular event of Dec. 10th 2008 was chosen as the crucial moment because it seemed to mark the transition from *Challenge* to *Choice* (cp. Section 3.1) in the dis/continuant process of the six months duration of the project. Already above several examples have been given for this transition. However, the complex storytelling event chosen as the 'crucial moment' is crucial *also* because it takes place on the very the same day as the actual physical rebuilding of the material organizational surround began (cp. 'Short Story', Section 1.7, Book 1). Just two days earlier, the construction workers had closed off the living room located between the kitchens in House 1 and House 2 and started hammering up the concrete floor of the shared living room. Lone clarifies this in the beginning of the talk that day by stating: "*Now they have started digging up the living-room*"³. As we shall see, Lone, as the 'sandplaying supervisee', herself parallels this process by taking a hammer and arguing for the need to materially 'smash' the old enslaving norms and routines that are storied (casted) as an agency in the sandbox storyboard. This agency is here 'cut' as an old fashioned woman in a photo in a gold-laden picture frame. 'She' is storied as the 'keeper' of the old ways

and the 'preventer' of the material-discursive practice of acquiring 'breathing spaces' or 'oases' for developmental work with the residents as well as for breaks for the staff. (cp. Analysis Part 3 & 4). Thus the present practice of breaking down the organizational surround, partake in the material-discursive apparatus - the Apparatus - of the workshop supervision that day. The mode of enactment that came to be used that day was sandbox-based story-activity: the *material-discursive apparatus* of doing sandbox-based storying here plays a crucial role as the mode of enacting 'the between' of the intra-action (cp. Area C below) that (re)configured the problem-complex that was dealt with that day.

'Data' regarding the first sandbox of the crucial moment:

Date: December 10th, 2008

Working title: 'to create an oasis with a good conscience'

Human mattering bodies as participants:

Supervisor/researcher, supervisee Lone R. and collegial witness Pernille

Non-human mattering bodies as participants:

Pink house, sink, telephone, gold-laden picture frame with photo of old-fashioned woman, wooden hammer, palm tree, amber necklace.



Figure 3.9:
Photo of the
sandbox Dec.
10th 2008.

³ In Danish: 'Nu er de begyndt at grave stuen op', (video timecode: 00:16:30).

3.2.1.3 Enacting 'three rooms in the room' by using a Feng-shui inspired apparatus

For every workshop supervision event – also the event of the crucial moment Dec. 10th 2008 – I would spend 30-45 minutes in setting up the OBS-room by materially enacting a changed relationality of this marginalization (of development of pedagogical practice) by claiming space (square meters) for it and by reworking the structural layout of the furnishing of the room, so that it was set-up – agentially cut - in three distinct areas equivalent to the

material-discursive practices of the three embodied learning methods that I had diffractively 'cut' with inspirational sources from Feng-shui, Sandplay and Bodydynamic.

Lets recall these three modes of enacting the between that have now been reconfigured as diffractive gratings/apparatuses and coined as 'Stories of spaces', 'Stories of bodies' and 'Stories of artifacts' as part of the Apparatus of Material Storytelling:

Stories of SPACES

- The physical, material space of the organization as 'spatial discourse'
- The interior accomodation/decoration of the organization
- The material structure/layout of the workshopsetting
- Feng-shui as the primary inspirational source

Stories of BODIES

- The physical, multimodal presence of the human participants
- The participatory frameworks and instrumental stance
- The 'historical body' of the human participant as 'mattering bodies'
- Bodydynamic as the primary inspirational source

Stories of ARTIFACTS

- The various multimodally material objects as 'mattering bodies'
- The memory devices used in knowledge practices
- Artifacts as part of the participatory frameworks and instrumental stances
- Sandplay as the primary inspirational source



The three modes of enactment will be elaborated in various 'Outings' below.

I did this (literal) reworking of the OBS-room on the basis of Feng-shui principles of the Form School and of classical Feng-shui: yin & yang and 'five elements' (Cp. Simon Brown, 1997 & 2005). I used the principles of the Form School for placing everybody as comfortably as possible in regard to doors, walking areas, windows etc. and to give each practice in the activity of the room its own distinct place as to enhance a undisturbed (chi) space for doing 'that'. I used the fundamental Feng-shui (see diffractive elaboration below) principles of yin & yang and of the five elements (metal, water, wood, fire and earth) to balance the material mixture of the room in order to establish a harmonious (chi) atmosphere and acoustics. In other words, I deliberately added round-shaped clay pottery dishes and candles to one of the tables to counterbalance the otherwise square-shaped, grey steel furnishing of the room. I removed/diminished the furnishing (chairs and tables) of the room by stabling them in one corner, and I reworked the rest of the furnishing in different angles to counter-act the otherwise dominant squared-ness of the room and to enact the undisturbed spaces. Figure 3.10 is an enactment of a sketch of the room:

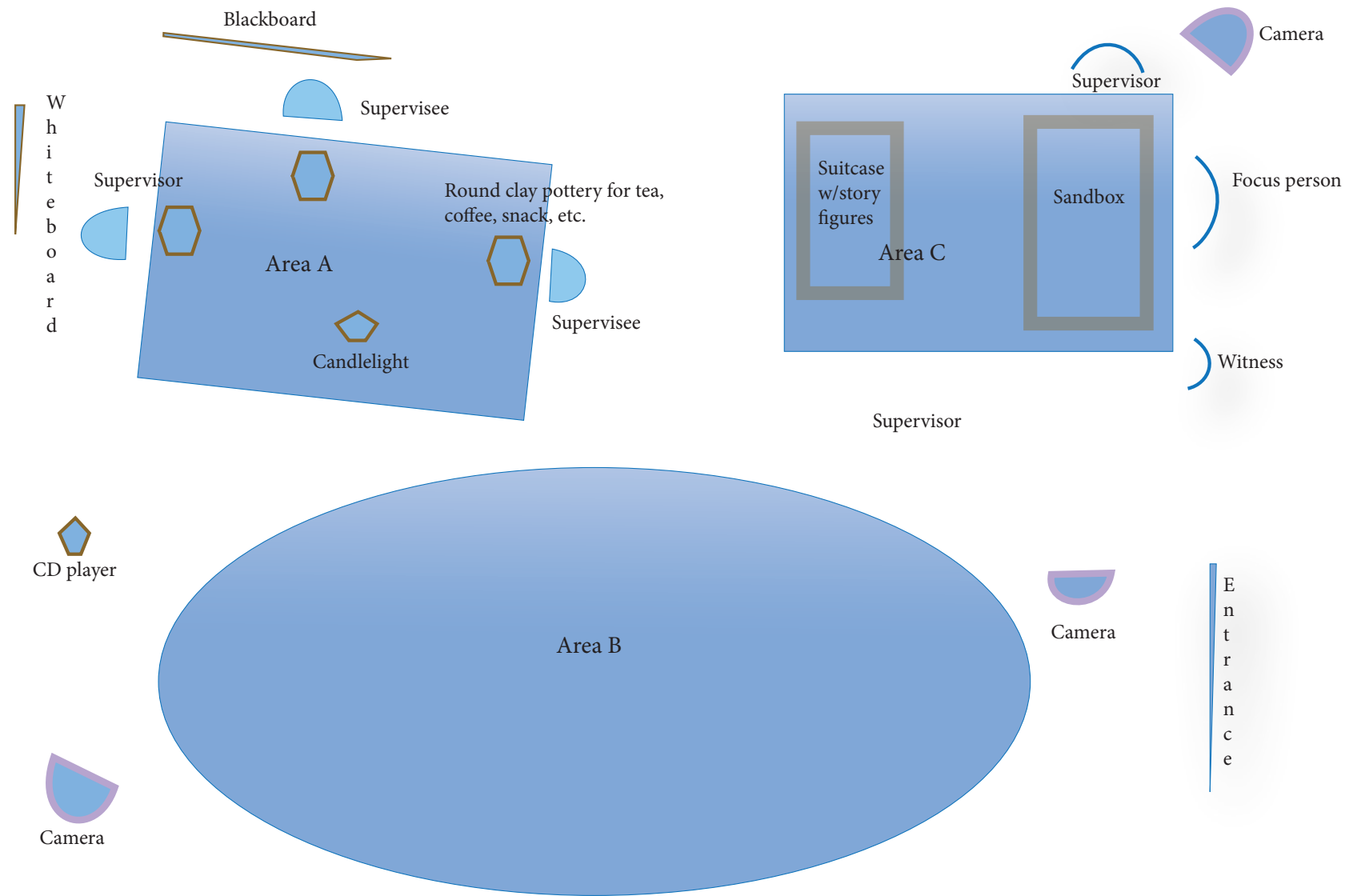


Figure 3.10: A sketch of the larger material arrangement of the workshop setting

Below, I am performing a diffractive reading of the material-discursive practice of Feng-shui to 'align' the mode of enactment 'stories of space' diffractively enacted in Part 1

of the Apparatus of Material Storytelling (Book 1) with its entangled genealogy of (being inspired by) Feng-shui. 'Inspiration' is as such reconfigured as a diffractive endeavor.

3.2.1.4 Feng-shui – a mode of enactment as (an apparatus) of being of the world?

Feng-shui means 'wind and water' and the material-discursive practice of Feng-shui draw on the eastern-inspired naturalistic philosophy of Taoism⁴. The most basic presuppositions of Taoism are that of an undivided TAO and the ever-changing flux, depicted for example in the famous 'I Ching. The book of Change' (e.g. Wilhelms copy, 1988). This undivided TAO is about the common law of the ever-changing multiplicity of the flux:

"The gaze of the one who has understood change is no longer directed at the fluent singular things, but raised towards the unchanged eternal law active within all change" (1988: 22, my translation).

So TAO is the law active in all change. To be actualized, Tao requires an enactment; a 'postulate' as the enactor of all that is named; tai chi. As a heritage the postulate enacts a solid line, (an agential cut?) which brings about duality of the world since this solid line (cut) affords notions of 'up', 'down', 'left', 'right', 'front' and 'back'; a world of opposites. (1988: 23). Those opposites were then known as yin and yang. As 'off-springs' of TAO by enactment, they were two counterbalancing forces depicted in the (in)famous yin yang symbol:



Yin & yang are entangled and stand in a reciprocal (relational ontological) relationship to one another, which are implied in the little white dot in the black yin area, and the little black dot in the white yang area. They are mutually constituent, complementary forces in the sense of this reciprocal dynamic. This dynamic is also enacted as too much yin inevitably 'falls' into yang in vice versa. Yang is depicted as a straight line (the TAO enactment): — and Yin is depicted as a broken line: — — Various intra-plays of yin and yang are then made possible as enactments of particular transitional dis/continuous stages of change.

These are depicted as eight so-called *trigrams* where various combinations of yang 'straight line' and yin 'broken line' are configured as three lines set together to create an onto-semantic construct that depicts a transitional phase of dis/constituent becoming as each phase has a life of its own yet continuous with the process as a whole.

⁴ Originally the practice was developed 6.000 years ago by the Neolithic Chinese, but blossomed into a sophisticated and well-honored tradition by the Tang dynasty (618-907 C.E.).

Tao is an enactment of an organic material-discursive practice of 'being of the world'; Yin means the 'shadow side' and yin depict the dark side or north side of life on earth and yang means 'the up lit' and depict the light side and south side of life on earth. Yin and yang thus enact the cycles of the night and the day as 'the common' within 'the ever changing flux'. This is the visible physical world's two main conditions or configurations, which partake as vital co-constituents in the apparatus of spacetimedmattering. The solid Yang line; the postulate is related to this cyclical common night/day in ever changing relationality, by constituting the daybreak; the horizontal line. The Dawn.

Yin and yang have also been associated with the feminine and the masculine, however this was not an original element but a western gnostic influence (Wilhelms: 1988: 23).

Feng-shui is then the material-discursive practice of enacting this organic practice of 'being of the world' according to TAO. In the Taoist inspired method of Feng-shui the principle of counterbalancing complementarity is enacted in various aspect to harmonize any lived situated practice by reworking the physical surrounding. The physical surround however, understood as not 'just' material, but an agency of producing the 'atmosphere', 'air' or 'life-force' of a particular space depicted (cut) in the somewhat intangible phenomena of 'chi'. Chi is as the molecular substance of air a congealed agency or practice of; 'animated air'; an enacted between phenomena where multiple constituents are involved.

The harmonizing aspects are basically as mentioned yin & yang counterbalancing, where various materials are more yin (and thereby less yang), and vice versa. There is also related to this a very concrete method of balancing the various kinds of materials of the interior décor named 'the five elements'; wood, fire, earth, metal and water, who in turn have more or less yin/yang agential force as well.

There is an intra-relation of the five elements that is based on how those elements 'actually' function in intra-play with each other in nature. For example – how wood and fire intra-plays: wood enhances the force of fire and fire destroys the force of wood. Fire nourished earth (as in the example of a volcano's lava bringing nutrients to the earth that it covers), water is enhanced by metal (which nourishes water) and in turn water enhances wood, and so on and so forth. The five elements are like yin & yang related to one another. Fire become either too much or too little if there is no wood or earth present to balance it. The elements are as such not self-contained entities. The force associated with each element is a force in relation to a specific other element. Thus, the phenomena of Feng-shui are only distinct in a relational sense. (Associated with the agency) each element is - besides the very concrete material - a specific shape, color and a specific kind of chi/atmosphere/air. (And thereby Feng-shui is a material-discursive practice). By adding a particular element's shape, color and material to the affective site of engagement

(atmosphere) of a particular space, the chi-energy or atmosphere of this space is affected and the possibility for establishing a more harmonized lived practice of this space as an affective site of engagement is rendered. Related to the shapes of the five elements there is the shape-giving, structural layout of the physical space, where specific setups enacts a more or less harmonic intra-play with the human bodymind. This is the practice of the Form School.

Feng-shui is then taken generally as being all about establishing balance (tai chi), however not balance as 'equilibrium' but balance over the course of a sequence; for example 24 hours, a month (moon cycle), a year (solar-cycle). Classical Feng-shui is a system based on keen observations of the time 'heavenly' (sun/moon-cycles) and space 'earthly' forces (five elements) and how the chi of each intra-act to create a specific localized more or less balanced atmosphere. It relates to the practices of acupuncture and karate as they are all methods of the same thousands of years of refinements by one of the most practical people on earth; the Chinese.

Feng-shui draws in that sense on what I have coined as 'the subterranean subtleties of intra-action' (see Section 2.6, Book 1) as it draws on the 'behind our back' 'seen but unnoticed' aspect of lived (human-non-human) intra-played material-discursive practices of enfolding spacetime/matter. In that sense the scientific practice of Feng-shui is a practice of being of the world as Barad claims that 'we' are. Feng-shui is in that sense an apparatus of (re)configuring the spacetime/matter manifold.

'Stories of space'

Next, I briefly diffract the material-discursive practices of Feng-shui and the inherited relationalities that I am, to account for the manner by which I as researcher came to enact Feng-shui inspired 'stories of space'.

The practice of rearranging the interior décor as part of the dis/continuity of enacting change, have been a custom of mine from the earliest on. My mother would enact the coming of the seasons by changing the scenery of the house décor. I for my part rearranged my room on a frequent level and I came to enjoy the close link between the interior décor and the (re)new(ed) affordances it brought to life in the few square meters of the between of 'my' affective site of engagement.

My family/parents were self-employed in the construction business entailing a finely synchronized intra-relation of a gravel pit, a gravel harp, a loader and haulage business with various trucks. A business that is heavily dependent on the weather conditions, which in Denmark provides for a quite a change of scenery (dis/continuity) during

a year cycle, which therefore in turn provided for a very literal change of working conditions. The whether is and was as such a vital co-constituent of what work could and would be done over the course of the year in the self-employed business. The practices were 'of the world', in a very literal sense.

On a daily basis, keen observations of the intra-act of whether, materiality and available staff (as that varied as well) would determine the course of actions. Dis/continuity was 'the name of the game'. Also the very traditional Danish food served in my childhood home was following the year cycle. During the cold and dark season we had heavy meals with potatoes, meat, gravy or homemade soups based on bones from these various meets. We mainly had pork as this was what was available. Every Wednesday we had fish, because that was the day of the week that the fisherman toured the area we lived in. We had our meals in a steady rhythm; 6.30am, 9am, 12.00, 3pm, 6pm and 8.30pm. This steady rhythm served the practical functioning of gathering people (staff and family members) to be fed at one and the same time around the Kitchen table of my family home. As such I grew up and was co-constituted by this particular intra-action order of this particular affective site of engagement.

I came across Feng-shui in the fall 2004 when my husband and I had a Feng-shui analysis done during a rebuild of an old farm-house from the 1890ies, that were to be our private home. Here my childhood-based common practices of enacting change through alteration in the interior décor was taken to a whole new level of detail. The intra-relation of surround and people as something way beyond the emphasis on 'context' and 'situatedness' that I had been taught at the university, began to dawn on me. Embodiment as 'anchoring' of memory not only 'within' the body but also within the material surround' (cp Section 1.5 'A Summarizing of the research(er's) story) began to dawn on me. On this backdrop I embarked on becoming a Feng-shui consultant myself in 2007 to explore the possibilities of 'organizational re-embodiment' through this mode of enactment. As the third mode of enactment in my professional 'tool-box', the Feng-shui inspiration was a diffraction of the inherited relationalities of my duration also with the two other modes of enactment. Also it is a given that they reworked (co-constituted) me as much as I reworked 'them' and 'stories of space' is presently the phenomena enfolded by this larger material arrangement (apparatus) of which I/they are part.

The enacted 'three rooms of the room'

The enactment of three rooms within the room of the workshop setting was a configuration that 'cut' three scenes of the workshop setting as agential separate – ontological inseparable – actions as you literally had to walk to different areas of the rather large room to perform the

material-discursive actions related to each of the modes of enactment in a certain way. They are however, as we recall from Part 1, Book 1, still entangled apparatuses of the apparatus of the whole situation. The three material story modes were enacted as part of the Spatial discourse. They

were therefore all three enacted as part of the 'dynamic contingent multiplicity of the field of possibility', however it was the local enfolding of spacetime/mattering that action-by-action, turn-by-turn enacted which modes were foregrounded 'in focus' and back grounded 'out of focus'. At the day of the crucial moment it was the sandbox-story practice (stories of artifacts) that were enacted. Figure 3.10 above shows the specificities of each of the three areas:

- A) A place in which to sit down and have opening and closing conversations
- B) An area for various forms of body-based-pedagogy exercises
- C) An area for sandbox based story activities

All three areas were configured with affordances for a particular material-discursive practice of the three story modes. As such they were 'there' as 'apparatuses of enacting the between' in a specific manner, all partakers of the larger material arrangement; apparatus of the whole situation.

Area A consisted of a table surrounded by three chairs and a board on the wall to write on. The first group workshop supervision Sept. 8th 2008 had told a story of overburdened people⁵. Area A was a 'responsive enactment' to this story of being 'overburdened' as it was enacted as a place to 'settle in', relax and get comfortable and reacquainted with

one another and catch up on the what had emerged during the time that had passed since last session. Every time, I would bring coffee/ or tea, cups and plates, biscuits, fruit, nuts and a candle light and use this to configure area A for comfortable 'settling in'. The possibility of eating and drinking while sitting down around a table further enacted twofold function of: 1) maintaining the blood sugar of the human apparatus at a level suited to the workshop learning environment since the sessions often took place in the afternoon where the human participant would start to get tired after (for the most part) a long day of work, and 2) socially, it encouraged Danish 'hygge' which in this case involved sitting down and 'talking things through' around a table while sharing food, thus enabling a sense of being a group, of being alike, and of belonging within the Danish cultural practices (cp. Danish Anthropologist Anne Knudsen, 1996: 12-15). These 'settle in' moments seemed to create a 'breathing space atmosphere' for all of us that were subsequently named by the participants as an experience (a material-discursive memory practice) they had had of the workshop supervisions. (cp. Analysis Part 2 & 5). Area A was thus used at the 'beginning' and 'end' of each workshop supervision. In that sense area A was – as a room within the room – an enacted 'between' that afforded the material discursive practice of 'settlements'; settling in as a manner of getting local/present, and as a manner of rounding up before embarking on the next material-discursive practice, which ever that was. These 'settlements' are related to the dis/continuity of spacetime/mattering in the sense that they enact 'cuts' of going from one activity mode (affective animation) of a material-discursive practice to the next such. When area A settled 'us' down there was a change in the participatory framework of the

⁵ See Appendix for 'Resume of 1st group workshop supervision Sept. 8th 2008'.

between constituents that enacted a different atmosphere, an atmosphere of slower breathing – an atmosphere of ‘dwelling’, (cp. extract 3, Appendix).

Area B consisted of a fairly large floor area of cleared open space with a CD player, a variety of music to provide a sounded background that affectively animate changed intra-action orders through a changed rhythm for various body-based-pedagogy exercises, (cp. Section 3.1, Book 2 for a complete overview of the various use of the three storymodes of enacting ‘the between’). Thereby area B was enacted as a room within the room; ‘a between’ of a spacetime-matter manifold of material-discursive-affective

practice affording the reconfiguring of the human-apparatus by increased bodymind awareness with consequences for boundary-making practices, thus with consequences for changed relationalities of the enacted spacetime-matter.

Below an ‘Outing’ with a diffractive reading of the material-discursive practice of the body-based pedagogy of Bodynamic to ‘align’ the mode of enactment ‘stories of bodies’ diffractively enacted in Part 1 of the Apparatus of Material Storytelling (Book 1) with its entangled genealogy of (being inspired by) Bodynamic. ‘Inspiration’ is as such once more reconfigured as a diffractive endeavor.

3.2.1.5 Bodynamic – a mode of enactment as (an apparatus) of being of the world?

The Bodynamic mode of enactment was developed in 1968 by a group of Danish Relaxation Educators⁶ (known as the Bodynamic group) who set out to develop a (material-discursive) practice of actively dealing with how soma and psyche intra-played through both hyper and hypo muscle responses. Muscles are here understood as vital components in social, emotional, cognitive and physical skills of dealing with intra-relating ‘touching responsiveness’. This understanding is obtained through years of experience with training and therapeutic work based on muscle sensing. Studies on the connection between specific muscles and the emotional reaction triggered when muscles are activated through touch or movement was linked to the knowledge of children’s psycho-motor development (cp. Brantbjerg & Ollars, 2006). This connection was later compiled and systematized in a differentiated character theory known as Bodynamic Analysis. In a nutshell, the theory places specific muscles in connection to specific age phases and existential developmental themes in children.

The psychosocial functions of muscle groups were further systematized in the description of “11 Ego-functions”. Combined they depict the varied skills afforded by the human apparatus as a field of possibility for intra-action. Skills such as reaching out, pushing away, standing firm, holding yourself together, carrying yourself, being in contact from the heart, feeling attached, getting support, balancing, being present in your gender, etc.

6 Highly developed systems of relaxation educations of body awareness training, Bentzen, Jarlmae & Levine, 1998: 38

A central term in the Bodynamic approach – or mode of enactment – is ‘mutual connection’. In this take we are always part of a wholeness and connectedness always is a crucial aspect according to (another central figure of the Bodynamic system) Lisbeth Marcher, who also draw on quantum physics to build this argument:

“Another place I got confirmation was from the work on Niels Bohr, the Danish physicist, who discovered that when nuclear particles were split, they move away in opposite directions from each other at the speed of light. But the amazing thing was that these particles would mirror each other exactly, turning right or left in unison instantaneously, without any perceivable force connecting them.” (Bernhart, 1998: 74).

Resource oriented skill training (ROST) is a specialized practice of Bodynamic system developed by one of the members of the bodynamic group; Merete Holm Brandtbjerg⁷.

Resource-oriented skill training (ROST) is specializing the path toward supporting the development and integration of body, emotional and cognitive skills, by working with muscles connected to these skills by means of their motor function, (Brantbjerg, 2010). This therapeutically oriented work with muscle sensing is primarily performed through activation of movement.

By enacting specific body movements, and being instructed to perform specific exercises, attention is guided to the movement of the human apparatus (cp. instructions rendered in ‘Breathing spaces’ in Book 1 of this dissertation). While the participants perform those in a workshop setting the instructor asks specific attention orienting questions, for example; ‘notice the contact of your feet against the floor’, ‘how does that feel?’ or ‘notice your breath while doing the exercise, remember to keep breathing’.

The body-based pedagogy of Bodynamic enacts a material-discursive practice of body-based thinking or grasping. This is a material-discursive practice of enacting a bodymind intelligibility (Bentzen, Jarlmaes & Levine, 1998: 37 or Dychtwald, 1979), and enacting a bodily mode of knowing calling very literal attention to the ‘present state’ of (of being configured as) muscle tension.

Body-based pedagogy of Bodynamic is drawing on various traditions within bodypsychotherapy. Most prominently is Wilhelm Reich’s depiction of the connection of neurosis and muscular restriction (‘armoring’ or ‘hyper-tension’)

⁷ I have primarily been trained through her ROST approach to the Bodynamic system throughout the last 9 years.

and the Norwegian physiotherapist Lillemor Johnsen's depiction that the bodymind not only responded through restriction but also with weakness as an inner relinquishing of the option of movement 'hypo-tension' (Bentzen, Jarlhaes & Levine, 1998: 38). In recent years also newer research of neuro-affective psychology has influenced the development of the bodydynamic approach to body-oriented psychotherapy or body-based pedagogy. You could say that the founding argument was that the duration of the human being is written into the body-mind configuration as a meaning-memory-mattering practice – an onto-semantic configuration. There is at one and the same time a solidity or stability, as well as a liquidity or flexibility to the bodymind or the bodymind(ing) activity of the human apparatus that affords intra-active reconfiguration.

Because the language of the bodily performance is a sensual language it does not constitute by naming, but knowledge by sensing (e.g. Pelias, 2008: 190-191). Thus the sensed knowing must be translated to conceptual knowledge to describe an insight. Since any translation involves onto-semantic change, the insight is changed... This is, however, valued as multimodal perception as a manner of multimodally anchoring bodysensation and increasing body awareness as well as being integral to the development of resource oriented skill training. Bodydynamic is an approach to 'being-of-the-world' due to this focus on the bodymind intelligibility of knowing.

In the intra-active pedagogy exercise the human-non-human intra-act of the 'touching-responsiveness' is a muscle tissue animation that are brought to the focus of attention (where 'attention' is integral to the mind's eye's corporal configuring) as such an intra-active material-discursive phenomenon. Here the complex of imagined possibilities and the fierce corporal reality of configuration is vividly enacted as the location of this phenomenon of the 'physical balance point' or 'centering point' is established both in relation to the surface you are presently standing on and up against, and the corporal 'sensed' imaging of balance or centering, which also relates to a sense of self, a core, a sense of 'coming home', a sense that is the opposite of 'being besides your-self'. Brantbjerg argues:

"Our approach to the concept is both very concrete and more abstract. The concrete is that people have a point of gravity; a physical point of gravity or balance, which has its place in the same spot as described before. It does not mean that people can always feel their point of gravity in their stomach...my experience ...is that the imagination of something being a center – a core within the stomach, on the front side of the backbone – touches deep in everybody." (Brantbjerg, 1998: 140-141).

I use this as argumentation for the body-based mode of enactment as diffractive approach of 'being-of-the-world', where the body not only partake at the surface level as 'marks on bodies' or as an essence or core 'within', but in

its entire material-discursive embodiment or corporal figuring as a diffractive apparatus of spacetime-mattering of congealed agency (of action).

ROST deals with balance between a horizontal space and a vertical carrying ability. Working with these two axes in the human body allow me to access contact to myself, my surrounding world and to a greater spiritual field.

Another aspect of the method is about ‘somatic resonance’, which is a vital part of our contact ability in keeping with the thoughts in neuro-affective developmental psychology. Somatic resonance is both enriching and challenging in contact. Resonance helps to give us a sense of deep connectedness and at the same time resonance exceeds the boundaries of the personality, (cp. Brantbjerg, 2010). This duality in our contact ability is fascinating and implies the ‘contact-zones’ or the affective site of engagement of ‘the between’. On the one hand the human apparatus entails a profound sensory affordance of being connected and on the other hand an ability to experience and define aka agentially cut ourselves as separate individuals. Material Storytelling is engaged in the skills supporting the management of both of these aspects, so they can support ‘us’ in being in contact ‘with’ ourselves, and the rest of the world of which we are part.

‘Stories of bodies’

Next, I only briefly diffract the material-discursive practices of Bodynamic and the inherited relationalities that I am, to account for the manner by which I as researcher came to enact the Bodynamic inspired ‘stories of bodies’, as this has already been accounted for in Section 1.5, book 1 ‘A Summarizing of the Research(er’s) story’.

In the practical matters of my childhood there are two sides to the material story of ‘stories of bodies’. One is of dis/continuity of my bodymind apparatus that happened as my twin sister died when we were only six weeks old. The loss of her left the gathered ‘me’ - as an exteriority from within our entangled (twin) state - as largely disconnected from the sensations of my body. As a not so much earth-bound person, but rather ‘in-the-head’ I became the first academic of my family with a continual drive towards ‘finding’ the lost twin; my other half; my bodymattering.

The other side to the material story of ‘stories of bodies’ is of being such an academic in the very earthbound daily life accounted for above, where knowledge practices were to a large degree enacted through many other modalities than words.

Through the practical bodily matters of motherhood (alongside years of body/psychotherapeutic supervision) I have regained the lost 'mattering' and changed the relationality of 'my' bodymind apparatus. The enactment of the Apparatus of Material Storytelling is as such an endeavor of reworking life practices of my own.

I first encountered the Bodynamic system through its inherited relationalities with the Interpersonal Communication Studies at AAU. I embarked on the Bodynamic training in the spring of 2003 through a course 'Caring for your self in you professional role' by Merete Holm Brantbjerg (cp. above). Here 'stories of bodies⁸' is a phrase used for depicting the spacetime-matter manifold of the body as a material-discursive practice. In diffracting the inherited relationalities that I (also) am and the Bodynamic system (and the two other material story modes) it emerged as a suitable determining of a practice of listening/reading the stories told in the lineaments of the bodily matters 'of the world'.

8 In Danish: 'Kroppens fortællinger' a book by Tove Hviid.

Area C was configured as a table on one end of which the sandbox was placed. (cp. photo of the sandbox-setting below). On the other end was a suitcase placed with the lid open, and filled with the small material story-objects or 'mattering bodies'⁹ to be used in the sandbox-based story action. In keeping both the sandbox and the material objects on the same table, I not only enacted Area C as a distinct cut area. A sense of coherence between the sandbox and the story objects was also cut, thus signaling to the participants that they all 'belonged together'; a very literal enactment of relationality. As we shall see this manner of 'cutting' (together apart) Area C (from Area A and B) in this particular manner enacts a somewhat rigid sequential intra-action order for Lone (and the rest of us) to follow through the dis/continuous process of sandbox-

based re-storying of the material-discursive work practices. This was not intended from my part, but it affords Lone to perform a 'breaking of limits'. We will turn to elaborate the sequencing of this intra-action order below in Section 3.2.1.7.

In the enactment of the three rooms in the OBS-room, the material-discursive apparatus of the material story modes diffracted with the configured structural layout and material-discursive affordances of the OBS room. I literally had to clear away (and afterwards reconfigure) the existing setup of furnishing to create this Apparatus of (what by now has reconfigured into being called) the three modes of Material Storytelling. Up until the point of the crucial moment I had (together with the material affordances/participants) done this (re)configuring work of 'setting up the scene' and 'breaking down the scene' without the help of the other human participants. However, in the end of

9 See Appendix for a complete list of the content of the suitcase used with material story-objects and the eight 'categories' entailed in it.

the session of the crucial moment that material-discursive practice reconfigured as well so that Pernille and Lone helped in the breaking down of the workshop setting. To that extent an important changed relationality was enacted between the human-non-human mattering bodies of our 'between'. The staff group members (thereby) became co-researchers and literal 'co-configurator' not only of the make-believe world of the sandbox, as they had been all along – but of the (re)configuring of the OBS-room as a site of engagement for pedagogical practices and professional developmental work for their pedagogical practices. This rework of habitual practices entailed a different participatory framework of enacting 'the between' by literally re-arranging the furniture and the structural layout of the room, which means literally engaging with these material mattering bodies as maneuverable agencies of reworking the material-discursive practices. You could say that this tactical engagement with the maneuverable furnishing of the OBS-room, later surfaces as maneuverable pedagogical space in House 1 in the rebuild living room. In that sense the material engagement of staff-group and OBS-room provided a 'touching responsiveness' of vital intra-actions to occur.

This change in the material-discursive practice of conducting the workshop supervisions afforded a change for me as supervisor and researcher 'in charge' as well. You could say that the entire participatory framework of the between was reworked through the agential cutting together /apart of both me as no longer having to carry out the heavy work of doing the refurbishing job alone, and of them as active partakers of reworking space for pedagogical developmental work within DBC 'territory'. Lone and Pernille (as the staff group partakers of the crucial moment) and I shared the task and thereby a changed relationality was enacted of us being in a more direct co-configurative intra-relation with each other and the apparatus of the OBS-room.

Below, I am performing a diffractive reading of the material-discursive practice of the Sandplay to 'align' the mode of enactment 'stories of Artifacts' diffractively enacted in Part 1 of the Apparatus of Material Storytelling (Book 1) with its entangled genealogy of (being inspired by) Sandplay. 'Inspiration' is as such once more reconfigured as a diffractive endeavor.

3.2.1.6 Sandplay – a mode of enactment as (an apparatus) of being of the world?

The Swiss psychotherapist Dora Kalff develops in the 1950'ies the Sandplay mode of enactment. Kalff was a single mother who during the war came to reside in the mountains of Switzerland in the same area as Carl Gustav and Emma Jung vacated every year. The grandson of the Jung family became friends with the oldest son of Dora Kalff and this resulted in what would turn out to be a 'crucial meeting', as Carl and Emma Jung inspired Dora to begin analysis and further encouraged her - as a recognition of her great ability to respond to children - to give serious thought to a method for working therapeutically with children (Kalff, 2003: vi). She did so on a backdrop

on the eastern philosophy of Taoism that she had encountered through a boarding school teacher earlier in her life and had continued to develop not the least though a period of eight years when a Tibetan monk resided in her house in Switzerland during the time of the Tibetan exile.

In 1956 Kalff attended a conference in Zurich and heard the British Margaret Lowenfeld speak about the *World Technique*, which was the first to pay attention to the limits of language in therapy and to enact sand box figurations and thereby recognize the critical feature of affording a nonverbal manner of grasping in therapy.

Kalff came to work with Lowenfeld for several years and developed her own version of this mode of enactment in agreement with Lowenfeld and coined it as sandplay to emphasize the spontaneity and playfulness of the enactments and the absence of intentionality following from that. The claim being that the change - or deconfiguration - really gets started when the focus person/participant *surrenders* to the play, (Kalff, 2003: xi). The deconfigurative act is (here) the process where *"fears, tensions and fixed ideas begin to fall away, quite unintentionally. Deep Changes in feeling are activated by the emerging sandplay pictures, when the client's burdens become evident. The affective site of engagement "sets in motion new hopes that point toward a brighter horizon", significant changes can emerge and "Typically inner order grows out of chaotic circumstances evidenced early in the work",* (Kalff, 2003: xii)

During the sandplay process the ambitions of the purposeful conscious mind is 'silenced' as/if it relaxes its control, and the virtual unconscious awakens in the selection of figures as well as in the shaping of the sandplay 'picture'. In this way a deconfiguration is made possible where a complete new 'outlook' or spacetime/matter manifold is afforded.

So, the material-discursive practice of Sandplay became through the inherited relationalities of the analytical psychology of Jung, the 'World Technique' of Margaret Lowenfeld and the Eastern thought and philosophy of Taoism, (Kalff, 2003: v-vi). Dora Kalff diffracted the three sources of inspiration with the purpose of developing modes of non-verbal 'touching responsiveness' as a therapeutic manner of with children and later expanded this work to include adults as well.

Through various eastern spiritual teachers Dora Kalff became aware that profound archetypal levels of the unconscious common for all cultures can be touched in sandplay. (Kalff, 2003: viii).

The spirit of Zen is stated as being virtually implicit the sandplay method to emphasize the creation of a space that awakens and supports the transformative strength of the intra-act of person, sand(box) and figures.

In that sense Sandplay draws on what I have coined as 'the subterranean subtleties of intra-action' (see Section 2.6, Book 1) and the 'behind our back' 'seen but unnoticed' aspect of lived (human-non-human) intra-played material-discursive practices of enfolding spacetime/matter. The techno-scientific practice of Sandplay is thereby a practice of 'being of the world' and is in that sense an apparatus of (re)configuring the spacetime/matter manifold.

According to Homeyer and Sweeney (1998) the typical therapeutic Sandplay process consists of six phases: 1) preparation of the sandtray setting, 2) introduction of the process to the client, 3) creation of the sandtray, 4) post-creation phase, 5) sandtray clean up, 6) documentation of the session. Using sandplay in a workshop supervision setting as I have suggests the additional phase of choosing the sandplayer as a mid-zone between phase 1 and 2 since that role is not a given in group-based supervision. I would also like to add the phase of configuring the guiding issue or problematic to be dealt with as this is the common 'contract' guiding the supervision session.

On the basis of the experiences from the action research project, I would also like to suggest that special attention should be paid to the phase of 'collecting the objects' as part of the third phase 'creation of the sandbox', since much of the work being done – (measured by time) – seems to be in the phase of collecting rather than in the phase of placing the objects. I do not mean to imply that it has to be a distinct phase. Collecting and placing are activities that alternate until the sandbox is 'experienced as complete' by the sandplayer. What is important is noticing the manner and order in which the objects are collected and subsequently placed in the sandbox, and the manner and order in which the objects are storied and negotiated with the supervisor (and sometimes witness) as co-author(s). This co-author aspect should be in focus in the fourth 'post creation' phase, where I argue the material-discursive practice of sandplay is not 'finished'. On the contrary it is a 'scene of enactment' of its own.

'Stories of artifacts'

Next, I briefly diffract the material-discursive practices of Sandplay and the inherited relationalities that I am, to account for the manner by which I as researcher came to enact Sandplay inspired 'stories of artifacts'.

My childhood home was a very practical-oriented affective site of engagement, as already stated. My parents were and are very practical and earthbound people engaged with the material matters of the world.

My earliest memories of sand, is from the hours spent in the gravel pit playing in the sand, while either my father or mother from the 'horsepower' of the loader were 'feeding' the gravel harp with huge loads of a complex between of various sized stones, clay, mud and sand and watching the gravel harp sort it all out into neat separate piles – a diffractive grating if any.

I would run my hands through the various piles and play with the touching responsiveness of these matters of the world. When I became old enough, my father had a large block of wood fitted to the pedal of the loader and I spent my summer breaks during the years of high-school and university working in the gravel pit. I greatly enjoyed and feared the massive powers invoked by the intra-act of (the heaviness of) my foot on the pedal, the shuffle of the loader and the tall slopes of the gravel pit. Each turn having unforeseen consequences; how far away would I be pushed if I in just the right moment shifted the gear in the neutral?

The playfulness of the intra-action order of this dis/continuous journey back and forth gave me great joy and inherited relationalities through which Sandplay came to be diffracted. Thus, the sand-based mode of enactment is a very comfortable and common ground for me to engage in processes of reworking material practices.

I encountered Sandplay as a mode of enactment in 2001, when I started in a sandplay-based psychotherapeutic treatment after a period of work related stress. Needless to say that this was a practice that by no means was foreign to me. These inherited relationalities of sand/me from my roots in the gravel pit diffracted with this mode of enactment.

In 2006 I entered a training program of the Sandplay method in regard to using it as an embodied mode of enactment (cp. Section 1.5 'A Summarizing of the Research(er's) story). 'Stories of artifacts' came to be through these entangled durations. Running my hands through the fingers of the sand in the sandbox still makes me very much at 'ease'. This touching responsiveness I think affords an easiness also to the enacting of 'the between' through the apparatus of the sandbox-based storying, as it came to be used in the action research project.

3.2.1.7 Overview of the sandplay-based practices (of the day)

In Material Storytelling the sandbox-based story (re)configuration consists of the six phases, which each are to be considered as an apparatus, which enacts a (re)configurations of the problem complex dealt with, understood as the (apparatus produced) phenomenon. Each phase is a 'between' apparatus of mutually constituent agencies intra-acting in the appeal of the present. This between diffraction aka *deconfiguration* is an act of recollection memory of a 'past that never was', (cp. Section 2.6, Book 1). Out of this intra-active deconfiguration is enacted - by the cutting together/apart dynamic entailing certain in/exclusions - a (re)configuration aka a restoried material-discursive practice of the phenomena dealt with. This is one manner of accounting for the dis/continuity of the ongoing process of becoming – here depicted as onto-semantic reconfigurations of the enacted phenomena.

Each (re)configuration partakes then as co-constituent of the 'next' in the sense that it partakes as mutually constituted (recollection memory) co-constituent of the 'next' between deconfiguration. Here the past (re)configuration is deconfigured due to the dynamic of qualitative multiplicity in the mutually constituent story rework in the appeal of the present 'affective site of engagement'. As Barad states; each scene diffracts differently as we recall from

Part 1 (Section 2.6, Book 1). What separates one phase of sandbox-based storying from the next is a changed relationality due to a change in the qualitative multiplicity of constituents of the between. For example in going from the material-discursive intra-act of co-storying of the theme and the working title to be dealt with among the present human participants, to the intra-act of collecting story objects from an available selection. Also, sequencing matters, following from before matters, to the extent that the (re)configuration as a 'before' becomes qualitatively different than it was as 'present'. For example, the co-storied working-title, becomes qualitatively different when (re)collected as memory in diffraction with the available story objects.

Thus, when each scene aka phase of sandbox-based restorying diffracts differently, it is due to a different collection of (mutually constituent) co-constituents of 'the between' and therefore due to a changed relationality. In Material Storytelling (in the crucial moment of Dec. 10th 2008) we have the following phases as 'scenes' or 'betweens' where each holds a field of possibility of the entangled state of co-constituents. Here some agential cuts of the *spacetime-mattering* are possible and others not and some agencies are in/excluded from mattering in the enfolding of the *spacetime-matter manifold* aka the (re)configuration in each phase of dis/continuous becoming:

Sandplay phase 1:

(Re)configuring and preparation of the sandplay working Area C from the field of possibility of the diffraction of the OBS-rooms layout and interior decoration, the material-discursive practice of the three story modes, the sandbox, the suitcase, etc. (Analysis Part 1)

Sandplay phase 2:

(Re)configuring the working title or theme and the sandplayer from the field of possibility of the between of the material-discursive practices of the opening discussion, the human participants duration, the affective site of engagement of the three rooms in the room, etc. (Analysis Part 1)

Sandplay phase 2:

(Re)configuring the material objects from the suitcase from the field of possibility of the between of the configured working title, the sandplayer's duration, the material-discursive practice of the particular phase of sandbox-based restorying, the available material objects, etc. (Analysis Part 1, extract 1)

Sandplay phase 3:

(Re)configuring the material objects as a storyboard in the sandbox from the field of possibility of the between of collected story objects, the squared-shaped sandbox, the sand, the (re)configured working-title, the sandplayer's duration, etc. (Analysis Part 2 and 3, extract 1)

Sandplay phase 4:

(Re)configuring the story in a different intra-action order with supervisor, witness and the enacted storyboard from the field of possibility of the between of those entangled constituents (Analysis Part 3, extract 1)

Sandplay phase 5:

(Re)configuring the priority of the material-discursive practice of developmental hours in the work practice of House 1 in intra-action of the field of possibility of between of sandplayer, supervisor, witness and the (re)configured story board (Analysis Part 4, extract 1)

Sandplay phase 6:

Re)configuring the status quo or literal 'before' of the sandbox and/or the workshop setting of the OBS-room (Analysis Part 1 and 5)

Table 3.8: List of Sandplay phases

The last phase of recollecting not only the sandbox (to in this case prepare it for Pernille's turn) but the OBS-room as 'it was' is important, as it emphasizes that the lack of the durability of the mattering bodies of the between of the sandbox configuration. Only due to the video recording am I able to recollect it for analysis. Only due to the rebuild of the main room (the living room) of House 1 was the (re)configuration of the material-discursive practices of House 1 possible as it afforded a (re)configuration on a daily basis of a basic structure of three-rooms-in-the-room. It is a configuration that holds the basic difference of 'the between' of the Spatial discourse of House 1 as iterative enactment of congealed agency. Here it is 'the between' of the durability of the material structure and memory-devices and the material-discursive-affective practices of the reworked priority that accounts for the change (cp. Analysis Part 4 & 5).

3.2.1.8 Diffracting the working title

(- how the storyline gets intra-actively determined)

The workshop intra-action that particular day of the crucial moment occurred, as stated, halfway through the project, and the problematic dealt with in the intra-action emerged from the first 30-45 minutes of talk while seated in Area A¹⁰. The working title emerged out of a discussion on how the rebuilding of the material surround imposed some new spatial constraints on them as well as possibilities for them as a group. The topic that emerged was *figur-*

ing out what was keeping the staff members from pursuing the previously storied desire for change in regard to establishing pedagogical 'developmental moments' with the residents and thereby being more professionally engaged as pedagogues as opposed to being 'merely' practical caretakers¹¹. It was puzzling to all of us that they did not leave the kitchen and make use of the extra space in the residents' rooms on a regular basis. As supervisor I inquire into this by asking: '*What is the reason for you not doing it very much at the moment, do you think?*'¹² This is followed by a 5 second pause, after which Lone says: '*Don't know, just in general not so go:od at it*'¹³. But then she progresses: '*maybe we think I can't in decency leave with one now*'¹⁴. Being 'decent' has been an issue from the very beginning of the project (cp. Analysis Part 2). Lone also suggests a different argument: '*then you are there*'¹⁵ and I replicate the argument as a pattern that I would like them to 'break with' since: '*being there is not a quality in itself, it is about how you're there*'¹⁶. She concludes: '*o:ne of those ha:bits re-*

11 The dichotomy between pedagogue and caretaker is an issue that is dealt with overtly in the analysis as an issue of priority and matters of importance and the pedagogue-voice as the marginalized voice, that the action research approach will seek to emancipate

12 In Danish: 'hva' tror du der er årsagen til at I ikk gør det særligt meget nu?', (time-code: 00:33:33)

13 In Danish: 'ved det ikk: nok generelt bare ikk: så go:e til det', (time-code: 00:29:00)

14 In Danish: 'måske tænker vi jeg kan ikke lige være bekendt at gå fra med en', (time-code: 00:34:00)

15 In Danish: 'så er man der', (time-code: 00:37:00)

16 In Danish: 'at vær: der er ikke en kvalitet i sig selv, det kommer an på hvordan man er der', (time-code: 00:37:15)

10 Cp. Sketch above of the workshop setting as three learning areas in the room and fold-out map with sketch of the 'Time-scale of the Crucial Moment'

*ally hard to brea:k*¹⁷. So already here we are both implying that a 'break' is what it is 'going to take'.

I follow up by storying my view on the problematic as a 'hold up' – them 'being held back' by something. And I elaborate on this hold up as a 'hook' holding them back from what would '*seriously set you free to start doing what you have by now gotten the taste of as being the right thing but something is keeping you and I think it could be helpful to get that out in the open*'.¹⁸

The subsequent configuring (cp. Analysis Part 3) of 'the old norms and routines' as an old-fashioned women (in a gold-laden picture frame) as 'the keeper' of the old-fashioned ways of practicing pedagogy and caring from the 30s or 40s, that needs to be 'dealt with' using a hammer - is a very creative (re)configuration of both aspects; the 'breaking' and the 'holding back'. Here, 'back' depicted as 'back then' as 'the past' and thus to what is 'outdated'. I, as supervisor also state in a low pitch: '*it is worth dwelling upon what is that about^ what is it what is down ther: behind this about not in decency being able to leave*'¹⁹, as if building up to the solving of a mystery.

17 In Danish: 'e:n af de va:ner de:r er rigtig svær: at bryd: ^', (time-code: 00:34:15)

18 In Danish: 'for alvor sæt jer selv fri til at begynd: at gør: det som I efterhånden har fået smag for gonnok er det rigtig: men der er et eller and:t der holder jer og jeg tror det ku vær hjælpsomt og få det frem', (timecode: 00:44:48)

19 In Danish: 'de:t værd at dvæl: lidt ve hva handler det om^ (1) hva er det hva ligger der derned bagved det her ikk at ku vær bekendt at gå^', (time-code: 00:40:15)

The implication of 'down there' is that implying that 'something' is below the/a surface and perhaps beyond the threshold of consciousness. I then suggest that one of them might do a sandbox on it to 'figure it out'. Partly by looking at Lone and by directly suggesting: '*maybe it could be you, Lone*'²⁰, I call on Lone to do it.

It was not a pre-planned thing. However, at that point in the project Lone had not yet done a sandbox and I did want all of the participants to do at least one sandbox during the course of the project. Here she became the relevant choice, as, throughout the discussions around the table in Area A, she was the one that I had been intra-acting with regarding the 'mystery of not leaving', that had surfaced as the topic of the day to be dealt with.

The specific working title for the creation of the sandbox ended up being 'to create an oasis with a good conscience'. The specific articulation was coined by Lone herself, but with enthusiastic support from me; '*YES^ (1) tha::ts a good idea*', while pointing my right hand finger at her on '*YES^*'²¹.

Immediately prior to that, I had asked her '*what would you call it*'²². After a 12 second pause she offered a suggestion: '*can one use this one we talked about on the pedagogical-day this one about creating oases (1) really (1) to create an oasis*

20 In Danish: 'måske det ku vær: dig Lone^ ', (timecode: 00:40:36)

21 In Danish: 'Ja^ (1) d::e en god ide', emphasising the 'Ja^' with a pointing finger, (time-code: 00:46:23)

22 In Danish: 'hvad vill: du kald: de:^', (time-code: 00:45:30)

*with a good conscience (1) really.....because its thos: oases we really want to have but we cannot really find them*²³.

The final question in this negotiation occurs when I ask Lone: *'does that sound like one you can work with'*²⁴. She answers: *'yes we try'*²⁵ as she is walking towards Area C, heading for the sandplay apparatus placed there. The use of 'we' in her statement could be taken as a cue of her understanding of the task as a 'we' thing, not an individual 'I' thing. It could also be viewed as her manner of implying to me that 'they are trying' as the group of staff is trying their best to live up to the expectation of change embedded in the participation in an action research project (cp. A 'Summarizing Research'(er's) story', Section 1.5, Book 1). Following the Conversation Analysis (CA) principle of 'next-turn-proof' it is interesting that as Lone goes on to choose the characters for her story of the problematic, the first object collected is an amber necklace that she later stories as 'them', the group of staff in House 1 who must accomplish the task together and the necklace as a chain of holding them together and ensure coherence as both a strength and a liability, (cp. Analysis Part 3).

23 In Danish: 'ka man brug: den der vi snakked: om på pædagogisk dag det der med at skab: oaser (3) altså (2) at skabe en oase med god samvittighed (3) altsåfordi de:t er jo de der oaser vi egentlig gerne vil ha men vi kan ikk rigtig find dem:,' (time-code: 00:45:30 – 00:46:31)

24 In Danish: 'lyder det som en du kan arbejd: med^,' (video time-code: 00:46:37)

25 In Danish: 'ja vi prøv:er' (timecode: 00:47:01)

Functioning as Lone's witness, however, Pernille seems to pick up on the 'we' cue as a lead for her to go along; she moves at the same pace towards Area C. Perhaps Pernille is picking up on this 'we' cue as an invitation to helpfully partake in the action. I contradict this co-work cue by stating: 'Then you just go ahead' and thus cutting together and apart' the we/I storywork. Lone replies 'year:h' while laughing and Pernille echoes her by also laughing. Pernille's participatory framework in this phase change sequence shows both affiliation and alignment (Cp. Stivers 2008:32) with the 'we' cue given by Lone. Pernille's actions communicate: 'I agree that we are doing this together (affiliation) and I follow your lead as your story witness (alignment)'.

3.2.1.9 The (intra-action) order of collecting, placing and verbally determining the figures as mattering objects

(- as performed Dec. 10th, 2008 as a material-discursive intra-act of human-non-human participants)

Order of collecting the figures in the suitcase:

Two sequences and enacted groups:

1. First a group of six figures was collected in this order: a) amber necklace/chain²⁶, b) pink dog house, c) picture-frame, d) hammer, e) mobile phone, f) sink
2. palm tree

26 In Danish 'rav halskæde'. Here the word 'kæde' means both necklace and chain. I note this because the necklace/chain later appears to depict the agency of 'power of coherence', cp. Analysis Part 3

Order of placing objects in the sandbox:



Figure 3.11: Photo of sandbox with placing order marked with numbers

1. the pink dog house in the middle, a bit to the back of the sandbox
2. the white sink towards the right side of the box, a bit past the middle
3. the picture-frame of an old-fashioned woman with the wooden hammer on the left side toward the corner
4. the mobile phone to the right below the sink
5. the palm tree in the center of the sandbox
6. the amber necklace/chain next to the pink dog house

Order of performing the verbal 'storying'

Clearly the three enacted (intra-action) orders of the sandbox-based (re)configuration of the problem-complex; collecting, placing and verbally determining are different. This is worth paying closer attention to as a clue leading to an understanding of the phases involved in the material restory work of the reconfiguration of the organizational practices. As stated I claim this as being due to a different between intra-action of constituents in each phase. Below the phase of collecting artifacts from the suitcase will be explicated and elaborated. In Analysis Part 1 the manner of the collection of the artifacts and in Analysis Part 3 the manner and order of the placing in the sandbox as a storyboard will be elaborated. In Analysis Part 3, the order of the verbal determining as a boundary-making practice of priority rework will be elaborated.

1. the mobile-phone
2. the sink
3. the picture frame and the hammer
4. the palm tree
5. the pink dog house
6. the amber necklace/chain

3.2.1.10 Analyzing (as documentation) the collection of non-human mat- tering objects as co-constituents

(-The following is a closer account of how Area C becomes an affective site of engagement as an 'enacted between' of vital intra-actions and how the intra-action of human-non-humans is orchestrated...) (video time-code: 00:46:59 - 00:48:55)

Supervisee taking on the task of doing the sandbox



- 1. Lone:** ((går hen mod den bord ende i Area C, hvor kufferten med de materielle artefakter er placeret, placerer sig for enden af bordet og begynder at rode rundt i den med begge hænder))
((walks toward the end of the table in Area C, where the suitcase with material artifacts is located, places herself at the end of the table and begins to rummage around in it with both hands))

The sandbox-based storying in this workshop supervision session is initiated by Lone taking on the task of trying to perform a story of the problematic of 'how to create an oasis with good conscience' on behalf of the whole group of staff (cp. section above on the negotiation of the working title). Lone bodily displays this 'taking on the task' by leaving Area A, walking over to Area C¹,

¹ See 'above' for a closer description of the Spatial discourse constructed due to the configuration of the material setting in Area A, B and C correlated with the three modes of enactment in the Apparatus of Material Storytelling.

placing herself by the table in front of the suitcase, beginning to look down in the suitcase and touching and roaming around the different material objects with both her hands, hereby her hands, gaze and the materialized field of possibility of story object are very directly intra-acting and enacting the affective site of engagement, from which these constituents are to perform the problematic as an onto-semantic (re)configuration of the working-title. By leaving Area A and walking over to the configured space of Area C Lone enacts the acceptance of the task, and her tactile involvement with the story

artifacts makes evident that she is already working on the task. By these actions she constructs herself as the sandplayer aka the material storyteller of the moment. Likewise, Pernille and I are at the same time busy preparing

our tasks; I am attending to the camera for a change of recording tape, and Pernille is walking with Lone as mentioned above, enacting herself as Lone's collegial witness.

The creation of Area C as a pedagogical (development) space has been materially pre-arranged by me as the supervisor using a table, a sandbox and



a suitcase filled with various material objects, (See the above elaboration of the workshop setting Area C as well as the sandplay phases).

Figure 3.12: Sandbox-suitcase-table arrangement

This material ‘setting-up’ is thereby also the first step in creating the pedagogical space of Area C, and as it is ‘there’ in a certain manner and not another the configuration is an agential cutting of the workshop setting that performatively enacts a congealing of agency in the sense that there is a spatial discourse that consists of particular material partakers as mattering bodies (sandbox and various material artifacts) of which a certain relationality is given, in that they are placed in the same area, on the same table, etc.

However, their being placed at opposite ends of that table with the suitcase lid open establishes a wall that as an agential cut, performs a limit between the suitcase and the sandbox that demarcates the two actions as phases in the intra-action order of *collecting* and *placing* the story objects (cp. list of phases in sandplaying above). This quite literally creates a specific space for each material discursive practice enacted from within the entangled state of the placing on the table. Thus the material-discursive apparatus of Area C enacts a material-discursive practice of (what is depicted) as (merely) Lone’s actions. This manner of agency is as we recall depicted by Cooren (2010) as a dynamic of the ventriloquist and the puppet, (cp. Section 2.3, Book 1). (see also Agamben, 2009 for a Foucaultian take on apparatus as ‘dispositifs’). Moreover, in acting as a back-wall the open suitcase lid shows that the ‘face’ of the ‘working area’ of the suitcase is at *that* end of the table and subsequently that the place to stand when working with the suitcase is at *that* end of

the table. An appropriate place for the human sandplaying actor to step into for doing the action is thereby cued for the sandplayer, (e.g. ‘best instrumental stance’, Goodwin, 2007) in the subterranean subtleties of the intra-act. Hereby the emerging *spatial discourse* of Area C underlines not only that the suitcase and the sandbox belong together in the pedagogical space of Area C, but also that there is a *sequence* implied in their use since both of them cannot easily be accessed at the same time.

So the way in which the various parts of Area C are arranged in the room attracts and directs attention in a certain way as a configuration of the material-discursive practice of sandplay aka the material story mode of enacting ‘the between’. The subtleties of the larger material arrangement ‘invite’ the human partaker to incorporate a certain action. Although Lone herself has never done a sandbox-based storying, she walks directly over to the suitcase (cp. the series of photos above) and gets in touch with the material figures in it and not the least their invitation to ‘recollect memory’ and as such be co-constituent of the reconfiguration of the working-title. It seems as if Lone knows what is expected of her. It should be noted that Lone at that point had witnessed her colleague Pernille do a sandbox-based storying in their last individual workshop supervision 19 days earlier (cp. Schematic overview in table 1.1). So Lone’s direct approach to the task at hand also indicates that she is (also) performing actualizing of memory (recollection memory) on the

basis of her virtualized memory of the previous common activity that she participated in through witnessing. Although a newcomer to the task, she clearly demonstrates alignment with ‘what this is all about’.

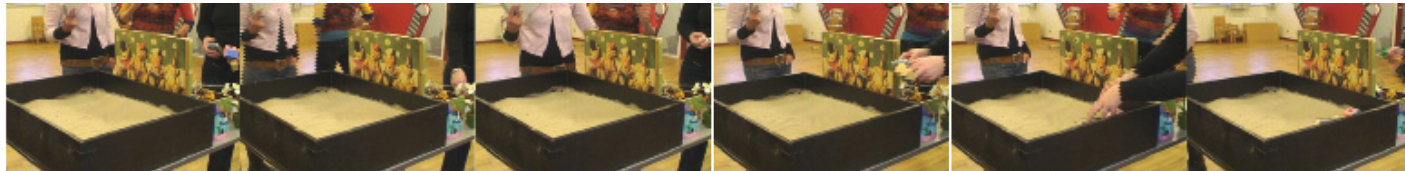
So in stepping into the pre-arranged pedagogical space (phase one) and getting involved in the intra-act of her and the material figures within the suitcase, ‘the between’ of this deconfiguration of the second phase of doing sandplay is enacted. It would be common perhaps to construct Lone as the one that makes this happen, as she for the bold eye may seem to be the (only) one that is active here. However the onto-epistemology of intra-action (in the Apparatus of Material Storytelling) and the subsequent choice of multimodal constituency analysis call for a different diffractive reading of the action. Here it is, as we recall, the ontological inseparability of agential separability of components of phenomena that we need to attend to. Thus, the agential separability of Lone as the sandplayer is to be accounted for as the enacted phenomenon of ontological inseparable (thus mutually constituted) co-constituents of the apparatus (of this Material Storytelling). What this means is that it cannot be clearly distinguished (separated) what agency did what, as the entangled state of the multiple constituents can only be distinguished in a relational sense. Distinguishing one is to enact an agential cutting together apart, as we recall from Part 1, Book 1. Therefore determining/distinguishing each con-

stituent is not what this is about, rather making evident the *entangled durations* of these actions as ‘the between’ enactment of these actions is (and what can be) attempted. I argue from the standpoint of the Apparatus of Material Storytelling that it is the entangled between of ‘her’ actualizing of memory in the appeal of the affective site of engagement of the larger material arrangement in the apparatus of the whole situation that afforded this action.

Due to the standardized transcript conventions employed, however, we do the diffractive reading from the standpoint of Lone and the other human actors². To counter balance this human-centered reading it is might be helpful to bear Cooren’s (2010) notion of the dynamic of the ventriloquist and the puppet in our ‘minds eye’ - with the implied ‘who is making the actor act?’ – as this reminds us of the apparatus of any (transcribed) phenomena.

Choosing the material objects and crossing limits

(- Lone rummages around in the sandbox for 15 seconds before she picks up the first item; the amber necklace. When she has also picked up the pink dog house, the picture-frame, the hammer and the mobile-phone, the limits and rules of the action are negotiated)



² It would be relevant to develop an alternate set of transcription conventions for intra-action research/multimodal constituent analysis, that would be able to in a more obvious way honor the other than human agencies their due as equal co-constituents. Unfortunately this is beyond the scope of (resources for) this dissertation.

2. Lone: hvor mang: ska jeg ha^
 ((drejer kroppen med de samlede objekter i venstre hånd, mod supervisor som står i baggrunden))
how many should I hav^
 ((turning her body with the collected objects in her left hand towards the supervisor, who is standing in the background))

In using the word ‘should’ in this turn, Lone requires guidelines from me as her supervisor as to any general rule she has to follow as part of the material-discursive practice of sandplaying. This makes evident both her novice state of performing sandplay and her eagerness to do well on the task. It could also be seen as a lack of memory recollection as she perhaps did not witness or do not recall how this was done by Pernille 19 days ago.

3. Sup: det bestemmer du selv (.) har du brug for at vi går lidt væk
 ((går hen til Lone og placerer sig ved siden af hende))
you decide that for yourself (.) would you like us to move away a bit
 ((approaches Lone and places herself next to her))

4. Lone: [e:j: de:t okay]
 [((roder videre i kufferten og tager håndvasken men taber det lyserøde hundehus))]
 [no: tha:ts okay]
 [((she continues rummaging in the suitcase and picks up the sink but drops the pink dog house))]

Here, at first, I offer her the rule of ‘no external rule’ – and thereby inviting her to use her own judgement in deciding aka determining for herself, by use of her own sense of right and wrong and listening to her own inner voice in the now, rather than to an external general rule. You could say that I in line 1-3 multimodally in use of various phrases and body-posture – (by having left Lone ‘by herself’ in front of the sandbox, and in line 3 using the phrase ‘you decide that for your self’ and by indirectly suggesting that Pernille and I should walk away (again) in asking if she would like that we did) - are cutting together/apart Lone as ‘the actor’ who should solve the task on her own, and Pernille and I as free to do ‘other stuff’. This cutting of her being on the task, as the only one with (literally) her hands in/on the task of collecting objects, and Pernille and I as excluded from (directly) collecting material objects, constitutes her as the only actor.

I imply that she might need to be on her own, as if she would be disturbed by our presence. Lone seems to deny this, although in stating “that’s okay” she does seem to recognize the implied disturbance problematic, and measures it to be ‘okay’. In Analysis Part 2 we get back to this element about ‘disturbance’ as this was an aspect of the problem-complex of House 1. While I suggest ‘undisturbed space’ here for Lone in accomplishing the task, both the need for and lack of this in-disturbance is constituted, which thereby cut ‘task solving’ and ‘indisturbance’ as belonging together. We get back to this aspect of boundary-making (of categories) in Analysis Part 4. By Lone’s reply; “that’s okay” she could however also be enacting the material-discursive habitual practice of House 1 of the multi-tasking employee who is doing her things (various task) in the midst

of everything else. If so her answer can be understood as an automatic habitual reply of the pattern that is about to be ‘broken’ – and if so the ‘breaking’ aka the deconfiguring of this material-discursive pattern is already in action.

I do however seem to understand her reply as an invitation to offer more guidance, which I then do by assuring her that she is under no limits regarding the number of objects and the amount of time:

5. Sup:

[du skal simpelthen (.) øhh du må bruge ligeså meget som du vil i kassen (1) og ligeså meget tid du skal bruge for at finde det du synes]

[(((drejer sig mod Lone igen)))]

[**you must simply (.) eh you may use as much as you want within the box (1) and as much time as you need to find what you want**]

[(((turns toward Lone again)))]

By stating “you must simply” and then rephrase this as “may” a changed relationality is suggested where the agency goes from me as having a role of being the instructor (and her as acting under external orders) – to a softer guidance where she is invited to take the authority of the task and accomplish the task in the rhythm that suits her. Lone seems to accept this suggested changed relationality:

6. Lone:

[[((samler hundehuset op igen og bevæger sig rundt om hjørnet og lægger de samlede artefakter i en bunke i hjørnet af sandkassen og går derefter tilbage til bordenden og fortsætter med at rode i kufferten et stykke tid med begge hænder og samler så palmetræet op fra kufferten og lægger det i venstre hånd))]]

[[((picks up the dog house again, moves around the corner, dumps the bundle of collected artifacts in the corner of the sandbox returns to the end of the table, continues to rummage around in the suitcase for a while with both hands and then picks up the palm tree from the suitcase and places it in her left hand))]]

7. Sup:

[og det kan jo oss vær at du går lidt frem og tilbag:]

[[((havde flyttet sig væk igen men vender sig nu rundt mod Lone))]]

[and you might move back and forth as well:]

[[((had moved away but now turns around towards Lone again))]]

Lone has initially collected the chosen material objects in her left hand, but her hand is actually filled to the limit after my remark (as the supervisor) about not being under any limits, and in concert with the subsequent suggestion regarding 'going back and forth', Lone dumps the collected

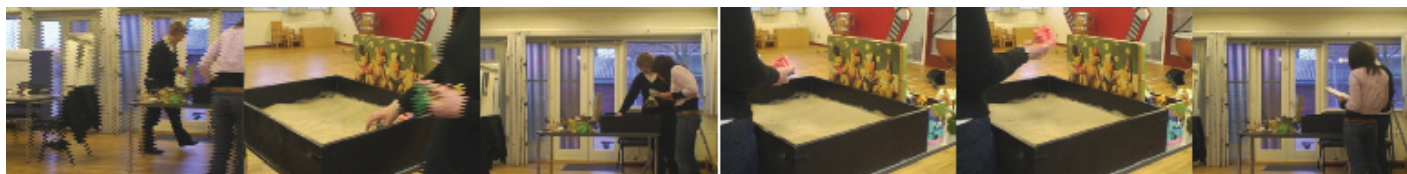
objects across the materially established limit of the suitcase lid into the corner of the sandbox. Here, she crosses the material limit between the spaces belonging to the second and third phase of sandplay. This could both be seen as a display of her 'knowing where they are going next', in accordance with her alignment with 'what this is all about' from recollection memory of her prior witnessing 19 days ago. It could also be seen as breaking the rule of 'one phase at the time' that is enacted as a congealed agency of the structural layout of Area C as a material-discursive apparatus for doing sandbox-based storytelling.

Besides from freeing her hands to pick up the last object, the palm-tree, her action follows my assurance of them 'being under no limits that cannot be broken'. This seems to be an echo or a recollection of the message conveyed earlier on the need to break the constraints that are holding them back, and by performing this action, Lone is well on her way of breaking any perceived or actual limits in her surround.

Once again we should diffractively read these actions as an onto-semantic phenomenon accomplished as a multimodal intra-action of material-discursive practices, as a (re)configuration afforded by 'the between' of the mutually constituent forces; memory recollection, supervisors reassurance, the material, structural layout of Area C, etc.

As we will learn, the palm-tree is the configuration of the goal of the task; 'the oasis'. By putting everything else down before she chooses this last important 'treasure' (and spending 15 seconds choosing it), could also mean that a sequential-relation in the collection of the group of objects

are implied – agentially cut together/apart - as so far so good, next step. And/or possibly a hierarchy in the group of the collected objects is implied in this cut. The first group of object consists perhaps of aspects of the problem and the problem-solving, the last one picked is a configuration of the goal; the oasis. The two groups are separated and the most important gets special attention and extra



space in the end. Thus, the spacetime mattering of the (re) configuration of the working title/problem complex in this second phase is cued in the intra-action of collecting the objects as an intra-act of Lone. The working title and the material objects available.

This two-sequence order of collecting the material objects and the agential cut (configuration) of two groups, will be taken up in Analysis Part 2 since, as we shall see, the two groups are in fact (re)configured in the placing in the sandbox as a storyboard. Moreover, this two-group-format-configuration will be used as a lead for going into the entangled complexity storytelling that seems to be (part of) the relational inheritances of in this particular recollection of objects.

Getting in position to place /the mattering bodies intra-action

(In the following extract, the participation framework of the next phase of sandplay is accomplished. Lone places herself in the best instrumental stance for that action in synchrony with the configuration of the apparatus in place; the sandbox, the table, the material storyobjects)

8. Lone:

((bevæger sig rundt om til siden af sandkassen på bordet, samler de øvrige materielle figurer op, som var blevet placeret i hjørnet af sandkassen, ryster dem af for sand og placerer sig ved bordenden med figurerne i venstre hånd og det lyserøde hundehus i højre hånd))

((moves around to the side of the sandbox on the table, picks up the other material figures that had been placed in the corner of the sandbox, shakes the sand off them and places herself at the end of the table with all the other figures in her left hand in front of her, and with the pink doghouse in her right hand))

On the way towards the other end of the table, Lone is holding the material object of the palm-tree in her left hand, and as she passes the side of the sandbox she picks up all the other objects again, freeing them from sand. She walks to the other end of the table, placing herself in the 'right' place for entering next phase of 'doing sandplay' (cp. above). As she walks, she re-arranges the objects in her hands and places the pink house in her right hand. Having the object that she places first ready in her hand is another way by which Lone becomes ready for the next step. The fact that she picks up the objects 'on her way to' the next position in the sandplay Area C could indicate that she wants to come 'prepared', which would then be showing alignment with what she thinks is the correct order of things. In her actions, she seems to display her knowing that a sequence intra-action order is in place. Hence she is performing the most culturally acceptable way of doing sandplay and becoming a sandplayer in accordance with how she has witnessed it done nineteen days previously by Pernille. Here, like a novice she seems keen not making any mistakes, she displays 'being ready in position'.

At the same time the third phase of doing sandplay as accomplished by orienting her attention toward a different material aspect of the pedagogical space; the sandbox. It is evident here that *material arrangement* has a guiding influence on her actions. It helps her in *pacing* her activity and this could be displaying *rhythmic attunement* (Cp. Erskine, 1999). This rhythmic attunement is not to another person but to the order of the activity in co-ordinance with the length of the table/sandbox, which is equivalent to the distance she needs to walk to get to next position of the sandplaying story actions. As she reaches the end of the side of the sandbox/table the first object surfaces, and the moment it has surfaced she steps into place right in front of the sandbox, taking up the position of the Material Storyteller.

Likewise, as she has left the position in-front of the suitcase, she has also left that particular phase of the sandplay and progressed to the next 'level' by moving herself forward to the next position. Here it becomes evident that the material set-up of the workshop setting as a whole, and here specifically

in Area C, supports this material-discursive enactment of congealed agency to draw the human actor from one phase of reconfiguration of the problem complex to the next, (see above for a closer elaboration of the use of Feng-shui principles for setting up the workshop space in this manner).

9. Pernille: ((går hen og stiller sig ved siden af Lone med notesbogen i venstre hånd og hvilende på underarmen og med en blyant i højre hand (.) kikker op på Lone))
((walks over and places herself next to Lone with the notebook in her left hand, resting on her lower arm and a pencil in her right hand (.) and looks up at Lone))

The fact that Pernille here enters Area C the way she does, stepping into the position next to Lone at this very moment, indicates that she is attuned to the material-discursive actions going on in Area C. Her activity becomes *timed* (Cp. Ericson, 2004) as a material-discursive practice of *spacetime dmatte* by close coordination with the material-discursive activity of Lone. An act of *rhythmic attunement* as an example of the 'touching responsiveness' of vital intra-actions in affective sites of engagement (cp. Section 2.6, Book 1), where Pernille's actions emerge as coordinated with where Lone is in the sequential process of sandplaying. A *quantum jazz* of quantum coherent intra-action. This attunement is as subterranean subtleties of intra-action probably informed or 'cued' in the 'seen but unnoticed' by the changing in position that Lone does, from one end of the table to the other, which indicates that it is time for the next step, not only for Lone but also for Pernille.

The shared material arrangement of the surround thus functions as a material-discursive apparatus of Material Storytelling enacting the (re)configuration of both of them in the participation framework of 'the between' of Area C. Pernille's actions indicate that she reads Lone's action as her 'cue' in her performance as witness, and by acting accordingly she displays that she is ready for *doing witnessing* and hereby aligning with her role in 'the game'. This is emphasized by her synchronized placing of the notebook and the

pencil in her hand as she steps into position next to Lone. Looking up at Lone communicates to her that she can continue now, since Pernille is now in a position to start taking notes on the placing of objects. She thus configures herself together with the notebook, her pencil and her location next to Lone - as witness. She assumes a participation framework of orienting to next step, and she also shows that she knows what is to come next as a co-working act between her and Lone. That this is all done silently only emphasizes the material aspect of 'cueing' in the 'interdigitation' of the 'social ecology' of the intra-action, (cp. Section 2.6, Book 1 or Ericson, 2004a).

It is interesting that, as Supervisor, I wait and only come over after the next phase of doing sandplay has ended, and that all this is orchestrated silently. An indication of the material-discursive apparatus of doing sandplay is enacting a sequential order entailing various participants at various stages doing various actions.³

10. Lone: ((sukker højlydt, kikker på Pernille, (som griner en smule), smiler og løfter højre hånd med det lyserøde hundehus op og vifter lidt med det i luften))
((sighs loudly, looks at Pernille, (who is laughing a bit), smiles and lifts her right

hand, which is holding the pink doghouse and waving it gently in the air))

Standing in the 'right' place for next phase of sandplay and with Pernille on her left side, Lone makes an affect display (e.g. Ekman & Friesen, 1992) by means of a big sigh, which could possibly indicate that either a new phase is about to start, or that she is slightly insecure of entering into the next phase. The fact that she waves her hand in the air at the same time could indicate that she is unsure or that she is wondering what is going on and where the process is leading. In my experience, this is a common reaction at this point in the sandplaying process, (see also Kalf, 2003). The material-discursive mode of enacting the between entails the 'unthroning' of the 'conscious I' (cp. Section 2.6, Book 1), which renders an uneasy feeling of not being in control of what happens 'next'. It entails a 'surrendering' to the apparatus of the whole situation and the human apparatus as the 'the bigger me', (cp. 'Outing' above elaborating Bodydynamic) as part of that, working in the 'seen but unnoticed' with the subterranean subtleties of the 'touching responsiveness' of vital intra-actions.

An incidence that had occurred 19 days earlier in the last session between Lone and I, where we discuss how to deal with the sometimes chaotic atmosphere of House 1, and in regard to this we negotiate the agential cut of what is the opposite of chaos, and Lone had here answered 'control', and I had suggested 'trust'. Sandplaying is as (as the other material story modes) an act of letting go of con-

³ I used the time to attend to the video-camera's. However, it still displays an intra-action order that indicates what I think needs my attention. At that point I was not conscious of the significance of the difference in the order of the collecting, placing or the verbal telling of the material objects or of the manner of the placing of the objects (fast, slow etc). That is something that I have become aware of through the analysis.

scious control of ‘where this is going.’⁴ It requires trust of the ability to enact something meaningful; for example a problem complex, without knowing in beforehand what the solution will be; trusting that what emerges will be ‘good enough’. Also it requires a basic trust in being able to handle what emerges. This ability (to trust ones ability) to handle the unforeseen was a key issue dealt with in the action research project. By Lone’s affect display in line 10 this rather general uneasiness of being challenged to ‘let go’ of some degree of control is most likely also be constituted by Lone’s cut of ‘control’ as the opposite of ‘chaos’ (cp. Analysis part 2) as this cutting seems to imply both that ‘chaos’ might come when control is absent – and – ‘trust’ is not the preferred choice of dealing with ‘chaos’. There seems to be an act of (acceptance of the) surrender to the action in the laughing, which is parallel to a remark made by Lone later that day concerning letting go of control of aka follow established plans for what ‘Lars’ should be doing on a his home-day with Lone; ‘it’ll probably be okay’⁵ while laughing in much the same manner.

Pernille is laughing with Lone here in line 10, which possibly refers back to an incident that occurred just after Lone agreed to take on the task of doing the sandbox that

day, when they had also laughed together. So the laughing here in line 10 is likely to be shared memory-work of this uneasiness of (the surrender required for) doing sandplay. Here, Pernille is aligning with Lone concerning the experience of being in that position for the first time. Lone and Pernille’s display of alignment is indicating that they are together in this - in synchrony – and that they are going to enter the third phase of doing sandplay, ‘(re)configuring the sandbox storyboard’ together. This shared affect display could thus indicate both *affective* and *cognitive attunement*, (cp. Erskine, 1999).

3.2.1.11 Summarizing Part 1

(- *highlighting the main points of this part of the ‘documentation as analysis’ for the stated claims regarding the Apparatus of Material Storytelling*)

In this first part of the ‘analysis as documentation’, it has already become evident how the material arrangement of the workshop setting of the OBS-room as a material-discursive apparatus partake in the enactment of the (re) configuring of the organizational practices at DBC.

I have argued that as these vital intra-actions was conducted at the affective site of engagement of their OBS-room - known as the habitual acknowledged site for pedagogical work at DBC among the staff-group of House 1, - this site co-constituted the pedagogical developmental work that emerged through the workshop supervision sessions. The intra-active memory restory work that the appeal of any affective site of engagement inevitable will bring on, reconfigured the participants’ engagement with the OBS-room

⁴ This is also where these modes of enactment obviously requires ethical considerations, as part of an ‘ethics of mattering’, like Barad suggests, but specifically emphasizing the ethical concern of challenging the fall of the conscious ‘I’ in the letting go of control that is ‘invited’ through the subterranean subtleties of the intra-act enacted by the material-discursive-affective practices of Material Storytelling. I will get back to these important ethical concerns in the closing section of the dissertation (Section 4).

⁵ In Danish: ”Det går sgu nok”

activity of pedagogical development because a *changed relationality* had been enacted with the site during the activities of the action research project. As part of that pedagogical development became a more legitimate practice for House 1. We will return to strengthen this argument as the analysis progresses.

Further, the above analysis evidentially supports the claim of the physical structural layout of the workshop setting as a congealed agency of a material-discursive apparatus that affords a certain performance of action. In assuming the various 'best instrumental stances' for her sandplay performance, Lone closely orients her actions in accordance with the materialized agency of the table, sandbox and suitcase of material story artifacts. An important part of this guiding force of the apparatus is also the silently orchestrated participation framework in the intra-action order, which is noticeable in the synchronized 'interdigitation' of Lone and Pernille's actions. Later, in both the placing of the figures in the sandbox (Analysis Part 3) and in the verbal inquiry between supervisee and supervisor in Analysis Part 4, we will see much more of how 'interdigitation' makes evident this vital synchronization – quantum orchestration of quantum jazz that in turn provide for the claim of the entangled state and co-constituency of actions.

However, we also see another aspect of the material-discursive entanglement or intra-action that occurs. As supervisor and supervisee negotiate

the need to (not) stay within limits, the physical limit in place (the suitcase lid) is 'broken' as Lone reaches the limit of what she can carry in her hands. A changed relationality is thereby enacted at two levels of the intra-action to enact Lone as an accomplished 'configurator' having agency to enact by following her own leads instead of following externally set rules; 1) a change in relations of supervisor/supervisee to provide for Lone as supervising herself as an enacted relation of 'I' and the bigger me 'bodymind', 2) a change in relations of keeping phases of the material-discursive practice of sandplay apart. In the beginning, Lone was governed by the material-discursive practice of the material arrangement in place, enacted as congealed action and a rule to follow, regardless, but then this manner of cutting appropriate action changes to what is needed in the 'now', based on her sense of limits (literally). As a result, she frees herself (her hands) to pursue the treasured object that is 'so difficult to find'⁶; *the oasis* - in the material-discursive configuration of a palm tree. In the following parts of the analysis we shall see how this palm tree plays a vital role in the (re)configuration of appropriate working life actions of House 1 as a reworking of organizational practices by reworking the material-discursive apparatus of the organization.

The first part of the analysis thus evidences how the timed practice, of the literal breaking down of

the organizational surround partake as (a mutually constituted) co-constituent in the material-discursive apparatus of the workshop supervision that day. It depicts how both I as supervisor (re)configure the issues at stake for the group of staff as 'breaking' and how Lone subsequently embarks on 'breaking' limits or boundaries in a very literal sense in performing the first phase of sandplay. The enacted *spacetime* mattering that emerges from the intra-action of the activities related to the rebuild of the organizational surround, and the various (re)configurations of the problem-complex within the workshop supervision provides empirical evidential support for the claim regarding the close connection of the physical rebuild and the 'rebuild' of the material-discursive-affective practices of the organization.

Before we move on, let's take a break and relax with a breathing space.

6 cp. Lone states: "det er dem vi gerne vil ha, men vi kan ik rigtig find dem"



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Breathing space

General instructions for doing the body-based pedagogy exercises¹

(Always do the exercises in loose fit clothing and without shoes and within calm surroundings. Choose the exercises that you feel comfortable doing and that give you a sense of well-being and enhances your energy level. Listen to your body signals and always refrain from doing exercises that cause you to feel pain or discomfort of any kind. Let it be a guiding principle to always aim at finding 'the right dose'² in terms of both the kind of exercise and the extent of the specific exercise. Note that the 'right dose' varies from time to time depending on the whole situation when you practice the exercise).

¹ The present and following exercises are a sample of the exercises used in the action research project after a one-year study/training at Bodynamic International as well as several subsequent courses at MOAIKU. The exercises are rendered here in the dissertation with permission from one of the founders of the Bodynamic System Merete Holm Brantbjerg. (who has later founded MOAIKU). For further introduction to the body-based pedagogy as it was used in the action research project, see Section 3.1, Book 2. See also Brantbjerg and Ollars (2006), Brantbjerg, 2010 and www.MOIKU.dk

² The notion of 'the right dose' is specifically developed by Merete Holm Brantbjerg as a key notion in her 'resource-oriented-skill-training' (at MOAIKU), which is a specific refined variant of the body-based-pedagogy principle used and developed through the Bodynamic System

'Becoming present' exercise

- Tap yourself fast and firmly¹ with your hands all over your body surface and notice your physical boundary becoming present
- What do you feel? Where (literally) in your body do you feel it²?

¹ it is important that you find your own 'dose' of firmness, the idea is here to tap enough for increase the blood flow in the outer body surface, not to cause pain.

² Importantly, there are no 'right' answers. It is highly personal which feelings and sensations arise from these exercises. Again, the same exercise may induce a variety of feelings and sensations from time to time.



Analysis Part 2

Entangled durations

(This part of the analysis embarks on building evidentiary support for posing Material Storytelling (con)figurings as memory-devices of/for the dis/continuous enactment of entangled durations across various spacetimescales as diffracted in the appeal of the present through the sandbox-based material storyboard configuration. A storying of the action research process is configured through the sandbox storyboard as diffractive grating.)

3.2.2 Entanglements across multiple spacetimescaled durations

3.2.2.1 The enactment of entangled durations

This particular Part 2 of the analysis will seek to build the evidentiary support for the claim that the specific problematic and practices that was dealt with in the particular intra-action that day of the crucial moment was enveloping – as an entangled complex spacetime d matter (de)configuration – the problem-complex dealt with up until this point in the action research project. Therefore the material-discursive apparatus of this particular part of the analysis seeks to handle this entangled intra-play across past, present and future timescales of aspects of the problem-complex of the entire six months project arguing an important case for how entangled durations are enacted in the now. Using the material-discursive apparatus of the sandbox story configuration created by the participant Lone as anchor and (therefore) diffractive grating, this part of the analysis has been organized through a material-discursive apparatus of an entangled hologrammatic wholeness (cp. previous Section 3.1 for a closer elaboration, or else Morin, 1996). The hologram is when diffracted with Barad about agential cuts having consequences for the spacetime d matter manifold. Each ‘part’ of the hologram of the spacetime d matter manifold thus ‘contains’ the basic agential cut of in this case ‘good conscience/bad conscience’ as an enactment of a yet more basic

cut regarding a distinction of who is to get developmental hours aka ‘oases’ hours; the residents/ not ‘us’.

A substantial part of ‘the relevant rest’ (Goodwin, 2000) of the data-material from the workshop sessions up until the point of the crucial moment will be enfolded in the following, and it will be evident how the material objects or figures work as recollective memory devices of ‘a past that never was’ (cp. Section 2.6, Book 1) and precisely as such affords a complex storying of the issues of the problematic dealt with in the development process as a whole. That is, the restorying actions that was enacted as sandbox-based (re)configuration in the crucial moment, was a recollection/reconfiguring of ‘a past that never was’ in the appeal of the present between as an ‘affective site of engagement’. Performing this analysis is yet again such a recollection in the appeal of the present of a past that never (simply) was and as such change is inevitable. Deconfiguration is precisely about coining such inevitable discontinuity/change of spacetime d mattering; the local ‘between’ enfolding of the spacetime d matter manifold. This intra-active multimodal enfolding of spacetime d matter *is* the dynamic contingent qualitative multiplicity.

This part of the analysis begins with a photo of the completed sandbox and jumps backwards in the sequential order of doing the sandbox storyboard and expands into ‘outings’ into the (immediate and a bit further) past of other events in the

developmental process of six months duration. The (immediate and a bit further) future moments in the developmental process will be dealt with in Analysis Part 5. These ‘Durational Outings’ are examples of the dis/continuous complexity storytelling and the new sense of aliveness of vital intra-actions that is performed in each intra-active enfolding, (cp. Section 2.6, Book 1).

Navigating the hologrammatic whole

The aim is then to explicate the dis/continuity, entanglement and the multimodal constitutive complexity of the process of reworking organizational material-discursive practices in this case and to explicate the capability of the Apparatus of Material Storytelling to support such a process of becoming due to its complex affordances for intra-active-multimodal enfolding of spaced-time d mattering. In order to not get lost in the complexity of the entanglement I suggest that you as the reader provide yourself with a navigation tool; a roadmap for an overall orientation of where in the duration of chronological events we are at that moment of reference. An import point is being proved here; you can get lost reading, hence there is a spacetime d mattering configurative element to the (techno-scientific) practice of grasping by which we are orienting ourselves as readers. With a rewrite of Barad, we need those configurations to ‘wrap out minds around it’, (cp. Barad, 2007: 388-389). For the purpose we use the schematic overview in table 1.1 in Section 1.7, Book 1. The affordance of this separate cut

book is that it can be enacted as a useful navigation (diffraction) tool. I thus suggest that you enact this table 1.1 as your navigation tool by having the book besides you as you read Analysis Part 2.

3.2.2.2 Taking a diffractive look at the entangled durations of the material sandbox display in light of the working title

(- and the specifics of the material, discursive apparatus in place)

I had this memory-device on the floor of my 'Material Story Lab' at home:



Reinserted figure 3.5: Photo of the setup for the storyboard working as the material-discursive apparatus of the analysis



Figure 3.13: Photo of Material Story Lab

The blue middle section of the 'road-map' organizes this Part 2 of the analysis, which shoots of from the wholeness of the sandbox storyboard (the photo in the middle) by following the dynamic intra-action of the two-step-order of the manner (intra-action order) of collecting the material artifacts from the suitcase explicated in Analysis Part 1. A two-step manner subsequently re-enacted in Lone's manner of placing the objects in the sandbox in a format consisting of a centerpiece surrounded by an outer ring (see photo above). I claim that there is an 'intra-relation' between the inner center object; the palm tree and the outer circular surround of the other six objects, which we will look into below. Part 3 of the analysis, which in detail follows the (intra-action) order and rhythm of the placing of the object as it was done by Lone (and thus picks up where Analysis Part 1 ended), is explicated in the outer parts of the memory-story-map above, where each of the material story objects (or figures) is having its own 'place' and color to depart from and be related to from other parts by threads of yarn. It might seem contrary to the emphasis of entanglement and relational differentiation to render the story objects as 'each' having significant characteristics. However, this was done in order to depict the entanglement across spacetimesales, where the memory or story fragment told in the 'lineaments of the

figure' is a memory-device for recollection memory where it is just as much the figure that collects the memory as it is the human that collects the figure (cp. Section 2.6, Book 1 or Haraway, 2008: 4). In these cases the storyboard might be fragmented into separate figures as an agential cutting together/apart, but then those figures are cut together with the inherited relationalities of the duration of the project. Thus, merely an enactment of a different or a changed relationality.

¹ The Apparatus of Material Storytelling has been already reconfigured as 'Material Story Lab' and developed into a workshop practice for higher education at the Bachelor programme of Department of Communication at AAU, and facility for Material Story Lab has been build at AAU city campus, Nordkraft. See Jørgensen & Strand (2011) for further info on Material Story Lab or www.materialstorylab.dk.

Ways of understanding the 'wholeness of the material storyboard'

I would like to start out by looking at the sandbox as a whole; a snapshot in time (a spacetime-matter localization) to consider the formation - configured relationality of the (re)configuration of the working title. Thus the placed story objects/participants/agencies and the sandbox seen as a whole in light of the working title. Understanding the working title and the sandbox configuration as a whole, as a gathered, (re)configured material-discursive apparatus in the Baradian sense diffracts the notion of entanglement with the notion of wholeness in the hologrammatic approach by Morin, used by Boje in his complexity storytelling, (cp. Boje, 2008). Boje (2011) looks at four antenarrative causality patterns; linear, cyclical, spiral and rhizomatic.

At this wholeness level, the sandbox display could be (attempted to be) understood as a rhizome, shooting of 'siblings' in various directions and it self as a 'sibling' in one or more events in the duration. I.e. this present sandbox configuration (or each figure as parts of it) is a 'sibling' event in the sandbox that follows, done by Pernille and it is a 'sibling' event in the blueprint for the re-build of the material surround that follows later in the process. Given the entangled genealogies across timescales it is also to be understood as a 'sibling' event of the very first event in the action research project; the 1st group workshop supervision Sept. 8th 2008, as will be shown in the analysis below. However and importantly the 'sibling' must then be understood as a mutually constituted co-constituent in the local spacetime-mattering, because - as we recall - Barad's onto-epistemology defies that entities pre-exist 'their'

intra-actions. Rather they emerge through intra-actions. Even though a material object is reused at a different local spacetime-mattering moment, it is a discontinuous use; it is not 'just' the same due to qualitative multiplicity (cp. Section 2.6, Book 1). I have posed 'deconfiguration' to account for how intra-act-configurations are always of a past that never was. Keeping this in the 'minds eye', the completed 'Blueprint of the Outings' shown on the last page of this Part 2 of the analysis, shows the entangled genealogies, the relational heritages or as I call it 'entangled durations' of this collected crucial moment.

A circular formation with a center object

Following Barad and the diffracted vocabulary of Material Storytelling from Part 1, Book 1, I will 'confine' myself to merely elaborate the relational formation of the sandbox-based storyboard as a (re)configuration and as (such as) an affective site of engagement. Thus go with the 'figuring' as the affect-dynamic of the intra-act that affords recollection memory in the appeal of the present. As no viewpoint can be held neutral in a diffractive approach such as the Apparatus of Material Storytelling and in a multimodal constituency analysis, let's up front consider the technoscientific practice of these photos as 'data'. They are taken with a digital camera by me 'post-creation', but while Lone (the human sandplayer-participant) was still standing in her 'spot' next to the sandbox. The photo in figure 3.14 is taken from the viewing (diffracting) angle of me as supervisor:

This last photo of Lone's 'perspective' on the sandbox configuration was not taken by my (or rather the camera) It



Figure 3.14: Photo of the enacted onto-semantic configuration of the problem-complex (seen from the instrumental stance of me as supervisor)



Figure 3.15: Photo of the enacted onto-semantic configuration of the problem-complex (seen from the instrumental (diffractive) stance of Pernille as the collegial witness' angle)



Figure 3.16: Photo of the onto-semantic configuration of the problem-complex (seen from the instrumental (diffractive) stance of Lone as the sandplayer)

had to be made, as there is no camera recoding of this angle. So it was configured by the affordances of the program photo-shop and the student-helper that was granted me as help for the task, in order for 'me' and you as the reader to be able to see 'it' from the viewpoint of Lone. This emphasizes another point; that these configurations are not just 'out there'. The configuration is the enactment of the intra-act of the 'viewing angle' enacted by the camera recording and the photoshop affordances for reworking such a photo.

3.2.2.3 How to build an oasis with a good conscience

(-the storyboard wholeness seen in the (diffractive) light of the working title of the sandbox of Dec. 10th 2008)

As shown in Analysis Part 1 the problem-complex to be dealt with in the sandplay intra-action that was done that day was *figuring* out why the staff members 'not in decency' could part from the kitchen 'hang-around' gath-

erings of residents and colleagues as that did not entail 'quality' from the standpoint of being pedagogues and since at the same time this practice was keeping them from pursuing their stated change wish in regard to establishing developmental moments with the resident and thereby being more in use of their profession as pedagogues as opposed to being 'merely' caretakers. As shown in Part 1, the working title for the creation of the sandbox ended up being 'to create an oasis with a good conscience', and as we recall this was a specific articulation stated by Lone herself, but with the enthusiastic support of me stating: 'YES² (1) tha::ts a good idea', while pointing my right hand finger at her on 'YES²'. Lone had prior to that agreed to do the sandplaying act (see Analysis Part 1³).

2 In Danish: 'Ja[^] (1) d::e en go ide' emphasising the 'Ja[^]' with a pointing finger, (time-code: 00:46:23)

3 For a detailed analysis of the coining of the working title, the choice of sandplayer and the material objects, see Analysis Part 1.

I claim that the (re)configurative performance of the sandbox story board of the crucial moment – seen as a whole - is a co-constituted human-non-human enactment of a ‘best instrumental ‘placing’ (cp. Section 3.1.x or Goodwin, 2007) of the problem-complex of the puzzle concerning working life in House 1, as a place where ‘oases’ can be build as part of the everyday practices, with a good conscience. Hence I claim that Lone intra-actively with the various non-human mattering bodies afforded (as part of the appeal of the ‘present between’ intra-action) has (re)configured the relevant in/exclusions of the agential cuts of the puzzle implied in the working title: *how to create an oasis with a good conscience*. The material story creation once ‘finished’ works as an intra-active material storyboard for the dis/continuous rework of the organizational practivces, (see Analysis Part 3 and 4) and this configurative doing indicates very literally, that choices; ‘agential cuts’ have been made; some objects chosen others left out – some placing-format chosen others discarded. Those choices of in-/exclusions explicate that sandbox-based storying affords a (very literal) boundary making material-discursive practice in the Baradian sense. The material-discursive reconfiguring that was done with the little figures, the sand and the sandbox will now be looked upon in detail as to make evident that the format as a whole (Part 2) and the particular parts of it (Part 3) by no means are incidental, but rather creative ways of enacting an answer to the question implied in the working title as a solution involving localized everyday practices of House 1 and enveloping an enslaving structure that are ‘preventing’ the realization of the stated change wish of enhancing development hours for themselves and the multi-disabled residents.

As the photo above of this creation reveals, this ‘best instrumental placing’ (with a rework of ‘best instrumental stance’ by Goodwin, 2000) that is accomplished as the configuration of the sandbox-story board, is a relatively even circle around a centerpiece item of a palm tree. In light of the working title of the sandbox-based storying; ‘to create an oasis with a good conscience’, this is perhaps not surprising. Oases are in fact most commonly understood as clusters of green (i.e. palm trees) surrounded by desert. The

sand in the sandbox is well associated with the desert surround of an oasis. So the working title itself could be the deconfigurative aspect or antenarrative⁴ aspect (cp. Boje, 2008) of this circular formation as well as the choice of the centerpiece. Or, as a more radical suggestion perhaps, as the sandbox is the apparatus at hand (literally) for Lone to engage, it could be the memory device or diffractive grating working as a non-human agency force from the immediate anticipated future spacetime~~d~~mattering moment (‘located’ in Area C, cp. Analysis Part 1) to claim some working titles more affordable than others and thus affecting Lone (located in Area A) to make the connection from ‘sand’ to oasis? Or rather the apparatus of the whole situation of the intra-action of ‘the between’ is what most likely produced the working title: 1) us three human participants as ‘mattering bodies’⁵, carrying with us the duration of the project (entailing all our past and future durations), 2) the materiality at hand; the sandbox, the various available objects and the workshop setting, 3) the particular institutional moment in time – all created a certain set of affordances for Lone to do ‘an analysis’ of the problems of the past and ‘a solution’ to them (cp. Analysis Part 1). A multimodal (re) configuration that answers the implied question: *how* are oases to be created with a good conscience at the Youth-home at DBC?

In the order of collecting the objects, already elaborated on in Analysis Part 1, the two steps involved in the collecting of the material objects can be informative of the in/exclusions of framing/configuring the problem-complex – the apparatus of building oases at DBC:

⁴ For a closer elaboration see Section 2.

⁵ See Book 1, Section 2.3.6 to see how the term ‘Historical bodies’ from Scollon & Scollon’s terminology in Mediated Discourse Analysis (MDA) for human beings partaking in semiotic cycles as carriers of discourse, when diffracted with the Baradian onto-epistemology, was reconfigured as ‘Mattering Bodies’.

1) first Lone collected the group of objects that now in the placing format is surrounding the centerpiece (and she dumped this group of material objects them in the corner of the sandbox)

2) she then returns to the suitcase and spent x sec. to collect the last item; the palm tree

This sequence in the choosing/collecting rhythm implies a dynamic or an *intra-relation* between the two groups of material objects. An agential cut enacted in the sequential order of collecting the ‘mattering bodies’ for the performance. Below I will follow that sequential dynamic rhythm as a lead in the analysis of the wholeness of the material storyboard in light of the working title and elaborate on the intra-play between the two parts of the sequence.

The palm tree is an ‘already known’ object in its direct indexical reference to the key word; oasis in the working title (and to the sandy environment as stated above). The six other surrounding objects are ‘unknown’ in the sense that there is no direct reference point given in the title or the sandy materiality. This aspect of known/unknown could imply, that the puzzle in the working title, regarding ‘with a good conscience’, should be solved by dwelling on the six items surrounding the ‘known’ item in the middle. That is what Lone does herself in her telling later where very little time and comments are spent on explaining the palm tree (cp. Analysis Part 3).

Later on in Part 3 of the analysis I will go backwards in time and follow – not the two step collecting order – but the placing order and rhythm of how Lone places the seven material objects, and due to the difference between the order of collecting the seven objects and the order of placing them, I view this latter order as a distinct and different intra-action order between the sandplayer/storyteller, working title and the apparatus of the sandbox, where they are ‘dancing’ or ‘quantum jazzing’ (cp. Section 2.6.8, Book 1) the restorying intra-actively into being.

This general idea of the ‘mattering’ of materiality, timing and agency will be argued more strongly later on, but for now I will turn the attention toward the possible entangled heritages of this working title and the circular format entailing a centerpiece. Explicating the entangled parts of the apparatus as proving: *‘Memory does not reside in the folds of individual brains, rather, memory is...enfolded articulations of the universe in its mattering... And remembering is not a replay of a string of moments, but an enlivening and reconfiguring of past and future that is larger than any individual...’*, (Barad, 2007, preface).

3.2.2.4 An entangled (de)configuration of the entangled durations of the material storyboard

(- of the circular formation with a centerpiece and the working title of the sandbox of Dec 10th 2008)

The eye of the hurricane

(Nov. 21st 2008)

The circular pattern of the sandbox-based 3D storyboard configuration of ‘to create an oasis with a good conscience’ shown above in figure 3.5 is likely to be what I coin as a material-discursive deconfiguration (see Section 2.6) of a configuring that Lone had been working with in a previous workshop supervision session 19 days before on our 1st sub-group workshop supervision together (cp. Figure 1.1 for a schematic overview of workshop supervision events). This configuring was back then coined ‘The eye of the hurricane’ and this title emerged as a material-discursive deconfiguration during the intra-action taken place.

In the following I will ‘unravel’ (diffract) the entangled genealogy of this configuration and show how it is enveloping other significant moments⁶ shared by the participants in the project⁷ up until the point in the duration of the process where it is introduced (Nov. 21st) and later reconfigured into ‘oasis’ by Lone (Dec. 10th). The spacetimedmattering of the workshop supervisions, were all shared by me, however the intra-active configurings (in between the workshop sessions) among the staff was not shared by me but obviously needs to be considered as a mutually important part of the reworking of the organizational practices. Elements of those configurings were brought into the workshop supervisions as ‘recollective memories’ by the staff-members if actualized by the discussions.

The configuring: ‘The eye of the hurricane’ emerged in the opening talk in the beginning of the sub-group workshop supervision on Nov. 21st between Lone, Pernille and I. The picture below shows a photo of a sketch that I drew in my notebook during the opening discussion while being seated in Area A (cp. figure 3.10 with sketch of workshop setting). Lone was talking about the somewhat chaotic atmosphere of House 1 at that time. The sketch I drew while listening to her was configured as a circular bulky, wavy pattern entailing a clearly marked spot in the center; the eye, surrounded by turbulence:

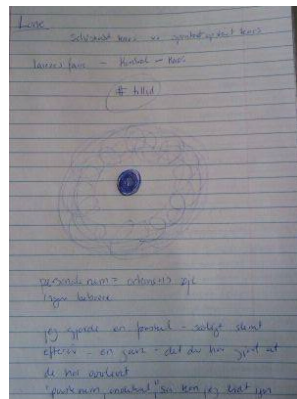


Figure 3.17: Photo of sketch from notebook 1 of ‘Eye of the hurricane’, Nov. 21st 2008

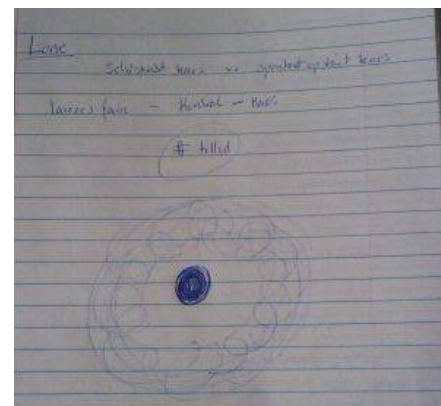
⁶ For a list of the important moments of the six months duration see Section 3.1, table x.

⁷ For example Lone, Dec 10th is bringing in elements of a talk she have had with her colleague Lisbeth one day at lunch regarding the pedagogues’ lack of knowing of motor reflexes in the resident’s movements during times of getting dressed due to their handicapped states. Lisbeth had remarked how she has been told about this in a conversation she has had with a physiotherapist. In Material Storytelling this kind of action is explained as doing memory recollection and (re)actments (configurations) of relationalities.

Working on keeping your bearings

(Nov. 21st 2008)

Several aspects are likely to have influenced the emergence of that configuring. Both Pernille and Lone had started out the talk that day by bringing up issues regarding the distressed, somewhat chaotic atmosphere of the house at this point (as well as it had been an issue all the way from the very beginning of the project)⁸. Lone expressed her desire to dealing that day with how to establish ‘calmness’ and ‘quietness’ in the noisy, busy surroundings of House 1 on a typical workday in order to keep her ‘bearings’ so she could better concentrate on making good priorities on behalf of both herself, her colleagues and the young residents. It evolved into a discussion between Lone and me of - what she stated as - the difference between handling ‘spontaneous-emerged-chaos’ and ‘self-made-chaos’. The latter being okay and the first being a threat that made her lose her sense of control. I asked her to explain to me what in her mind would be the opposite of chaos. I suggested ‘trust’, Lone replied ‘no’ definitely not: ‘control’. Notice the word marked with a circle (in the photo of the note-sheet in figure x below) right above the



sketch of the eye of the hurricane: # tillid, which means: not equal trust. I remember that her answer surprised me and the highlighted signing of the keyword on the note-sheet explicates that impact on (‘touching responsiveness’) me:

Figure 3.18: A close up photo of the ‘eye of the hurricane’ sketch on the note-sheet from that day

⁸ Cp. Appendix for (a Danish) ‘Resume of 1st group workshop supervision’. The problematic is also elaborated further below.

Being the 'Queen' in/of trustful intra-play with Chaos?

(fall 2008/spring 2009)

Part of the reason for my surprise is likely to be found in the fact that I at that point for a while had 'taken my own medicine' in the sense that I had myself been using memory devices in both the private material surround of my home as well as in my office at the university as reminders of what 'best future practice'. This was to a large extent inspired by the Feng-shui education I had taken (in the period of Oct. 2007 - April 2008⁹) based on the idea of symbolically influencing your virtual unconscious bodymind by deliberately placed (balance-enhancing) elements in the material surround of your daily life-practices. One of those memory devices placed in the center of my house,



was a queen's chair bearing the name 'Queen of Chaos' – a materially configured logo of a local fashion designer that had no room for it in her own apartment and therefore had asked me to store it for her:

Figure 3.19: Photo of the 'Queen of chaos' chair in my hall way

I had gladly taken this queen's chair in and had 'designated' the chair the purpose of reminding me of the agency of mastering chaotic circumstances. I thus changed the relationality of the chair and me from being 'a materialized logo of a local designer' to become a memory-device for (a part of) reworking my own practices. Instead of being 'blown' by chaos of a chaotic single motherhood, I had together with the material-discursivity of the chair reconfigured my self as one who needed to handle chaos in line with a governing logic (stated earlier) of the eastern principle of 'being a student of the movement of the moment'¹⁰ and Gallway's notion of 'The Inner Game model' (cp. Gallway, 2000). The latter enacts a between of two (agentially cut) forces in the typical western mind: 'the dime store computer' as the limited, control-based, conscious mind (1st 'I') giving orders to a 'billion dollar main frame'; a much more sophisticated flow-oriented bodymind working behind our (conscious) back (2nd 'I'). The (material-discursive apparatus of this) 'billion-dollar-mainframe', is configured by Gallway, as a triangular model¹¹ where one of the corners of the triangle is 'trust'. The other two are 'awareness' and 'choice'.

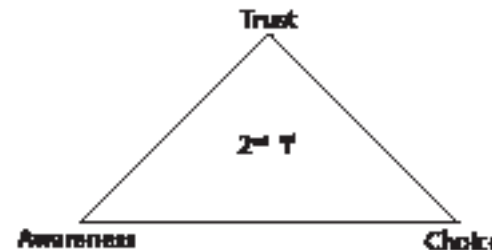


Figure 3.20: Triangular 'Inner game model'

9 For 'Examined Fengshui Consultant' at the Feng Shui School in Copenhagen

10 Cp. Section 1.4 'A Summarizing of Research(er's) story', Book 1

11 Cp. Section 1.4 'A Summarizing of Research(er's) story' Book 1

This model had entangled with the eastern inspired notion of ‘being a student of the movement of the moment’¹², and this diffractive ‘construct’ had played a vital inspirational source in my PhD-project description, thus as a configurative element of ‘the between apparatus’ of the PhD. project from the very ‘beginning’ – as an antenarrative deconfigurative construct that co-configured the choices of research and intervention methods (thus also the choice of Feng-shui as inspirational source for the mode of enactment that presently is coined as ‘Stories of Space’).

Hence, my suggestion to Lone on Nov. 21st 2008 of the opposite of chaos being ‘trust’ is likely to have been entangled with and thus a diffraction of this ‘attitude’ in the appeal of the present. The shift enacted through the ‘inner-game’ – is precisely one of giving up on the (so-called) limited idea of needing to control and pre-plan, and instead installing a basic trust in your ‘billion-dollar-mainframe-ability’ to – by increased (body-based) awareness – make the right choices in the now. (This ‘billion-dollar-mainframe’ has been deconfigured during the course of the PhD project as part of the notion ‘subterranean subtleties of vital intra-actions’, cp. Section 2.6, Book 1). I seem to story my suggestion to Lone of ‘trust’ from this logic. Also the whole notion of an ‘opposite of’ is an enactment of the previous mentioned coun-

terbalancing aspects of Taoism/Feng-shui (cp. ‘Outing’ in Analysis Part 1 on Feng-shui).

The restory work of organizational practices that takes place during the action research project is clearly influenced by this logic of giving up control and exchanging it with a trustful, yet more bodily present awareness in the now. The exchange of the Tarzan and the Dolphin as identifying object in the sandbox explored in Part 5 is but one example of this. The manner by which this ‘bodily-awareness’ of the participants is frequently addressed, enacts an expectancy of ‘it’ being ‘real’ thus realistic that they are capable of assuming the entailed agency of that bodymind-awareness; that bodymind apparatus. Therefore, this manner should be considered as an important part of the storying of the (re)new(ed) organizational practices that are taking place. An example of this manner of addressing is during the diffractive ‘negotiation’ of the working title, where I reorient the answer(ing) of what it should be back to Lone, as she is the sandplayer/storyteller of the action, by saying ‘*what would you call it?*’ and I let the subsequent pause of 12 seconds hang in the air trusting and expecting the bodymind apparatus of Lone to find a good answer, which she does (see Analysis Part 1). This manner of steadily ‘cutting’ thus re-enacting a trustful bodymind apparatus is quite important part of the process of reconfiguring the organizational practices of the staff as being ‘one that works at the Youth-home House 1’. However (re) configuring a practice of trustful student-of-the-

movement-of-the-moment was by no means a ‘just that simple’ thing as it involved the complex paradoxical enacted relationality of the deaf, blind and multi-disabled residents and the group of staff (as well as many other relationalities; experts, residents family members, etc.).

Changing relationalities of the sweet/dangerous young residents

(Nov. 4th 2008)

The agential import of this manner of cutting the relationality of ‘chaos’ is for example that the sometimes perhaps valid need for control (and the lack of trust) as a useful strategy in the everyday practice in the staff group in relation with the young residents was not included. By suggesting (a cutting of) ‘trust’ as the appropriate relation to chaos, ‘control’ was being excluded. A changed relationality with ‘chaos’ was thereby suggested to Lone. I came to realize only later that ‘being in control’ was (also) a commonly enacted practice for working with this particular group of deaf, blind and multi-disabled young people. They sometimes act ‘suddenly’ with high cry-outs, hits and grappling, for example of your hair or arms. Having this as your work-environment of course would tend to bring about a practice among the staff to be alert to shifts for incidences of such actions both in regard to themselves and others.

I had experienced this sudden behavior myself with one of the residents, in a participatory ob-

¹² Cp. Section 1.4 ‘A Summarizing of Research(er’s) story’ Book 1

servation in House 1 (cp. Figure 1.1.). 'John'¹³ at one point, out of the blue, reached out and pulled me rather harshly by my hair and held me tight to his chest seemingly out of pure excitement of the activity of the moment (on the way to horse-back riding). I had been warned of this could happen and I did not get scared in the situation, however the carer Ulla who attended the situation seemed uncomfortable by the incidence and argued that it was a sign that 'John' had reached his limits of too much 'unknown', meaning – too much new stuff to comprehend. I felt a bit foolish and ashamed. I had 'forgotten where I was'; that 'John' – despite his resemblances with other children that I compared him with (and used as configuration for being in contact with him) – was not 'just' the same. He was not 'just' a small child. However, perhaps I also was taught a lesson by Ulla not to 'just' change the relationality? I had written in my notes of the day¹⁴ of this paradoxical double sense of relationality:

'Lone leaves us briefly, and I play with 'John', and I am at the same time okay with it as well as a bit insecure. I 'flash' in and out of being in it as if in a playful mother-child relation, which is very easy – and familiar from being with my own children – and then out in realizing the factual situation; that he is big and has a lot of power and intensity

¹³ 'John' is not the resident's real name. It has been changed to protect his privacy.

¹⁴ Cp. Appendix for (a Danish) 'Resume of Participatory Observation Nov. 4th 2008'.

in his arms, not a baby and a total stranger to me. On the one side it is very easy and on the other side very demanding to be there'.

An aspect of this, that will be elaborated more closely in Part 4 of the Analysis, is the somewhat 'illusory' element of the groups storying of lived practice in House 1 as being 'just a regular family home' distinguished 'just' by more kids and many mommies taking shifts, when the 'reality' (also) is that it is a public health-care institution entailing many other functions as well, where multi-disabled young people most often come to live when their parents no longer can manage the task in a suitable way for either the youngsters or themselves. Either/or, when the 'sweetness' cut is enacted it tend to exclude the 'harsh' reality of (the working environment of) being on a shift; which in turn tend to exclude that a lot of the work on a shift is caught up in dealing with this harsh 'dark' side of the residents disabilities to the extend that 'disability' itself had become 'excluded' from mattering. It was therefore not a simple thing to argue a case for the need for extra resources (staffing), specific structural layouts of the physical surround affording the residents to actually make good use of it on the basis of their abilities. Or to account for why there was a need for 'developmental hours' or 'breaks'.

I encountered those two (material-discursively) enacted versions of the residents in use among the staff-group during the six months process that were intertwined as a both/and part of the

story; 1) them as wonderful highly accomplished, intuitive beings. Kids, that you cared for much like your own, who as teenagers were able to – and had to – learn how to make good choices for themselves, and the staff was rejoicing when they did succeed in this¹⁵, and 2) them as multi-disabled messy and greatly care-needing beings ill accomplished at most things and thus being a literal 'heavy burden'¹⁶ having to be lifted or otherwise helped at all times. If you wanted to go somewhere you had to bring along special appliances (lift, wheel chair etc.) which required a sufficient number of staff on the shift and enough time to get back and forth and, therefore, the constraints were big for having room for actual developmental hours and 'fun' within a daily shift.

In my notes from the participatory observations Nov 4th I wrote further of my own experiences

¹⁵ In my resume from the day I wrote: "They are very aware of maturity, and of learning the youngsters to make choices and let them feel that they are young people and are treated as such.they therefore are offering the young people choices and they expect an answer. They explain how they go all 'high' when they succeed in making the youngsters make an independent choices". Notes from the conversation I had with Ulla and Lone during the Participatory Observation in House 1 Nov. 4th 2008. Cp. Appendix for (a Danish) 'Resume of Participatory Observation Nov. 4th 2008'.

¹⁶ I.e. Simon in 1st group workshop supervision Sept. 8th 2008, and Lis in sub-group workshop supervision Jan. 20th 2009.

with these two sides of the story in encountering the residents¹⁷ :

'I leave shortly before the horseback riding lecture is over. I have to go home and pick up my children. On the way home I think about how enriching it has been to follow 'John'¹⁸ so close throughout this day. I now understand my self the tenderness that the staffs had expressed feeling towards the residents. It makes me think about my own children and it puts it into perspective to have healthy children, with the full use of their senses. At the same time it brings me to acknowledge that behind the residents 'nasty' and multi-disabled appearances is a personality that likes to communicate and interact and who to a large extend also are capable of doing so despite the handicap. I remember how I as a child and teenager was very scared of 'spastics' if I happened to meet them in the streets. After my experiences today, I think I will experience these episodes differently.'

A changed relationality as well for me, of increased trust and comfort-ability that perhaps are also related to the enactment of 'trust' as opposite to chaos that I suggest to Lone?

All in all, there were thus both vital differences as well as similarities between the material-dis-

cursive (working)lifepactices I was living on a daily basis as a single, small-children-parent and breadwinner and the one the staff experienced on every shift. However, these mutual grounds of our mothering experiences of managing within scarce limits are likely to have also provided us a 'blind-spot' in the manner of enactments (cutting) of relationalities. The constraints and affordances for 'actually' creating (configuring) trustful oases - the (*agential*) *realism* of such oases - as part of the working environment in House 1 at the Youth Home at DBC can be debated. The group of residents being to such a large degree 'in their senses' made them sensitive to the state of the atmosphere around them. The staff expressed how any stress and un-calmness in the environment immediately could be 'read' on the behavior of the residents. Also, for these reasons, it seems as a useful skill for the staff to master how to handle stressful situations and how to establish calmness as 'eyes' within un-calm hurricane-like surrounds.

From what I witnessed during my presence at DBC the staff managed somehow to work wonders within the limited material and human affordances they had at hand and the affection towards the residents did make House 1 a caring home despite it being a workplace and an institution for - at that time - a heavily burdened staff. This ability of the staff to manage within limits to uphold this 'illusory'¹ practice were in fact discussed during the crucial moment Dec.10th, by the mentioning of the house as originally being

built for 10 (merely deaf & blind) residents without appliances and as of yet there being 12 (deaf, blind and otherwise multi-disabled) residents where 10 of them used appliances (wheel-chairs, etc.), (cp. Analysis Part 3). The name of the place 'deaf-blind-center' was a continual re-enactment of a 'same' relationality that had been changed years ago without up-dating the structural layout of the house or the name of the institution. The residents of the house was no-longer merely deaf & blind and thereby 'fit' for the structural layout of the house - they were now to a large degree multi-disabled and in need of special appliances (that didn't fit the physical layout of the house), and in need of help from staffs of basic things (as getting in and out of bed, bathing, eating, transportation, etc.), that the staff was not educated to handle. However when this 'old' 'out-dated' relationality was kept, the storyconfiguration of the apparatus of the whole situation was conflicted, incongruent by entailing two paradoxical practices; *immense caretaking practices*, and *pedagogical development practices* that they were actually trained and educated for. Their daily practices did not align to the enacted profile and this had consequences for the expectations to their own practices as well as for the constitution of the professionalism required among the group of staff. For instance, they did not have a nurse in the house - or rather there was only one nurse for the whole establishment of which the Youth-home was only one part, with the consequence that the pedagogues had to act as nurses (perform injections, distribute medicine, etc.). Also

¹⁷ Cp. Appendix for (a Danish) 'Resume of Participatory Observation Nov. 4th 2008'.

¹⁸ 'John' is not the residents' real name. It has been changed to protect his privacy.

they only had one staff to take care of all the residents during the night shift. This was insufficient as the residents due to the many disabilities often had various needs during the night (for example muscle-cramps, pains, or otherwise un-calm sleep). We get back to this below.

Being in turbulent waters

(Sept. 8th 2008)

The configured memory-device in my notebook of an 'eye' and 'a hurricane' (see above the photo of the sketch in Figure x) is likely to also have re-collected an important aspect of the 'stormy weathers' at DBC that had been material-discursively articulated already in the first group workshop supervision Sept. 8th 2008 by use of various material story objects from the suitcase: a sailboat with somewhat loose sails accompanied by the phrase *When you sail, you can really forget to robe the sails in stormy weather, because then things move really fast* (by the manager of the group of staff in House 1¹⁹). There was also another boat participating in the round; a fishing boat *'in rough waters'* struggling to keep its bearings: *'mastering a ship on a bouncing ground, having to be everywhere, but can't. Living through*

*being both in still and rough waters'*²⁰. In the same round another one of the participants, Karin articulated together with a stone, how she had realized her need for getting a better *'foothold'* to counter her insecurity and tendency to *'slip'* in relation to unrealistic demands from, for instance, the relatives of the residents. With a solid rock as a deconfigurative memory device; an ante-narrative²¹ (cp. Boje, 2008) of a 'next' to strive for; solidity. An example of the counterbalancing aspect in action in the process of a changed relationality. Another one of the participants; Annette had during that same event configured together with a small shoe how she literally *'had to run around fast'* on her night-shift endings in order to *'manage to get everything done before her shift was over'* and how that left her in a bothering dilemma in respect to at the same time being there for the residents in *'an decent manner'*.²² A decent manner being opposite to running (the shoe), and the shoe as a very literal manner of

enacting it's opposite: slowing down, by mowing slower. Enacting a changed rationality.

Interestingly enough the participants and I do not at any point in the many hours of intra-actions over the course of the six months directly address this reality of the hectic hurricane-like atmosphere of the house as a matter of concern for the leadership-level higher up in the organizational hierarchy. It was questioned as an unbecoming atmosphere for their work and the dealings with it were to a large extent merely kept at the participant level. It is clear to me that the 'bottom-up', emancipatory, empowering aspect of the action research approach has played a role in this enacted priority,²³ as well as our mutual experiences of being caretakers used to manage within limits (see the comment above). Also, my duration prior and during the development project as a freelance consultant in the Danish public sector, witnessing the impact on the employees as well as the leadership level of the 'structural reform' that is/has taken place there since 2007, has left me with the attitude that (to enact) what stands a chance to actually *matter* is to influence on the grass-root level, strengthening the employees' competencies to handle their specific circumstances. This attitude seemed to resonate with the attitude articulated between the staff group and me on this first workshop supervi-

19 In Danish: "Når man sejler kan man godt nok glemme at rebe sejlene i stormvejr, for så går det godt nok stærkt", Cp. Appendix for (a Danish) 'Resume of 1st group workshop supervision'.

20 In Danish: "mestre et skib på gyngende grund, at skulle være over det hele, men kan det ikke. Overleve at være både på stille vand og i oprørte vande", Cp. Appendix for (a Danish) 'Resume of 1st group workshop supervision'.

21 For a closer elaboration of the connection between Boje's concept of 'ante-narrative' and 'next's, see Section 2.6, Book 1.

22 Taken from resume in Danish: "føler man skal løbe stærkt, især i morgen situationen, på den ene side at man ikke skal ha' for travlt af hensyn til beboerne (ordentlighed) og så at man skal være færdig til et tidspunkt", "at føle at man slår til". Cp. Appendix for (a Danish) 'Resume of 1st group workshop supervision'.

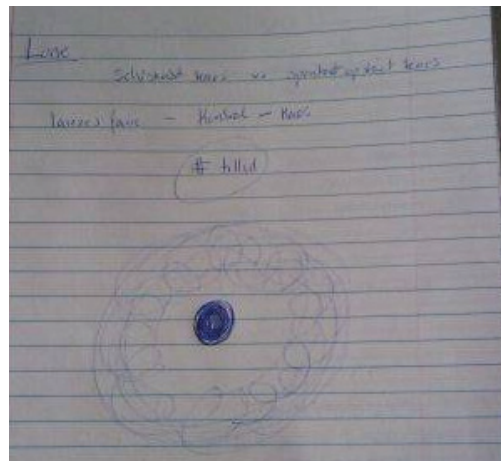
23 For a short elaboration of the action research approach see 'Configuring the action research process', Section 3.1.3, Book 2.

sion on Sept. 8th 2008, regarding learning how to manage/master the stormy weathers to keep your bearings. On that day, their ‘actuality’ emerged during the material-discursive intra-action as a force field of various dilemmas (elaborated further below), and I suggested that since dilemmas are something that perhaps cannot easily be solved it was perhaps helpful to accept it as being ‘their reality’ at the moment and instead learn how to navigate this force field. I further suggested that enhancing their ‘professional presence’ could be the way to go.²⁴ Below, this configurative element of ‘Professional Presence’ is elaborated in detail since it ended up being a memory-device in the shape of an ‘Umbrella model’ for the reconfigured material-discursive apparatus that carried through the entire reworking process towards reworking the organizational surround and coining Material Storytelling.

Thus having Lone speaking of how she was struggling with ‘keeping her bearings’ while I was drawing the sketch of the ‘eye of the hurricane’ in my notebook on Nov. 21st 2008 is likely to have informed me once again of the lack of ‘foothold’ many of the staff members experienced in their work in the fall 2008.

The clear marked lines in the sketch creating a boundary between the chaotic ‘fuzz’ of the hurricane and the quiet ‘eye’ in the center, is likely to have imposed on me their need for boundaries, demarcations that

Reinserted figure 3.18: A close up photo of the ‘eye of the hurricane’ sketch from notebook



24 In Danish: ‘være vejen at gå’, Cp. Appendix (a Danish) ‘Resume of 1st group workshop supervision.’

would cut together apart these two opposites. The sketch and I then perhaps intra-actively in-formed each other of the need for frames and clear boundaries in the staff group?

The dawning solving of indeterminacy of ‘what was the problem with DBC?’

(Nov 24th 2008)

At least, three days later when I had supervision my self with an external supervisor²⁵ ‘framing’ as an overall issue dawned on me – actualized in the appeal of the present as the problematic of the material-discursive practice at the Youth-home at DBC. It was one of those WAU moments that Boje (2008) talks about that in-formed me, configured a specific solving of the indeterminacy of ‘what was wrong’ with DBC, enacting a consultant framework of ‘finding the problem’. A framework that I had been trained to enact also in my master in ‘Interpersonal communication’ at Aalborg University. Here problem, however, entails a ‘wondering’ that is well fit (diffracted) with ‘being a student of the movement of the moment’.

This problematic of lack of boundaries, frames and demarcations configured as being on many levels during the supervision, I had. I captured those ‘realizations’ in a resume²⁶ afterwards summarizing the framing issue:

25 I was being supervised by Cand.mag. MPF Lene Lund.

26 Cp. Appendix for (a Danish) ‘Resume of researcher’s external supervision Nov. 24th 2008’.

The significance of frames at many levels:

- The residents' lack of ability to clearly sense frames due to impaired or absent hearing, eyesight and motor function
- The staff's lack of frames for taking breaks, doing administrative work and doing developmental activities – both physically and time-wise
- Lack of clarity of tasks
- Lack of clarity and answers on leadership level due to structural reform
- Lack of framing of the action research project, being open-ended in regard to outcome
- My lack of clarity about the sub-group workshop supervisions; constantly changing physical location and timeframes (due to external circumstances)

Figure 3.21: A summarizing of the problematic at DBC

I end up concluding (determining) in this resume that: *'The distance-dimension'²⁷, entailing framing, structure and rules is weak at the moment due to the above mentioned timely, physical and normative elements.* You could say that I as supervisor and researcher myself at this time reached the point of no return; the phase of choice²⁸, (cp. 'Interactionality' in Section 3.1.3 or Soltis-Jarrett, 2004). Indeterminacy about 'what was 'wrong' at DBC' got

²⁷ 'Distance dimension is a part of the vocabulary of 'Professional Presence' and the umbrella model that will be explicated below.

²⁸ For a clarification of the four phases of 'Interactionality' and how they are used here in the dissertation see 'Section 3.1.3 in this dissertation

solved, and for my part re-enacted – re-confirmed in the crucial moment: *"and things like that are the reason I have really come to notice the importance of how we adjust"* (extract, 1, line 205-208). The intra-act of this between enactment and reconfiguration of solving indeterminacy in the process is elaborated thoroughly in Analysis Part 4.

So this configuration of the problem-complex entered into the duration of the developmental process with the participants at the point of the crucial moment Dec.10th 2008. I even articulated it that day in the opening conversation in area A (cp. figure 3.10) prior to the performance of the sandbox, as a conclusion I had reached during the course of the project. And I at this point also added it on to the Umbrella model configured on a poster on a wall (elaborated further below) as 'structure', 'frames', 'logos' and concluded: *'framing and space are simply the key words'*²⁹. Having reached this conclusion prior to the event of Dec. 10th should of course be taken into consideration as one more aspect of why this focus on the use of the physical, material surround became so much the issue of the day and thus why this particular moment became *the* crucial moment of *choice*. I will argue though that it was the entirety of the timing with the re-build of the physical surround that had just started two days before and changed the material surround of House, and affording a (for the moment) different practice of the House 1, and the manner by which the participants are bringing the implications of that changed relationality of House 1 into the beginning conversation, that produced the focus of attention of the day. The present state of affairs (the appeal of the present) of House 1 that day re-collected the memory of this conclusion in a reconfigured manner including both 'frames and space'. This was then *consolidated as an important step in the congealing of actions of the action research project* on the memory-device of the Umbrella model over the course of the event, Dec. 10th.

²⁹ In Danish: 'rammer og plads det er simpelthen nøgleordene', (timecode 00:25:00).

Boundary-making

(Nov. 3rd and 4th 2008)

Regarding boundary-making actions, there is one particular experience (that I brought up Nov. 21st) from the hours I had followed Lone on a 'Home-day'³⁰ she had with one of the young residents 'John' on Nov 4th 2008, that linked their (the staffs) daily actions with the problem of frames and space. Lone had at two instances physically sheltered 'John' with her body posture and the affordances in the physical surround (that together was part of the apparatus) doing a boundary making practice of creating an enclosed, undisturbed room (within the room) around him. Firstly in a corner of the kitchen while the others present³¹ were eating their lunches, she creates a sheltered space for his experiential-moment intra-acting with a blow-dryer blowing warm air on his cheeks and hair³².

Secondly at the lunch table, a few minutes later, she bodily positions her self, so she that shields off 'John' from the rest of the crowd of people at the table. It being a noisy time with people coming from the outside having their lunc-

served in the kitchen of House 1³³, Lone took on the task - within the hectic atmosphere - of creating a developmental, experiential moment – a sheltered, un-disturbed 'eye of a hurricane'.

On the participatory observation I had done the day before (Nov. 3rd) during the 3 pm staff-shift, I had my self experienced this somewhat 'chaotic' atmosphere as one moment very opposed to the quietness I experienced together with Lone and 'John' in the morning prior to the lunch hour. Thus I had myself witnessed both the 'bulky hurricane stormy weathers' and the 'calm, quiet eye' of House 1. They themselves used the analogy: 'Frederecia Banegård'; a busy railway station in Denmark to describe this material-discursive practice of people coming and going in a hectic atmosphere in the after lunch hour³⁴. The photos below is a collage of (photo)snapshots from this participatory observation:

30 A 'homeday' is a day where 1 pedagogue and 1 resident spend the entire day together

31 The others were employees in the administrative department of the DBC

32 Unfortunately photos (for documentation) of this intra-act are missing as the videodata from which they were to be 'cut' have become unavailable at the Media Lab at AAU due to the leave of absence of a vital person. An example of the agential impact of changed relationships at a crucial moment of finishing the dissertation.

33 Only underlining the 'caretaking-mothering-of-others' aspect of House 1 that is a part of the problem-complex dealt with in the action research project. This also goes for House 2 that also come at lunch-time to fetch food and the residents of House 2 is often visiting at House 1. This was brought up during the re-build period where the living-room – and thus the normal passage between the houses – was closed off as: 'now we only have our own to attend to', said by Lone Dec. 10th 2008. Also it was a stated wish in the rebuild plans that they wanted to keep the ability to close off this passage by keeping a door between the new living-room and the kitchen of House 1. This could be seen as their acknowledged need for demarcation.

34 Said by Lone and Ulla in a talk on Nov. 3rd, discussing their wish for a changed physical environment.



Figure 3.22: Photo collage of 'chaotic' multi-tasking atmosphere during the 3 pm shift

They also explained the many functions of House 1 as adding to the confusion of the house: 1) a school-facility until 2 pm from Tuesday to Friday every week for other clients at DBC³⁵, 2) a lunch room for all employees at Youth-home DBC between noon-1 pm every day, 3) a work place for the staff doing also administrative related work and finally 4) a 'home' for the young residents needing their sense of privacy and familiarity. Many functions therefore intra-acted in the house and the differences did

35 During the day the residents themselves also attended activities out of the house and normally did not return until 3 pm except from the one of them who had their 'home-day'.

not always add up. It, therefore, seemed appropriate to define (cut) those times as hurricanes hitting, 'destroying' the 'home-atmosphere'.

Lone explained how she was 'visually sensitive', but managed to be 'deaf-by-will'³⁶. So shielding off by positioning herself with a rounded back towards the noisy 'intruding' crowd at lunch time helped herself being present as well as helping 'John' having an enjoyable moment eating his lunch. In my resume of the day I had written: '*how much Lone seems to be a part of it by creating a pocket – a room – within which this experience can take place undisturbed...creating a learning space*'³⁷.

Today I would frame the space-creation-actions this way; it was a material-discursive practice that emerged in the now out of an apparatus consisting of intra-acting mutually constituent forces of Lone, 'John', the blow-dryer, the wheelchair and the material affordances of the kitchen corner, kitchen table, the manner by which the lunch-group acted – and also by my witnessing participation framework of video-documenting it.

Having said this, Lone clearly already there in the kitchen in that moment with 'John' knew 'how to' create (enact) these oases of sheltered learning spaces for the residents.

36 Lone: in Danish: 'det visuelle stresser mig, men jeg kan være 'vil-døv', hvis jeg vil', in sub-group workshop supervision, Nov. 21 2008, cp. table 1.1.

37 Cp. Appendix for (a Danish) 'Resume of Participatory Observation'.

Lone 'showed (me) in (her) action' this knowing. The staffs know that it takes 'sheltering' to create un-disturbed space. They just don't seem to know how to create (enact) this material-discursive practice for themselves 'with a good conscience'.

As we will see (in Analysis Part 4) it is precisely this difference of 'good or bad conscience' in regard to enacting un-disturbed space practices that was reconfigured as a changed rationality to enable creations of oases with a good conscience, much like the one Lone enacted with 'John' in the kitchen Nov. 4th 2008. During the course of the development project, 'we' thus intra-actively re-worked this 'knowing how to' create these sheltered spaces for both residents and staffs to a much larger extent – and with a good conscience – as various configured, physically build spaces at the Youth-home facility (cp. Analysis Part 5).

This boundary-making and space-creation (material-discursive) practice had been enacted as a body-based practice in the 2nd group workshop supervision Oct. 20th 2008.

Bodybased exercises; 'Empty the box', 'mark your limits' and 'build your personal space'

(- 2nd group workshop supervision, Oct. 20th 2008)

The hurricane-figuring is likely to have also emerged from Lone explaining of her experi-

enced benefits of the various body-based-pedagogy exercises that I had introduced them to at 2nd group workshop supervision Oct. 20th 2008³⁸. Lone was particularly fond of one of the exercises³⁹ (coined as 'empty the box'⁴⁰ by one of the other participants), that she states helped her (Lone) re-lease some of the absorbed 'hurricane weathers'⁴¹.

38 What we did in the first workshop supervision for each sub-group was due to its time and place in the duration. No two 'first' times were therefore alike. This particular one used the body-exercises that had been introduced at that point.

39 This exercise is a practice that consist in a combination of in/exhale and in/outward movement of both arms. There a two manners of enacting it; 1) you inhale, and then on the exhale you as asynchronized movement (and force) of breath and arms, you push the arms outward as if pushing 'something' away – out of your 'space'. 2) you move your arms out at the same time and with the same force as you inhale. Here it is more a sence of building up a space, of taking a (breathing) space for your self.

40 Gitte in Danish: 'Tøm kassen', 2nd group workshop supervision Oct. 20th 2008

41 Unfortunately photos (for documentation) of this intra-act are missing as the videodata from which they were to be 'cut' have become unavailable at the Media Lab at AAU due to the leave of absence of a vital person. An example of the agential impact of changed relationalities at a crucial moment of finishing the dissertation.

As a (material-discursive) practice of the skill to 'demarcate' your boundary⁴² I had also introduced an exercise consisting of multimodally enacting a 'no' to a person coming toward you and thereby marking your limit of 'where to' and 'no further'. Lone and I happen to do the exercise together that day due to lack of an even number of participants. We did the exercise two times with me walking toward Lone and her being given the task of responding by signalling 'no' either verbally by saying the word 'stop' or 'no' or by gesture in any way she liked. The first time I walked towards her I came all the way up to her without her noticing any point indication of a 'no'. In that sense we were entangled as 'one'. In the situation I commented on that and pointed out that the skill to demarcate 'your limits' was an important sociological/psychological skill to master in relation to not being absorbed or overwhelmed in working with people. In the second time around she marked a 'stop' verbally and expressed that she here managed to sense 'her' 'no' as a little clench in her stomach. She thus performs a solving of indeterminacy that is in tune with the material-discursive apparatus of the mode of enactment of the workshop setting. You can say that this exercise enact an agential (cut of) separability – at

42 This Bodydynamic exercise is also used for the same purpose at Aalborg University in the Communication Training programme (KT), that runs at every 4th semester on the 'Interpersonal Communication' line of Humanistic Informatics BA. My first encounter of this body-based-pedagogy comes from this training and I have myself been acting as trainer on this programme since 2002.

one and the same time the doing of this exercise enacts the individual as ‘cut off from’ an entangled indeterminate state, and enacts a bodymind intelligibility of an human apparatus that is at one and the same ‘time’ partaking in the apparatus of the larger material arrangement of the apparatus of the whole situation, as the agency doing the cutting together/apart from within the entangled state (cp. Analysis Part 1 for a closer elaboration of ‘the human apparatus’ of the bodymind).

The general idea of these exercises came from the body-based-pedagogy of the ROST approach to the Bodynamic system⁴³ that was one of the three embodied learning modes, that I had made a part of my apparatus through extensive personal training. It is the pedagogy of *resource-oriented skill training* (cp. ‘Outing’ in Analysis Part 1 or Brantbjerg, 2010), meaning that focus was on building up your skills for using the bodily embedded rich affordances for agency. This pedagogy thus being in line with the above mentioned ‘billion-dollar-

mainframe’ logic of the ‘Inner game model’, (cp. above or Gallway, 2000).

The fundamental skill or material-discursive practice to ‘practice’ is for the individual to find your right ‘dose’ of each exercise as both a basic way (manual) of how to do the specific exercise and as the manner by which the aim regarding getting in contact with the bodily embedded resources for agency is achieved since this requires the attention to be oriented towards your self and your bodily sensations. This is both a very simple and very demanding aspect of this pedagogy and the element of this material-discursive practice thereby introduced and invited the staff at DBC in a kinesthetic manner to choose on behalf of there sensing in the moment as a counterbalance to doing so on behalf of external demands.

This emphasized the point of it now being their turn to get the attention, to be put in focus and to be aware of ‘only’ themselves – turning the attention toward their needs instead of outward on the needs of the residents, family members of residents, leadership level, various experts, etc. - and importantly - as a perfectly legitimate thing to do. Thus something you can do, or even ought to do – with a good conscience. Through the introduction of this pedagogy and the set of exercises that accompanied it, a very important point was being made; there is another way of being pre-

sent. It was explicated by my mentioning of four basic rights:

- The right to exist
- The right to have your own needs and to have them fulfilled
- The right to your own emotions
- The right to your own actions and your own will

In short a right to be an individual. At the present point in time this seems quite paradoxically through the diffractive grating of agential realism and intra-action. Yet, the point of the exercise is precisely to not take for granted that you are an individual – an entity. That such ‘entities’ are accomplished through the dynamic of cutting together/apart in each intra-act. Further the body-based pedagogy draws on the embodied turn-to-affect depicted in the ‘outing’ in Section 2.6.7 and as such it acknowledges the need to unthroned the ‘rational conscious man’ as the puppet and the affective touching responsiveness of the bodymind as ‘the name of the game’. The more radical posthuman turn to affect that the Apparatus of Material Storytelling is enacting slightly changes the relationality of the body-based-pedagogy to one that is not so much about emphasizing your individual rights as one that emphasizes

⁴³ For a closer description of the Bodynamic system and the body-based-pedagogy it is founded on see ‘Outing’ in Analysis Part 1. I had learned this intra-active pedagogy through extensive training my self through the Bodynamic system. For a different example of using a similar logic and body-based pedagogy in Organizational Development, see the book: ‘An unused intelligence – physical thinking for 21st century leadership’ by Bryner & Markova, (1996). The book refers to itself as ‘A handbook for implementing the 5 disciplines of learning of organizations’ and carries a foreword by Peter Senge.

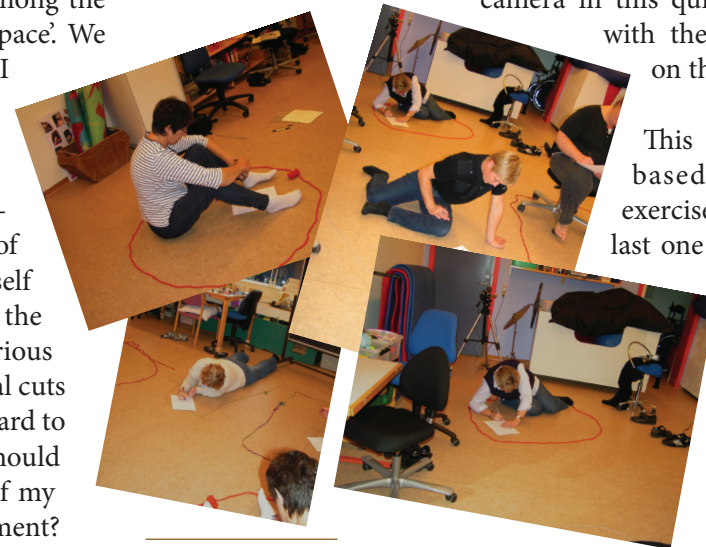
a bodymind meaning-matter agency as possible co-constituent of this inevitable cutting together/apart.

A different body-based-pedagogy exercise, that you ‘your self’ as the reader of this dissertation might have tried out (cp. Breathing space in the end of Section 1.7, Book 1) emphasizes that general point in a very concrete manner by training the ability to demarche boundaries through the use materiality; various colors and textures of yarn that each participant had to choose from in finding a demarcation line suitable in the moment of the ‘present’ between intra-action. This exercise was also the mode of enactment in this 2nd Group workshop supervision. It also entails having to find a spot on the available floor space where they wanted to sit and then they were asked to build a personal space around them to their liking; the ‘right’ shape, using the for them ‘right’ color and texture chosen among the available types of yarn to build this ‘personal space’. We spent quite a long time doing this exercise and I emphasized more than once that they should take the time they needed and go for the bodily, emotional sensation of being ‘satisfied’, it being ‘just right’. This exercise is a very clear material-discursive enactment involving the apparatus of the whole situation; the floor, the bodies of one self and the others, the physical structural space of the room we were ‘in’, furnishing of the room, the various types of yarn afforded, etc. At many levels agential cuts were to be enacted; where in the room and in regard to whom do I place my self? Which kind of yarn should I choose? What should be the size and shape of my space in this particular spacetime-matter moment? All of the choices are enacting the relational ontology of

ontological indeterminacy/inseparability and the agential separability of cutting together/apart. The whole idea of the marked personal space, can be said to have reconfigured as the ‘calm eye of the hurricane’. Thus, demarcation provides for undisturbed space.

The whole idea of having ‘a personal space’ was quite unfamiliar to them. They expressed both enjoyment and anxiety upon doing it. Upon my inquiry they gave comments like: “*ahh nice*”, “*imagine if I did this at home in the living room*” (while giggling).

After having built their personal space they were asked to stay seated there and I then gave them a questionnaire⁴⁴ with a few questions for them to reflect upon and answer in writing. The following three photos I took with my camera in this quiet moment with them working on that task:



This body-based-pedagogy exercise was the last one out of seven. Figure 3.23: Photos of the exercise ‘Sitting in the yarn’ from 2nd group workshop supervision

⁴⁴ The questionnaire can be seen in Appendix

eral⁴⁵ done in this 2nd Group workshop supervision and it spontaneously evolved into a talk where the noticeable thing was that they started using phrases like: “*I would like*”, “*for me it would be...*”, etc. The demarcation exercises, including the questionnaire addressing them as ‘you’ asking them to explicate ‘their’ (individual) opinion was a material-discursive apparatus entailing the agential cut of separating them, making them distinct as agencies, not just a blurry ‘we’ that I suspected was also a part of the problematic. (This un-clarity of ‘I’ will be dealt with further below).

The responses that emerged spontaneously from this exercise was written in red on a poster after the exercise (see figure 3.39 below) with the “Balls of Dilemmas”: ‘fleksibilitet’ (flexibility), ‘Tøm kassen’ (empty the box) and ‘Træk sig’ (withdraw), are the concrete outcome of this round of their emergent ‘cutting together apart’ as different. This was the first time that I as supervisor came to know about the non-existing breaks and the first time the idea of beginning to actually take them came up in the duration of the project.

⁴⁵ For a complete list of the exercises done on second group workshop supervision, see Appendix for (a Danish) ‘List of body-based-exercises’. This list was also handed out to the participants encouraging them to practice them at home and at work

Establishing the workshop setting as a breathing space (Nov. 21st, 2008)

That day we (Lone, Pernille and I) repeated a few of the exercises out on the floor in Area B (cp. Sketch of the workshop setting in Analysis Part 1) and Lone finishes of by saying with a big smile: “*now I can manage a bit more*”⁴⁶. And she explains how she had been using this particular exercise often on her way home from a shift “*driving down the hill*” on her bike, (cp. Vignette 2).

This breathing-experience of ‘emptying out’ reconfigured afterwards as ‘breathing space’, which articulated the use of the supervision sessions for her (and Pernille). Notice the words stated on my note-sheet for the day on the very bottom of the page: ‘pusterum’ and ‘åndehul’:

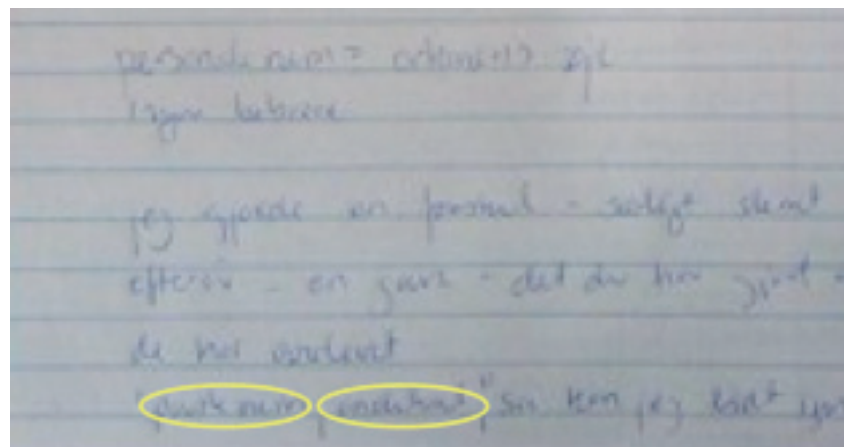


Figure 3.24: close up photo of note-sheet from that day

⁴⁶ Lone in Danish: ‘så kan jeg lidt igen’.

They are two Danish words for breathing space and the sentence next to: “*så kan jeg lidt igen*” – was Lone’s response to the exercise, that I also took down on my note-sheet and which documents (literally), how I took notice of this. The meaning of her expression: “*now I can manage a bit more*”, implies her struggle with managing the hectic atmosphere of the turbulent waters at DBC in the fall 2008.

On the concrete level the ‘breathing’ terminology and the preferred choice of exercises involving exaggerated breathing as the re-leaving practice to achieve calmness ‘within’, reveals not only the amount of pressure they seem to be enduring at work; how much they put on and put up with on a typical shift. It also reveals how they have connected the body-based-pedagogy (which lay behind the breathing exercise), with the establishment of ‘calmness’ and the spacetimedmattering of the workshop supervision sessions. Here in the workshop session - as the ‘eye of the hurricane’ the actual state of the moment is expressed legitimately. The material-discursive apparatus of the workshop session included these otherwise withheld or improper ‘voices’ as proper and/or determinate and legitimate, (and in turn made other voices improper and/or indeterminate or illegitimate).

So it seems that they have reconfigured the physical exercises from the 2nd group workshop supervision and the experienced need of breathing more freely onto a configuration coining the quality-outcome of the workshop supervisions for them personally as; ‘a breathing space’. So the metaphor of the undisturbed ‘eye of the hurricane’ diffracts with the ‘breathing-space’ terminology and at this point in the duration of Nov. 21st we are actually already articulating the up-coming staff room as ideally being a ‘hurricane’s eye’,

where you can do the body-based-pedagogy exercises⁴⁷ and have an enclosed space away from the residents to do ‘your thing’ in an undisturbed manner. This is also written into the notes of the day directly below the drawing of the hurricane with the highlighted eye in the middle: ‘staff room (personalerum) = eye of hurricane (orkanens øje), no residents (ingen beboere):

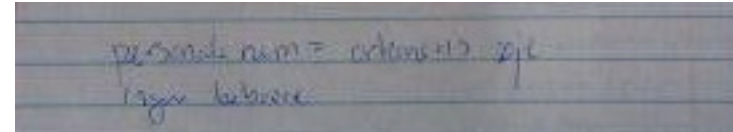


Figure 3.25: up-close photo of note-sheet from Nov. 21st 2008

Thereby the silent marginalized ‘voice’ of both the need for un-disturbed space and ‘breaks’ from being the attentive carer was configured. Thereby the relationality of who should/could be heard was reconfigured.

In a diffractive methodology it is always important to notice what implications and possibilities the language use has; what agential cuts are inserted? The use of a configurations as ‘breathing space’ and ‘eye of the hurricane’ shows how the material-discursive practice of the house is constructed as a dynamic of a hurricane entailing both aspects; an eye and surrounding stormy ravaging winds. The latter aspect as something not preferable, a potentially damaging place to be, unable to breathe and thereby as something that you should not stay in too long. Something that you should be moving away from – into the ‘eye’ configured as the counterbalancing force of calmness and sheltering; a place where you can catch your breath – which is ‘placed’ in the middle. They (we) long for these moments of calmness and they seem to measure their success on a shift on whether they had managed

47 Referring to the list of exercises they had been given as hand-outs in the second group workshop supervision Oct. 20th 2008. In regard to the staffroom we at this point talked about having posters on the walls in the room with illustrations of the various exercises. Also we talked about placing a sofa in the room, a massage chair etc. All examples of how this ‘breathing-hole-eye-of-the hurricane’ metaphor re-semiotized and transmogrified in the process.

to establish such a moment with a good experience for the residents – making it a ‘good day’ for both them and the staff.

Interestingly, however, in the ‘empty-the-box’ exercise introduced to them, you somewhat forcefully move your arms out in a circular movement around your body on an exaggerated exhale to empty your personal space (cp. footnote with instructions above). This is as such a bodily enactment paralleling the ravaging wind of the hurricane, but in a reverse way. Quite similar to the hurricane & eye: your arms are the hurricane (that you let out of yourself), and the long exhale creates the calm ‘eye’.

Thus, the body-based-pedagogy exercise favored by Lone, is reversing the dynamic of the potential danger; become your self (by using your arms and breath) a ‘hurricane’ letting your force out to re-establish your calmness and regaining your ‘bearings’. Thereby distinguishing the ‘self-made (chaotic)-storm’ as something preferable to go into – from the opposed ‘spontaneous-emerged-chaos’, experienced (by Lone) as a lack of control and thus something to make you loose your bearings. So gaining ‘breathing-space’ (both in physical-build-space and in breathing action) is here enacted as what would provide you with the agency to handle chaotic weathers.

Help to survive

(Nov. 21st 2008)

My note-sheet from that day has a sentence that is a translation of a comment made by Lone about what she experi-

enced in regard to my entrance into their work-life at that point in time; the fall of 2008. It reads: “*I made a difference – a particularly bad fall – a gift – the one thing that has made/helped them survive*”:

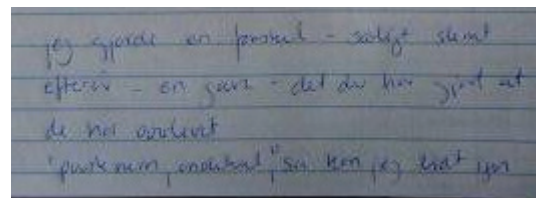


Figure 3.26: Close-up photo of note-book sheet from Nov. 21st.

Learning to (make it legitimate to) catch your breath is a very basic survival skill. The day of the crucial moment, the ‘breathing-space’ of the workshop-setting was enacted very literally in the beginning of the session (cp. extract 3) and stands as an enactment (showing in action) of how to reconfigure a hectic atmosphere to a space to catch your breath. Here supervisor is the ‘hectic party’ and Pernille and Lone and area A are the apparatus of a calm eye to settle down in, that reconfigures supervisors participation framework to become calm and attentive partaker of an oasis, developmental moment. It is unfortunately (at this point in time) beyond the scope of this dissertation to do a close analysis of this ‘breathing moment’.

Summery of this ‘outing’

When looking at the circular patterns of the sandbox configuration in the crucial moment Dec. 10th of ‘to create an oasis with a good conscience’ it is not difficult to see the resemblance between the configuration of the notebook

sketch of the 'eye of the hurricane' from Nov. 21st 2008 surrounded by bulky wavy lines conveying the hurricane and that circular pattern of potentially disturbing 'ravaging' elements around the centerpiece of the palm tree produced in the sandbox Dec. 10th 2008.



Figure 3.27: Photo of the notebook sketch of 'eye of the hurricane' enacted by me Nov. 21st and the sandbox material story-board enacted by Lone in the crucial moment Dec 10th 2008

This 'outing' into unravelling (parts) of the entangled genealogy or entangled durations of the configuration of the 'eye of the hurricane' has therefore made it plausible that Lone together with the little story objects, the sandbox, the sand and the working title (the apparatus of the whole situation) has in fact reconfigured this important aspect of the problem-complex in the sandbox that day. In the appeal of the present apparatus, the memory of problematic that 'we' are dealing with was recollected – deconfigured as a complex storytelling event.

Disturbances and calmness

(- following the outing of 'the eye of the hurricane' across yet other nonlinear sequenced spacetimescale)

As part of the 'outing' into the entangled durations of the configuration of the 'oasis' in the sandbox configuration of the crucial moment – I will now turn away from the notion of stormy weathers and breathing difficulties – and into disturbances and calmness as a slightly different aspect of the same agential cut of the virtual image of the configuration of; the 'eye of the hurricane' – in a manner that will help me document another deconfigurative aspect of the entangled genealogy of the reconfiguration of this agential cut of 'the oasis' in the sandbox configuration of the crucial moment Dec.10th.

As will be shown, many of the human participants mention the aspect of calmness over the course of the six months and lack of calmness – here cut as 'disturbance' – was configured in various forms and seems to be a big

issue in the group especially in the first half of the process. That is, 'being disturbed' came up in the following various forms:

Examples of mentioned disturbances:

- Disturbance of the potential developmental work with residents due to extensive practical tasks of various forms of caretaking (Simon, Sept.8th)
- Disturbances due to people wanting you to do stuff when you were trying to get things done on your list of urgent tasks for the day (Lis, Oct.7th)
- Disturbance due to people talking around you when you were sitting and doing the calculations of, for instance, the diet-lists for the residents (Birgit, Oct.24th)
- Disturbances due to extensive insecurity and discomfort of being alone with 12 residents on the nightshift (Annette, Oct 24th)
- Disturbances due to extra phone-bells ringing as well as piles of practical tasks in regard to creating/maintaining 'oasis' moments (Lone, Dec.10th)

Figure 3.28: List of mentioned disturbances

The sheltering and the calmness aspect of the 'eye' of a disturbing hurricane were elaborated further by Pernille in a sandbox configuration Nov. 21st introducing a new character to the story; the angel of calmness. This sandbox configuration was done right after her and Lone had done the various body-based-pedagogy exercises, mentioned above.

The Angel of calmness

(Nov. 21st 2008)

Here Pernille (together with the little story objects, the sandbox and the material-discursive apparatus of the whole situation) did a sandbox about handling stressful situations using the working title: '*how to handle having many balls in the air*', which is a common expression in Danish for being very busy with many tasks at one and the same time. In the center area of the sandbox she placed an angel as an item she associated with establishing a necessary state of calmness 'within' herself:



Figure 3.29: A close-up photo of 'the angel of calmness' used by Pernille in the sandbox Nov. 21st

This element of calmness 'within' can be seen as a direct link to the calmness 'within' achieved by doing the 'emptying-the-box' exercise discussed above or the sought 'eye' within the hurricane. The Danish word used by Pernille was 'ro' which entails both quietness and calmness. It is quite interesting that we do not seem to question whether there are in fact 'many balls aka tasks in the air or not – or more precisely whether there should be. We are not 'normative' – we stay grounded in the affective response enacted by

the apparatus of the workshop setting. We/I accept these enactments of 'the actual' and work merely to deal with *that* state of affairs in a more suitable way. This is in line with the above-mentioned strategy of accepting the force field of dilemmas that was established already in the first group workshop supervision Sept. 8th. And it is in line with the fundamental logic of the body-based-pedagogy; what your body 'tells' you are valid information. You could argue that that attitude - or manner of cutting - is a yielding 'feminine' attitude that could be expressing an alliance or blind-spot between me as supervisor and them as participants in line with above mentioned common ground of us as carers, who are used to manage within scarce resources (cp. comment made above).

Again, I will claim this to (also) be a fundamental emancipatory principle of action research; that of giving strength to oppressed voices. This emancipation is - in the action research project⁴⁸ - enacted in the practice of 'strengthening' of their body-voices as resources for agency. The manner by which they - as staff - often speak on behalf of the residents, towards other groups of people (such as the physiotherapist and doctors, who claim to know how they (the residents) feel, and how their condition are in regard to having pain etc.). The staff here stated that they draw on their abilities to attune. The apparatus of the embodied learning methods that I brought with me to DBC in the fall of 2008 - depicted as 'professional presence' (cp. below) - here diffracts with the lived material-discursive-affective practice of the staff in their daily intra-acting with

the deaf & blind, multi-disabled residents. This diffraction of a 'common' (bodymind) intuitive intelligibility is further enacted in the agential cut of aka choice of dolphin as configuring object, cp. Analysis Part 4.

Already at the 1st group workshop supervision the dolphin enactment was present. Also the choice of Soltis-Jarretts' 'Interactionality', which is developed through psyche-somatic intra-play with female patients, this (re)claiming of 'lost territory' was configured. The breathing-space as a 'place' to express the 'repressed' tension thus entails similarities of repressed voices of the female, the body, the 'native tongue' of the youth-home of DBC).

Un-clarity as a kind of disturbance

(Jan. 23rd 2009)

Other aspects of the chaotic atmosphere found in house 1 in the fall of 2008, notions of 'insecurity', 'not-knowing' and 'un-clarity' were often encountered during the intra-actions that the group of staff was part of in the process of the six months. In my summing up of the process up until that point for the new-comer Anita on January 23rd 2009, I was addressing those issues and it evolved into a discussion of how to deal with such matters. The highlighted framed word on the poster is clarity (in Danish 'tydelighed') another one is 'afklaringer' which is another version of clarity:

48 Cp. Section 3.1.3 for (a short) elaboration of the action research approach of 'co-operative inquiry'

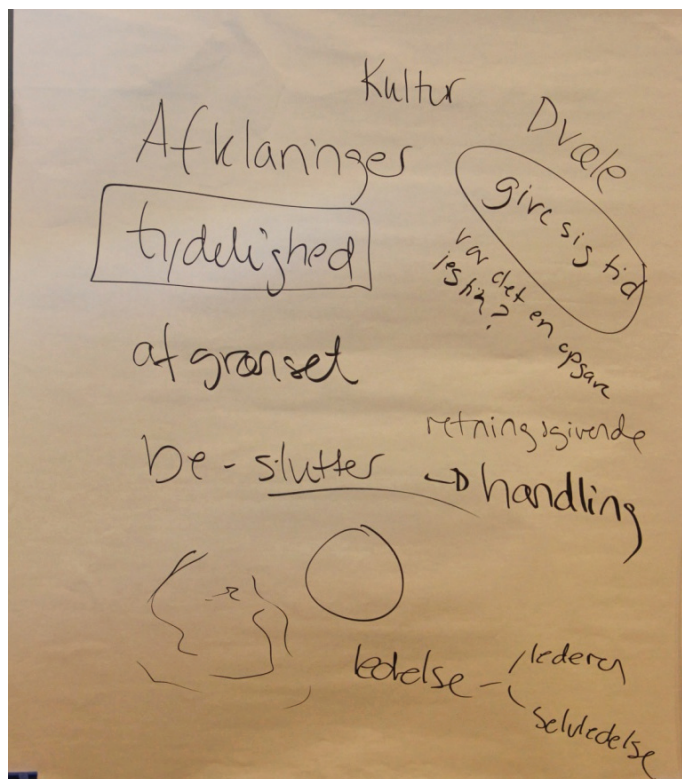


Figure 3.30: Photo of poster of the workshop supervision Jan. 23rd 2008

I storied the manner by which to deal with the disturbances of all kinds through making various forms of demarcation, limits – both bodily as the angel shows with her wings (arms) folded around her creating a sheltered space,

which was paralleling the work done through body-based pedagogy exercises (elaborated further below). But also in the manner of making decisions, as a way of going from the chaotic state of unknown, un-clarity into known, clarity and thereby ability to act. The underlining on the poster above of the last part of the word ‘be-slutter’ (de-cision) onto the arrow and the word ‘handling’ (action) highlights this notion; that for action to take place something else needs to end (slutte); discussions must end and decisions be taken. I most likely here drew on Luhmann’s notion of decision that I had ‘brought with me’ from my master thesis as ‘my’ manner of cutting the practice of ‘decision’ or ‘deciding’. This take on decision is that for something to be ‘a decision’ it must have been acted upon, or else it is (still) just a possibility. Diffracted with Barad, ‘a decision’ would then be to say that it – as a material discursive practice – would necessarily entail an intra-action of a between enactment of an agential cut of in/excluding some practices and not others as part of the ongoing dis/continuous process of enfolding the spacetime/matter manifold. In both cases the emphasis is on the determining in/excluding ‘cut’.

This relation between ‘un-clarity’ and ‘the (lack of) ability to get things done’, was elaborated by Lis already in the very first sub-group workshop supervision in the process, as a disability in the staff-group of being unable to see clearly, which in a peculiar way parallels the problematic of the group of residents, and thus as a daily aspect of the ‘appeal of the present’ of House 1:

Being covered in spider web

(Oct. 7th, 2008)



Figure 3.31 Photo of the 2nd sandbox in the process Oct. 7th 2008 by Lis

Lis addressed this lack of clarity in 'her' sandbox enactment Oct. 7th multimodally articulating (configuring) how she felt like being 'covered in spider-web' the minute she walked into the work place. The spider web was configured by use of the green bundle of yarn in the right side of the sandbox⁴⁹. The spiderweb was the enactment of the agency that made her unable to 'see straight', or 'figure out what was the right thing to do' and to 'distinguish

⁴⁹ This use of a green bundle of yarn as 'spider web' shows the wide range of (virtual) affordances for enactments in/of the material story objects.

important tasks from the un-important ones'; i.e. straying away from the list of tasks that she had decided beforehand

that she had to get done on the shift. She was addressing the atmosphere of the house as a place where un-clarity was 'hanging' in the air so you got 'covered by it' just walking into the house. Again, she was addressing (configuring) disturbing aspects of a chaotic atmosphere also entailed in the virtual image of the configuration of the hurricane from above. She also storied herself as 'one who could help diminish the un-clarity' and she was 'offering' aka enacting her self as 'a man bringing a gift'; her organizing skill. Together with one of 'the wise men' (from the biblical scene of the birth of Jesus) bringing a gold treasure (see photo above of story figure placed in left side of the sandbox opposite the green bundle of yarn; the spiderweb). She thereby enacted a solution; the need for organization, that she could

provide, but only to a certain degree was able to make use of due to the spiderweb 'in place'. She here depicted the 'touching responsiveness' of the hurricane atmosphere; the subterranean subtleties of the vital intra-actions of House 1; that she gets disturbed and cannot 'see straight'.

Thus various forms of 'chaotic disturbances' and lack of organizing were enacted as part of the problem-complex at the Youth-home of DBC. Creating shelter from these disturbances by re-organizing was a great part of the process and in the interventional reconfiguring that took place it entailed 1) re-building the material surround affording a different sense of direction of where to go and what to do by enacting a different material-discursive apparatus of

House 1, and 2) enhancing the sense of agency among the staff members towards these disturbing elements by (re)configuring the story of how to deal with chaos. How those two aspects were specifically related as a reconfiguring organizational practices will be evident in Part 4 of the analysis.

Previous use of the angel

(Oct. 24th 2008)

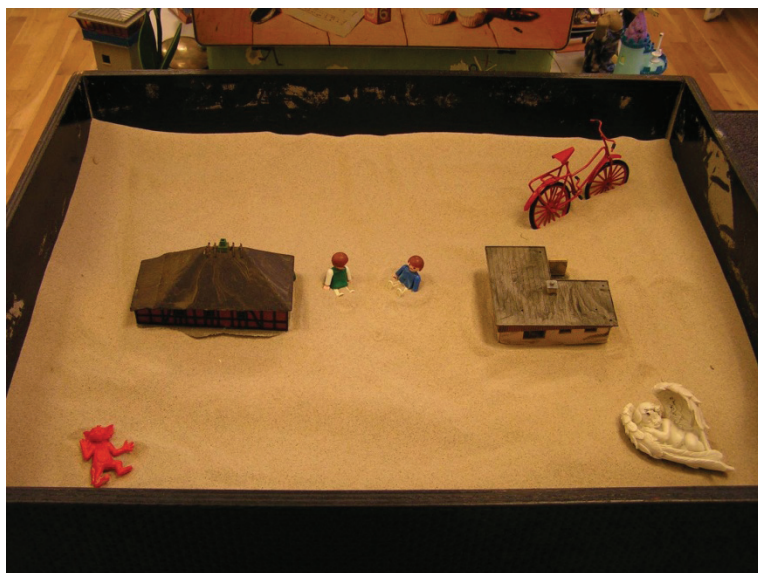


Figure 3.32: photo of Annette's sandbox from workshop supervision Oct. 24th 2008

Annette worked nightshifts and expressed her insecurity and discomfort of having to overview both houses entailing a total of 12 residents that often would wake up crying for help during the night, because of having cramps, etc. If she was in one of the houses, she could not really hear the residents in the other house and she explained that it bothered her as they became anx-

ious when no one responded to their cry. Annette wanted 'someone to talk to', someone to 'share the experiences and responsibilities with'. Articulated by the two persons sitting in between the two houses. As mentioned earlier, she had already in the first group workshop supervision Sept. 8th articulated her discomfort and how much it bothered her; how she felt like '*not amounting to the task*' she was given⁵⁰. The figure of the red devil in the left side of the sandbox articulated her 'nightmare', and the angel in the opposite corner articulated in a material sense, where she wanted to go; towards a calm sheltered relaxed space for both her and the residents (sleeping secure) that would make her 'look brighter at her work life', as she stated in the questionnaire she filled out right afterwards⁵¹. So here the angel is also used as a materialization of the longing for calmness in her sandbox working with the title: 'loneliness'. Annette actually ended up quitting her job one month after this workshop supervision to pursue daytime work at an elderly home facility. This move was already indicated in her material, discursive apparatus in the sandbox by the bike heading off, and she also mentioned this during the workshop supervision as an option that she was seriously considered. You can say that the enactment of sandbox 'voiced' her discomfort in the affective manner of the touching responsiveness of the enactment itself. The management had for quite some time been aware of the problem of only 'one' 'night-shifter' at the task, and acknowledged it and struggled to solve it by finding an extra person but without any luck.

Aiming for calmness is in a sense aiming for the complementary, counterbalancing aspect of disturbance and entails an acceptance of the complexity of the now in the surround and the aim to balance your self as a way of deal-

⁵⁰ Cp. Appendix for (a Danish) 'Resume of 1st group workshop supervision Sept. 8th 2008'.

⁵¹ Annette had not participated in the 2nd group workshop supervision Oct. 20th 2008, where the others had filled out the questionnaire regarding their expectations of their individual outcome of the workshop supervisions and their understandings, likes and dislikes of the present state of their work place, cp. appendix for copies of the filled out questionnaires. So Annette filled out her questionnaire in the end of the workshop supervision Oct. 24th.

ing with that complexity in line with the choice of ‘Professional Presence’ as a strategy. Also, as I explain in Vignette 1, a sandbox display produced by me in the beginning of the fifth month of the action research project constructed this notion of complementary counterbalancing as part of my re-collective memory of what this project was all about.

Calmness as ‘the trunk in it’

(Dec. 10th 2008)

In the beginning of the Lone and Pernille’s workshop supervision on the day of the crucial moment Dec. 10th 2008, Pernille explains how she have had the angel ‘with her’⁵² as a reminder of calmness, as a reminder to find calmness. She says: ‘*I believe it is the core in it*’⁵³ in order to establish enough surplus for other activities. As the project develops Pernille’s notion of calmness, undisturbed-ness as being the core is pursued extensively.

The word ‘*stamme*’ means ‘tree trunk’ in Danish and is used here as a virtual image. When Lone a bit later places a palm tree in the center area of the sandbox where Pernille had previously placed the angel, this deconfigures that

52 This shows use of the material objects as diffractive gratings that were parts of the apparatus both inside and outside of the workshop supervision setting, meaning that this configuration of the angel of calmness has been a diffractive grating for her in the in-between period as a kind of anchor for an important aspect of the reworking process – as a diffractive memory device to remind her to establish calmness and stay focussed in the present - as aspects to integrate in her situated practice of House 1. By this idea of ‘having had the angel with her’ Pernille shows how the detailed use of material objects in sandplaying entailing use of tactile, kinaesthetic and visual senses as part of the production of multilayered thick configurings in the in-between periods link to the re-collective memory.

53 In Danish: ”Je har gonnok haft den engel me’ mig der..det der me at find no:e ro. For det tror jeg det er det der ligesom ... er stammen i det ...for at det sårn ligesom er overskud til alt mulig andet...så tror jeg lige der skal noe ro på, ja” (Pernille 00:06:10-20, Dec. 10th 2008).

element of calmness as ‘the core in it’ and thereby deconfigures the element of the calm and quiet ‘eye of the hurricane’ as the ‘palm tree trunk’, hence the ‘oasis’. At that point still only being a virtual place – or a place to find within your body or in the learning setting, the oasis, however, slowly proceeds for the staff to becoming materialized as a staffroom and later on as a room for taking breaks. We will learn more about the specifics of the becoming of this intra-active materialization process in Part 4 and 5 of the analysis entailing the manner of the convergence from a make-believe world into actualized everyday practice in the material surround of the Youth-home facility.

Here we will dwell a bit on the other central aspect of the working title for the crucial moment; conscience.

Saying no without a bad conscience

(October 24th, 2008)

Birgit’s sandbox titled: ‘saying no without a bad conscience’ also entailed a palm tree and a rock in the centre. Birgit explains how she mostly can take time off with a good conscience when she is of on charter vacations with her family. In her everyday work it is difficult for her to say ‘no’ to demands put upon her from others. Time off is difficult for her to achieve because so many tasks are on her shoulders partly due to this inability to say no. To compensate she has developed a practice of sneaking into taking breaks, when she is walking to the ‘sense garden’⁵⁴ for picking up vegetables for the meals⁵⁵. She explains how she prolongs these legitimate ‘outings’ in order to relax a bit. She also explains how she bring tasks home from work (diet-calculations) also because it is difficult for her to concentrate on the task at work sitting in the kitchen around the round table, where everybody else is sitting.

54 In Danish: ‘sanse haven’

55 Birgit is the catering officer at DBC in charge of producing the lunch and dinner meals as well as diet-schedules for the residents



Figure 3.33: photos of Birgit doing her calculations around the multitasking 'chaos' of the round table in the kitchen of House 1.

She explains how she is concerned with others doing the task of distributing medicine in the little containers for each resident under those 'disturbed' circumstances as mistakes can more easily be made.

Figure 3.34: Photo of Birgit's sandbox
Oct. 24th 2008



The rock in the middle symbolizes her need to 'keep her footing' and Birgit explains how she has her own favorite similar rock at home that she likes to hold in her hand and sometimes keep in her pocket. Here again we have the dynamic between a disturbing surround and a calm, center giving a foothold. (cp. Karin earlier). The talk develops into me suggesting (given the central placing of the stone) that she brings the stone with her to work as a reminder of her legitimate right to 'say no'. She does so and reports back to me later of it 'having a positive effect'. Birgit was later very articulate (in the Group workshop supervision on Jan 5th and 12th 2009) about the need to say 'no' and I pointed her out in the closing of projects on Marts 9th, 2009,

as a vital asset, a centrally placed informer in the staff group due to her central placing everyday in the kitchen and I emphasized this by giving her the stone⁵⁶ and at the same time adding that she should remember to hold on to herself and stay in the center. I thus reconfigured from her keeping herself centered through the use of the stone into her being the center; the rock in the staff group placed in the center in the kitchen.

The 'saying no out of good conscience' that Birgit had explicated is also a part of the working title in the 'crucial moment'. Lone had started out the day by explaining how she had managed the last two days to 'say no' with a good conscience. She mentions one incidence with a substitute helper imposing a plan on her that she did not agree with. Later on, after the project ended there was one incidence where the entire staff group collectively said a very 'loud' 'no' to a new staff member and got him fired because he did not play in tune with the rest of the group. This was as much a saying 'yes' to themselves and their way of practice as it was saying 'no' to him and his ways.

Leave with a good conscience

(Dec. 10th, 2008)

In the dialogue earlier on in the crucial moment of Dec.10th where the working title had been negotiated, I had suggested that Lone used the term 'leave with a good conscience' since that most directly seemed to fit the problematical situated practice. However, Lone found that to be a 'no go'. She explained

⁵⁶ All participants were given an object as a memory-device in the end of the project that had somehow been a part of their duration of the project and at the same time highlighting a vital future practice for them to be the holder of, thus an antenarrative deconfigurative memory device. See later in this part of the analysis a list of objects given to each person. This was all part of me letting go of my role as 'holder of memory' and thus a part of the dismantling of the learning setting and the convergence from 'just a learning setting' into 'real life'.

that in using that terminology then; 'I would be missing'⁵⁷ which was 'negative' and therefore in her mindset not a good one to work with. She herself then came up with the alternative term 'oasis' and she explains that she would like to use this term taken from a pedagogical day all the staff have had on the 16th of Sept. 2008 – three months before (see Case presentation). The 'oasis' refers to the category of 'developmental-moments', being moments of 'quality time' for doing pedagogical development work with the young deaf and blind residents. However it is very likely that the term 'oasis' also refers to an even broader category entailing the more implicit not yet totally outspoken aspect of the change-wish; that of being able to take breaks out of good conscience during a shift, and that of saying 'no' out of good conscience to demands beyond the reasonable, and thereby that of maintaining calmness with a good conscience. Nevertheless, those *broader* implicit aspects of the *change wish* seem to be connected with the stated *narrow* formulated *change wish*, although this clarified only later in the process when the demand for actually beginning to take breaks and the procedures to support the legitimacy of such a practice became heavy. It was an outcome of the project that they wanted increased clarity through firm procedures on specific areas entailing concrete procedures for taking breaks. That did not get realized

until within the period Nov. 2009 to April 2010; one year later.⁵⁸

At the that point in the duration the idea of merely being able to 'leave out of good conscience' was perhaps too much of a stress because it involved the element of abandoning the other colleagues (and no-longer being 'in this together', cp. the configuring of the amber chain in Analysis Part 3⁵⁹) without entailing for what legitimate reason one would be leaving – what other legitimate priority had taken over? Lone had expressed this concern in the conversation earlier that day by commenting on why they were staying; 'what we out of misunderstood concern do for our colleagues'. By adding the term 'oasis' in the working title at this point Dec. 10th, the problematic of 'bad conscience' in regard to leaving reconfigured. 'Oasis' (cp. Analysis Part 1) was a term coined by the staff group in an event that took place Sept. 16th where the staff group had elaborated their change wish at a seminar without my presence⁶⁰.

58 Thoroughly worked through procedures for 'Meetings with efficiency', 'Restituting breaks', 'Calm afternoon shifts', 'Welcoming new Employees', 'Secure acute hospital submissions' – all various aspects materialising the configuring of 'decency' as a two-way street

59 Being in this together could be an effect of the big scandal that had hit the DBC the year before regarding the Leader's misuse of financial means.

60 I did turn up later that day to present them with the opportunity of being part of the action research project. At that point I noticed the term 'professional presence' had been written on the blackboard in the seminar-room.

Thus the working title on Dec. 10th was as such an enactment of a diffraction of a three months prior configuration of the change-wish, the sandbox apparatus of the workshop setting, and the notion of bad conscience. The working title thereby 'it self' entailed a legitimate reason to leave with a good conscience with inherited relationalities – entangled durations al the way back to Sept. 8th 2008.

Co-construction of a new emerging enslaving discourse of 'two-way-street'

(Sept. 8th, 2008)

At the first group workshop supervision in the Youth Home Facility the staff and the manager of House 1 became introduced to my duration up until this point by my entrance into the role of supervisor (and subsequently the role of Action Researcher) with my suitcase full of concepts (models) and materials as memory devises of my duration. I had introduced my way of doing supervision through two models drawn up on the blackboard. I later wiped them out in order to take notes highlighting and anchoring key terms of the emerging talk. However, I had a handwritten sketch in my notebook as my preparation for the day:

⁵⁷ In Danish: 'så mangler jeg', (video timecode: 00:44:03)



Figure 3.35: Photo of pre-prepared drawing in notebook of two triangle models used on 1st group workshop supervision Sept. 8th 2008

Besides the umbrella model (which we will elaborate below) and the two triangle models⁶¹, the material objects of my suitcase were put to use from the very beginning. Governed by my presentation of the two triangle models (cp. figure 3.35 above) we very quickly agreed that we would use the 1st Supervision to shed light on the category ‘the Actual’ used as a ‘hat’ to collect eve-

ryone’s viewpoints of ‘what was moving today’⁶² in order to find out what was relevant to use the supervision session on. By the help of the various collected material objects from the suitcase, they were asked to articulate what the ‘actual’ problematic as of now was for each of them.

Since I started out in the role as supervisor and only later assumed the role of action researcher (cp. Section 3.1.3), the change wish was not made explicit until the 2nd group workshop supervisions on Oct. 20th 2008. Not neglecting the importance of the ‘burden’ of my duration as a vital part of the emergence of a new material-discursive practice from the very beginning of the project, I will also claim that the same goes for all the other participants. We all contributed with our durations making the ‘outcome’ a co-work and therefore the first round of material storytelling during that 1st group workshop supervision, where all participants were intra-actively engaged in collecting material objects from the material suitcase as diffractive grating for their ‘recollection memory was a very concrete way by which this contribution was done. Those mattering objects co-constituted the emerging reconfiguring of the organizational practices of House 1. We will therefore take a closer look at these non-human co-constituents and the story told in their lineaments through the intra-act of the human-

62 Danish expression used: ‘hvad der rør sig?’ – enacting the practice of being ‘a student of the movement of the moment’, cp. ‘A Summarizing of Research(er’s) story’, Section 1.5, Book 1.

non-human participants in this 1st. group workshop supervision.

Material objects used on 1st group workshop supervision Sept. 8th 2008 in the sequential order of their material-discursive ‘appearance’:

- A fishing boat ‘struggling to keep its bearings in rough waters’ and a Cinderella in a ball-room-dress being ‘a decent human being’ by Lisbeth
- A shoe ‘running to keep up’ by Annette
- A turtle ‘moving slowly and being ‘cool-headed’ and a pet-tiger ‘hissing with his claws when under pressure’ by Ulla
- A clothes-peg ‘as a reminder of all the info and details to pass on every day’ and a dolphin ‘being in the senses and finding calmness to be with the residents and getting a really good day’ by Lone
- A shoe ‘that is a bit stressed from moving around what is going on’ by Simon
- A round stone ‘keeping you from slipping’ by Karin
- A bouquet of pink flowers ‘to remember we are all-right, and to stick together, be proud and smile’ by Pernille
- A sailboat ‘forgetting to but needing to reef the sail in heavy waters’ by Annie (manager of the Staff)

Table 3.9: List of material story configurations of the ‘actual state of affairs’ Sept. 8th 2008

61 Cp. section ‘Introducing Material Storytelling’ for a closer description of the two models

Through that talk, corner stones of a new vocabulary - a new material-discursive practice - emerged as a co-constitutive act offering in the emergence itself a beginning of a new way of configuring their job reality – as an important first step of the rework of organizational practices and the dismantling of old ‘out-dated’ ways. Not merely by my inquiry but also by the multimodally ‘thick’ memory (de)configurings that the material objects participating in the talk had brought forth ‘in their lineaments’. A different *agential cut* had been inserted, as Barad would put it, through this new material-discursive ‘language’ a different set of boundaries and affordances for knowledge practices of their working life had been enacted.

So at this 1st group workshop supervision the first ‘clash’ at the dominating material-discursive had been enacted from within the entangled state of this practice by the change of the phenomenon producing apparatus brought on as a changed relationality of co-constituents of the between of this apparatus. Other human-non-human (mutually constituted) constituents were ‘suddenly’ partakers of the subterranean subtleties of the vital intra-actions and a different enfolding of *spacetime* *matter* emerged.

For the reader of this text at this point in the duration this could perhaps best be introduced as the founding difference entailed in the statement ‘*compliance is a two-way-street*’. That terminology was a reconfiguration of the dominant cut ‘*we must be compliant*’ that was enacted by the manager of the staff group as a comment in a discussion raised by the use of the material objects. The material-discursive practice of ‘being compliant’ was reconfigured. No longer as something going from the staff toward all other

groups they were co-working with (residents, relatives of the residents, various kinds of physiotherapists, doctors, teachers etc.), but as something going both ways; something that you could expect or even demand. In the evaluation that day they mentioned that ‘*the symbols do give a little more, you reveal more, and you get to come around it in a different way than we are used to*’⁶³ and ‘*it is a more honest way, not that we are used to hide, but we discover that the others are sitting with the same*’⁶⁴ and I noted in my resume of the day: ‘*When I introduced the idea of a two-way-street perspective, they became very quiet and looked almost astonished as if that whole idea of decency towards themselves was un-thinkable*’⁶⁵. As a first move towards decency towards themselves I had suggested that they considered going from ‘being perfect’⁶⁶ to ‘being good enough’ as a manner of creating ‘space’ for them to develop. They took that in as an important steppingstone – an agential cut of changed relationalities that from then on through iterative enactments would emerge into a reconfigured material-discursive (organizational) practice of saying ‘no’.

63 Said by Simon, cp. Appendix for (a Danish) ‘Resume of 1st group workshop supervision Sept. 8th 2008’.

64 Said by Lone, cp. Appendix for (a Danish) ‘Resume of 1st group workshop supervision Sept. 8th 2008’.

65 Cp. Appendix for (a Danish) ‘Resume of 1st group workshop supervision Sept. 8th 2008’.

66 This idea of having to be perfect was perhaps partly a reaction to the scandal that the Youth Home had suffered the year before having the head of the Deaf and blind Center being removed from his position due to misuse of financial means.

Time for developmental moments

(Oct. 7th 2008)

The agential cut of 'decency as a two-way street' were picked up by Lisbeth as she in the 1st individual workshop supervision in the sub-group of her and Lis on Oct. 7th starts the day by saying that she has been giving it a lot of thought about this being 'good enough' as opposed to 'being perfect' and that she has been practicing it. She here explicates how she has taken the message in and worked with it as a guideline for her actions. It shows their engagement into the development-project as an important part of the reworking of their practices. Lisbeth did a sandbox guided by the working title: 'Time for developmental moments' on this occasion and as such the issue (also configured as 'oases moments') were elaborated in this very 1st sub-group workshop supervision after the project officially started.



Figure 3.36: Photo of 1st. sandbox done in the process, Oct. 7th 2008 by Lisbeth titled: 'time for development hours'

In this sandbox she explicates the expectations raised at this point toward the outcome of the journey of the process as a treasure box filled with gold. The relationality of the little red car and the brown frog configure the journey of the development project as one of going in different direction, exploring various places. She also elaborated the nature of the treasure (inside the treasure box) by the two women placed there; a woman carrying a burden (a child) and another woman next to 'having let her hair down'. This is one very clear manner of configuring the relief they were aiming for and expecting. The dog in the left side of the sandbox is characterized as one 'being in the now...not planning...taking things as they come'. The female figure placed in the bottom of the sandbox is through her 'participation framework' gesturing by pointing with a magic stick towards the dog. Perhaps indicating a 'next' as an ante-narrative deconfigurative suggestion aligned with the dog's intuitive presence in the now. She/it could be seen as a memory-device configuring a dawning new material-discursive practice; on legitimizing the reliance on the attuning dimension of 'Professional Presence'. In general, animals were talked about rather frequently and both the staff group and I talked about these animals as possessing an intelligence that were usable and equivalent to this intuitive 'now presence' represented in the Umbrella model of 'Professional Presence'. The little white helicopter sitting on the edge of the sandbox, high above the other objects is most likely articulating the other aspect of 'Professional Presence'; the distance dimension (the two complementary aspects are elaborated further below).

What is taking our time?

(Oct. 28th, 2008)

In Ulla's sandbox she also works with the problematic concerning time. She talks about having 'to fight for interplay with the residents'. She makes a sandbox showing all the tasks that are currently a part of the agenda on the evening shift. She ends up concluding two things: 1) that it is not realistic right now to spend more time with the residents, 2) that the staff do in fact do a good job. She gets very emotional and starts to cry, when she reaches this conclusion and she afterwards hands herself a flower (found among the suitcase items) stating that 'she deserves it' because they 'do a heck of a good job'.



Figure 3.37: Photo of sandbox by Ulla Oct. 28th

The black stool in the right side of the sandbox shows the only 'place' of the many tasks where

Ulla was 'allowed' to sit down; hence taking a break – however still not leaving the residents – in front of the TV. No oasis in sight here. Just a bare stool to sit on in front of the TV. The time issue addressed in her working title was directly related to the overworking topic explicated in multiple ways through the various sandboxes elaborated above; 'the burdened women carrying a load on her back' (Lisbeth's sandbox), the habit of 'not taking time off', 'sneaking of to take breaks', (Birgit's sandbox) and struggling to 'be able to amount to the workload', (Annette's sandbox). The issue of 'overworking' is as such configured as being the real 'hold up' for realizing the developmental hours; the oases longed for.

The sandboxes elaborated above were various enactments of 'House 1 reality' at that time of the fall 2008.

A fernisage as enactment of of/balance

(- beginning of 2nd group workshop supervision Oct. 20th 2008)

The scale object that Ulla Oct. 28th had placed in the middle of 'her' sandbox is heavily burdened to one side (she intentionally put sand in one of the cups to make it off-balanced), is likely to be a reconfiguration of a scale model I had presented addressing precisely that issue eight days before on the 2nd group workshop supervision. One way to talk about Ul-

la's sandbox is then to say, that Ulla elaborate the material-discursive practice of off-balancing introduced by me eight days before. This 2nd group workshop was held as a kind of a 'fernissage' with the purpose of letting them all in as (co-action-researchers) on the configurations that had been done in the various sub-groups up until this point in the process.

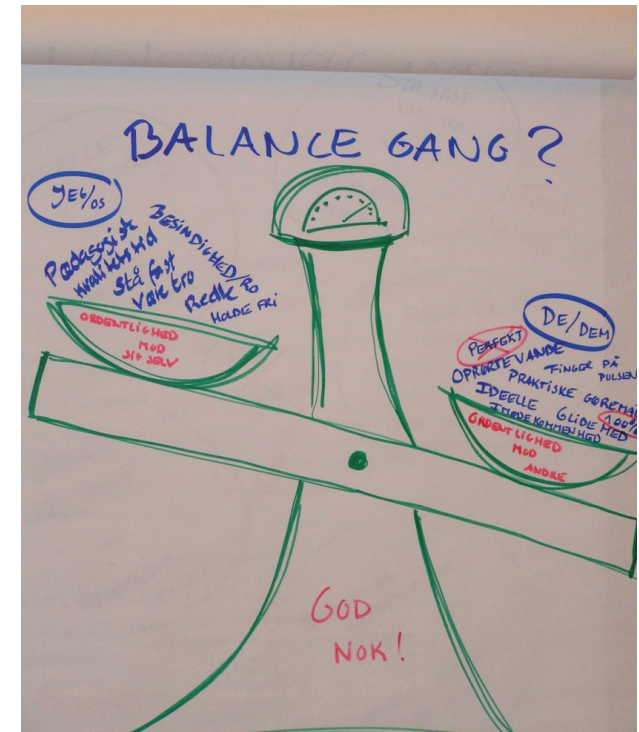


Figure 3.38. Photo of the scale model from 2nd group workshop supervision Oct. 20th

This Scale-model was in turn ‘built’ as the reconfiguration of another model consisting of ‘five balls of dilemmas’ that I used as a manner of recollecting the experiences I had been picking up in the duration of the project up until this point. Entailing the dilemmas depicted in the 1st group workshop session through the material storytelling and thereby reconfiguring this dilemma-discursive-layout produced then:

The dilemmas were explicating two competing discourses; the dominating one at the time and the one I introduced as counterweight to the dominant manner of storying, that were governing their behavior in everyday practice (as explicated in the first group workshop supervision) in an off-balancing way, as it had been storied on Sept. 8th 2008 (cp. figure x with list above of material storying of actual state of affairs).

Enactment of ‘Actual dilemmas’ of the material-discursive practice of House 1 fall 2008:

a) Real and good enough	vs.	Ideal and perfect
b) Standing steady and being faithful to own knowing	vs.	Slipping and being compliant
c) Taking time off with a good conscience	vs.	Having one finger on the pulse
d) Doing pedagogical development with the residents	vs.	Doing practical nursing help
e) Being calm and slow moving	vs.	Disturbed waters and fast moving

Figure 3.40: A Configuration of dilemmas of House 1



Figure 3.39: Model of Actual dilemmas presented by Supervisor at the 2nd group workshop supervision Oct. 20th 2008

The 'heaviness' is on the right side of the figure, which cut a relationality of right/left, where right side 'carries' the aspects of the dominant material-discursive practice as I had picked it up. The intention with the material-discursive counterweight that I introduced through body-based pedagogy exercises was to present them with an alternative 'opposite' and 'counterbalancing' practice that could provide them with a different perspective as a way out of the off-balanced situation they seemed to be in. It seems clear that my personal and professional viewpoints with and standards in regard to aiming for a balanced life as inherited relationalities of Feng-shui, Sandplay and Bodydynamic (cp. various 'Outings' in Analysis Part 1) with no doubt influenced the manner of storying aka cutting together/apart 'their' dilemmas. However it also was influenced by the stories that had been told through the little figures as diffractive grating in both the 1st group workshop supervision and the sub-group supervisions conducted at this point. The fernisage was thus configured as a Material Storytelling and as the photo below shows I had gathered the little figures as (common) memory devices for sharing these stories and articulate how they related to the five balls of dilemmas that I had cut together/apart.

Figure 3.41: Photo with material objects used in the fernisage in the 2nd group workshop supervision to story the five dilemmas



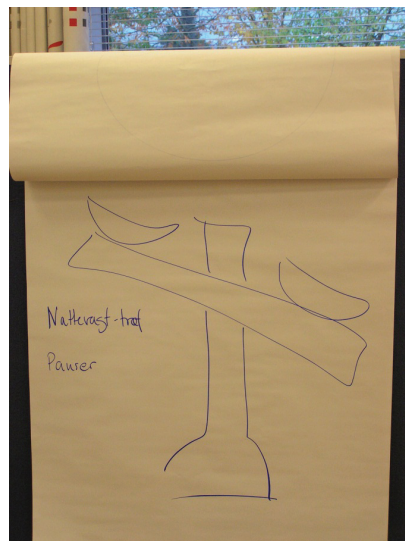
The poster of the five dilemmas, the scale model and the umbrella model and the photo of the material objects (in the photo above) show the multimodal display of memory-devices or diffractive gratings for recollection memory or deconfiguration at work in reenacting the past that never was and the future that would never simply be. 'They' co-configured the sorting out of relevant past experiences and of relevant future goals. Hence the totality of memory devices used in the 2nd group workshop supervision in enacting an account of the process up until that point where this account wasn't neutral but a reconfiguration of the process. A reconfiguration entailing off-balancing, and thus counterbalancing as the 'cure' as an example of how the effect (the three modes of enacting counterbalancing) created its cause; off-balancing.

So, a relationality of right side off-balance was configured already at this point. As such a new 'enslaving pattern' working as the founding difference for further configurations had emerged. The configuration of 'off-balance' very effectively guides the duration of the project in particular direction and thereby also guiding the remedy of aiming for balance.

In the meantime, between the 2nd group workshop supervision Oct. 20th and the sub-group workshop supervision for Lone and Pernille Dec. 10th, I had conducted the 1st workshop supervisions with three other sub-groups; Birgit and Annette, Ulla and Lone P, and Karin and Simon.

In each of those, the off-balancing aspect was mentioned and the parallel balancing aspect further elaborated. Also in the sub-group workshop supervision with Birgit and Annette on the 24th of Oct. (cp. above). Here the aspect of 'saying no without a bad conscience' and not being able to legitimately take a break and the touching responsiveness or 'loneliness' felt by the night-shifter Annette. She needed 'a buddy' in the nights working alone and having to cover both houses. The major lack of resources in regard to the nightshift (also mentioned above) and the ability to take breaks was depicted with the following configuration of an off-balancing scale:

Figure 3.42: Off-balancing scale model used Oct. 24th



Umbrella model

(....)

As stated, one particular model was used throughout the project; the Umbrella (shaped) model of 'Professional Presence'. Next we will elaborate how this model was reconfigured and used as a diffractive grating for a material-discursive practice of balancing/counterbalancing.

I had also earlier in the session Dec.10th described how I saw the right side of the model being the problematic side entailing, for example, structure, time frames and logic. Thus, the umbrella is a reconfiguration of that model and ended up being an important memory-device encapsulating the evolvment throughout the project. The photo below in Figure x shows the last use of the model in the group workshop supervision session on Marts 9th 2009, closing the project:

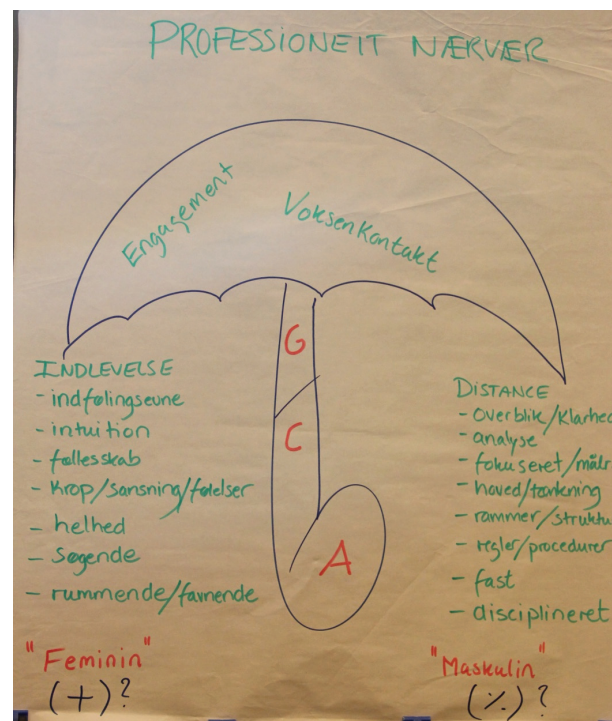


Figure 3.43: A reconfigured 'Umbrella model' presented in the closing workshop Marts 9th 2009.

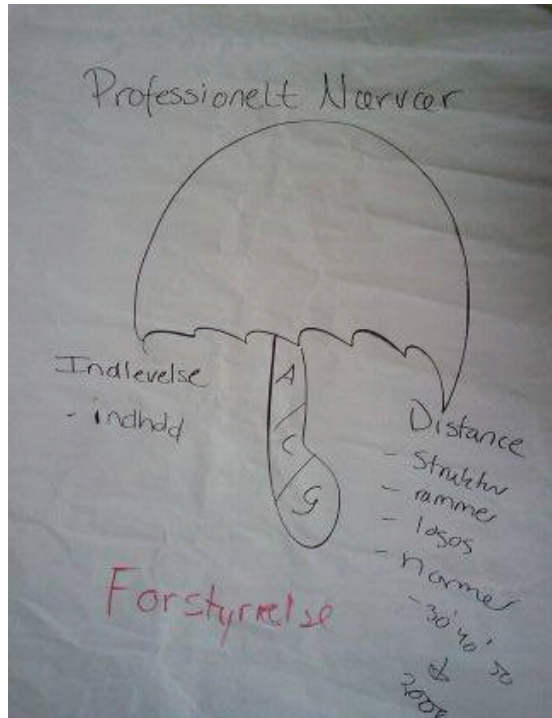
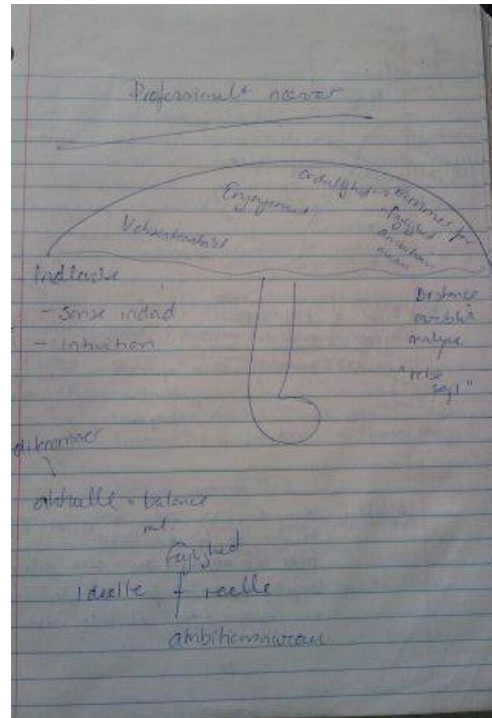


Figure 3.44: Photo of the 'Umbrella model' produced Dec. 10th 2008

The Umbrella model was first introduced in the 1st group workshop supervision Sept. 8th 2008 as a spontaneous drawing on a Blackboard. I af-



Picture 3.45: Photo of my notebook sketch of the 'Umbrella model' produced in the 1st group workshop supervision Sept. 8th 2008

terward copied the blackboard drawing into my notebook:

The Umbrella model was used again on the 2nd group workshop supervision together with the

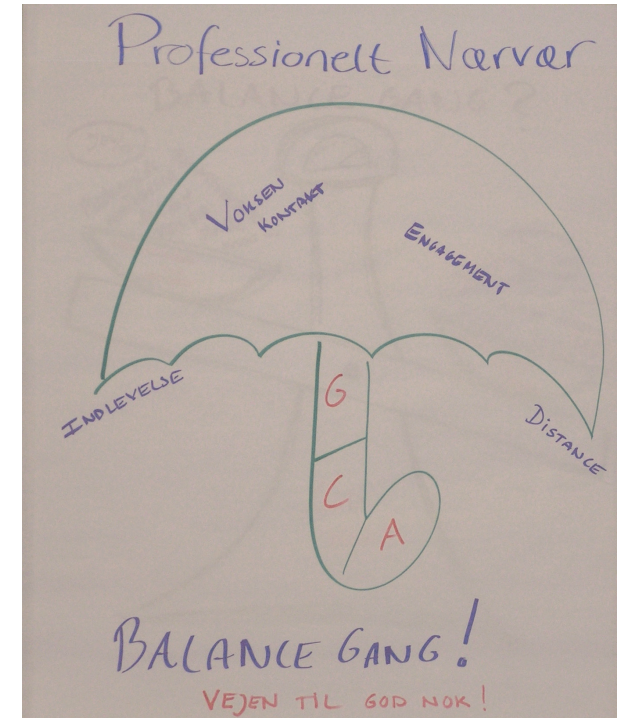


Figure 3.46: The 'Umbrella model' of 'Professional Presence' used in fernisage during the 2nd group workshop supervision

above mentioned scale model emphasizing the balancing aspect as the 'road to being good enough':

Of course, the discourse regarding 'balance' comes from the inspirational source of Body-dynamic System. And it was more thoroughly introduced on the second group workshop su-

pervision through a long range of body-based pedagogy exercises, which is indicated in the model above by the 'G', 'C' and the 'A' in the handle of the umbrella. The model is a reconfiguration of a term developed in

Interpersonal Communication Studies, by Marianne Kristiansen, (Kristiansen, 1999) that I have been presented to during my master

Education at Aalborg University and have used in the role of being an organizational consultant for several years.

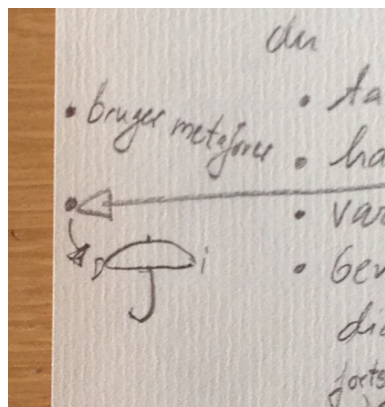


Figure 3.47: Photo of the 'Umbrella model' when it was used the first time in 2002

The point being that aspects of my former duration in a different setting are in fact a part of 'this' whole proving Bergson right in that durations entangle through re-collection memory. The umbrella shape was my pedagogical reconfiguration contribution to convey the idea of 'Professional Presence' and the point of the Umbrella is manifold; the idea of the Umbrella was born in a context where I had to explain managers how they could benefit from striving for 'Professional Presence'. The Umbrella indicated some-

thing that could 'come in handy' on a rainy day. Meaning of course that it would be a useful tool to handle occasionally conflictual situations. Also, the Umbrella model was used to emphasize the point that that it was something that could 'be taken with you' when you left from the classroom in the end of the course.

In figure 3.46 above the Umbrella model has been further reconfigured by adding direct elements of the Bodydynamic system's body-based pedagogy indicated in the letters: 'G' for 'Grounding', 'C' for 'Centering' and 'A' for 'Afgrænsning' meaning 'Demarcation', which in the

Bodydynamic system is three of the basic body-based skills of importance in respect to practicing 'Professional presence'.

After having held the first Individual Supervision Oct. 7th 2008 I decided to bring in those exercises as a way of destabilizing the dominant discourse; cracking it open so to say, by leading them into a different sense making than the one dominating them when I first meet them.

During the exercises the focus would be broad very literally on them, guiding them to pay attention to themselves, being attentive to their own way, their dose in that very moment, articulating them as the center of attention, enhancing their 'clarity'; 'Jeg -tydelighed' (I-clarity). It was training their ability to sense their own limits.

It seemed to me that they were lacking the idea of listening to their inner voice of their own needs. Later that day I learned that they never took breaks on their 8 hour shifts.

Summarizing

(- the present moment in time)

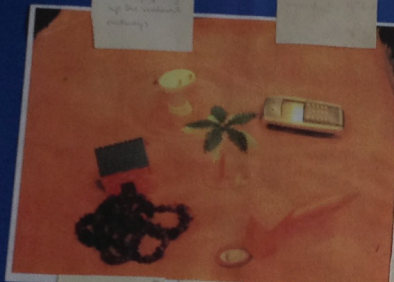
When all this was laid before us, the pressing question came to be ‘why didn’t they just go ahead and do it?’ Why didn’t they ‘with a good conscience’ take breaks on shifts and/or take a development ‘oasis’ moment with one of the residents? This was the pressing question or puzzle to be dealt with in the crucial moment of Dec. 10th and Lone took on the task together with the available story objects and on the back-drop of the whole duration to reconfigure the meaning of ‘it’ in the sandbox, as we saw in Analysis Part 1. Here we however only elaborated the first and the second phase of this sandbox-based story action; the configuring of the workshop setting as three rooms in the room, and the (re)collection of story objects as nonhuman mattering bodies. We will now turn to the third phase of the sandplaying story action more directly by focusing on the placing sequence, which as we recall is enacting a different intra-action order than the sequential order of collecting the material objects. We thus leave the diffraction of the inherited relations – understood as entangled duration - of the wholeness of the sandbox storyboard in light of the working-title.

The photo across shows the completed material storyboards of the above outings that I have used during the doing of this part of the analysis (and the next) to ‘keep my bearings’ without getting lost in all the data material:

Figure 3.48: Completed material storyboard of the ‘Outings’

Entangled Durations

Blueprint of the 'Outings'





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Breathing space

General instructions for doing the body-based pedagogy exercises¹

(Always do the exercises in loose fit clothing and without shoes and within calm surroundings. Choose the exercises that you feel comfortable doing and that give you a sense of well-being and enhances your energy level. Listen to your body signals and always refrain from doing exercises that cause you to feel pain or discomfort of any kind. Let it be a guiding principle to always aim at finding 'the right dose'² in terms of both the kind of exercise and the extent of the specific exercise. Note that the 'right dose' varies from time to time depending on the whole situation when you practice the exercise).

¹ The present and following exercises are a sample of the exercises used in the action research project after a one-year study/training at Bodynamic International as well as several subsequent courses at MOAIKU. The exercises are rendered here in the dissertation with permission from one of the founders of the Bodynamic System Merete Holm Brantbjerg, (who has later founded MOAIKU). For further introduction to the body-based pedagogy as it was used in the action research project, see Section 3.1, Book 2. See also Brantbjerg and Ollars (2006), Brantbjerg, 2010 and www.MOIKU.dk

² The notion of 'the right dose' is specifically developed by Merete Holm Brantbjerg as a key notion in her 'resource-oriented-skill-training' (at MOAIKU), which is a specific refined variant of the body-based-pedagogy principle used and developed through the Bodynamic System

Centering exercise - Slow-flow

- Put on some slow rhythm music of your choice and liking
- Move around for a few minutes in a deliberately slow manner that challenges your balance by, for example, standing on one leg, and by tipping your weight either forward, backward or to the sides
- Keep your eyes open, and move around in a long continual movement that involves all parts of your body
- Find the dose of smaller or larger movements that makes it easiest for you to keep your balance
- The exercise can be performed sitting, standing or even lying on the floor
- What do you feel? Where in the body do you feel it?
- Keeping your balance requires activity in all muscle groups around the center of your body and calls your attention to this area which builds up energy and presence in that area



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Analysis Part 3

Configuring the storyboard

(This Part 3 of the analysis picks up where Part 1 ended and takes the reader through the phase of placing the collected objects in the chronological order as it was done in mutual constituent intra-action of a between of human-non-human participants; sand(box), collected objects, storyline (working title) and Lone as the human participant. This intra-active enactment of the storyboard is accomplished during only 19 sec. In the following we will in detail go through the process of the actual order and manner of the placing of the objects in order to depict how this 'material storyboard' gradually comes into existence through subterranean subtlety of vital intra-action as a sequence of cuts of (changed) relationalities. On each of the figures placed I will explicate the character of the duration and the part of the problem-complex that the figure holds in this story reconfiguration. As an example of intra-action through which certain relationalities of material-discursive practices are formed, aspects of the material-based inquiry that follow the placing of the objects will be drawn in to show how the figures were cut as agential co-constituents. As stated earlier, I will here follow the sequence of the placing rhythm and movement as a reconfiguration of the story lead given by the working title and pay notice to the intra-action of the collected objects, the sand(box), the gestures of Lone that is explicated in that rhythm - each figure is then seen as a holder of memory of material-discursive practices of the organization. Also the enactment of the reconfiguration is viewed as a process of becoming cut-by cut or fold-by-fold of an apparatus of a field of possibility of a dynamic contingent multiplicity. Each figure is as such both an apparatus produced/ configured phenomenon and an apparatus partaking in the configuring of 'how to build an oasis with a good conscience'. The evidentiary support that is being built in this section is a supplement to the evidentiary support built in Analysis Part 1 and 2 and specifically regards the documentation of the intra-active multimodal subtleties of the co-constituency of the enactment of the material storyboard-based phenomena; the configuration of the problem complex.)

3.2.3 The (deconfigurative) placing of the collected objects

(-Dec. 10th 2008)

3.2.3.1 Comments up-front on the manner and order of the placing of the object

(- what is the placing of the objects all about?)



Figure 3.49: Photo of sandbox of crucial moment Dec. 10th 2008 with numbers indicating the placing intra-action order

The order of placing objects in the sandbox, seen from the perspective of Lone

1. Pink dog-house in the middle, a bit towards the back
2. White sink on the right hand side of sandbox, a bit above the middle
3. Hammer and picture-frame with photo of old-fashioned woman on the left side toward the corner
4. Mobile phone on the right hand side corner below the sink
5. Palm-tree in the center
6. Amber chain on the left hand side of the pink dog house

The intra-action order of verbally coining the objects as 'mattering bodies'

1. Mobile phone
2. White sink
3. Hammer and picture-frame with photo of old-fashioned woman
4. Palm-tree
5. Pink house
6. Amber chain

Figure 3.50: List of intra-action orders for placing and coining the mattering bodies

As already mentioned in part 1 of the analysis it is interesting to notice the difference in the order of collecting objects, the placing of the collected objects in the sandbox and the order of the verbal depicting of the problem-complexes that the figures hold with me as supervisor and Pernille as witness that follows. Either the three types of performances call for a different order/logic – and/or there has taken a development place – some work of sorting out – that changes her role (at least to herself) from one of problem-solver (problem-sorter) to one of ‘teller’ of the solution. It would be a claim made by sandplay-therapists, since they argue that the focus person is doing the job on their own. (cp. Kalf, 2004). This could be compared to doing an action and later telling the story of it having to decide where to begin. However, such a take on it would be representational and fail to acknowledge the reconfigurative aspect of each scene as the differences then would be accounted for as alterations in the between apparatus of co-constituents and this will be the argument carried through here. In that sense the three phases are not distinct as such. They are in a complex manner part of each others genealogy as entangled durations. In doing the first the next is co-constituent as an anticipated ‘future that will never simply be’ (cp. Section 2.6, Book 1). In doing the next the first is co-constituent, etc. as recollection memory of ‘a past that never was’ and thus through the traces marked in the materialization of the phenomenon. For example

the collected objects in one phase entail in/exclusions for the next phase without implying either determinism or a causality. As every turn opens in a unforeseeable manner a dynamic contingent multiplicity of a field of possibilities for changed relationalities of enfolding spacetime *d* mattering.

As we recall, each scene diffracts differently due to alterations/differences in the diffractive grating of the between apparatus as the affective site of engagement of the subterranean subtleties of vital intra-actions. As Lone is standing in (what was previously intra-actively configured as the) front of the sandbox (cp. Analysis Part 1) with the pink house in her right hand, a changed relationality has emerged, which affords a different dynamic contingent qualitative multiplicity for this ‘first’ turn of this ‘next’ phase of sandbox-based storytelling.

Each (re)configuration matters in the sense that it alters the dynamic contingent multiplicity and thereby provides for the discontinuity of the change process.

The sandbox, the bundle of seven collected story objects, together with Lone and Pernille having intra-actively enacted a different ‘best instrumental stance’ (Goodwin, 2000) for this next phase – as well as the entangled duration of the progress so far – all enact the changed relationality that affords a different dynamic contingent

multiplicity of co-agencies of this next turn. Although the sandbox and Pernille were there ‘in’ the room also in the previous phase, and as such worked their co-agential performativity (as anticipations of what was to come, cp. Analysis Part 1), their participatory framework (apparatus) is now altered through the ‘new’ affective site of engagement. Here the square-shaped sandbox, the amount of sand it holds, the collected objects, the instrumental stance of Lone now at the ‘front’ of the sandbox with Pernille as ‘her’ witness on her left side holding a notebook and a pen is a differently co-constituted ‘between apparatus’ that will (re)configure the problem complex accordingly.

Especially the sandbox (and the amount of sand that it holds) now becomes an important configurative agency leaving the suitcase with material objects as a secondary party with an altered participatory framework (apparatus), actualized at the moment as not relevant (and thus as superpositional deconfigurative virtuality that might be actualized next turn around). The intra-action of the *human apparatus of Lone*, holding the *apparatus of the pink house* in the right hand and the *apparatus of the collected objects* in the left hand are co-constitutive of and co-constituted by the *apparatus of the squared shape box of sand*, as it affords a field of possibilities for material-discursive problem configuration entailing a center, a left and right side, and an up and down side to it.

3.2.3.2 The gradual becoming of the material storyboard in dis/continuent concert with the verbal coining

In the multimodal constituency analysis below the focus is on the gradual becoming of the material storyboard as a reconfiguration of the problem complex of '(how) to build an oasis with a good conscience'; a reconfiguration that is understood as an apparatus produced material-discursive phenomenon. As such the emerging configuration will be addressed by the two sets of enfolding of the phenomena held by the various figures that are partaking in the two intra-action orders of placing and verbally coining (cp. the two lists above in figure 3.50). Below we will therefore attend to the particularities of the intra-active agential cutting of each figure as a 'mattering body' as they are accomplished by the dynamic contingent multiplicity of the two different intra-action orders. For example how the intra-act of the sand, the hand gesture and the house provide for a qualitative deconfiguration of 'off-balancing' in the act of placing the small pink house. Attention will here be on the mutual constituency (relational differentiation) of the co-constituency of the placing of the 'mattering bodies' of the emerging material storyboard. Each figure is thereby understood as distinct only in a relational sense and these entangled relationalities are materialized in the sandbox configuration. We will also notice the qualitative multimodality of 'each' figure. For example, how the size and the color of the house provides for a qualitative deconfiguration of 'limitations'. Further, we pay notice to how the placed objects, as 'mattering bodies', are multimodally determined /agentially cut while being named or coined by Lone and I as supervisor. Also, as stated above, we will attend to the emerging sequential intra-action order as informative of the configured problem-complex. This emerging order will be granted a structuring role in the sense that we follow cut-by-cut how the dynamic contingent multiplicity of spacetime/matter modalities of the field of possibilities for a next cut changes turn-by-turn, placing-by-placing and thereby affords a dis/continuous configuration of a storyline.

3.2.3.2.1 A pink, crocket, off-balanced, dog-house-figuration begins the story

(- Video time-code: (00:48:55), Extract 1:

- 10. Lone:** ((sukker højlydt, kikker på Pernille, (som griner en smule), smiler og løfter højre hånd med det lyserøde hundehus op og vifter lidt med det i luften))
 ((sighs loudly, looks at Pernille, (who is laughing a bit), smiles and lifts her right hand, which is holding the pink doghouse and waving it a bit in the air))
- 11. Lone:** ((rækker højre hånd ud dog placerer det lyserøde hundehus i sandet få centimeter bagved centrum af sandkassen, og skubber det ned i sandet og efterlader det stående skråt mod højre))
 ((reaches out her right hand and places the pink dog house in the sand a few inches behind the center of the sandbox, pushing it into the sand to leave it leaning crookedly to the right))

That the pink house surfaces from the pile of objects in Lone's hands, and is placed as the first one in the sandbox a bit to the back of the center is a very literal example of this co-constitution of the configuration. In line 10, as we recall (cp. Analysis Part 1), Lone sighs loudly, smiles and waves briefly the pink house in her hand immediately before she reaches into the sandbox and places the pink house a bit towards the back of the center of the sandbox. Those affect displays could be seen as the 'touching responsiveness' of the intra-act of this affective site of engagement. And it could as such be seen as an act of letting go of (unthroning) the (conscious control of the) 'I'. Surrendering to 'merely' being the puppet of the ventriloquism of the apparatus of the whole situation (cp. Section 2.3 and 2.6, Book 1 and Analysis Part 1).

The placing of the house as the first object could indicate that 'this problematic concerns our everyday working practices' and thereby literally 'placing'



Figure 3.51: Photo of pink dog-house 'crookedness' seen from 1) Lone's angle, 2) Supervisors angle, 3) witness' angle

the problem complex by depicting 'this is the *place* of the action'. As such it is a configuration of the *spacetime* matter manifold of the problem as a work-place-related material-discursive practice. Also, as we will see, Lone later places the collected palm tree directly in the center of the sandbox in front, and slightly to the left of the pink house. I would, therefore, argue that this is an antenarrative act of 'a bet of what is to come', and thus the anticipated intra-act of the palm tree and the pink house. A relationality that is likely to have emerged in the two-step sequence of collecting the object (cp. Analysis Part 1). This is supported by the fact that Lone later verbally states that the pink house resembles the Youth-home (DBC), where there 'really should be these oases' (cp. below or extract 1, line 92) and that she depicts the (palm)' tree as the oasis' (cp. below or extract 1, line 87).

During the prior phase of sandplaying in the phase of negotiating and collecting the headline to work from (cp. Analysis Part 1), I had stated as a general comment that what was created in the sandbox 'is mutual because it is work related'. This could have influenced her choice of including a house as a memory-device – a way of keeping in mind the reference-point - the 'where' the problematic to be dealt with is situated. As such this would be an indication of following my instructions (cp. McHoul and Watson, 1984).

However, I argue that the collecting of the (particular) house as partaker in the configuration of the problem complex should also be seen as affording the depiction of vital co-constituents of this problem-complex. The dynamic contingent qualitative multiplicity of the deconfiguration of this intra-act enacts this figure as holder of memory (memory recollection) or materialization of phe-

nomena that are important. The following will note on the deconfigurative memory rework accomplished by the pink, doghouse figure. We will therefore dwell a bit further upon the manifold particularities (multimodality) or the ‘qualitative multiplicity’ enfolded by the collection of this particular figure, the relational placing of the figure in the sandbox and thus attempt a diffractive multimodal constituent analytical reading of the ‘figure’ as a deconfigurative agential dynamic for recollective memory restorying. Here particular attention is paid to the manner of the placing of the figure - including ‘its’ relation to other objects in the sequential order of the placing as well as in regard to the placing in the sandbox - and the material aspects of the figure (shape, color, type of material etc.), as a diffractive grating of recollection memory. Thus, a multimodal enfolding of *spacetime* *matter*, where sequence (timing), placing (space) and afforded lineaments (bodies) are quantum jazz parties of a between enacting a story (re)configuration. In the following this will be the argued case, where I will address the intra-play of modalities (entangled molecules) of the collected object as ‘the corporal story told in lineaments of the figure’ (cp. Section 2.6.8 or Haraway, 2008: 4). Thus ‘lineaments’ understood multimodally and intra-actively as a material-discursive diffractive grating.

The house as (an agential) central, crooked and off-balanced mutually constituted co-constituent

So the pink house is the first object to be placed and to become a ‘mattering body’ or figuring partaker of the storyboard. The collected house was chosen from a selection of material objects in a suitcase (cp. Appendix for list of suitcase content and Analysis Part 1 for the collection of the objects) understood here as an important co-constituent of the dynamic contingent multiplicity for the agential cuts of the storyboard. There were at least two other more regular ‘human houses’ available to collect from¹ (one of them a red house like the color of the Youth-home building although a different building style). So in collecting the pink colored house – and discarding (excluding) the other two houses – it seems plausible that the size and the color, together with the central, crooked and off-balancing manner of placing, *matters*.

Lone reaches into the sandbox and places the house a little bit behind the center of the sandbox firmly into the sand and crooked to the right. It takes a substantial amount of sand to hold the house in place in this crooked manner, which then clearly makes the sand(box) a co-constituent in the enactment of the quality of off-balanced crookedness. A qualitative enactment that could be seen as cutting DBC/the

house as closely related to the central aspects of the problematic at hand and/or some crooked ‘off-balance’ aspect of the house/DBC as closely related to the problem regarding the creation of the oasis with a good conscience. (cp. Analysis Part 2 for a different elaboration of this cutting of an off-balancing relationality). Later, the oasis is enacted as a palm tree and as stated above Lone makes the indexical link here implied between the house and the problematic then by placing the palm tree in front of the pink dog-house and saying right after that such a home really should contain these oases, (cp. extract 1 line: 92).

The house as an agential pink rather small co-constituent

The intra-play of pinkness and the crookedness could be indicating a too-romantic – too loving – too mothering atmosphere of the house that is in fact not only a home but also a public institution and as such a professional workplace for different groups of people. This element of being ‘too pink’ aligns with a discussion that has run throughout the project from the very beginning in the 1st group workshop supervision Sept. 8th. For example, how the manager of the staff group states that ‘we must be compliant’², and followed up by Lis in the 1st individual workshop supervision Oct. 7th (cp. schematic overview in figure

1 These other two houses were used by Annette in her sandbox-based story (re)configuration, cp. Analysis Part 2

2 In Danish: ‘vi skal være imødekommende’

1.1) with the statement '*they can have our bare bum*'³, referring to their relationship with the young residents as one where the pedagogues would do anything for the youngster. Lisbeth also elaborates it in her choice of figure in the 1st group workshop supervision; a Cinderella dressed in a ballroom skirt followed by the statement: '*decency as the way to maneuver the ship in rough waters*'⁴ and later in her 1st individual workshop supervision she mentions their general reluctance to confront issues among them as being 'too nice'. In her 2nd workshop supervision Lisbeth elaborates those aspects even further by taking a critical stance towards it: '*it all has to be so decent that it makes me want to puke*'⁵. In that sense the choice of pinkness here is a deconfiguration of those previous stated characteristics enveloped in being 'compliant', (cp. the account given in Analysis Part 2 of the emerging configuration of 'being compliant as a two way street').

The pinkness of the house was indirectly commented on by Lone talking about the pink house as being in fact the symbol of the Youth-home and the home *it is*. She here becomes a bit emotional and showing affect display in a slight change of her voice when she is stating that these oases are supposed to be a part of the house (see 'Outing' below). But clearly many aspects of the house are preventing the 'pinkness' – this ideal of 'a loving home' is far from being the reality in the fall of 2008 – and maybe the pink

ideal is not realistic; the house is far from being an ideal 'pink' home although they in many ways are doing the best they can to live up to this ideal. As such it is an ideal that adds too the unbalancing of the house. And this dilemma between the ideal and the real – and the longing for being perfect was in fact also articulated the 1st group workshop supervision and portrayed by me as a part of coining the off-balance in the 2nd group workshop supervision Oct. 20th (cp. Analysis Part 2). The unrealistic, illusory aspect that this pinkness is perhaps enacting is elaborated during the 'deep inquiry' that follows and plays a vital role of the dismantling (deconfiguring) of the old material-discursive practice that is analyzed in Analysis Part 4.

Dog-house aspect of the house as agent

The fact that Lone collects a dog-house and not a human house is of course noticeable. As she is choosing it she says in a low voice to her witness Pernille that is standing next to her: '*I dont know if this one can resemble a house*'⁶, which shows that she is aware that it is not a 'regular' house. It could be that it is smaller than a regular human house, which was actually a topic of discussion earlier in the session that day: The building of 'House 1' is actually built for 10 people with only two of them using appliances and the house is now occupied with 12 people where 10 of them are using appliances. Pernille and Lone explain how they have to crawl on top of and across the young residents in their maneuvering of them in the everyday tasks of taking care of them. In that regard they state: '*It is actually not*

3 In Danish: 'De kan jo få vores bare røv', Lis, Oct. 7th, 2008

4 Cp. appendix resume of 1st group workshop supervision, Sept. 8th, 2008

5 In Danish: 'det hele skal være så ordentlig at det er til at brække sig over', Lisbeth, Jan 20th, 2009

6 In Danish: 'jeg ved ikk om det kan lign et hus det her', (time-code: 00:47:28).

*quite ok...and we put up with it and twist our backs and other such things*⁷, *'there is a good reason as to why we think we are a bit trapped...we adapt ourselves and resign ourselves with a lot of things'*⁸. Said in a changed pitch, as if quoting themselves: *'well, this is just our regular day'*⁹.

In this way topics that were dealt with earlier in the conversation are summarized here in the collection and manner of placing (the configuration) of the material object. It is a good example of the capacity of material objects to 'figure' or 'configure' and as such hold the memory of so many elements of a problematic. Here 'snapshots' and discrete forms of onto-semantic objects aka phenomena are diffractively configured of the flux. The deconfigurative act of recollection memory here (literally) first collects a group of mattering bodies and then places those and enacts changed relationalities among them through 'the best instrumental placing' (to use Goodwin's (2000) term 'best instrumental stance' with a twist) of the material space of the sandbox configuration.

The fact that we neither mention nor discuss the three aspects; crookedness, pinkness and the doghouse shape/size in the overt dialogue around the sandbox could be seen as an indication for it being a part of our shared duration at this point. It is not being verbalized because it does not 'come to mind'; it does not 'stick out' as 'out of the ordinary'. It is 'seen, but unnoticed'. It is not necessary to verbalize since it has been dealt with in the discussion immediately prior to this moment.

7 In Danish: 'det er egentlig ikk helt rigtigt...vi finder os i det og vrider vores rygge og sådan nogen ting', (time-code: 00:26:00).

8 In Danish: 'der er ikke no:et at sig: te at vi synes her er lidt klemmt ...vi indordner os og stiller os til tåls med mange ting', (time-code: 00:27:00).

9 In Danish: (said in different pitch) 'nå men det er jo bare vores hverdag', (ca. time-code: 00:26:00-00:28:00).

However, that does not mean that it is not influencing, affecting or in-forming the course of the action in the moment and it is much likely to continue to work in the 'seen but unnoticed' subterranean realm influencing the virtual preservation of this moment in our durations. A critical comment that I have been met with is whether I now in the 'after-match' in doing the analysis am subscribing aspects of my duration onto the past that were in fact not a part of the enacted material story back then. In the performance of 'analysis as documentation' for posing Material Storytelling, as in any other configuration, one cannot help but deconfigure the past. It will therefore be impossible to enact what Lone (and everyone else including myself) enacted at the time. Having said this, it is important that I and the 10 other participants shared durations for the time of the action research project. Lone did collect the objects Dec. 10th 2008, however, from a Material Storytelling standpoint, she did so as a puppet of a much larger 'seen but unnoticed' ventriloquist-dynamic. It is likely that she here did so also influenced by her expectations to the entirety of the situation, and here her expectations and concerns regarding being a part of a research project, wanting to meet the requirements and do well in the eyes of her supervisor and her colleague. Part of this was also the focus point of the research project as it was framed at the time; how to anchor learning and develop the organization. In other words, change and progress is indirectly and directly expected (cp. Section 3.1.3, Book 2). In the situation she had been accepting a task to work on behalf of the whole (participant group) carrying the burden of responsibility and expectation of success. Her own personal expectations are also playing a role and she overtly expresses this in the negotiation of the working title of the sandplay action by saying that she much preferred a 'positive' framing 'because it helped with the way out' not just understanding the problematic but also depicting how to go about from here¹⁰. These expectations are likely co-constitute the configuration of the problem-complex, as a goal and change oriented endeavor.

10 Lone in Danish: '

3.2.3.2.2 An 'Outing' where the house gets cut as a place of agency of two practices; 'oases' and 'practical':

(In the following we jump further ahead in the workshop session Dec. 10th where the pink house gets multimodally intra-actively cut as an agency of the problem complex where two material-discursive practices compete. We her follow a different intra-action order; that of the verbal coining of the figures.)

Extract 1, line 91-98

91. Lone: øh:mn (.) og [huset (.)] det var sårn: mer: altså
[(((placerer hånden på det lyserøde hundehus)))]
eh:mn (.) and [the house (.)] it was like more: well
[(((places her hand on the pink doghouse)))]

92. Lone: [symbolet for] huset og det hjem (1) som ungdomshjemmet[er]
[(((løfter hånden og laver en hånd-bevægelse i luften))) [((kikker ned
i sandkassen, let ændret stemme))]
**[the symbol for] the house and the home (1) that the youth-
home [is]**
[(((lifts her hand and make a gesture in the air))) [((looks down into the sandbox, slightly altered pitch))]

93. Lone: [og hvor der gern: sku vær: de her oaser]
[(((flytter hånden hen over træet og lukker den let over
trækronen, let ændret stemme))]
[and where there really should be: these oases]
**[(((moves her hand over the tree and closes it lightly
over the top of the
tree, slightly altered pitch))]**

94. Lone: og det her med det praktiske og det her (.)
((bevæger højre hånd i en halvcirkel frem og tilbage
mellem håndvask, telefon og billedramme og hammer og slutter med at
ramme håndvasken så den vælter))
and this practical stuff and all this (.)
**((moves her right hand in a half circle back and forth between the sink, the telephone and the picture frame with the hammer;
she ends up knocking the sink over))**

Analytical comment on line 91-92:

- By stating 'it was more like', 'is' and 'house' and 'home' the little pink house gets cut as being not only a house, but a *home* for youngsters. Perhaps Lone's 'house' is also indicating 'house 1' as the 'neutral' distant institutional name for this institution, and thereby referring to the professionalism and expertise of this public service organization?

Analytical comment on line 93:

- In this home oases 'should better be'; thus ought to be, but are not – and by her gestures these oases are marked as being where the palm-tree is; in the center and thus outside the house for the moment being. Thereby the workplace gets cut as a place of lacking a central practice. The affect display of her slightly altered pitch could then be seen as the touching responsiveness of this enactment of something central as 'lacking'. As such as the touching responsiveness of the importance of it.

95. Lone: hov nu vælter jeg den [(.)]
 [((rejser håndvasken op igen og sætter den lige))]
ooops now I've tipped it over [(.)]
[((lifts up the sink to its original even position))]
96. Lone: æh:mn at det er ikk det der sku ha lov og fyld: (2)
[[altså]]
 [((kikker op på Sup og holder igen hånden med fingrene let spredt
 over palmetræet))]
eh:mn that is not what should be allowed to matter:
(2) [[really]]
[((looks up at the supervisor, again holding her hand with her fingers slightly spread out over the palm tree))]
97. Sup: **[[nej:]]**
[[((kikker på Lone og nikker))]]
[[no:]]
[[((looks at Lone and nods))]]
98. Lone: (.) det ik: det der: [det sjov:,]
 [((kikker ned, går fra at have hånden spredt til at samle den og
 lave et let dyk ned mod huset og sætter herefter hånden igen
 hånden tilbage på kanten af sandkassen))]
(.) that's not: what's [fun:,]
**[((looks down, gathers her spread hand, brings it down a little towards
 the house and then puts her hand back on the edge of the sand-box))]**

Analytical comment on line 94-97:

- The practical stuff in its entire material-discursive practice is depicted with the gestured half-circle, which thereby categorizes and cuts the entangled relationality of sink, telephone, picture frame and hammer. The statement 'that is not what should be allowed to matter' at one and the same time indicate what matters at the moment, and what shouldn't matter any longer. Thereby the change wish and the problem-complex of creating oases with a good conscience are *deconfigured* as a question of some practices should be discontinued. By knocking over the sink Lone (accidentally) emphasizes this changed relationality of the practical stuff, and by stating 'no' while nodding, I as supervisor affiliate and align with this manner of cutting a discontinuation.
- Also by use of the Danish word 'fyld:' (English word 'matter') the point regarding discourse as materialized practice and material surround; the *spatial discourse* is indicated by the triple sense of 'taking up room/space', 'taking up (our) mind' and 'taking up (our) time'; the *spacetime/matter manifold* of the material-discursive practices of 'practical stuff'.

Analytical comment on line 98:

- The argument of discontinuing this practice is underlined by 'that's not what's fun' and the hand gesture addressing the house on stating 'fun' cuts the house as what ought to be a 'place of fun'; thus a place where 'not fun' has been discontinued

We now return to the intra-action order of placing the object. Instead of placing the Palm-tree in front of the pink house at this point in time and thereby materializing the relationality of them or enacting 'their between' already now, Lone enacts a different logic or story-line by placing a different object; the white sink and thereby enacts the relationality of 'off balance' and 'practical stuff'.

3.2.3.2.3 A white sink enters the story as a co-agency

- 12. Lone:** ((placerer en hvid håndvask i højre side af sandkassen presser det let ned i sandet))
 ((places a white sink on the right side of the sandbox, pressing it slightly down into the sand))

Figure 3.52: Photo of the white sink



As we saw above, the crooked 'off-balance' of the pink house was yielding to the right side, where the sink is placed next. The right-side yielding of the house is thereby also like a kind of a deconfigurative antenarrative (cp. Section 2.6, Book 1 or Boje, 2001) the next 'turn' or next 'scene' of action or next material object to be placed, and thereby it possibly indicates what constitutes the 'heaviness' on the right side; the extensive task of practical help with showering, grooming, dressing, etc. of the multi-disabled young residents. Said differently the placing of the sink as the next object on the right side of the house is like a 'next turn proof' that supports the argument of what the off balancing is referring to.

This off-balanced aspect configured as a relationality of sand(box), pink, crooked, off-balanced house and white sink/washbasin, could very well be an example of recollection memory, since I as Supervisor have made a statement/feedback to the whole group on October 20th in the 2nd group workshop supervision (cp. schematic overview in figure 1.1) where they as a whole were portrayed as a scale tipped to the right side due to heavy off-balancing consisting - among other things - of the 'practical care-taking' of the residents and their relatives (cp. Analysis Part 2). (This is common for both the sink/washbasin and the mobile phone and later this sameness is indexed by cutting them as a group or category of 'disturbing elements').

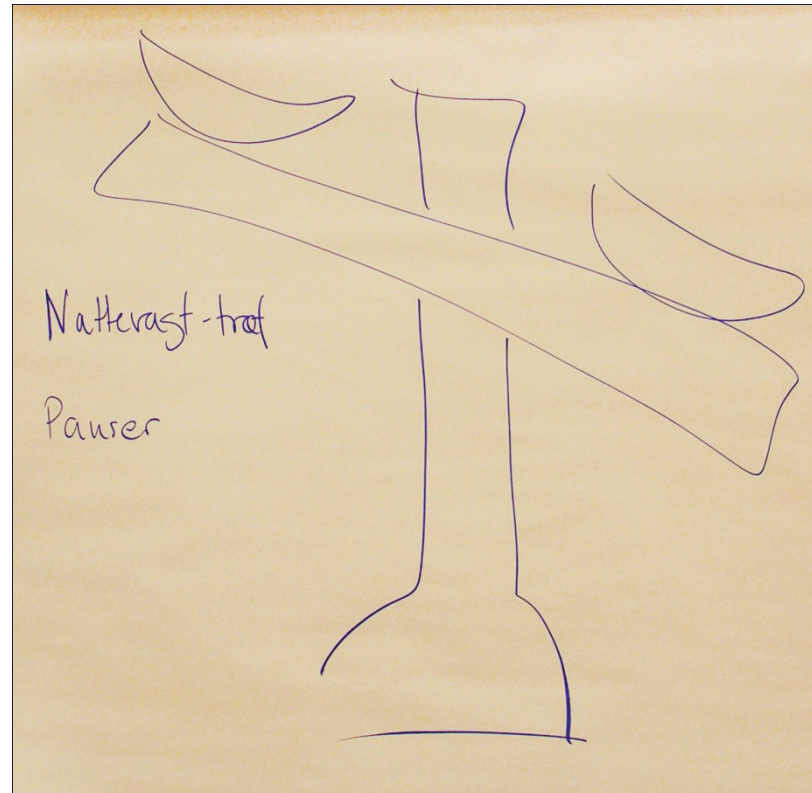


Figure 3.52: Photo of an example of the use of the off-balance scale configuration

It could seem that the 'new' discourse of 'balance' that had been introduced up until this point in the process is enacted here in the material storyboard by collecting the pink dog house as the object configuring the Youth-home and by placing it in the crooked yielding manner towards the white sink. In the process of reconfiguring virtually preserved images re-appear in a deconfigured manner since

what was recollected does not have the same form as what was experienced: "*Memory, laden with the whole of the past responds to the appeal of the present state*", (Middleton & Brown, 2005:76). The recollected is as we recall of 'a past that never was'. The small-sized house, placed crooked to the right where the sink is placed next, thus enacts a multimodal diffraction of a qualitative deconfiguration of the problem complex in a particular manner. Even though the 'practical stuff' had previously been enacted as a category and as an overbalancing agential force in this scale-like manner as the above photo is an example of, it is deconfigured as a qualitative multiplicity of slight alterations concerning the 'pinkness' and the 'smallness', which as such alters the configuration and thereby what is recollected is not exactly the same.

3.2.3.2.4 an 'Outing' depicting the cutting together/apart of categories of constituents of the problem-complex

(In the following we once again jump further ahead in the workshop session to follow the intra-action order of a different 'scene', where the sink gets multimodally intra-actively cut as a complex agential constituent of the problem complex that holds the complex category of material-discursive practices of disturbing elements)

Extract 1, line 40-63

40. Lone: øh: [[håndvasken (.)]]
 [(((tager fat om håndvasken med højre hånd)))]
 det er det praktiske
er: [[the sink (.)]]
 [(((grasps the sink with her right hand)))]
 that's what's practical

Analytical comment on lines 40:

- In the agential cut of the sink as a configuration of a phenomena Lone literally grasps the object while articulating the material-discursive practice that this mattering object holds. The reconfiguration of 'what's practical' goes on as a literal grasping practice that intra-acts rather than inter-acts with its objects.

41. Sup: [ja]
 ((ser på Lone og ned på håndvasken nikkende, med hænderne i lommerne))
 [yes]
 ((looks at Lone and then down at the sink nodding, hands in her pockets))

Analytical comment on lines 41:

- At the same time supervisor pays close attention to and follows this grasping by literally letting her gaze follow from Lone's verbal statement to the material object in the sandbox being cut as a mattering object.

42. Lone: (.) øh: med [bād!]
 [flytter håndvasken et nøk til venstre))]
 (.) **er: with a [bath!]**
 [(((moves the sink slightly to the left)))]

Analytical comment on lines 42-43:

- These two lines depicts how various co-constituents intra-actively enacts 'what's practical'; Lone's hand gestures, and her verbal stressing of 'bath' and 'toilet', the sink and the sand as maneuverable objects intra-actively enacts as digitation (Erickson, 2004a) a rhythmic cutting and emphasizing of the boundaries of the phenomenon of 'what's practical'. The two moves of left and right cut the aspects of toilet and bath as both/and.

43. Lone: [(.)toilet (.)]
 [(((flytter vasken et nøk til højre)))]
 [(.) toilet (.)]
 [(((moving the sink a bit to the right)))]

44 Lone: [og:]
 [(((løfter hånden fra håndvasken og cirkler over den)))]
 [and:]
 [(((lifts her hand from the sink and circles over it)))]

Analytical comment on lines 44:

- The boundaries of the mattering object are here extended. This extension is enacted as a between intra-action of the gesture of letting go of the figure and subsequently doing a circling hand-movement above it, while stating 'and'.

45. Lone: (.) [jeg var lig: ved at ta en teske]
 (((vifter med hånden over mod kufferten bag ved sandkassen)))
 (.) [I was just about to take a teaspoon]
 (((waves her hand at the suitcase behind the sandbox)))

46. Sup: [[ja, (.)ja,]]
 [((nikker))]
 [[yes, (.) yes,]]
 [((nods))]

47. Lone: [for jeg tænkt det gælder oss [lidt det der med spis:tider]]
 (((drejer hånden i små cirkler over håndvasken))
 [because I thought it's also [a bit about what is concerning meal times]]
 (((rotates her hand in small circles above the sink)))

48. Lone: [og sådn noget]
 (((vifter hånden)))
 [and that kind of thing]
 (((waves her hand)))

Analytical comment on line 45-46:

- Lone is explaining how she was just about to take a teaspoon, while waving at the suitcase, which thereby actualizes the suitcase with material objects as constituent and this is an example of how the dynamic contingent multiplicity of changed relationalites turn-by-turn, cut-by-cut are shifting the field of possibilities.

- Perhaps Lone elaborates how she had considered a teaspoon as this extension of 'meal times' is less obviously connected to a washbasin for a 'newcomer' as I am as supervisor? Meal times with the multi-disabled youngsters are often a messy business literally requiring washing afterward. Also it is especially this aspect of the practice of meal times that are cut as a different practice to that of oases moments. The actual dining moment can be an enjoyable moment (cp. comments on the participatory observation of the 'home-day' with Lone and John in Analysis Part 2). It therefore makes good sense to exclude the spoon and 'just' configure the sink as memory device and constituent of the phenomenon of 'practical work'.

Analytical comment on lines 47:

- The circling hand-movement that is repeated above the sink, while she states 'a bit about what is concerning meal times' co-constitutes this cutting of the extended boundaries of practical work and at the same time only being a partial aspect of 'it' (the meal times) by stating 'a bit about'

Analytical comment on lines 48:

- The boundaries of the phenomenon are further extended by the statement 'and that kind of thing', by the waving hand-gesture as yet another hand-movement. This implies even more practical stuff is entailed in the phenomena 'practical work' that is held by the sink configuration

49. Lone: (1) men! praktiske arbejde (1) i huset (1)
(1) **but! practical work (1) in the house (1)**
50. Sup: [ja,
[[((nikker og kikker på Lone))]]
[yes,
[[((**nods and looks at Lone**))]]
51. Lone: (1) ((drejer kroppen lidt mod venstre))
(1) **((turns her body slightly to the left))**
52. Lone: [.tch. (.) den her ramm-]
[[((peger på billedrammen med den gam-
meldags dame med
højrehånds pegefinger))]]
[.tch (.) **this frame -**]
[[**((points the index-finger of her
right hand at the
picture frame with the old-fash-
ioned woman**))]]
53. Sup: [er det en:]
[[((tager højre hånd op af lommen
og over
imod håndvasken))]]
[is that a:]
[[**((takes her right hand out of her pocket and
moves it toward the sink**))]]
54. Sup: [[hæmsko (1)]]
[[**((berører håndvasken med pegefingeren**))]]
[[**liability (1)**]]
[[**((touches the sink with her index-finger**))]]

Analytical comment on lines 49-50:

- The small pause before she concludes on the agential cutting of the phenomena held by the sink with the summarizing statement emphasizes that concluding statement. The stressing of ‘practical’ and ‘house’ is an example of digitation or pointing out of the keywords that are most important to pay notice to for me, as supervisor and Pernille as witness intra-actively. This stressing thereby also emphasizes the summarizing character of this turn. Thereby also the relationality of house and the sink, that was configured in the suggestive rhythm of the intra-action order as well as in the manner of the crooked placing of the house and the sink as we saw above. In this brief statement this relationality is congealed, by being reenacted. I as supervisor align by nodding and looking at Lone and thereby co-constituting the participatory framework (apparatus) of the mattering objects of house and sink as co-constituents of the configuration of the problem-complex, which further adds to the congealing of the categorization.

Analytical comment on line 51-52:

- Lone seems to regard the agential cutting of the onto-semantic phenomena of the sink as ‘complete’ for the moment as she turns her body towards the next mattering object; the picture frame placed in opposite left side of the sandbox. Or perhaps the deconfiguration of the sink has made the picture frame become the relevant ‘next’ to address from the entangled state of sink/picture frame as mutually constituted co-constituents? As we will see the relationality or entangled durations of the phenomena of the sink and the phenomena held by the picture frame ‘together’ configure the material-discursive practice of ‘practical work’.

Analytical comment on lines 53-54:

- I as supervisor however do not seem to be ‘finished’ with the configuration of the phenomena held by the sink. I change my participatory framework and thereby the relationality of the constituents of the between is changed. By looking at the sink, and suggesting ‘liability’ while reaching into the sandbox and touching the sink with my index finger I not only inquire into the problem complex or phenomenon configured as the mattering object of the sink, I co-constitutes the manner of cutting the ‘practical work’ as a certain kind of agential constituent of the problem complex. You could say that the suggestion of ‘liability’ very well could be deconfiguring in a certain way the partial aspect (implied above concerning meal times) as something different from oases and something limiting or counter-productive to oases moments.

55. Lone: [(((flytter højre hånds pegefinger over ved siden af Supervisors oven på håndvasken)))]
 [(((moves her right hand index-finger next to the supervisor's on top of the sink)))]

56. Sup: [eller er det noget (.) der kan vær^ en oase]
 [(((tager hånden tilbage i lommen)))]
 [or is it something that can be an oasis]
 [(((puts her hand back in her pocket)))]

57. Lone: [nej!]
 [(((vifter pegefingeren ud til siden)))]
 [no!]
 [(((waves her index-finger to one side)))]

58. Lone: [det er osse en: det er osse et forstyrrende (.) element]
 [(((holder stadig pegefingeren på håndvasken)))]
 [it is also a: it is also a disturbing (.) element]
 [(((keeps her index-finger on the sink)))]

59. Lone: [[på sin vis (.) altså: (.)]]
 [[in a way (.) really (.)]]

Analytical comment on lines 55-56:

- It is interesting that for a brief moment both the figure of the sink, Lone and I are 'in sync' (cp. Rhythmic attunement' Erskine, 1999) on the configuration of the boundary making of the phenomena in the process of being configured in this intra-act. In the process of grasping and aligning our 'grasping' of the phenomena being configured the quantum jazz of the two index-fingers and the sink can perhaps be seen as having a 'touching responsiveness' as well as very literally emphasizing the co-act.
- By countering 'liability' with stating 'or is it something that can be an oasis', the field of possibility for cutting seems to open for 'sometimes' the meal times can be an oasis. A kind of a diffractive between 'negotiation' seems to go on here to agentially cut/determine/separate the configuring that the sink holds; the phenomena of practical work, from the entangled state of the oasis as the keyword in the working title of the sandbox story board. A boundary-making practice enacted by a between of (at least) sink, sandbox, working title, Lone and I as supervisor as exteriority from within.

Analytical comment on lines 57-59:

- Lone' defies that suggestion by the enactment of stating 'no!' and the hand gesture and goes on to clarify the practical work (the sink) as 'also a disturbing element'. It makes sense to the extent that the practical work/sink and the oasis/palm-tree have already been cut (literally) together/apart in the material configuration of the manner and placing the collected objects in the sandbox.
- By the statement 'also' and 'disturbing element' while keeping the index-finger on the figure a category is cut and practical work becomes part of that category 'in a way, really'. This last statement seems to contradict the firmness of the statement of 'no!' and thereby the statement perhaps indicates that the boundaries of the category are a bit blurry? Perhaps the 'blurriness' is about the above-mentioned partiality of meal times activities? This blurriness implies a complexity that is dwelled upon later on in the workshop session We later learn that the practice of phoning is also part of this category, which then cuts practical work and phoning together as exteriority from within the key word of the working title; oasis.

60. Sup: [[ah:: okay så dem her det er forstyrrende elementer]]
 [[(((tegner en cirkel i luften omkring telefon og håndvask med pegefingeren)))]]
 [[oh:: okay so these are disturbing elements]]
 [[(((draws a circle in the air around the phone and the sink with her index-finger)))]]
61. Lone: [[dem dem (.) her fylder]]
 [[(((spredner hånden ud så den dækker både telefon og håndvask og drejer herefter kroppen en smule over mod venstre og rækker hånden ud mod billedrammen)))]]
 [[these these (.) here matters]]
 [[(((spreads hand out so it covers both the phone and the sink and then moves her body slightly to the left; her hand reaches for the picture-frame)))]]
62. Sup: [okay^: [hmm]]
 [(((tager højre hånd op til ansigtet/munden og læner sig tilbage)))]
 [okay^: [hmm]]
 [(((lifts her right hand to her face/mouth and leans back)))]
63. Lone: [ja! Ja, det er de faktisk]
 [(((bevæger hånden tilbage over telefon og håndvask)))]
 [yes! Yes they actually are]
 [(((moves her hand back over the phone and the sink)))]

Analytical comments on line 60-63:

- Over the next overlapping lines the category of the agential constituent depicted as ‘disturbing elements’ is fixed or congealed even further in the intra-act of the entangled relationalities of the working title and the mattering bodies of me as supervisor, Lone and the sandbox, the sand and the sink and the phone (as well as the other non/collected object).
- First the overlap of my turn (line 60) with Lone’s turn mentioned above (line 59), where the circling movement of the index-finger over the mattering objects of the sink and the phone, which in turn is held ‘fixed’ by the sand while stating ‘oh okay so these are disturbing elements’.
- Secondly, in the next turn (line 61) where the hand is spread over the sink and the phone to enact the material-discursive practices of phoning and practical work as one group of ‘disturbing elements’ while reconfiguring the disturbance aspect with ‘these here matters’. Thereby configuring the quality of disturbance’ as mattering in the sense of taking up space (room), time (activities) and – as we will see later (in Analysis Part 4) – priority or matter in the other sense of that word; thus quite literally *spacetime*d mattering. This last line overlaps with my confirming statement (line 62), which in turn is followed by Lone’s multimodal confirmation (line 63) in the intra-act of the verbal statement and the hand gesture and the sink and phone and the sandbox.
- Thereby the category of ‘disturbing elements’ are solidified or congealed and this congealing is not challenged further throughout either the workshop session of the crucial moment or the action research project as a whole. It is this congealing of this ‘disturbance’ that ‘breaks’ both the illusory ‘pink’ elements of the house and enables the staff group to talk about what is not ‘pink’; messy, dirty, no-fun....and this is in turn co-constituted by another illusory ‘pink-ness’; the oasis. We return in Analysis Part 4 to see how this illusion also needs to break as it is not ‘real’ to discontinue practical work/stuff and just have oasis moments. It is not ‘possible’, when dealing with this group of residents.

By having placed the pink house in the particular crooked-to-the-right manner and by collecting the sink/washbasin as the next figure from the bundle and placing it on the right side Lone possibly begins a story line of: *'here is our house, rather small and a bit off balance...in this house the practical work takes first and foremost attention...'*. This storyline would then be a story summarizing of the 'storied duration' at this point in the six months process. In a way, it is bringing in the past duration in a deconfigured condensed or congealed agential manner; as an agential multimodal 'thick' deconfigurative cut of the spacetime-matter of the present moment.



Figure 3.53: Photo of the hammer and picture-frame with the old-fashioned woman

3.2.3.2.5 An old-fashioned woman enters the story

13. Lone: ((drejer hele kroppen lidt mod venstre, placerer en miniature guldfarvet billedramme med et foto af en gammeldags udseende kvinde og placer en træhammer med hovedet af hammeren ovenpå den))
 ((turns whole body a bit toward the left, places a miniature golden picture frame entailing a photo of an old-fashioned woman and places a wooden hammer with the head of the hammer on top of it))

It is interesting that Lone now orients her attention - through a change in the gaze and body posture - to the other (left) side of the sandbox for placing the next two objects; the picture frame with a photo of an old-fashioned woman and the wooden hammer. The fact that she here *places* them in the opposite side of the sink and in the opposite corner of the sandbox of her previous area of action could display that she sees the sink and those two new arriving objects as two different kinds of 'things', being off different level or content without 'same-ness'. We later learn that these two objects play a crucial role in her handling of the problematic of 'creating oases with a good conscience'. So as the sink refers to 'the practical stuff' in the everyday material-discursive practice of House 1 on

shifts and here is a 'disturbing element' – the hammer and the picture-frame refer to a different spacetime-mattering 'category' – to the crucial though more subtle 'problem-solving' task in the here and now of the workshop setting.

We also learn that those two 'categories' are connected. Lone later explains how the handling of the old-fashioned woman makes the practical stuff 'go away a bit'¹¹. The diagonal line between the two kinds of 'things' across the center could then be the configuration of 'their' relationality in her storying logic of the material-discursive practices that makes the practical stuff *matter*.

The placing of the hammer with the even part of the 'head' of the hammer on top of the picture-frame with the old-fashioned woman, configures that they 'go together' in the configuration of the phenomenon of the co-constituent of the 'creating oases with a good conscience', thus that the relationality of the two objects are entailed in the configuration. A configuration of the material-discursive practice of caretaking as practical work and thereby as an enactment of sorts for the action that follows and that is thus prepared for here; a 'crime scene' is in place in which a 'smashing' soon is to take place since the old-fashioned woman 'must be smashed' in order for oases to be created with a good conscience as the following extract-fragments explicate. By placing the picture frame and the hammer as the next objects the enacted story line seems to continue...*and that has to do with an old-fashioned woman...and she has to be*

smashed with a hammer...to set us free from these old habits and routines'

Spoken in a different 'combined' language you could say that Lone already here in the three-step sequence is affiliating the object of the sink (practical work) with the off-balanced house and a material-discursive intra-action order stemming from (outdated) inherited relationalities of mothering norms and routines configured here as the old fashioned woman in a gold laded picture frame. Thus implying this material-discursive order as 'the enslaving pattern' and thereby as something that must be 'smashed' in order to set the staff free from the holding norm of 'being there' as a quality in itself (cp. Analysis Part 1). This pattern is apparently what makes the house off-balanced and prevents them from (taking the liberty to) creating 'oases' with a good consciousness.

By breaking the enslaving old fashioned norms and routines - the material-discursive practices of practical work being given first and foremost space and time and matter - the members of staff can literally enable themselves to be in 'the present', to be contemporary instead of in the past with 'out-dated' ways of practice.

¹¹ Lone in Danish: 'Så blir de lidt væk'.

3.2.3.2.6 An 'Outing' depicting the manner of characterizing the old-fashioned women (agency) as one to be smashed:

(In the following we once again jump further ahead in the workshop session where the picture frame and the hammer gets multimodally intra-actively cut together/apart as a complex agential constituent of the problem complex of excluding the material-discursive practices of oases-moments from being enfolded as the space-timed mattering of the everyday practices of the house)

Extract 1, line 64-86

64. Lone: [((flytter hånden tilbage til billedrammen med den gammeldags dame og berører billedet med hendes index finger))]
så [den her ramm:]
((moves her hand back to the picture-frame with the old-fashioned woman and touches the picture-frame with her index-finger))
so [this frame:]
65. Lone: (1) hun er sådn [en] gammeldags: [ko:ne]
[((placerer hånden på kanten af sandkassen, læner sig lidt frem, kikker ned i sandkassen))]
(1) she's such [an]old fashioned: [wo:man]
[((places her hand on the side of the sandbox, leans forward slightly, and looks down into the sandbox))]
66. Sup: [(((Læner sig frem indover sandkassen og hviler albuerne på kanten og kikker ned på billedrammen)))]
[[ja]]
[(((leans forward over the sandbox, places her elbows on the edge and looks down at the picture-frame)))]
[[yes,]]

Analytical comment on line 64-66:

- After several attempts to get to the picture-frame and the hammer, Lone successfully draws me as the supervisor 'with' her. By stating 'so' a 'next step' is enacted and by stating 'this frame' and at the same time touching the picture frame with the index-finger the intra-act of this next step is very clearly depicted; picture-frame, sand(box), Lone and Supervisor.
- Once again we see how the intra-act of index-finger, naming and material artifact quite literally enacts the relationality - the agential separability, that makes the artifact configuration of the figure as mattering body
- When the discursive agency of making practical stuff matter is depicted as 'such an old fashioned woman' the touching responsiveness of this cut makes both Lone and I pay close attention to the picture frame and thereby the complexity of the configuring of this agency. The mentioning of 'frame' in line 64 and the 'she's such..' in line 65 configures the woman on the photo in the picture frame as 'an old fashioned woman in a frame', which I argue needs to be considered as important for the qualitative multiplicity of this enfolding. The relationality of old-fashioned woman and frame is in-formative, like in the case of the pink, dog-house.
- I as supervisor very literally closely engage in grasping this complex configuration (and in emphasizing its importance) by changing the participatory framework (apparatus) into the best instrumental stance for grasping by leaning over the sandbox, bending down and resting elbows on the edge of the sandbox. By stating 'yes' I affiliate with the manner of configuring and encourages Lone to continue.

67. Lone: (.) øh:mn hvor jeg tænker lidt rutiner altså og gamle vaner
 ((læner sig bagud og kikker på Sup og placerer venstrehånd i baglommen
 (.) **eh:mn that's where I'm thinking routines a bit really and old habits**
 ((leans back, looks at the Sup and places her left hand in the back-pockets of her jeans

Analytical comment on line 67:

- The agential constituent of the framed old woman is here (line 67) cut more specifically as 'routines' and 'old habits' and Lone leans back and changes the gaze from looking at the picture frame to looking at me as to underline the cutting of or grasping of the agency of the framed old fashioned woman is over. I however stay attuned to the picture frame upholding the same participatory framework.

68. Lone: hvor jeg [så fandt hammeren]
 [((kikker ned i sandkassen og rækker ud efter hammeren med højre hånd))]
that's where I [then found the hammer]
 [((looks down into the sandbox and her right hand reaches out for the hammer)))]

Analytical comment on line 68-71

- Over the course of the next three lines Lone seems to perform a sequence of acting out. By stating 'that's where I then...' while reorienting her gaze to the sandbox and reaching for the hammer, she invites me (and Pernille) as witnesses to the act of smashing the routines and old habits configured as the framed old fashioned woman. There is thereby subtle shift from what has up until now seemed as merely a 'telling' to become a quite literal performance of the act; 'wanted to smash her'. It is noticeable how this 'smashing' act is orchestrated as a quantum jazz of finely timed interdigitation of modalities of stressing of words, pausing, hand gestures and speed. This orchestrated action together with the statement of 'wanted to' seems to imply 'I wanted to but didn't' which is what Lone states in the next line (line 71): 'But I don't quite do that'. These actions are make-believe actions; making-believable to all of us 1) what 'smashing' is, and 2) that it can be done.

69. Lone: [og vill:]
 [((løfter hammeren op og bevæger den hurtigt ned mod billedrammen))]
and wanted to:
 [((lifts the hammer and brings it down quickly, towards the picture-frame))]

70. Lone: [smadder hend:]
 [((sænker farten, rammer billedrammen let med hammeren
 og placerer den forsigtigt oven på rammen))]
 [smash her]
 [((reduces speed, hits the picture frame lightly with the
 hammer
 and places the hammer carefully on top of the frame))]

71. Lone: [[*men det undlader jeg lig:*)]
 [(((placerer igen hænderne på kanten af sandkassen)))]
 [[*but I don't quite do that:*)]
 [(((places her hands back on the edge of the sandbox)))]

72. Sup: [så de skal simpelthen] slå:s i stykker]
 [(((Stadig bukket forover med albuerne på kanten
 af sandkassen)))]
 [so they must simply be hit to pieces]
 [(((Still bent forward with her elbows resting on
 the side of the sandbox)))]

73. Lone: ja^ [(.)] ja!
 [(((kikker kort på Sup, hørbar indånding)))]
 yes^ [(.)] yes!
 [(((looking briefly at Sup, sounded in-hale)))]

74. (4)
 (4)

75. Sup: ((kikker ned i sandkassen, nikker, hørbar
 indånding))
 .tch.
 ((looks into the sandbox and nods, sounded inhale))
 .tch.

- A kind of rehearsal of actions that as we will see in Analysis Part 4 Lone continues throughout the crucial moment. Rehearsals that the apparatus of sandbox-based storying affords as a literal scene of (practicing of) actions; as an affective site of engagement for touching responsiveness.

- There is a subtle mismatch between the intensity of the act (murder) and the delicacy of the finely coordinated performance of it including the delicacy of replacing the 'murder weapon' on the picture frame 'the murdered', that underlines the act as rehearsal of a smashing act more than actually committing the 'crime'

Analytical comment on line 72:

- It is interesting how I choose to dis-align with Lone's crushing of a person ('her' in line 70) by restating it first as 'they' opposed to 'her' and next by downgrading from 'smashed' to 'must be hit to pieces'. I thereby as supervisor make it less intense, less 'affective' as a (counter) balancing act of downgrading intensity. By stressing 'simply' I seem to highlight the necessity and agential import of routines and habits being broken, as a manner of framing Lone's suggestion as an act that will do the trick of enabling them to create an oasis with a good conscience.

Analytical comment on line 73-75:

- As a next turn proof the course of the next three lines supports the intensity or the touching responsiveness of the above intra-actions. The orchestration of sounded breathing and pausing (line 74) done first by Lone and then me seems to release the accumulated intensity and I argue that this can be taken as an indication for having reached a mutual settlement on what lies at the heart of the problem complex; 'something outdated has got to give'

76. Sup: .tch. så det [her^ over] er det no:et der vil
 [((rækker ud med højre hånd og peger på området
 over hammer og billedramme))]
.tch. so this [over^ here] is that som:thing that
[((reaches out with her right hand and points at the area
over the hammer and the picture-frame))]
77. Sup: (.) ved at få [dem] slået i stykker
 [((bevæger hendes hånd i en vertical vinkel hurtigt ned mod
 billedrammen i en huggende bevægelse og drejer herefter
 hånden og laver en hurtig horisontal bevægelse fra
 venstre mod højre over billedrammen)))]
(.) by having [them] smashed
[((quickly moves her hand in a vertical angle down towards
the picture-frame in a cutting movement and then turns
hand and moves hand quickly in a horizontal movement
from left to right above the picture-frame))]

Analytical comment on line 76-77

- Over the next two lines I as supervisor inquire onto the entangled inherited relationalities or entangled durations (and thereby the ontological indeterminacy) of the practical work/stuff and the old fashioned routines and habits held by the framed old-fashioned woman.
- By stressing 'this' and reaching into the sandbox and pointing out the area of the two objects the phenomenon held by the two mattering objects is being reconfigured. No longer as entailing 'her' (line 70) or 'they' (line 72) but entailing a less determinate 'this', which seems a bit more 'blurry'. Perhaps the complexity (including the 'affectivity') and the ambiguity and the subtlety of the relationality of the framed old fashioned woman and the hammer, and the sink and the mobile phone is better afforded by this enfolding of spacetimed-mattering? Perhaps the entailed 'this' is simply an attempt to grasp this entangled complex between constituency? In any case the following inquiry (line 77) seems to discard this attempt and configure the framed old fashioned woman as 'they' and thereby sticking to the verbal naming of 'routines and old habits' depicted in line 67. As supervisor I seem to be in the process of checking my understanding of the intended 'prosecution'. I do this as an acting out with a hand movement a showing in action what I have grasped so far
- Starting with a rephrasing from 'is that something' to 'by having them smashed', in synchrony with a fast quite 'consequential' vertical hand movement, towards the picture frame, followed by a similar consequential horizontal hand movement. A movement that seen as a whole seems to enact a decapitation of the framed old fashioned woman. As such I go along with Lone's framing of 'her' instead of 'them' in the 'showing in action' version. I thereby as Material Storytelling - 'stories of body' - both check and enact an understanding of Lone's enactment with the hammer in line 68-70. I do this by enacting the agential consequence of disallowing the practical stuff and the routines and habits to be continued, which seems to be for them to be broken; 'she' the agency of the framed old fashioned must be killed. The speed of the hand movement seems coherent with the stressing of 'simply' from above and contrasts the slow, delegacy of Lone's movements above in line 68-70.

78. Sup: (.)[så vil:]
 [((kikker op på Lone))]
 (.) [then it would:]
 [((looks up at Lone))]

79. Lone: ((nikker))
 ((nods))

80. Lone: [det vil hjælpe på lidt af (.) altså (.) at håndvasken og telefonen den blev lidt væk]
 [(((bevæger højre hånd i sidelæns fejende bevægelse over mod højre side af sandkassens 'forstyrrende elementer' efterfulgt af i alt fire skubbende bevægelser over mod hhv. håndvasken og telefonen)))]
 [it would help a bit of (.) well (.) that the sink and the telephone were bit out of the way]
 [(((moves her right hand in a sideways sweeping movement towards the 'disturbing elements' on the right side of the sandbox, followed up by a total of four thrusting movements towards the sink and the mobile phone)))]

81. Sup: [((retter sig op og træder et skridt tilbage, fører hænderne over på ryggen, retter på bluse og putter venstre hånd i for-lommen på bukserne))]
 [((stands up straight, takes a step back, puts her hands on her back, straightens her blouse and puts her left hand in the front-pocket of her jeans))]

Analytical comment on line 78-79:

- By stating a prolonged 'would' while looking up at Lone, I am at one and the same time 1) checking if my 'version' is correct – and thus if I have correctly grasped the point Lone was trying to make - and 2) inquiring into the details of the logic of the suggested actions by inviting Lone to finish the sentence or conclude on the act. She does so by nodding and she provides the information and conclusion right after in another multi-modal intra-act of sandbox configuration, hand gestures and words that enfolds spacetime matter manifold as yet another 'scenic' affective site of engagement of touching responsiveness

Analytical comment on line 80-81:

- The argument is enacted that killing the framed old-fashioned would help to make the practical stuff – configured as the sink and the phone – go a 'bit out of the way'. This enactment of the argument is accomplished as a between apparatus of the affective site of engagement of the material storyboard configuration, the sweeping and thrusting hand gestures and the verbal statements and stressing of 'way'. The touching responsiveness of this enactment is as a next turn proof detectable in the next line, where I as supervisor become 'a bit out of the way' as I am standing in the way of her sweeping/thrusting movements. The enactment literally 'moves me' and alters 'my' participatory framework quite significantly. The force of the Material Storytelling or 'stories of bodies' enactment of the between reconfigures the dynamic contingent multiplicity of the field of possibilities for actions. Lone's hand gestures 'kicks back' to the enslaving patterns of the old fashioned routines and habits, just as the framing of the old fashioned woman in the picture frame in the first place was a manner of 'kicking back' to this seen but unnoticed agency of the material-discursive practice of practical work. The affect displays in line 82 of me as supervisor indicates the force of this 'kick back'. Clearly affected by the emancipatory hand-gestures, which the spacetime mattering of the apparatus of the whole situation affords. Perhaps, the force of the hand gestures equals the intensity of the hammer that was held back above?

82.

(1)
(1)

83. Sup:

ja, [fordi når man får slået de der i stykker så vil:(.)]
[(((nikker tydeligt, rækker armen ud mod området med hammeren
og billedrammen og peger med
indeks fingeren og fører herefter hånden tilbage i lommen)))]
yes, [because once you get them smashed then you will: (.)]
**[(((nods noticeably, reaches her arm out toward the area containing
the hammer and the picture frame and points her
index finger before putting her hand back in her pocket)))]**

Analytical comment on line 82-83:

- After a brief pause, I continue the grasping of the logic of the argument Lone is making together with the picture frame and the hammer, this time with a prolonged 'will' followed by a stressed 'what' and then a suggestion that is restated in a synchronous manner that points out the key words of the argument 'not to', 'ring' and 'answer it' through (verbal) stressing and hand gestures.

84. Sup:

[hvad (.) så kan man bedre la vær så kan den bedre få lov til ring eller hva uden man behøver og ta den]
[(((tager hånden op af lommen og peger på telefonen og laver 4 synlige op og nedadgående 'bankende'
bevægelser synkront med betoningen af ordene, kikker på Lone)))]
**[what (.) then you are in a better position not to then it can more easily be allowed to ring or what-
ever without your needing to answer it]**
**[(((looking at Lone, she takes her hand out of her pocket, points to the phone and makes 4 visible up
and down 'hammering' movements that synchronize with the stress of her words,)))]**

85. Lone:

ja (.)
yes (.)

Analytical comment on line 84-86:

86. Sup:

okay
((nikker))
okay
((nods))

- The mutual multimodal intra-active agential cutting of the complex phenomena held by the picture frame and the hammer comes to an 'end', where Lone and I seem cognitively attuned (Erskine, 1999)

The 'enslaving pattern' of the duration materializes in the intra-action with the material objects in the sandbox. Collecting the picture-frame with the old-fashioned woman configure the enslaving pattern as one of thematically dealing with the female, femininity - whether it being 'mothering' or 'women'. Again there were several other human-figures to choose from (cp. Appendix, 'list of content of suitcase'). Collecting a figure placed in a picture-frame is in itself an interesting multimodal manner of cutting the phenomenon of the 'outdated norms and routines'. In a way the picture frame adds a certain something to the phenomenon. Picture frames are generally displaying important memories (those we humans tend to put in picture-frames: relatives, idols, crucial events, etc.). Lone does, however, speak of the picture-framed photo as 'her'. Thus, addressing the person on the photo in the frame as someone with agency, someone with a powerful influencing force on the manner of prioritizing various tasks among the staff group.

The mothering aspect has come out earlier in the process displayed both by Ulla in her sandbox Oct. 28th and on the

participatory observation I did on Lone Nov. 4th. When I came in Lone was just finishing with John after his shower, putting on his socks. She then proceeds to the kitchen placing her self by the kitchen table and beginning to sow nametags into John's other socks. I noticed in my log-book that day: *'a very homey atmosphere, much like a mother with her children being busy with practical stuff while attending to them at the same time'*¹. That way Lone was letting the practical stuff structure the priority of activities on the 'homeday' with John. Almost all socks were black and you could wonder what difference it made to the residents that were most of them having impaired eyesight, that the black socks were named?

Later in the process, on January 5th when an extra group workshop supervision, (cp. schematic overview in figure 3.x) had become necessary, a debate concerning the handling of these practical matters on the afternoon/evening shifts emerges (cp. Analysis Part 5).

1 Cp. Appendix resume of Participatory Observation Nov. 4th, 2008

3.2.3.2.7 Phone entering the story as disturbing agent/
troublemaker

14. Lone: ((drejer kroppen til højre og placerer en mobil telefon nedenfor håndvasken i højre hjørne af sandkassen))
((turns body to the right and places a mobile-phone below the sink in the right hand corner of the sandbox))



Figure 3.54: Photo of the Mobile Phone

Lone now turns her attention back to the right side of the sandbox for the placing of the mobile-phone below – but in the same side as the sink. As we saw above, Lone she cuts the sink and the mobile phone as a category of ‘disturbing elements’. Here she is indicating this ‘same-ness’ in nature by *placing* them on the same side of the sandbox. The fact that the house is lopsided towards this side of the sandbox could then refer to both these two disturbing elements playing an ‘off-balancing’ part. Again, it seems that she is placing the material objects in a best instrumental stance (same group) to convey the various aspects of the problematic most suitably and Lone thereby continues her story line ‘....and there is also the phone which together with the sink are disturbing our balance....’

The phoning is a material-discursive practice on the shifts that takes away attention from being present with the residents, which the following fragment-extracts from the telling a bit later explicates:

3.2.3.2.8 An 'Outing' cutting together/apart the phone as a disturbing agent:

(In the following we once again jump further ahead in the workshop session where the phone in fact (cp. list above) were the first to be attended to in the sequential order of verbally coining/configuring the collected and placed 'mattering objects', and it is as we have already seen here intra-actively cut together/apart as a disturbing element)

Extract 1, line 27-33

- 27. Lone:** [ja ehmn telefonen]
[(((placerer højre hånd over mobiltelefonen og berører den med fingrene mens hun taler om den)))]
[**yes ehmn the telephone**]
[(((places her right hand over the mobile-phone and touches it while she speaks about it)))]
- 28. Lone:** [den er forstyrrende! (2) element!]
[(((hånd stadig på telefonen)))]
[**it's a disturbing! (2) element!**]
[(((hand still on the phone)))]
- 29. Sup:** (.) [ja^]
[(((kikker på Lone og nikker)))]
(.)[yes^]
[(((looks at Lone, nodding)))]

Analytical comment on line 27-29:

- By stating 'the telephone in a stressed manner while touching it with her right hand, Lone starts the practice of coining aka agentially cutting the phenomena of the material object by literally holding her hand on it as a literal grasping and touching responsiveness of the intra-act: Lone/phone. A configurative act of enacting the mattering body or the 'figure'. She continues the cutting of the phenomena by stressing 'disturbing' and 'element' and thereby pointing out the key features of the onto-semantic phenomena of the phone.
- By saying 'Yes' with a high pitch and looking at Lone while nodding, I am indicating that I am 'getting' what she is talking about attuning perhaps both cognitively and emotionally (Erskine, 1999) and I am likely also to be encouraging her to go on.

30. Lone: [den ringer (.) og der er vikarvagter]
 [((hånden stadig på telefonen))]
[it rings (.) and there are substitute shifts]
[((hand still on the phone))]

31. Sup: [[ja,]
 [(((kikker på Lone og nikker)))]
 [[yes,]
 [(((looks at Lone and nods)))]

32. Lone: [og (2) man hænger sårn i den telefon nogen
 gange (2) og løber efter den [altså^]]
 [(((kikker på Sup)))]
[and (2) you hang on that phone some-
times (.)
and run to get it [really^]]
[(((looks at Sup)))]

33. Sup: [ja,
 [(((nikker)))]
 [yes,
 [(((nods)))]

Analytical comment on line 30-33

- Lone does continue, by elaborating further what the disturbance of the practice of phoning entails (which she does over the next 10 lines); 1) it rings, 2) substitute helpers needs to be called for
- The nodding that I am doing indicates that I'm with her, that I am attentive to what she is saying, attuning cognitively and comprehending 'what's the story with the phone.' Again it seems to encourage Lone to continue elaborating the disturbing element of phoning in the everyday practices of House 1; 1) you run after it – which as we will see later – is a material-discursive practice that is disturbing actual oasis moments, and 2) you 'hang in it', which means that 'it' – the phoning practice – sometimes keeps you on the phone, thus engaged with the phoning and thereby the field of possibility for actions do not entail oases moments.
- The two disturbances related to the phoning practices are emphasized through the brief pause in the listing in line 32. The 'really' in the end provides for a changed participatory framework; one of looking up at sup and could be regarded as a confession of the reality of House 1, as this was new information to me as supervisor
- I stay attuned to the 'confession'

The phone also appeared in the sandbox (cp. Analysis Part 2) that Ulla did on Oct. 28th using the working title: 'What has taken our time?' Ulla here explicitly asks me for a phone, and at that point there was no phone in the suitcase, so I offer her my mobile phone, which she then uses. She here displays in greater detail and in a very structured way what those disturbing elements consists of:



Reinserted figure 3.37 Photo of Ulla's sandbox

3.2.3.2.9 The Oasis enters the story

15. Lone: ((rækker højre hånd ind og holder et palme træ kortvarigt tæt sammen med huset, men rykker det derefter ind mod midten og placerer det i centrum af sandkassen og sætter det ned i sandet i midten af cirklen af artefakter))
 ((reaches out her right hand and briefly holds a palm tree close to the

house, but then moves it towards the center of the sandbox and puts it down in the sand in the middle of the circle of artifacts))



Figure 3.55: Photo of the Palm Tree

The fact that Lone only now places the palm-tree in the center of the sandbox (in front of the pink house) as the mattering body for the much craved Oases, could indicate that by now the problematic, disturbing aspects of 'getting in there' is *in place*, hence is 'handled' in the 'sorting-out' of the problem complex that is dealt with. It was noticeable earlier when Lone was collecting the objects from the suitcase that she collected the palm tree as the last object after having dumped the other five objects in a pile in the sandbox (cp. list above). Besides from the perhaps practical element of how many objects can one carry in ones hands, it is noticeable that it is the palm tree that holds the memory of the target/the goal that gets singled out this way and it gives further weight to the argument that a sorting-out practice has taken place here in the placing sequence and the story line continues thereby '*...now we are getting to it...now we are at the central point, we have reached the important part; the oasis...we can now 'get in'*'

3.2.3.2.10 An 'Outing' cutting the palm-tree as the oasis – as a place 'get in' to after the smash has taken place:

(In the following we once again jump further ahead in the workshop session where the palm-tree as the fourth object gets multimodally intra-actively cut together/apart from the rest as the configuring of the oasis, the central material-discursive practice to aim for.)

Extract 1, line 87-90

- 87. Lone:** og træet er så oasen altså] (.)
[((holder hånden over palmetræet i midten af sandkassen og laver en lille op og ned bevægelse med hånden synkront med at hun betoner ordene træet og oasen))]
[yes (.) and the tree is the oasis then] (.)
[((holds her hand over the palm tree in the middle of the sandbox, making a small up and down movement with the hand synchronized with the stress on the words 'tree' and 'oasis'))]
- 88. Sup:** ja
((nodds))
yes
((nods))
- 89. Lone:** og så kan man bedr: nå [ind]
[((laver en fejende bevægelse fra området med hammer og billedramme ind mod palmetræet))]
and then that makes it easier to get [into]
[((making a sweeping movement from the area with the hammer and the picture frame in towards the palm tree))]
- 90. Sup:** [hm::n(.)]
[((nikker))]
[hm::n (.)]
[((nodding))]

Analytical comments on line 87-88:

- Instead of touching the object, this time the hand makes a movement in synchrony with the verbal stating of 'tree' and 'oasis'. The lineaments of palm tree, the central placing in the sand(box), the working title and the verbal naming co-constitute the agential cut of the phenomena oasis and the figure of the tree as a mattering object I as supervisor confirm this cut.

Analytical comments on line 89-90:

- By stating 'and then' implies an enacted causality; a sequence of actions of the argument being build; if the old fashioned framed mothering practice gets 'smashed' we can better 'get in'. The changed relationality due to the smashing of the old fashioned practices alters the dynamic contingent multiplicity of the field of possibilities for actions or cuts and this makes 'oases' become a possibility.
- The easier access to the oasis is emphasized with the sweeping hand movement, which implies the relationality of oasis and framed old fashioned that has been or must be 'smashed'
- The noise made by me while nodding indicates that I am aligning with her logic.

As mentioned above Lone later explains how the handling of the old-fashioned norms and routines by the hammer in her logic is what opens the gateway to the creation of oasis because then 'we can better get in' since the breaking of the old enslaving patterns changes the priorities. Here we see the crucial act or step to what Lone and I later in this episode elaborate in much greater detail, (cp. Analysis Part 4)

3.2.3.2.11 A final group of agents are entering the scene; the staff as a coherent organic whole

16. Lone: ((placerer en ravkæde ved siden på venstre side af det lyserøde hundehus. Holder den kortvarigt i venstre hånd og reorganiserer den med højre hånd. Rækker venstre hånd med kæden som om hun vil placere kæden ved siden af huset, men trækker armen tilbage igen, og rækker højre arm ud og berører næsten huset med den, men trækker så armen tilbage igen, og fører venstre hånd med kæden ud over området med huset, tøver kortvarigt før kæden slippes og falder ned lige ved siden af huset på venstre side. Kæden rammer mod huset på vej ned. Laver en lille grinelyd under den korte tøven))
((places an amber necklace on the left side of the pink doghouse, next to it. She holds it briefly in her left hand and re-arranges it with her right hand. Reaches out her left hand, which is holding the necklace as if to place the necklace next to the house, but pulls her arm back and reaches out with the right hand, almost touching the house with it. She then pulls her right arm back again and extends her left hand over the area of the house. She holds the necklace, hesitating a moment before letting the necklace fall down right next to the house on the left side. The necklace hits the house on the way down. She

makes a slight laughing noise during the brief hesitation))



Figure 3.56: Photo of Amber necklace

Lone hesitates in the placing of the necklace much more than with the other objects – this is seen in her moving back and forth of her arm and this could be taken as cue of her insecurity of where this feature belong, where it should be placed. She later states verbally that she was a little unsure what 'it' was about, but that she 'just new it had to be in there'. She refers it to what 'glues' them as the staff together, what they do every single one of them as a whole.

The amber necklace also appeared in the sandbox done by Karin on Oct. 30th using the working title: 'To be faithful to myself Karin here elaborates the dilemma of the importance of being a part of a whole, and yet being 'free' to act in her own rhythm and pace, as she tends to get stressed and loose the

sense of herself if she feels pushed to take fast decisions. Karin also collected the necklace to configure the coherence of the staf-group.

for performing this action by adjusting her stance, glance, gestures and bodily orientation toward the best suitable position of doing the placing of the objects.



Figure 3.57: Photo of Karin's sandbox Oct.30th 2008

The fact that Pernille makes a noise, when Lone is hesitating is a display of her involvement, her actually 'doing witnessing' not merely as a distant spectator but as an attuned participant and as part of that doing affective attunement, resonating and aligning with Lone in her doubt, confusion and in her hesitated action. The story line ends with: '*.... the togetherness is both a part of creating the problem and a part of solving it*'.

All along the act of placing the objects Lone has oriented her attention toward the sandbox and the objects in her hands and kept the participatory framework appropriate

3.2.3.2.12 An 'Outing' depicting the agency of the amber chain as the coherent organic whole:

(In the following we once again jump further ahead in the workshop session where the amber chain gets multimodally intra-actively cut together/apart as the configuring of the phenomenon of 'power of coherence' where the de-configurative aspect of these memory-devices becomes evident as part of depicting what the implied change of practices will take. Thereby the 'between' entanglement of the staff group in regard to congealing/enacting changes of the everyday practices of the house is depicted.)

- 99. Lone:** kæden den har jeg det [sårn lidt]
 [((rækker ud og tager fat i kæden og løfter den lidt op))]
the necklace with that I feel [sort of]
[reaches out, takes hold of the chain and lifts it up a bit))]
- 100. Lone:** den den sku bare med (1) øhhmn måske lidt den der med som
 du siger det lim [der] [hænger sammen]
 [((taber kæden))]
it it just had to be there (1) ehmmn maybe a bit like what
you say the glue [that] keeps [together]
[((drops the necklace))]
- 101. Sup:** [hm::n]
 [((nikker))]
 [hm::n]
 [((nods))]
- 102. Lone:** [altså] (3) at (1) det er det vi gør (.) det det er
 [((samler kæden op igen bevæger den let imellem fingrene,
 der holder den og kikker op på Sup))]
[that is] (3) that (1) it is what we do (.) it it is
[((picks up the necklace again, moving it slightly between
the fingers that are holding it and looks up at the supervisor))]
- 103. Lone:** [[os hver enkelt her]]
 [((trækker kæden lidt op i håndfladen og griner let berørt(?)
 og slipper kæden og smuldrer sandet af fingrene og
 fører hånden tilbage på sandkassens kant))]
 [[each of us here]]
 [((pulls the necklace up in the palm of her hand, smiles faintly as
 if touched(?), lets go of the chain, crumbles the sand off her fin-
 gers
 and puts her hand back on the edge of the sandbox))]

Analytical comment on line 99-103:

- Once again we see how the material object of this miniature maneuverable world of the sandbox material storyboard 'invites' a tactile engagement. The intra-act of hand, object in doing the configuring is obvious here when Lone is literally grasping the object while 'grasping' how to verbally configure the onto-semantic phenomena it 'holds'. This intra-active grasping is kept over the next four lines.
- In line 100 this 'invitation' is depicted as 'it it just had to be there', thus without being able to pinpoint why exactly. After a pause and an 'ehmmn' she suggests 'maybe a bit...' and refers to something that I had stated earlier in the session about the organizational culture as a kind of glue that 'binds together'.
- I affiliate with this reference with a minimal response and thus encourages Lone to keep going (line 101)
- The indeterminacy of the cutting together/apart of this phenomenon is obvious and this literal 'figuring out' is continued as she again gathers the necklace in her left hand and states 'that is', while looking up at me. Then after a long pause the phenomena held by the necklace/chain is configured as both 'what they do' and 'what they are, each distinct as a piece of amber, as a succession of pieces on a string and as she seems to reach a determining of the cutting, she looks up at her supervisor (line 102)
- The 'touching responsiveness' of this affective site of engagement is indicated by the faint manner of her smile. Perhaps Lone is a bit uncomfortable by the vague manner of depicting this one aspect of the problem-complex or the way she is left rather on her own in 'cutting' it?

104. Sup: [ja] (2) .tch. nu er det [jo en rav kæde]
 [((nikker og læner sig lidt ind over sandkassen))]
 [yes] (2) .tch. now it is [an amber necklace]
 [((nods and leans slightly forward over the sandbox))]
105. Sup: [betyder det no:et]
 [((læner sig tilbage igen og kikker over på Lone))]
 [does that mean som:thing]
 [((leans back again and looks across at Lone))]
106. Lone: (.) nej (1) det minder mig mere om [den der altså enheden[i den]]
 [((løfter højre hånd op og samler fingrende skåleformet med håndfladen op))]
 (.) no (.) it reminds me more of [that well unity[in it]]
 [((lifts her right hand and gathers the fingers in the shape of a bowl with the palm of the hand facing up))]
107. Sup: [((nikker))]
 [((nods))]
108. Sup: [sammenhængskraften eller hvad^]
 [((kikker på Lone og nikker))]
 [the power of coherence or what^]
 [((looks at Lone and nods))]
109. Lone: [ja^]
 [((kikker på Sup))]
 [yes^]
 [((looks at Supervisor))]

Analytical comment on line 104-105:

- Perhaps as a response to this affect-display I start to co-author by leaning in over the storyboard and suggesting the material of 'amber' as a story-configurative lead. This is an example of how the field of possibility of the deconfigurative intra-act is elaborated. As if trying to depict in what way the amber necklace or what particular aspect of the amber necklace was the diffractive grating for memory deconfiguration. Was it perhaps the amber?

Analytical comment on line 106-109:

- This is however dismissed with certainty (line 106), where the intra-act of verbal statement and hands held in a bowl shape instead configures 'unity'. An example of multimodal cutting together/apart the phenomena held by the necklace by 'Showing in action' or 'Stories of bodies' as a way of underlining that it isn't the amber itself that is of import here, but the wholeness and unity of the necklace, which I seem to 'get' and attempts to clarify by suggesting 'power of coherence' instead.
- We thereby reach a mutual cutting of the phenomenon as Lone confirms this suggestion (line 109)

110. Sup: ja, er det positivt eller negativt (1) eller hvad (.) eller ingen af delene [eller hva]
 ((har hænderne i lommerne og kikker på Lone))
yes, is that positive or negative (1) or what (.) or neither of the two [or what]
 ((has both hand in her pockets and looks at Lone))
111. Lone: [begge dele] (.) altså at altså vi fastholder os selv i [rutiner]
 [((fører hånden højre rundt i cirklen af artefakter))]
[both] (.) that is that is we keep ourselves in [routines]
 [((moves her hand to the right, round the circle of artifacts))]
112. Lone: og de [ting der fylder] det fastholder vi os i
 [((fører hånden venstre rundt over telefon og håndvask))]
and those [things that matters] that we keep to
 [((moves her hand to the left circling round over the phone and the sink))]

Analytical comment on line 110:

- I then offer a different relationality to enact a yet more detailed cutting of this 'power of coherence'; positive of negative' that is then immediately after reformulated (reference?) by opening for neither of the two sides of in/exclusion as useful, much like 'amber' above wasn't useful.
- The fact that I put my hands back in my pocket could be seen as if I am holding back reaching in and co-authoring the cutting of the necklace as co-constituent of the problem-complex.

Analytical comment on line 111-112:

- The suggestion of this differential relationality of 'positive/negative' seems to diffract in a certain way how this 'power of coherence' and thus the unity and wholeness of the staff-group/practices have upsides and downsides to it in regard to making changes of practices, which continues over the next many lines and depict an obstacle to be dealt with.

- Once again we see how 'Stories of bodies' co-configures the cutting of the onto-semantic phenomenon. In line 111 the circular hand movement while stating 'routines' re-enacts the outer circular rings of objects (cp. Analysis Part 2) as related problematics and in 112 by stating 'things that matters that we keep to' while the hand once again moves over the phone and the sink as those 'things' re-enacts and congeals the configuration of this cutting of the problematics.
- Also thereby the intra-relation of the old-fashioned (woman) as a 'keeping' or congealing intra-active dynamic is re-enacted, which is underlined as she says 'we keep ourselves' line 111 and again in line 112 this 'keeping' is reenacted as related to these 'things that matters'. Thus an intra-active, multimodal enfolding of spacetime/mattering.

113. Lone: [nu]
 (((samler hånden foran sig og laver en lille markering nedad foran hende selv)))
 [now]
 (((puts her hand in front of herself and makes a little mark downwards)))

114. Lone: men vi vil også kunne [formå] og [[vende det om på sigt]] og få det altså
 (((laver let bevægelse ned ad igen med hånden))) (((vender håndfladen op)))
 but we will also be able to [manage] to [[turn it around in the long term]] and get it so
 (((moves her hand slightly downwards again))) (((turns the palm of her hand up)))

115. Sup: [[ja ja]]
 [(((nikker)))]
 [(((yes yes)))]
 [(((nods)))]

116. Lone: vi skal handle [sammen] [og løfte sammen og være enige om]
 (((vender hånden igen og samler fingrene og fører hånden helt ned og berører kæden)))
 we must act [together] [and lift together and agree]
 (((turns her hand over again, collects her fingers, moves her hand down to the necklace and touches it)))

117. Sup: [[ja ja]]
 [(((nikker)))]
 [yes yes]
 [(((nods)))]

Analytical comment on line 113-115:

- The synchronous intra-act of the verbal stressing of 'now' and the marked hand in front 'places' this 'now' as right before her and perhaps addresses the storyboard as a snapshot of this here-now?
- Perhaps in a subtle way this 'snapshot' implies a 'next'? At least by stating 'but' and the pretense 'we will be' in line 114, she indicates that change is possible further ahead.
- Further in line 114 this change is configured onto-semantically as a 'turning around' with the intra-act of the verbal statement and the turning hand.
- I affiliate and align with a minimum response

Analytical comment on line 116-117:

- By gathering the hand and touching the necklace whiles stating 'together' the configuring of 'the power of coherence is re-enacted and we are now engaged with the 'positive' side of it; acting together, lifting together and agreeing – and I affiliate and align in this line of reasoning

123. Lone: [[så sammen kan vi], vi kan ikke gør: det alene]
 [[((fører hånden tilbage til ravkæden))]]
 [[so together we can], we cannot: do it alone]
 [[((moves her hand back to the amber necklace))]]
124. Sup: [[nej (.)] det gir: go: mening (1)]
 [[((Lone flytter hånden hen på kanten af sandkassen
 igen, nikker tydeligt))]]
 [[no (.) that makes: sense (1)]
 [[((Lone moves her hand back onto the edge of the
 sandbox again,
 and nods strongly))]]
125. Lone: ah men det er oss: no:et vi har erfaret indenfor de
 sidst: par år
 ((kikker på Sup))
**eh but that is also: som:thing we have experienced in
 the last few years**
 ((looks at Sup))
126. Lone: (1) at man kan ik sely
 (1) **that you yourself cannot**
127. Lone: altså hvis ikke vi er enig: om at lav: nog:n ændringer
that is if we don't agree to make: som:e changes
128. Lone: eller et eller an:et så sker det ikk
or something like that then it doesn't happen
129. Lone: (.) så skaber det kun frustrationer
 (.) **then it only creates frustration**

Analytical comment on line 123-124

- The agential cut of the phenomenon of the positive side of the above co-constituted 'power of coherence' once again restated in a yet more clear way: 'together we can' – not alone (line 123). The intra-act of necklace, verbal (stressing of) statements/suggestions, and various hand gestures have co-configured this phenomenon.

Analytical comment on line 125-129:

- It here perhaps becomes clear why the amber necklace was collected as the first object (cp. Analysis Part 1). The lineaments of the necklace seem to deconfigure an important recollection memory in regard to making changes; 'everyone must be in on it' (line 127) for 'something like that to happen' (line 128).
- It is in that sense a recognition of change as a 'between' accomplishment

130. Sup: [ja^](1) for man er en del af en helhed kan man [sig:]
[[((nikker))]]
[yes^(1) because you are a part of a whole you might [say:]
[[((nods))]]
131. Lone: [[ja:hr]]
[[((nikker))]]
[[ye:arh]]
[[((nods))]]
132. Sup: for sådan er det jo oss: med [en halskæd:] ikk^
[[((træder et skridt nærmere sandkassen, kikker ned i den og
rækker venstre arm ud og berører halskæden))]]
because it is also like that with [a necklace:] right^
[[((take one step closer to the sandbox, looks down in it,
reaches her left arm out and touches the necklace))]]
133. Sup: den enkelte perle [[udgør jo ikke andet end en del af en
helhed (1)]]
((fører hånden tilbage i lommen, kikker op på Lone))
**a single pearl [[amounts to nothing more than one part of a
whole (1)]]**
((puts her hand back in her pocket, looking up at Lone))
134. Lone: [[(((mumler et bekræftende uhhh ved betoningen af en
og nikker))]]
[[(((nods and mumbles a confirmatory uhhh when the
supervisor stresses one))]]
135. Sup: det kan jeg [[godt følg:]]
((siges lavt mens hun kikker ned på sandkassen og nikker))
I can [[easily follow that:]]
((said in a low voice while looking down into the sandbox and
nodding))

Analytical comment on line 130-133:

- I go on to depict how the necklace precisely configures this 'being a part of a whole' (line 130-133), and (line 134) Lone *affiliates* and *aligns* with this (cp. Stivers, 2008) which show attunement that in turn is an indication of the entangled state of the intra-act.
- In line 132, the intra-act of the hand and the necklace and the verbal 'because it is also like that with a necklace', confirms the phenomena of coherence of the group of staff as a necessity for change and re-enacts the configuring of the necklace.
- Addressing the 'single pearl' in line 133 seems to refer back to line 123; 'we cannot do it alone' and once again there is affiliation with the agential determining of being 'one' (line 134). This underlines what Lone stated as she embarked on the sandplaying endeavor (cp. Analysis Part 1) where she stated 'we try', thus depicting this endeavor not a singular, but a mutual endeavor.
- However the tendency to cut along 'we' rather than 'I' (cp. Analysis Part 1 and the body-based-pedagogy exercise; 'sitting in the yarn') was something that was being addressed as a changed relationality of the staff-group as part of the reworking of the organizational practices.

Analytical comment on line 135:

- Line 135 – here I am in a multimodal manner crediting Lone for the configuration of this phenomenon by stating 'I can easily follow that'. Also here the relationality of Lone as supervisee and I as supervisor and thereby as one who needs to 'follow her' aka getting her points, is cut. I am perhaps also 'crediting' the sandbox material-storyboard or the mode of enactment 'stories of artifacts' as I am glancing at 'it' and nodding, while stating that I 'can easily follow' – perhaps I am 'crediting' the entangled between apparatus of the situation for enabling the easiness of this 'grasping'?

The chain seems to resemble the material-discursive practice of the staff and the realization that they can only act and must act as one. The fact that the chain is placed closely next to the house perhaps emphasizes that. The fact that the chain touches the house on the way down could indicate that this 'togetherness' or 'between' plays a role in the off-balancing and re-balancing of the house since it can be seen as pushing weight on a firmly positioned fundament of the house contributing to keeping the off-balance in place. The touching of the house on the way down could be seen as a display of an inner logic; that a changed 'touch' by the changes material-discursive practice - enacted with the smashing above - could add contra-weight to the other side of the house and thereby re-balance it back to 'its right place'; the place where it 'should be' where 'oases' ought to be as she later states.

The 'togetherness' of the staff has come up earlier in the process by for example the dominant use of 'we', and by not being comfortable in leaving the others to go and do one's own business, as it feels stressful. Lis and Lisbeth are for example discussing this in the very first individual workshop supervision session Oct. 7th 2008. Both of them here explain how they have great difficulty in concentrating and being in a relaxed present state in the 'oasis moment' with one of the resident as this requires to be on distance from the kitchen where the group of colleagues of the shift were doing other practical things. They explained how it led to feelings of bad conscience, (cp. Analysis Part 2).

Also Simon explains in the 1st supervision session that he and Karin had on Oct. 28th how the pedagogues and the other members of the staff with no formal pedagogue

background were all 'one'. They were enacting a material-discursive practice of handing over the 'oasis moments' they did find room for during a shift to the substitute helpers and they themselves would be doing the laundry. They configured themselves as 'one' affiliated with the amber chain. This way of giving away the 'best' tasks could be seen as undermining their own interests and professionalism due to a 'we are all equal' kind of logic, which then iteratively enacted - and thereby congealed the agency of - the material-discursive practice of the female 'keeper' of

the old-fashioned ways.

3.2.3.2.13 Completing the (building of the) material storyboard

- 17. Lone:** (7) ((vifter sandet af hænderne bagpå kroppen og træder et skridt tilbage, er stille imens Pernille nedskriver rækkefølgen af placeringen af figurerne på note arket))
(7) ((wipes the sand off her hands on her backside and takes one step back, keeping quiet while, on the note sheet, Pernille is writing down the sequence of the placement of the figures))

Lone is cleaning her hands as she at the same time is taking a step back from the 'scene of the performance' almost like indicating 'job well done' and/or possibly to 'seeing the totality from further away'. She reorients her attention with her gaze toward Pernille and thereby indicates a change in her orientation towards her witness and away from the

configuration in the sandbox. This change in orientation in combination with the cleaning of her hands indicates that she is finished with the episode and thereby it is a display of readiness to a new phase in the sequence of sandplay (cp. figure x in Section 3.2.1). This change of participatory framework by taking a step back is stepping ‘out of’ the (place of) the framework affiliated with doing that just fished phase of sandplay, and a stepping into a ‘free-zone’ in between phases of sandplay. This actualizes a moment of Lone being witness to Pernille’s ‘doing witnessing’.

3.2.3.3 Summarizing of this part

The manner and order whereby the sandbox-based material-storyboard is enacted, as a phenomenon, was interesting to dwell with for several reasons. As stated, it is the enactment of a sequential order that as a material-discursive intra-action order is in-formative of the problem-complex of how to create an oasis with a good conscience, which as we recall relates to both the enhancement of the pedagogical element of the staff members’ everyday work-practices, as well as the ability to take much needed breaks while on shifts.

Note that this enactment of the material storyboard is not understood as Lone’s description or representation of their work practices. Rather, it is here understood as an informative configurative intra-active apparatus enactment of a Material Storytelling process of enfolding spacetime-mattering where the problem-complex dealt with is cut together/apart in a certain – and not some other – way. Thus, it is an enactment that emerges from the field of possibility of the dynamic contingent multiplicity of ‘the between’ ap-

paratus’ enfolding of the spacetime-matter manifold. The order and manner by which the material objects are placed in regard to one another and, further, the place of placing within the sandbox enacts (a changed) relationality of co-constituents of the problem-complex.

Goodwin (2000) talks about ‘best instrumental stance’ to depict that some participation frameworks are better suited than others for the action at hand. ‘Instrumental’ here depicts that the body is thought of as an interactional resource for the human actor to convey or conduct his or her action. From a Material Storytelling standpoint, however, this instrumental stance necessarily must be rethought a bit as an ‘intra-actional’ stance emerging from subterranean subtlety of vital intra-action, (cp. Section 3.1.2). Thus it is a mutually constituted stance enacted by the larger material arrangement of the apparatus of the whole situation; the affective site of engagement. This means that what might for the bold eye seem as an individual (entity) moving about in a particular place, is for the diffractive analytical ‘eye’ an intra-actively enacted reconfiguration of the apparatus of the dynamic contingent multiplicity of ‘the between’ intra-actions. In the Apparatus of Material Storytelling it is coined as ‘subterranean subtleties of vital intra-actions’. Here the performative synchronic ‘quantum jazz’ actions are constituting the socio-material ecology that is more akin to a flock of birds or a steam of fish than entities or individuals ‘interacting’ (cp. Section 2.6, Book 1).

The entirety of ‘the crooked placing of the pink doghouse a bit behind the middle of the center of the sandbox’ summarizes the entirety of the multimodal deconfiguration of the problem-complex of House 1 as actualized by the ap-

peal of the present moment of intra-action; the affective site of engagement aka the between apparatus. The manner of the placing is a material-discursive practice entailing the placer, the placed and the place where it is in fact placed. In regard to the latter also the enacted relationality of the placed objects in terms of physical distance towards other objects, and whether or not they are facing each other or not needs to be considered, as these are all modes by which relationality is commonly enacted as participation frameworks. We saw this above with the enacted relationality of phone & sink and the gold-laded picture framed old-fashioned woman. We return to follow the reworking of this relationality in Analysis Part 4.

Using Goodwin's (2000) notion of 'best instrumental stance' with a twist, I am tempted to call this manner of placing the best instrumental placing of the objects for the purpose at hand. However placing understood as a behind our back endeavor and therefore not a conscious deliberate act. It only takes 19 seconds to enact the storyboard, after having spent 1.39 minutes collecting the figures. The difference in time spent in collecting and placing here could indicate that the majority of the 'work' lies in the collecting, which is interesting.

As we recall from Section 2.6 the subterranean subtleties of intra-action entail an unconscious rhythmic order, which emerges and is enacted. Erickson (2004a) has as stated coined the term interdigitation to capture this rhythm in the multimodal beats of prosody, gestures, kinetics, etc. This suggestive virtual unconscious rhythm emerges during intra-action and synchronizes the timing of actions – the orchestrating of coherent action. This rhythmic aspect

was in the vocabulary of Material Storytelling, emphasized by the reconfiguring of the notion 'spacetime-mattering' as 'spacetime-mattering' (cp. Section 2.6, Book 1). We will look more closely at this intra-action order phenomenon of interdigitation in Analysis Part 4. I would like to suggest as likely, that there might gradually emerge also a placing order – a spacetime-matter rhythm by which the placing is accomplished.

In the appeal of the affective site of engagement the collected objects, the placing area (sandbox), the storyline aka working title, the center of attention of the human actor as well as the duration of the process -- all come together and deconfigure some placing manner more suited than others. Also, the anticipation of the next step or phase of sandplay, the supervisory inquiry, in this case plays a role of in-forming the configuration of the storyboard, as the present, as we recall, is not simply 'here-now', (cp. Section 2.6 or Barad, 2010: 240). The sandbox material-storyboard is seen as an enactment of the relationalities of the problem-complex as 'exteriorities from within' the entangled state of the apparatus of co-constituents.

You could say that sandplaying is an intra-active pedagogical mode of enacting the between in which the sandplayer(s) and the materiality of sandbox and objects are crucial, and they form a very literal material-discursive apparatus. Goodwin talks about hopscotch grids and charts as gestalts (2005: 1503). The sandbox could be viewed as such a 'gestalt' providing structure for not only the intra-action around the sandbox, but also the inside of the sandbox as a spatial area could be viewed as a (diffractive) grid consisting of at least up/down, center and

left/right orientation points. In other words there is a 3-dimensionality to the dynamic contingent multiplicity of the (human-non-human) apparatus of sandbox-based storying. As the placing area is already in place - Lone not only knows the size, content (sand) and the (squared) shape of the sandbox, but she also knows who is going to be standing at which side in a moment (Pernille on the left side of her and I as supervisor on the other end of the sandbox). It is most likely that she takes this into consideration from the beginning of the placing, however without this needs to be a conscious consideration.

As humans, our bodily configuration – our bodily apparatus - matters in terms of the configuring of intra-actions. As 3-dimensional beings in a 3-dimensional world our configuration (with eyes placed in front) is a departure point for orientation: in front, behind, to the left, to the right. It is likely that the sandbox is approached as any other typological 3-dimensional landscape before us as having a center, a front-side, a backside, up and down etc. A part of this orientation is the reaching out and maneuvering with the hands, and as part of our maneuvering in this 3-dimensional apparatus of the world with our bodies, balance is a very fundamental aspect. The notion of balance entered the emerging discourse, as we have learned above as part of the body-based-pedagogy of Bodynamic (cp. Analysis Part 1), as well as being part of the staff members' vocabulary for articulating their status in the beginning of the project (cp. Analysis Part 2). In that sense the configuring of balance is an 'of the world' enactment.

In the placing of the object above, Lone generally places the objects with speed, firmness and without hesitation,

which could be seen as a display of her confidence of what their problematic is all about and where the aspects aka constituent of it 'belongs' and how they are intra-related. And this could then possibly be seen as an enactment of a spatial suggestive rhythm or intra-action order of how the problematic as a whole is to be configured. It takes her a total of 1.39 sec. to collect the objects and only 19 sec. to place them. In any case, the manner by which Lone is doing the placing of the various objects should be seen as affect displays of the 'touching responsiveness' at play in regard to the gradual configuration of the different constituents of the problematic as a whole. You could say that the constituents of the 'to create an oases with a good conscience' are the phenomena to be constituted as intra-active multimodal spacetimedmatter, and thus as enacted by the 'the between'.

Lone has some delicacy and accuracy in the placing of the picture-frame and the hammer compared with the previous placing of the sink and the subsequent placing of the mobile-phone. This could be seen as an indication of the touching responsiveness of this affective site of engagement of the 'smashing-act' that she later states that she intends and in fact 'almost' performs. As we saw in the 'Outing' where we followed the verbal depicting of the hammer and the 'framed' old-fashioned woman, she several times orients her attention toward this 'crime-scene' and this is done with an frequency and a tempo that implies an eagerness to get to the act. When she finally gets to explain the meaning of those two intra-related objects, she actually performs the act of hitting the picture-frame with the hammer and states 'where I then found the hammer and

would smash her². After this she once again places the hammer on top of the picture-frame with exactly the same delicacy and accuracy and states with a low voice: ‘but I don’t quite do that’³. The contradictions between the content of the action (breaking down a vital agential partaker) compared with the manner in which she performs it (delicacy), could in fact be seen as an affect display of the high degree of emotional hold, she contains/constricts herself with in this matter.

Due to the mentioned elements of the reconfiguration of the problem-complex in this sandbox and how this sandbox material-storyboard is deconfiguring former reconfigurings of this problem-complex as well as the firmness, speed and confidence by which she places the objects, you could tend to conclude that maybe she is in fact ‘merely’ enacting a summarizing of the learning process up until this point in the duration of the process and that she then is acting on the consequences of this accumulated insight so to say. This conclusion will of course only emphasize the choice of this episode as ‘a crucial moment’. However, it would also overlook the co-constituency and thus the between enactment of this endeavor.

As mentioned in Analysis 1 I find it useful to understand the entire material setting of workshop Area C; the table, the suitcase with the material objects and sandbox as a between apparatus affording partly the kind of a material storyboard necessary for the process of reworking organi-

zational practices entailing – in a very creative way - both the everyday work-practices in question, the enslaving ‘holding’ patterns to be dealt with and the relevant aspects of the mattering bodies with agency. It is a contextual configuration offering the ‘best instrumental placing’ for Lone and all of us to partake in enacting the story and doing the job of reworking their practices as part of that. As will be clear in the subsequent part of the analysis (Part 4), workshop area C evolves to become a literal stage for acting out in a rehearsal role-playing way the performative consequences of a reworked material-discursive practice as something that entails doing some practices differently. The point being that the material apparatus configuration of the sandbox based story rework (Area C) enables this by inviting the participants to stand up, move around and use their body in a performative way, actually doing the story by placing, touching and maneuvering the material object, reworking the configuration. This fuses merely ‘talking about it’ with bodily ‘acting on it’ (cp. ‘showing in action’ and ‘telling in words’, Stivers, 2008) and thereby brings it closer to becoming a reconfigured action.

Before we go ‘there’ let’s have a breathing space.

² Danish: ‘hvor jeg så fandt hammeren og vill: smadder hend:’, see extract 1, line 68-70.

³ Danish: ‘men det undlader jeg lige’, see extract 1, line 71

For your note(configuration)s

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Breathing space

General instructions for doing the body-based pedagogy exercises¹

(Always do the exercises in loose fit clothing and without shoes and within calm surroundings. Choose the exercises that you feel comfortable doing and that give you a sense of well-being and enhances your energy level. Listen to your body signals and always refrain from doing exercises that cause you to feel pain or discomfort of any kind. Let it be a guiding principle to always aim at finding 'the right dose'², in terms of both the kind of exercise and the extent of the specific exercise. Note that the 'right dose' varies from time to time depending on the whole situation when you practice the exercise).

¹ The present and following exercises are a sample of the exercises used in the action research project after a one-year study/training at Bodynamic International as well as several subsequent courses at MOAIKU. The exercises are rendered here in the dissertation with permission from one of the founders of the Bodynamic System Merete Holm Brantbjerg. (who has later founded MOAIKU). For further introduction to the body-based pedagogy as it was used in the action research project, see Section 3.1, Book 2. See also Brantbjerg and Ollars (2006), Brantbjerg, 2010 and www.MOIKU.dk

² The notion of 'the right dose' is specifically developed by Merete Holm Brantbjerg as a key notion in her 'resource-oriented-skill-training' (at MOAIKU), which is a specific refined variant of the body-based-pedagogy principle used and developed through the Bodynamic System

Coherence and mobility exercise

- Make circular movements all the way up through all the joints of the body from your ankles and your knees to your hips, neck and jaws
- Take a moment where all joints are moving at the same time
- Visualize how your joints are being 'oiled' through the movement to increase their mobility
- Notice how the whole body is a unit and how the joints are connected
- What do you feel¹? Where do you feel it?

¹ Importantly, there are no 'right' answers. It is highly personal which feelings and sensations arise from these exercises. Again, the same exercise may induce a variety of feelings and sensations from time to time.



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Analysis Part 4

Deconfiguring the old-fashioned

(What follows is a documentation of the intra-active, multimodal Material Storytelling performances of Lone (supervisee) and me (supervisor), where the focus of inquiry is the story configured in the intra-active between of supervisee, supervisor, collegial witness, the sandbox, the material artifacts, the place in the sequence of events of the action research projects, the material surroundings, organizational circumstances and so on. The material based deconfigurative 'questioning' already embarked on (cp. Analysis Part 3) is taken to a different level where the subterranean subtleties of this vital intra-act deconfigures the priority order that governs the intra-action order of the material-discursive practices of the Youth-home. A changed relationality is enacted of the founding difference of pedagogical practice/practical work that enables a room for both, which provides for a break of illusions of a make-believe-world that in turn becomes aligned with the material consequences of the agential cut reality of the Youth-home as a home for multi-disabled youngsters. The following section thereby builds evidentiary support for this event as 'the crucial moment' in the organizational change process (and) as accomplished through the intra-active, multimodal enfolding of spacetimedmattering of this affective site of engagement where the touching responsiveness of the modes of enacting the between; stories of artifacts', 'stories of bodies' and 'stories of space' of the Apparatus of Material Storytelling were vital.)

3.2.4.1 Summarizing the enactment

In the previous section Analysis Part 3, we followed the gradual becoming of the sandbox-based material storyboard. The material story objects that had been collected (cp. Analysis Part 1) were placed in the sandbox following a different intra-action order to the order of collection. As such they became co-constituent figures or figurings of the problem-complex dealt with. As memory-devices these diffractive-gratings deconfigure memory or the entangled durations of inherited relationalities of the problem-complex. The enacted relationalities of the intra-relations of the placed figures as well as the material storyboard as a whole diffract as apparatuses the enactment of familiar material-discursive practices of the organizational setting at the Youth-home. Almost as if these were 'brought in for questioning' in a particular (and not some other) manner given by the dynamic contingent multiplicity of the field of possibilities of enfolding spacetimedmatter-ing that (the apparatuses of) any scene holds, by being enacted in the miniature world of the sandbox (cp. 'Outing' in Analysis Part 1 on the Sandplay method).



Reinserted figure 3.14: Photo of the of the enacted onto-semantic configuration of the problem-complex (seen from the instrumental stance of me as supervisor)

In this section we enter the dis/continuous material storytelling process at the point where the supervisee Lone is summarizing the multimodal storying of the enacted reconfiguring of the problem complex. Lone stating 'so so.' indicates that she reaches 'her' conclusion and thereby the end of storying of the problematic concerning the creations of oases 'with a good conscience'.



136. Lone:

[[så så]]

((kikker ned i sandkassen og fører begge hænder med spredte fingre synkront ind foran palmetræet i sandkassen))

[[so so]]

((looks down into the sandbox and moves both hands with spread fingers in synchronised order in front of the palm tree in the centre of the sandbox))

137. Lone:

[det her ska lidt væk (.) med de praktiske opgaver telefonen]

[((laver fem synkrone udadgående bevægelser med begge hænder i rytme med betoningerne))]

[this here must be removed a bit (.) with the practical tasks the telephone]

[((makes five synchronised movements with both hands in rhythm with the stressing of the words))]

138. Lone: og =[de gamle vaner]
 [((sænker højre arm og laver en
 udadgående fejende bevægelse over ham-
 mer og billedramme med venstre arm))]
and [the old habits]
 [((lowers her right arm and makes an
 outward sweeping movement over the
 hammer and the picture-frame with her
 left arm))]

139. Sup: ((kikker stadig ned i sandkassen, sætter
 højre hånd under hagen/kinden, venstre
 hånd i lommen))
**((still looking into the sandbox, places
 her right hand under her chin/cheek,
 her left hand in her front pocket))**

140. Lone: [så vi kan få den [her] (.)[o:ase (3)]]
 [((fører højre hånd hen over palmetræet
 og bevæger den i 2 små nedadgående ryk
 op og ned i takt med de 2 verbale beto-
 ninger, slutter med at kikke op på Sup og
 fører hånden tilbage på sandkassens kant,
 og nuldrer sandet af fingrene))]
[so we can get [this] (.) [o:asis (3)]]
**[((moves her right hand over the palm
 tree and moves it in two small vertical
 steps up and down in concert with the
 two stresses on the words; she ends by
 looking up at Sup and moves her hand
 back onto the edge of the sandbox, rub-
 bling the sand off her fingers))]**

In her summary, Lone basically says that the practical tasks and the phone ‘must be removed’ if they are to reach the target, the oasis. Earlier, she has shown how the old habits need to be smashed by the hammer (cp. Analysis Part 3)¹. It thus seems that the configuration has three parts 1) acknowledging that the disturbing elements at the material practice level should be removed, 2) committing the

1 Excerpt from transcript of Lone literally enacting the smashing of the old story:

((moving the hand back to the picture-frame with the old lady and touching the picture-frame with her index-finger))

So this frame here:

(1) she's such [an]old-fashioned: wo:man

[((placing her hand on the side of the sandbox))]

(.) ehmn where I'm a bit thinking routines really and old habits

Where I [then found the hammer]

[((reaches out for the hammer with her right hand))]

and would:

[((lifts the hammer up and moves it fast down towards the picture-frame))]

[smash her]

[((lowering the speed and hits the picture-frame easily with the hammer and places the hammer carefully back on top of the frame again))]

[0 but that I just avoid:0]

[((placing her hand back on the side of the sandbox))]

.... and then you can bettr get [in]

[((making a sweeping movement from the area with the hammer and the picture-frame in towards the palm tree))]

crucial act: smashing the old habits and routines with a hammer, 3) being rewarded with the oasis.

As we recall (cp. Analysis Part 3) the everyday practices of caretaking was configured as 'practical tasks' and materially configured as a white sink. Both the material object itself and naming it 'practical work' clearly refer to the extended time spent showering, bathing, cleaning, and wiping the residents due to their multi-disabled state. Interestingly the emphasis on the practical aspect configured by the term 'practical work' and the figure of the sink onto-semantically produces a boundary that excludes any pedagogical-developmental aspect (oasis moment) that could have been part of this practical work.

The 'enslaving pattern' of the out-dated material-discursive practice is materialized in the sandbox as a (gold-laded) framed photo of an old-fashioned woman stemming from the 1930's or the 1940's, (cp. Analysis Part 3). A very creative way of configuring the 'out-dated' normative issues of old-fashioned pedagogy and 'mothering in society'. So the old-fashioned woman in the picture-frame and the sink and the phone together enacts the material-discursive practice of (what was categorized as) practical work. Interestingly the sandbox configuration 'places' the discursive constraining 'element' separately from the memory devices for the practice of 'practical work'; the sink and phone although their intra-relatedness gets implied, as we saw in Analysis Part 3, in the intra-action order of the placing of the objects in the emerging sandbox configuration of the problem-complex, as well as in the intra-action order of her spoken configuring, where she starts with the phone, then sink and then the picture-frame and the hammer, (cp.

various parts of Analysis Part 3 that handles the complexity of these two intra-action orders).

When the working title for the sandplay session was being configured (cp. Analysis Part 1), prior to collecting the material objects, Lone emphasized, as mentioned, that she did not want only to describe the problem; she also wanted to construct a 'way out', bringing the group of staff further ahead. She called this 'the positive version', as opposed to the 'negative version'. This could explain why she seems to have constructed a narrative entailing a beginning, a middle and a happy ending. (see BME' Section 2.4, Book 1 or , Boje, 1991). Or said differently this is a 'simple' configuration that perhaps enacts Lone's (and the rest of the participants) desire to get rid of problems?

The material-discursive practice of phoning in House 1 of the Youth-home is materialized by a mobile phone. A distinction between 'pedagogical' and 'practical' was then enacted in response to direct inquiry from me as supervisor and this led to the categorization of the sink and the phone as 'disturbing elements' (cp. Analysis Part 3). Thus inclusion and exclusion are at play, enacting a distinction between pedagogical and non-pedagogical practices. This explains her emphasis on having them 'go away', much like when one lowers the volume of an annoying noise or removes a disliked item from sight.

It is noteworthy how she once again (in line 137-138, above) emphasizes this idea of 'going away' bodily by using both her hands to configure the 'wiping away' of those disturbing elements from the everyday practices of the organizational setting and thereby making them go 'a bit out

of the way' (cp. line 80, Extract 1) thus as if 'away' from the scene in the sandbox, would also make them go a bit out of the way' in the organizational everyday setting. These enactments are afforded in the complex intra-action of sand(box), material objects, hand movements and spoken language. Here the tactile aspect of 'wiping away' seems an important part of the transformative potential that this Material Storytelling holds since it involves a greater array of storytelling modalities afforded by the human-non-human apparatuses of the workshop setting. Like Erickson shows (2004a) *interdigitization* multimodally points out the important words needed for understanding the message through both stressing of the words and in concert underlining the stressing by gesturing with the hand-movement. Here the intra-active, multimodal enactment of 'showing in action' (visiospatial modality, Stivers & Sidnell, 2005:2) and 'telling in words' (vocal-aural modality, Stivers & Sidnell, 2005:2) produces the enfolding *spacetime*dmatteing that determines the phenomenon of 'going away'.

Here however it is not 'just' hand movements but sweeping outward movements emphasizing not only the rhythmic aspect but also the content message of 'going away'. Who is Lone addressing as the agent of this making it 'go away'? There are three possible options; me as supervisor, Pernille as her collegial witness and/or herself trying to comprehend herself the actions needed to solve the problem. Could it be that she is figuring it out herself by 'acting' it? Activating the (human) ap-

paratus of wiping away, by using her arms? Enacting in that sense is acting it, which implies that she is already in the process of doing something about it.

Also the 'go away' aspect is interestingly enough followed up later in the conversation where we talk about 'removing' the extended parts of the phoning that is the great contributor to the disturbing element of the phone: the extra bells in the hall way (elaborated below). However Lone already at this point stories 'going away' as meaning something removed physically as well as mentally (material-discursively) by 'wiping it away'. Perhaps this wiping away from the scene of the action is leaving more 'room' for other things? As such this is an example of the mode of enactment named 'stories of bodies' in the Apparatus of Material Storytelling, (cp. Analysis Part 1).

Also, Stivers and Sidnell (2005: 8-9) suggests in regard to co-occurrences of modalities suggesting not only a semantic relation of mutual elaboration (or emphasis). Gestures are produced to elaborate what is being said and to substitute for what is not being said or cannot be said. However there is more to temporal coordination between talk and gesture than simply setting up semantic relations such that they can be recovered by the recipients. Specifically, the coordination of different modalities serves an important interactional (intra-actional) function. With a note to Schegloff, Sidnell points out that the initiation of a gesture is routinely coordinated with the be-

ginning of a turn-at-talk. Hereby co-participants (co-constituents) are invited to re-direct their gaze as to be able to see it. Also gesture can be inspected in much the same way to find that it is now beginning, now continuing, now approaching completion, (Sidnell, 2006: 56).

Here, however, the gestures are not 'just' synchronized hand movements, but sweeping outward movements that begin, continue and complete the point about the disturbing elements being removed. They thereby emphasize not only the rhythmic aspect, but also the content message of 'going away'. As Stivers and Sidnell (2005:8) indicate, this ordering of a gesture might provide evidence of the extent of the 'projection space' – the point at which something that is not yet articulated can be understood as interactionally (intra-actionally) in

play. Once a gesture is produced, it is available to participants for any number of actions, just as a word is available once articulated. You could say that as an enacted cut it changes the relationality of the between field of possibility for next cut. Here it reenacts an enfolding of the *space-time*dmatte manifold of problem complex that were accomplished earlier (cp. Analysis Part 3) and thus here functions as a withholding that so to say enhances the durability of this manner of cutting. It congeals the agency of the founding difference of 'practical work' and 'pedagogical work', which as we shall see withholds as changed

relationality to be pursued 2 ½ year later (cp. Analysis Part 5). Earlier in the conversation, prior to the configuring of the sandbox-based storyboard, I had stated: *‘I believe that part: of what could come out of this project could be to get it legitimized to a greater extent creating these breathing spaces for yourselves and the residents – that you fully get it legitimized within you*². This cuts the problem of creating oasis moments as a question of whether or not these practices are fully legitimate actions and it places this problem ‘within’ them. Lone responds by laughing and saying *‘it’s not quite there yet*³. Establishing this legitimization is a part of what is going on during this crucial moment of Material Storytelling and the enactment of the changed relationality of ‘pedagogical work’ and ‘practical work’ are crucial to this end.

Lone finishes the day’s sandplay session by stating *‘we want the oases’*, and when I respond by saying *‘I know ..it is almost a necessity for you all’*, this shows affiliation (Stivers, 2008) regarding the goal of the process. Now, 3 ½ years later, they have managed to create ‘oasis moments’, supported by a material surround with clear procedures and the staffing to afford them (cp. Analysis Part 5). So the restory-process accomplished here was an example of a deconfigurative, ante-narrative process (Boje, 2001), produced multimodally as an intra-action of human-non-human constituents.

2 Sup in Danish: ‘jeg tror noget af det der kunn: kom: ud af det her projektförløb ku vær: at få det legitimered no:et mer: at få skabt de her åndehuller til jer selv og beboern: – at I får legitimeret det helt ind: i jer’ (time-code: 00:39:30).

3 Lone in Danish: ‘Den :r der ikk: helt endnu’ (timecode: 00:40:20)

The *participatory framework* (cp. Section 3.1.2, Book 2) of me as supervisor with my hand and the check and hand in pocket (line 139) is an archetypical ‘I am thinking’ pose (cp. ‘Self-adaptor’, Eckmann & Friesen, 1972). At this point it indicates a phase change into a more thoughtful mode, which I maintain in this fixed position over the next seven lines (from line 139-145). This indicates how I as supervisor contemplate the story that has just been told. Thus this contemplative mode is an enactment of a ‘speculative design’ of this ‘the affective site of engagement’. As we will see this is a phase preceding the initiation of a deeper inquiry into the subtle aspects of the multilayered thick configuration afforded by the apparatus of the material storyboard. Perhaps this contemplative mode as such is assuming the ‘best instrumental stance’ (Goodwin, 2000), of a (human) bodily apparatus for contemplating not just what is being told but also what is articulated in the seen but unnoticed of the subterranean subtlety of this vital intra-action?

That Lone crumbles the sand off her fingers is a good example of how this intervention method (material-discursive apparatus) provides the means for participants to literally get their hands on the problem, to get involved, literally, and literally to be in touch with ‘the matter’ as a way of grasping ‘what’s the matter’. I argue that precisely this literacy is a crucial benefit of this material mode of enacting the between. This multimodal fusion of the modes of ‘telling in words’ and ‘showing in action’ affords a particular multimodal enfolding of *spacetime dmatte*ring, where the usual fluidity of the configurations of the verbal language is slowed down and congealed or materialized before you and thus affording a prolonged intra-act and affective contemplation and touching responsiveness.

In reference to this, the way in which Lone momentarily places her hands on the edge of the sandbox between her turns is like taking a pause in a neutral mid-zone-spot in which the phases of ‘still being on’ – and ‘not having left’ the phase changing task is an entanglement. (Earlier, by way of contrast, Lone let go of the sandbox and stepped back from it after having completed the placing of the objects, thus displaying the completion of an action, cp. Extract 1, line 17 or Analysis Part 3).

141. Sup: [uhmn] [uhmn]
((nikker))
[uhmn] [uhnm]
((nods))

142. (1)
(1)

143. Sup: jah,
((ser ned i sandkassen))
yeah,
((looks into the sandbox))

My nodding and saying ‘yeah’ at this point displays *affiliation*, (Stivers, 2008) with the idea that the oasis is a proper target goal of the process. More generally, it could also show *alignment* (Stivers, 2008) in the sense that I am getting her points in the ongoing configuring.

144. Lone: med god samvittighed
((kikker stadig på Sup))
with a good conscience
((still looking at Sup))

That Lone is looking at me as she says ‘with a good conscience’ emphasizes the importance of the desired movement from ‘bad’ to ‘good’ conscience. Her brief pause before this utterance strengthens this emphasis. She could also be seen as ‘quoting me’, showing me her ability to do the task and offering me credit for it by looking at me and as she uses the key word ‘good conscience’ from the working-title, she could perhaps be addressing the trouble of the necessary legitimizing mentioned above, that I had emphasized earlier, which makes ‘legitimizing’ a co-constituent of ‘good conscience’ and imply their entangled relationality.

145. Lone: så vi [de ska: ikk vær: vigtige]

(((fører højre hånds flade håndflade ud over hhv. telefon og håndvask i takt med betonerne, kikker stadig på Sup, som stadig kikker ned i sandkassen og holder hånden på hagen/kinden)))
so we [they should not be: important]
(((moves her right hand, palm out-stretched, across the phone and the sink in concert with the stress on the words, still looking at Sup, who is still looking down into the sandbox holding her hand on her chin/cheek)))

Referring to the phone and the sink as ‘they’ indicates how she is enacting the configured sink and the phone as agential co-constituents of the everyday practices. By starting the line with ‘we’ meaning the staff group and then rephrase it with ‘they’ shows in a subtle way the shift of focus

from human to non-human agency and the latter as a force working its influence on them; the human. ‘Somebody’ (they) should no longer be important to ‘somebody’ else (we); thus intra-acting mattering bodies. ‘They’ as a phenomenon cut from within the entangled state of a human-non-human between.

Alternatively, she may simply be talking about the objects in the sandbox, so that the practices configured have become ‘them’, (cp. Raudaskoski, 1999 for an example of how ‘ok buttons’ become ‘they’). If so, she is economizing the languaging (cp. Steffensen, 2009) by using the objects as configuring memory-devices, so there is no longer a need to name them as ‘practical tasks’ and ‘phoning’, (cp. Goodwin, 2000). This is then an example of how the languaging practices are altered when Material Storytelling modes/apparatuses are enacting the between. The use of ‘should not’ indicates that at present, unfortunately, they are important as intra-action orders and as the ‘enslaving pattern’ aka the congealed agency of a material-discursive practice. In reference to what was mentioned above, the ‘should not’ that Lone stresses here in line 145 could be understood as referring back to the tacit ‘bad conscience’ implied by the ‘good conscience’ in line 144. Thus, the ‘good’ and the ‘bad’ are opposed to each other as characters in the story configuration. This hints at opposite agencies in the story, and I pickup on that manner of cutting together/apart to some extent a moment later.

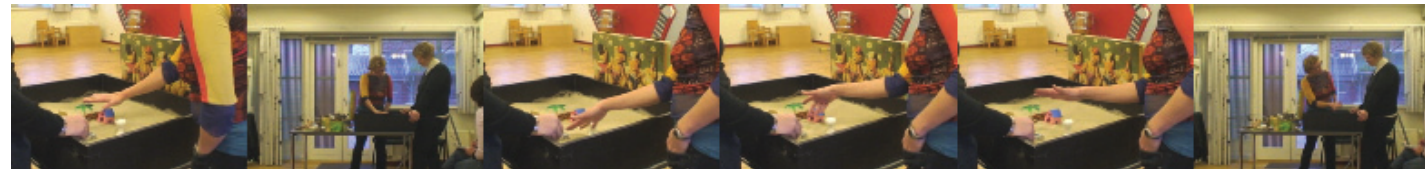
Once again, the rhythm of speech emphasizes the intra-action order and points out the key words ‘they’, ‘not’ and ‘important’, and thereby the key aspects to be grasped are depicted, which shows spacetime/matter enfolding is a rhythmically accomplished configuration.

3.2.4.2 Subterranean inquiry – deconfiguration at work

(In the above, my participatory framework had altered to one of a contemplative instrumental stance/mode rather quietly involved in Lone’s summarizing. In the following part we will see how a changed relationality of this participatory intra-active framework enacts a change from the summarizing of the somewhat ‘simple’ BME configuration of problem solving to a subtle deconfiguring of the ‘enslaving pattern’ through the subterranean subtleties of this vital intra-act. A change, that is brought on by the changed relationality of the between intra-action of the participatory frameworks. This documents once again how we human as well as the non-human co-constituent of this between intra-act co-authors and are co-authored in this on-going story reworking process of deconfiguring the old material-discursive practice).

The restating of the key word ‘conscience’ is most likely a touching responsiveness to the emphasis of this key phrase enacted above in line 144 with the intra-act of the direct gaze at me and the verbal statement (following a pause in line 142), indicating that this was important. It could be that we in this intra-act are cognitively attuned (Erskine, 1999) ‘to’ each other as well as ‘to’ the inherited relationalities/entangled durations of the working title that was mentioned above. This would then be an example of how founding differences in the cutting of the working-title works as an (inherited relational) agency that supervisor and supervisee are following as an ‘instruction’ (cp. McHoul & Watson, 1984 on ‘following an instruction’ although I here use this with an agential ‘twist’).

[00:54:10:16]



146. Sup: nej så samvittighed:n (2) kunne man sige
det sån: at samvittighed:n har no:et at
gø:e me: (.)
**no so the conscience (2) you could
put it this way that the conscience has
something to do with: (.)**

147. Sup: [hvor stor en vigtighed man tilskriver]
[[[(læner sig langsomt frem, kikker ned
i sandkassen og rækker højre hånd ned i
sandkassen))]]]
**[how much importance you subscribe
to]**
**[[[(slowly leans forward while looking
down into the sandbox and stretches
out her right hand into the sandbox))]]]**

Here, my embodied contemplative stance is broken as I assume the more outward stance of inquiring into the story configuration materialized in the sandbox. The words reenacts the last three sentences of Lone's previous summary, where she linked the concepts of 'can get the oasis', 'good conscience' and 'not important'. My question 'could you put it this way?' implies that this is not only a paraphrasing of these concepts but a slight reconfiguring of it through reformulating it (cp. Heritage, John & Watson, Rodney (1979) for understanding formulations as conversational objects). The terms 'conscience' and 'importance' are taken out of the verbal framework Lone has used and are fed back to her as a summarizing that suggests that these two aspects are more obviously connected. In this manner of cutting the spacetime *d* mattering I perhaps follow a lead implied by Lone herself in the sequence of line

144-145, as these two lines follow rather quickly after each other. However, in my highlighting I am not stressing either of the two words 'conscience' and 'importance'. The mere reformulation configures a highlighting of a relationality of the two phenomena, where the agential 'import' of 'conscience' as a touching responsiveness with agential import is addressed. Also, thereby addressing the question implied in the working title *how* 'to create an oasis out of good conscience'; what's with the conscience thing? The reformulation indicates that the 'conscience thing' has to do with the question of 'how much importance' and the addition of 'much' implies a determining of priority is involved and perhaps a hierarchy of priority?

By using the word 'subscribe' in line 147, I indicate that such agential import has in fact been subscribed, and open the possibility of being able to re-subscribe or re-story the level of agency/importance of the everyday practices, as opposed to this agency being something given as a law of nature; a 'must be'. This indication of re-subscribing follows the logic of the actions of 'removing' and being 'not important' that Lone has just reached as her conclusion above in line 145. However, at this point it does not imply the issue of 'removing' in terms of literal 'sweeping away' as a physical removal, but in terms of a conceptual 'move' where 'it' becomes less important.

148. Lone: [[(flytter blikket fra sup til sandkassen))]
[[**(moves her gaze from Sup to the
sandbox))**]

The intra-act of line 147, 148 and 149 depicts a slow synchronized change in participatory framework, a *quantum jazzing* (cp. Section 2.6.8, Book 1) where we rhythmically attune (Erskine, 1999) and follow the same pace, and in synchrony orient away from each other and towards the sandbox instead. This comes about through the intra-act of the reaching out movement of my right hand, which starts in line 147 and the synchronized movement of my head. The slow movement of the hand and head synchronizes the change of gazes of both of us to onto-semantically cut the figures in the sandbox (line 149), and thereby re-directing every ones attention to a different ‘scene’ as a different ‘between’ of constituents have been enacted, where a changed relationality of a different priority order has become possible to ‘cut’, (cp. *Interdigitation* Section 2.6.8 or Erickson, 2004a):

149. Sup: [det (2) eehh (1) og [det]]
 (((fører hånden henover området med
 vasken og telefonen og herefter over pal-
 metræet og det lyserødehus parallelt med
 de verbale betoninger)))
[that eehh and (1) [that]]
 (((parallel with the stresses on the
 words, she moves her hand over the
 area containing the sink and the phone
 and afterwards over the area containing
 the palm tree and the house)))

These hand gestures relates ‘conscience’ and ‘importance’ to the two materially displayed areas of ‘disturbing elements’ (the phone and the sink) and the ‘oasis’ (the palm tree and the house). The intra-act of hand, verbal stress-

ing of ‘that’ and ‘that’ reconfigures the materially storied phenomena in a subtle manner. Prior to this moment only the category of ‘disturbing elements’ had been explicitly configured. In this moment of intra-active multimodal enfolding of spacetimed mattering a subtle change of the category of ‘the oasis’ is enacted by including the pink house as a co-constituent of the category of ‘oasis’. This is done by the manner of holding the right hand over the palm tree and the house at the same time. In fact, in going through the items one at a time earlier, Lone had mentioned the house - referring to the Youth-home of DBC (cp. Analysis Part 3) - as a home ‘where there really should be these oases’⁴. However, in turn 140 Lone’s hand-movement had emphasized the category of ‘oases’ as only including the palm tree by the manner in which she addressed the palm tree with her closed hand. Here in line 149 I consolidate –what had previously only been a verbally implied desire for change of practices by creating the necessary link that Lone did not make. The hand in concert with the stressed statements ‘show in action’ that ‘oases and house’ go together and are opposed to ‘the disturbing elements’ of the sink and the phone. Hereby, important agential ‘progress’ has taken place from ‘should’ contain to ‘do’ contain – in the dis/continuous enfolding. A changed relationality has emerged through this cutting together/apart.

The brief pause (1) in line 149 before stating the next ‘that’ and moving my hand to the next ‘category’ provides for intensified attention on the opposition of the two. Thus, by ‘anchoring’ on the little figures as memory-devices with

4 Precise quote: ‘where there really should be: these oases in danish: ‘hvor der sku: vær: de her oaser’ (Line 93, Extract 1)

my hand, I am storying two conflicting forces and directing the attention of both of us to these two as the center of attention. This explicitly emphasizes that the material-discursive practice of ‘creating oases inside the house’ and the practice of ‘being disturbed’ are opposites and are two parts of a game of ‘importance’. By this subtlety of the subterranean vital intra-act of this cut the straightforward, ‘simple’ BME narrative of a three-sequenced-plot has deconfigured and a field of possibility for elaborating on the nuances of the necessary reconfiguring has emerged. A field of possibility however, where that implies (the agency of) oases and the house as fused as a practice of agential import, a practice that ‘matters’ (literally) within the house.

150. Lone: [[ja]]
 [(((kikker stadig ned i sandkas-
 sen)))]
 [[yes]]
 [(((still looking down into the
 sandbox)))]

Lone affiliates with the reconfiguration of the category of the oases by saying ‘yes’ at the very same moment that I move my hand to the next category. Her attentive behavior, still looking down into the sandbox, indicates that she is closely attuned to what is going on.

151. Sup: (1) altså li::ge nu der er det som
 om som om det [der] har store

[(((holder hånden over vasken
 og telefonen)))]
**well ri::ght now it seems as if
 as if that [there] has greater**
[(((holds her hand over the area
containing the sink and tel-
ephone)))]

By stressing ‘ri::ght now’ in a prolonged pitch, I actually imply that it may be different in a moment, that change could be expected any moment. This is both an indirect quote (parallel) of Lone’s former remark in line 114 (cp. extract 1, Appendix) about them ‘being able to turn it around’ as well as a reference to the more general idea of change embedded in the action research project (see Section 3.1.3). By further referring to the material-discursive practice of care taking and phoning as ‘that there’ while holding the hand over the sink and the phone, they are once again confirmed multi-modally as one single category of disturbances in line with the former categorization of ‘disturbing elements’ (cp. Analysis Part 3). This is another example of iterative enactments with agential import for the process of

congealing agency that the materializing of material-discursive phenomena becomes through. In this spacetimedmatter entanglement of the timed-framing of ‘riiight now’, the hand gesture, over the two figures of the material storyboard in the sandbox while stating ‘there’ to refer to the phenomena configured through their intra-relation, the idea that these practices might become changed is configured, as the relationalities that was enacted there ‘once’ doesn’t necessarily entail that it will be again in this maneuverable world. They are ‘right there’ there to be moved and thereby reconfigured; hence they may be changed at any moment of a spacetimedmatter enfolding. This enactment of line 151 quotes Lone’s sweeping hand movements and concluding statement that ‘this here must be removed a bit’ in line 137.

152. Sup: [vigtighed]
 [(((kikker op på Lone)))]
 [importance]
 [(((looks up at Lone)))]

By looking up at Lone while stressing the word ‘importance’, I emphasize that this is in fact important. The slow-motion manner of our actions at this point also contributes to the ‘deep inquiry’ atmosphere of being in touch with the crux of (doing) the problem solving. The slow pace indicates that we are both being very attentive and alert, and that we are attuned to this as a ‘crucial moment’. Moreover, the way I look up at Lone

seems to be similar to Lone's actions in line 145; there, her gaze was directed at me, and her hands were over the same items and she used almost the same words.

153. Sup: end [det der] (.)
 [((holder hånden over palmetræet og huset ved betoningerne))]
than [that] (.)
 [((holds her hand over the palm tree and the house as she stresses the words))]

This time, the distinct stress on 'that' while holding the hand over them, addresses the two items in the reconfigured category of 'the oases', the palm tree and the house, more directly. It emphasizes their fusion as a category of less importance at the moment. Perhaps even as a neglected category, which is in need of attention? By configuring the pink, crooked doghouse in the same category as the palm tree, I fuse not only the house as such with the oasis, but the tacit aspect of the problematic concerning the house being 'off balance' (see Analysis Part 2 and 3). Thereby the category of the palm tree and the house that opposes the disturbing elements, no longer entails 'only' developmental moments with the residents, but also includes all the other elements in the 'not yet legitimized breathing spaces' as well; thereby perhaps the spacetime/matter localization of these breathing-spaces is implied as well?

154. Sup: [:r de: rigtig: (.)] [forstået]
 [((foretager en let nedadgående bevægelse med højre hånd på stavelserne 'rig' og 'for'))]
 [i:s that correctly: (.)] [understood]

[((makes a slight downward movement with her right hand on the stresses))]

This turn directly invites Lone to confirm the claim of 'more and less' importance of the two categories and perhaps indirectly also invites a confirmation of the category of less importance entailing the neglect of breathing spaces as well. It could also be understood as if I am checking whether Lone is getting my point and correctly understands the 'subscribed importance'. This would explain why, while maintaining direct eye contact, she continues by pointing out that it is something that has been 'allowed':

155. Lone: [((kikker op på Sup))]
 [((looks up at Sup))]

156. Lone: [ja (1) det får det lov te at ha: ja]
 [yes (1) it is allowed to have: that yes]

157. Sup: ja, det får det [lov te] det (.) ja
 [((laver parallelt med betoningerne to dyk med hånden))]
yes it is [allowed] to (.) **yes**
 [((makes parallel with the verbal stressing two marks with the hand))]

158. Lone: hm::
 hm::

Together, Lone's introduction of the word 'allowed' and my subsequent stress on the same word with the same pitch contour and the same sentence structure in my next line emphasize that we are highly affiliating on this point, as

well as cognitively attuned: ‘allowing’ is a central, crucial element of that categorization. ‘Allowing’ was mentioned earlier in the conversation, in line 75, when I inquired into how the smashing of the old routines (the old fashioned lady) would help the phoning practice to ‘disappear a bit’ and thereby lose its agency (power) over them as disturbing agent by asking (or suggesting?) ‘are you in a better position not to then it can more easily be allowed to ring or whatever without your needing to answer it.’⁵ Lone confirmed that in line 76 and here, by bringing in the word ‘allowed’, she shows how she has picked up on that earlier cue as to how re-empowerment is to be gained. She also shows how her own sense of being in charge is accomplished by the transition from ‘need to’, which suggests enslavement to the phone, to ‘not need to’, which no longer allows the phone its agency.

The reconfiguring that we have witnessed in lines 136-158 changes the material configurations of the problem-complex and the entailed categorizations of the material storyboard here and now. Thereby also entailing, in subtle gentle ways,⁶ the deconfiguration of the old enslaving material discursive practice of old norms and routines that have determined what count as more or less important work practices in their daily organizational life. What is allowed right now can very soon be disallowed by conceptu-

ally configuring a space for change (in the spacetimedmattering of the phrase ‘ri::ght now’) as change that is already in progress, thus nurturing the idea of the work practices as being different to allow this difference to be congealed as agential constituent of the everyday practices. This is exactly what happens next.

3.2.4.3 The crushing pause dismantling the old ‘enslaving pattern’

(In the next sequence, this ‘gentle’ dismantling continues when yet another concept is introduced: illusion. The emergence of a new balanced priority in the intra-action order has spiraled from the previous emphasis on ‘conscience’ and ‘importance’ to ‘ri::ght now’ and ‘allowed’, and on to ‘illusion’. It builds up and peaks in a breakthrough involving an actual clash with the enslaving old storied material-discursive practice in a six second pause, making the illusory character of the existing intra-action order evident. This pause also constitutes a subtle shift in what counts as the illusory make-believe world and ‘reality’. The materially storied (configured) BME narrative in the sandbox where (materialized) work practices can ‘be removed’ by committing violent actions⁷ is ‘hard to believe in’, but a shift occurs that allows questioning of the validity of the ‘allowed’ dominating material-discursive practice – to the extent that it becomes something that is illusory and hard-to-believe. Hence, a changed relationality for enfolding ‘spacetimedmattering’ emerges during the deconfiguration of the work practice

5 Precise quote: ‘then it can better be allowed to ring or what without you need to answer it’, in Danish: *så kan den bedre få lov til at ring eller hva uden man behøver at ta den*, cp. line 84, Extract 1

6 As opposed to the violent, brutal way suggested by Lones smashing by the hammer or perhaps it is to be understood as a reconfiguration of how such smashing is ‘really’ done effectively.

7 like in fairytales, folkstories with violent killing of the bad guy (reference?).

'ri::ght now' that seems to peak with the introduction of the concept of 'illusion'.)



159. Sup: men er det [bar]:
 (((laver cirkel bevægelse i luften med hendes højre hånd)))
but is that [only]:
 (((makes a circular movement in the air with her right hand)))

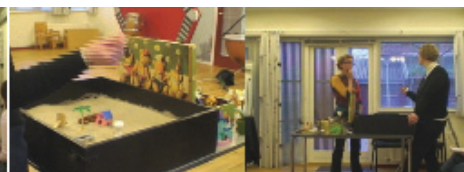
160. Sup: en illusion eller hva (.) det behøver ikk vær: så:n
 ((kikker stadig på Lone, har hånden oppe ved munden))
an illusion or wha:t (.) it doesn't have to be like that:
 ((still looking at Lone, holding her right hand up to her mouth/chin))

Holding the mouth can be understood as holding back words or as concentrating on the line of thought as part of the contemplative mode of attention and being cognitively and emotionally attuned. It may be a cue that the crucial moment is peaking. The stressing and the use of the terms 'illusion' and 'does not have to' add further weight to the configuring of an alternative room for different, multiple ways of doing everyday life that has already been initiated above. Moreover, the direct question here seems to invite Lone to 'question' the validity of these implied multiple ways emerging since the old ways may no longer need to be allowed.

161. Lone: (6) [jeg ved ikk ø:h:m (2) altså de skal jo stadigvæk ordnes] (1)

(((kikker lige ud i luften)))

(6) [I don't know e:h:m (2) well they must still be taken care of] (1)
 (((gazes straight ahead)))



During the above statement and the total pause of nine seconds enveloping it, Lone gazes straight ahead into the air as if contemplating the proposed question and negotiating it out in the open with herself.

It seems that she herself assumes a contemplative stance here that could be paralleling the one I had upheld earlier. An 'adaptive regression' (cp. Bellak, Hurvich, Gediman, 1973) touching responsiveness of the deconfiguring probably takes place in those 9 seconds, letting go of the 'enslaving pattern' and thereby allowing an alternative onto-semantic relationality to emerge as a field of possibility for action. As she reaches her conclusion with what it isn't (line 162) she is looking at me again:

162. Lone: det er jo [ikk det]
 (((kikker over på Sup)))
 it [isn't that]
 (((looks over at Sup)))

163. Sup: nej
 ((kikker på Lone og holder stadig hånden ved munden))
no
 ((looks at Lone, still holding her hand by her mouth))

I confirm the negation of its not being the extreme of being free from care-taking, which loops back to line 145 where the reconfiguration of 'not important' into 'bigger importance' (line 151-152) enacts a distinction between the competing practices in terms of more and less instead of the either/or distinction that was implied in 'not important'. Thereby an aspect of a 'make-

believable' wish, that caretaking could go away for good, is dismantled as illusory and not realizable. Caretaking is part of being a staff member, and realistic working practice seems to involve being both a pedagogue and a caretaker.

164. Lone: men spørgsmålet er hvor hvor hvor høj
en prioritet det skal [ha!]
but the question is how how how high a
priority it should [have!]

The illusory wish that it might 'go away for good' is replaced by the issue of 'priority', which Lone languages after the repeated 'how, how, how', indicating that she has to search before she can make the point that the solution involves giving the material-discursive practices of caretaking and phoning a different priority that makes them less enslaving and reduces their agency.

165. Sup: [ja:h:]
[(((nikker og holder hånden på læberne)))]
[ye:arh:]
[(((nods and keep her hand on her
lips)))]

Enthusiastically, I both reassure Lone that she is 'on the right track' and encourage her to talk more. Here, I do this with a prolonged 'yearhh' while nodding. This is thus both aligning and affiliating in the agential enfolding taken place, (cp. Shivers, 2005)

166. Lone: (1) altså
((kikker op på Sup))
(1) really
((looking up at Sup))

At this point, Lone completes the reconfigurative spiral started in line 144. The dismantling of the old discourse is complete. Lone's use of 'really', as in 'real', coins the clash of illusions that has taken place and the landing in the agentially cut 'reality' of being a pedagogical staff member at the Youth-home of the Deaf & Blind Center (DBC). The rework of the old-fashioned material-discursive practice that only leave room for pedagogical work, 'fun stuff' and breathing spaces⁸ when the rest of the tasks have been taken care of is deconfigured in a way that avoids the opposite extreme as well. Room for both seems to have been established in the configuration. The enacted hegemonic relationality of the practical tasks and oasis time is 'smashed' – through those 9 sec. in line 161 followed by an agential cutting (line 164-166) of changed a changed relationality; a different 'closing' or determining of the phenomena where it is 'a question of priority' as an answer to the implied question in the working title; how – to create an oasis with a good conscience?

167. Sup: ja::
((kikker på Lone))
ye:s
((looking at Lone))

In stating 'yes' while maintaining direct eye contact with her, I am confirming this completion thus again both affiliating and aligning with her manner of enfolding and con-

⁸ Comment for? Explicating a norm belonging to the old pedagogy of the 30's and 40's where the old fashioned lady is 'coming' from: you must contribute before you can (be allowed) to enjoy'. In Danish: 'Man må yde før man kan (få lov til at) nyde'

3.2.4.4 Intra-active multimodal configuring of the ‘new’

168. Lone: og sige jamen er det ikke også bare okay^
(.) at telefonen den ringer fem gang:
((kikker stadig på Sup))
and say well isn't it just okay^ (.) that
the phone rings five times:
((still looking at Sup))

seems to be directly scripted by an earlier statement by me as 'her' supervisor (in line 84) as a response to the outcome of smashing the old-fashioned women (cp. Analysis Part 3) that: 'then it can more easily be allowed to ring or whatever without your needing to answer it'. The 'allowance' aspect of this was elaborated in line 156-157. The way of rehearsing or practicing the new phoning practice could also be understood as 'trying out and see how if it fits', much in the same manner as when, in a department store, one tries on a new style of outfit to feel how it would be to be acting in a different manner. 'Could this be me?' Trying out how it would sound? How it would feel like saying it? Experimenting with it? Getting her hang of it. Getting it 'under her skin'. Here the affective site of engagement of the apparatus of the workshop setting clearly affords this touching responsiveness.

169. Sup: jah
((stadig hånden foran munden))
yearh
((hand still in front of her mouth))

Once again, the highly attuned supervisor (me) holding the mouth, as the touching responsiveness of what is going on: witnessing as from within the entangled state of the between site of engagement the transformation that is happening.

170. Lone: og der ikke er nogen der løber efter
den (.)
(kikker stadig på Sup))
and there is nobody who runs to get it
(.)
(still looking at Sup))

The phrase ‘nobody who runs to get it’ is a direct reference to her own remark in line 32 (cp. Analysis Part 3), where she explains the general practice at the moment of hanging in the phone and running to get it⁹. Interestingly, my mobile phone had rung at one point earlier in the session without me ‘running to get it’ and thereby an alternative practice of handling the disturbing element of phoning was ‘shown in action’; its ringing was not ‘allowed’ to distract me; I ‘just’ let it ring and stayed tuned to the ‘developmental moment’ and ‘breathing space’ that we were in. This manner of acting is part of the entangled duration of this crucial moment. In that sense it is likely that the intra-act of me, and the ringing phone were acting as subtle unintended¹⁰ role modeling for the enfolding of an alternate material-discursive practice. Her subsequent suggestion that it might be acceptable ‘to let it ring five times’ could very well be a deconfiguring recollection by this witnessing of a different material-discursive practice of phoning.

171. Sup: [jah,
((nikker og kikker på Lone))
[yeah,
((nods and looks at Lone))

Encouragingly participating, giving a ‘go-ahead’ for Lone to say more.

9 Line 32, Extract 1: ‘you hang in that phone sometimes and runs after it really’. In Danish: man hænger sårn i den telefon no:en gang: og løber efter den altså^’

10 At the point in the process, when the incident with my mobile phone happened, I had not yet heard of the phone being a disturbing element. This aspect of the problematic had not previously been discussed

172. Lone: [fordi hvorfor er det [li:ge] vi skal tage
den altid]
[((slår højre arm ud til siden))]
[because just why is it [re:ally] that we
always have to answer it]
[((swings her right hand arm out to the
side))]

Here, Lone overtly questions the routines and ‘old habits’ (and thereby the old ‘enslaving’ discourse) of ‘always’ no matter what ‘having to’ answer the phone. By questioning through the use of the term ‘always’, she opens a space for the emergence of ‘sometimes’, which allows choices that at the same time avoids the ‘never’. This matches the deconfigurative process of the new, leveled priority-order. The word ‘re:ally’, emphasized by a hand gesture, addresses the illusory aspect of the old practice deconfigured above.

173. Sup: ja ja hja,
((stadig hånden foran munden, kikker på
Lone))
yes yes yeah
((still hand in front of her mouth, looking at Lone))

Here I am even more enthusiastic in encouraging her to keep going, almost ‘cheerleading’ her work of liberating them from the ‘old fashioned woman’ by voicing a new practice that ‘talks back’ to the old enslaving routines.

174. Lone: folk kan jo ringe [igen] [altså]
[((trækker på skuldrene))]
people can just call [back] [really]
[((shrugs shoulders))]

Her downgrading ‘just’ and the shrug of her shoulder on ‘back’ followed by another ‘really’ story it as unimportant and nothing to worry about. This looks like the answer to the silent question: ‘What’s the worst thing that could happen as a result of NOT answering the phone?’ It suggests or ante-narrates the new material-discursive practice of phone handling; that who ever calls at an inconvenient time can ‘just call back’. It is a practice that is in line with the new practice of being a pedagogue as well as a caretaker, and it balances the two aspects as no longer governed by the rule ‘always answer’, but instead by the rule ‘sometimes answer’, depending on the moment. This means an increased faith in professionalism; staff members are able to analyze the moment as appropriate or not appropriate for answering the phone. They are free to make the choice based on the moment of action instead of based on an enslaving rule of ‘always’ and ‘need to’. The idea of leaving the inconvenience on the shoulders of the caller instead of the staff having ‘to run to get it’, directly addresses the issue of being obliging, being decent, never saying ‘no’ that was already overtly addressed in the first group supervision workshop of Sept. 8th 2008. Here, it was counterbalanced by the notion of ‘decency as a two way street’, (see Analysis Part 2)

175. Sup: [hja hjja,
[(((kikker stadig på Lone, nikker)))]
[yaer yaer]
[(((still looking at Lone, nods)))]

I affiliate with Lone’s conclusion and with her antenarrative configuring of the anticipated best future practice. I don not attempt to summarize or reformulate what Lone has just said, thus allowing Lone room to make further points. I am thereby also to an extent ‘forcing’ Lone to go on. As this is a

typical scene of transition relevance points not being used by me to take my turn, Lone has to continue hers.

3.2.4.5 Back in the ‘here-now’ facing the current troubles

(The little pause that follows indicates a shift from storying the new figuration for doing phoning to acknowledge the consequence of the phoning practice now as something that ‘disturbs’. The change in focus from the anticipated future practice to the present troubles is indicated by Lone re-orienting her gaze to the sandbox, speaking in the present tense with the hand addressing the present practice of phoning materialized as the mobile phone in the sandbox).

176. (2)
(2)



177. Lone: men [den] for styrrer^
[(((kikker ned i sandkassen og laver en bevægelse med højrehånd to gange ned i kassen over telefonen på betoningerne af ‘for’ ’styrer’)))]
but [it] dis turbs^
[(((looks down in the sandbox and moves her right hand down into the sandbox over the phone with the stresses on ‘dis’ and ‘turbs’)))]

The ‘but’ indicates the discrepancy between, on the one hand, the new best future practice of decency being reciprocal so that it involves a shared bur-

den of inconvenience, and, on the other hand, the reality of the phoning practice as it is at the moment.

178. Sup: ja den for styrrer^ nemlig
((nikker og flytter hånden til at støtte kinden))
year, it does disturb^ indeed
((nods and moves her right hand to support her chin))

By using the same phrasing with the same voicing that Lone has used, encapsulating it with 'ye:ar' and 'right' and nodding I consolidate her conclusion that the phone is a disturbing agent as of now and that we are 'now' being back 'in the present' of the actual now of configuring – having a task at hand to be dealt with; a disturbing agent. This is an example of how this material mode of enacting 'the between' affords not only to extend across spacetimed-scales, but to rework/deconfigure those spacetimed-scales as well.

Lone seems to take this consolidation as a cue to elaborate further on the specific character of the disturbing agency of the phone by explaining how this disturbing 'between' agency affectively works in more detail through the subterranean subtleties of vital intra-actions of this affective sites of engagement:

179. Lone: man bliver lige revet ud af den og
[tænker åh:] er det nu jeg skal løbe (.)
eller ej er det nu jeg skal løv:.
[((slår begge hænder ud til siden imens hun kikker lige ud foran sig))]

you get torn out of it and [think oh:]
should I run right now (.) or not is it
now that I should run:.
(((flips both her hands out to the sides
while looking straight out in front of
her)))]

Here it becomes clear exactly how the disturbance of the ringing phone 'tears them out of' the moment of being in an oasis-like-moment with the residents, which is indicated by 'it'. It is evident that the ringing phone produces a state of confusion concerning the right thing to do in the moment of disturbance. Lone's hand movements and the altered pitch of her voice caricatured a confused, or stressed/disturbed person. These extracts show a negotiation of what is the best practice, and they display the two competing discourses at work in the now. As a debate of mutually constituted, co-constituents of the agential cut of 'right move'. Her looking straight out in the air and her use of a higher pitch alter the workshop setting to a 'stage' – an affective site of engagement - for performing the phoning practice as it is 'now', 'showing in action' (Stivers & Sidnell, 2005:2) how it works. This human apparatus' enactment of 'stories of bodies' offers me as supervisor, Pernille as witness - and even herself - a multimodal configuration of the disturbing function; thus of the relationality of her/them and the phone(ing practice). The intra-active communicative manner of the subterranean subtlety is likely to enable both affective and cognitive attunement between the three of us; we 'get' what 'disturbing element' means, as it is performed, multimodally and in all its richness. The performance affects us 'to grasped' through the immediacy of the intra-act.

180. Sup: ja
 ((nikker og kikker på Lone, stadig
 hånden på kinden))
 yes
 ((**nodding and looking at Lone while
 holding her chin**))

I affiliate with the description of the disturbance, again with a minimal response, so that the focus stays on Lone. I seem to have assumed the contemplative stance again (see Line 139). This is a 'crucial moment' for me as it is dawning on me how the touching responsiveness of the intra-act of the mattering bodies of the ringing phone and the staff 'is' and how this practice is agential in the sense that they simply are unable to 'just let it ring' and not get distracted.

3.2.4.6 Reconfiguring of the materializing of answering the phone

(In the next part, the specifics of the interior decoration of the material surround in the workplace emerge as the focus of attention. The significance of the memory-devices in the material surround as a guiding, enslaving spatial discourse is made evident and this leads to a discussion of the physical arrangement surrounding the practice of phoning. Thus the claim supported here is that re-shaping physical reality is an important and necessary aspect of reconfiguring organizational practices and affects how 'matter' matters as a spatial discourse for the everyday enfolding of spacetimedmatter in the dis/continuous becoming of the organization. In dealing with the physical surrounds, 'showing in action' once again becomes highlighted as a multimodal pedagogical and com-

municative meaning-making device for producing thick configurations.)

181. Lone: også fordi den ringer [hel ned:
 ned gennem hele gangen] [altså]
 [((fører højre arm ind foran overkroppen
 i venstre side på 'hel ned' og herefter i en
 lige linie vandret ud i til siden på 'gennem
 hele gangen'))]
**also because it rings [all the way
 down:down through the whole corri-
 dor] [so]**
 [((**mowing her right arm vertically in
 front of the left side of her chest on 'hel
 ned' and then in a straight line out to
 the right side of her on 'gennem hele
 gangen'**'))]

Vocalaural modality (prolonged pitch) and visiospatial modality (the gesturing arm) (Stivers & Sidnell, 2005:2) combine with 'all through...the whole' to emphasize the amount of space involved in the phoning practice and to direct attention to the place of the action; the corridor. As the scene of the practice, it is 'invited' into the session by this multimodal enactment or rather 'the between relationality' of Lone(staff), the corridor, and the ringing phone is configured here through the workshop apparatus working as a diffractive grating for this enactment. We are not on a stage 'rehearsing' future action; rather, we are invited 'into' the onto-semantic reality of present organizational practice in the house. Virtually, there is a merge of the organizational setting and the workshop setting by this 'showing in action', which is a part of the important 'pretending as

if' practice that is vital for making change believable through these reconfigurings, as stated above. The gesturing mobilizes a visiospatial modality of recollection memory work of how it is, which, together with the words 'all through', makes it believable that we are all present in the physical surround of the material-discursive practice that we are elaborating, even though we are in the adjacent building. Again the multimodality of 'showing in action' helps us all to cognitively and emotionally attune to the touching responsiveness of the intra-act that is being addressing through this reconfiguring, since it helps us to imagine (deconfigure) what it is like being there as a vital part of doing something about 'it' right now; that it is within our 'reach' so to say. However, what we are addressing is not a past of a present 'that was', but a reconfiguring of the phoning practice as disturbing agency – and thereby we are dealing with aka enfolding the enacted relationality that has been configured through the material storyboard. These iterative enactments of a changed relationality of staffgroup/phoning practice - by the cut of the latter as 'disturbing' - congeals the reworking of the agency (agential import) of that practice as we intra-act.

182. Sup: [ja ja ja]
[yes yes yes]

By drawing on the classical CA concept of 'next turn proof', (see Hutchby & Woofitt, 1998) in examining line 182 I will suggest that my repetitions of 'yes' has the purpose of encouraging her to keep going. It does not communicate total understanding of what she is showing me/us:

183. Lone: [uanset hvor man er (.) kan man hør:
den]
[((slår begge arme ud til siderne))]

[no matter where you are you can hear: it]
[((swings both arms out to the sides))]

Here Lone moves on from configuring the amount of space involved in the phone ringing to depicting the consequences: 'no matter where you are you can hear it'. The phoning practice takes 'all the room'; there is no sanctuary of freedom from this disturbing element. In the following we learn that the agential phoning practice of the house at the moment is materialized as extra bells in the corridor. As an 'enslaving' spatial discourse, it is literally in place, dominating the sensory systems of the people inside the building, no matter where they are:



184. Sup: nå::h (.) er der sårn [nogen ekstra klokker] [eller hva^]
[((peger i luften med hendes højre hånd))]
re::ally (.) are there sort of [some extra bells] [or what^]
[((points up in the air with her right hand))]

In saying 're::ally' with a prolonged pitch, I display the extent of my surprise (dismay?) regarding the excesses of this phoning practice. Pointing in the air shows my idea of where such extra bells are located. (Later in line 201 when I start to act as taking the bells down, I reach up in the air once again).

185. Lone: [[jaa hrr]]
 [(((nikker med tydelig hoved bevægelse op og ned synkront med betoningen af 'jaa' og 'hrr')))]
 [[yea hr]]
 [(((nods with a clear movement that is synchronized with the stresses on 'jaa' and 'hrr')))]

Lone matches my surprise at the excesses of the phoning practice by exaggerated head-movement that is synchronized with the stress on the syllables in 'yea ahr', which in itself is a verbal exaggeration of 'yes'. The parallel exaggerations emphasize the touching responsiveness of the intra-act and our rhythmic, cognitive and emotional attunement at this point (Erskine, 1999). The subterranean subtleties of this affective site of engagement of the between intra-action provides for a change of our realltality as we will see below.

3.2.4.7 From the local to the general across timescales

(In the following there is a change in relationality of the human participants; I as supervisor take over as the primary speaker, and Lone assumes the participatory framework of affiliating party. By looking at Pernille, Lone's collegial witness, I underline this subtle change in the focus of attention. I move away from attentive encouragement of Lone's reconfiguring of practice, and towards making a more general point (cut) that is of interest to all participants. I hereby assume the participatory framework of action researcher/phd.student interested in configuring the locally produced knowing at a 'third person (more) general level').

186. Sup: [Det er faktisk interessant ikk^]
 [((ser over på bevidneren Pernille, og laver håndbevægelse med højre hånd synkront med betoningerne på ordene 'faktisk' og 'interessant'))]
 [that is actually interesting right^]

[((looks at the witness, Pernille, and produces gestures with her right hand synchronically with the stresses on the words 'faktisk' and 'interessant'))]

By stressing 'actually interesting', I suggest that here is something highly worth noticing, and by 'right^' I invite both Lone and Pernille to be attentive and to affiliate with this interest. Thereby I am attributing (expecting) them (to take) the roles of co-researchers¹¹ who are not only interested in solving their local problems and issues but also in the general phenomenon being grasped here.

187. Sup: (.) for det er jo en måde man har indrettet sig på (.)
 (.) because that is actually a way of adjusting (.)

188. Sup: [helt fysisk]
 [((laver en håndbevægelse to gange synkront med betoningerne af 'helt' og 'fysisk'))]
 [strictly physically]
 [((makes two gestures that are synchronized with the stress on the words 'helt' and 'fysisk')]

189. Sup: og dermed har man [fået signaleret]
 [((fører højre arm vandret ud i en linie til siden))]
 and thereby [signaling]
 [((moves her arm vertically out to the side))]

This hand movement in the air indicates we are still imaginatively in the local practice of phoning in the corridor of House 1, with extra bells placed above us. The gesture coincides with the word 'signaling' to emphasize the

¹¹ This expectation of them being co-researchers is in line with the framework of participatory action research approach of 'Co-operative Inquiry' that I had diffracted my doing research through (cp. Section 3.1.3 or Heron & Reason, 2006)

notion of the mattering of the extra bells and the materially configured intent of them.

190. Sup: (1) at [de:: **vigtigt**]
[((bøjer sig lidt fremover, med højre hånd let fremstrakt pegende med pegefingern mod Lone samtidig med at hun kikker på Lone og laver en overdreven smilende grimasse))]
(1) that [its:: **important**]
[((leans forward slightly with right hand pointing towards Lone while looking at Lone and making an exaggerated smiling facial expression))]

The synchronous orchestration of the exaggerated facial expression, the change in body posture, the pointed finger and the direct eye-contact seems to be a way of making the magnitude of the agency of the distributed enslaving pattern clear. Almost quoting the agential import of the bells in the corridor ringing out: 'it's important' (and implicitly) 'that you answer me'. The governing force in the pointing finger and the direct eye contact is reconfiguring the voice of the agency directing Lone: 'you must run now'. By using the word 'importance', a direct link is made back to line 151-152, where the hegemonic relationality of the 'greater importance' of the category of the disturbing elements was clarified.

191. Lone: [jahr]
[((nikker med markeret hovedbevægelse))]
[yeahr]
[((nods with a marked head movement))]

Through the word 'yeahr' and her exaggerated head movement, Lone displays that she is in fact getting the point; the governing agential force of the extra bells is a distributed way (in the spatial discourse) of highlighting the importance (priority) of answering the phone.

192. Sup: og det er sådan nogle [ting]
and that is the kind of [thing]

193. Lone: [den er der (.) reager på den!]
[it is there (.) react to it!]

194. Sup: hva hvad
wha what

I realize that she was saying something and invite her to repeat it, which is exactly what she does in a manner paralleling the imagined 'commanding tone' of the old enslaving material-discursive practice: 'react!':

195. Lone: den er der (.) reager på den!
it is there (.) react to it!

'It' refers to the extra bells as a distributed, prolonged extension of the reach of the phoning as an agential practice. 'There' localizes it in the physical location of the house.

The words ‘react to it’ sums up the agential import of the material-discursive apparatus in place.

3.2.4.8 Cutting the relationality of agential import and the material-discursive apparatuses in place as spatial discourse

(In the following, by making extensive use of ‘showing in action’, the I spells out the close connection between the directional force distributed in place as ‘react to it’ as just explicated by Lone and the previous discussion regarding matters of priority between material-discursive practices.)



- 196. Sup:** ja og derved har man jo
[op^ pri o ri te ret den]
[[fører venstre og højre hånd hurtigt op på betoningen og den forhøjede pitch af ‘op’, og fortsætter efterfølgende med trinvis at gå opad synkront med artikulationen i stavelserne i ‘pri’, ‘o’, ‘ri’, ‘te’, ‘ret’, ‘den’]]
yes and in doing so you have [prioritized it]
[[moves both her hands up quickly on the stresses and the pitch rise on ‘op’, and subsequently continues to raise them stepwise, synchronously with the articulation of the syllables in ‘pri’, ‘o’, ‘ri’, ‘te’, ‘ret’ ‘den’]]

This spells out how inserting a number of extra bells down the hall prioritized the phone. Here, on stage, I am showing (reconfiguring) how it was done. I parallel Lone’s previous use of the workshop setting as a ‘pretend to be’ in the corridor itself across the street, ‘showing in action’ how I imagine

(deconfigure) those bells had once been installed. Multimodally the subsequent point regarding how to rework this upgrading again is configured; by taking them down again. This happens in line 201.

- 197. Sup:** så at sig: ikk^ (.)
in a way: right^ (.)

- 198. Lone/Pernille:** ja
yes

Both supervisee and witness here clearly enact affiliation and alignment (Stivers, 2008) with the cutting of the relationality of the interior decoration and the priority of practices. I would argue that this cutting of a realtonality

is important as an example of how previous enfoldings are dis/continuously being tied together through iterative enactments as part of joining up or (re) configuring the pieces of the ‘puzzle’ of ‘how to create an oasis with a good conscience’.

- 199. Sup:** hvor man
((slår begge arme ud til siden og trækker på skuldrene og vipper hovedet til siden og laver en grimasse med løftede øjenbryn og opspærrede øjne))
where you
((swings both arms out to the side, shrugs her shoulders and tip her head to the side making a facial expression of lifting her eyebrows, widening her eyes))

The highlighted bodily expression here seems to indicate an indifferent attitude, as in ‘where you could just as well have ...’. This indicates choices, other ways, which are elaborated in detail in the following.

200. Sup: hvis man [ligeså symbolsk]
 [((laver bevægelse i luften))]
if you [just as symbolically]
[((making a gesture in the air))]

Emphasizing the word ‘symbolically’ by stressing it and making the hand-movement in the air to address the extra bells, which are configured as being (virtually) present here in the workshop setting, I as supervisor re-enact the ‘mattering of matter in the spatial discourse’ from line 189, as part of cutting the relationality priority and interior decoration. This, as stated, congeals the agential import of this relationality.

201. Sup: [fjerner: alle klokkerne]
 [((hæver begge hænder og viser en trinvis bevægelse i luften med begge hænder synkront med artikulationen i stavelserne i ordene, mens hun sidelæns flytter i to langsomme skridt))]
[removed all the bells]
[((raises both hands and produces a stepwise movement through the air with both hands, synchronized with the syllables in the words while she moves sideways in two slow steps))]

In the bells are configured as being taken down, paralleling the stepwise movement in line 196 where the bells were configured as being put up.

202. Sup: [så at de faktisk kun kunne høres der]
 [((stopper let op i hendes armbevægelser for herefter at pege med begge hænder synkront med betoningen af ordet ‘der’))]
[so they could only actually be heard there]
[((slows her arm movements then points in a synchronized manner with both arms to the right on the stress on ‘der’))]

By use of the extensive multimodal orchestration of ‘showing in action’ in the above two lines I am in fact limiting the range of the phone to a particular limited place, ‘there’, and thereby addressing the extended range of the phone clarified due to the extra bells. This makes the point that the removal of the bells is a necessary step towards being able to make the necessary undisturbed space for the oasis as is indicated in the working title of the sandbox. The ‘showing in action’ afforded by the workshop setting being a stage, on which multimodal storytelling of the next cut or fold of the reconfiguration of the phoning practice can be enacted; the extra bells in the corridor must be taken down in order to fuse the house and the palm tree. Here feeding off from the hint already put out there in line 196 as part of building the argument of proving a point. Moreover, this

is a direct way of addressing the problematic of ‘now it is disturbing’, which was brought up in line 177 as a task to be dealt with.

203. Sup: så vill: det signaler: no:et andet
then it would signal som:thing else

204. Sup: nemlig (.) at den var knap så
[vigtigt (.)]
[((laver en let overdrevet smilende grimasse, mens hun
kikker direkte på Lone))]
in other words (.) **that it was hardly that [important (.)]**
[**((she produces a slightly exaggerated smiling facial ex-
pression, while looking directly at Lone))**]

Here, the the argument that has been multimodally configured is being ‘completed’. By using the very same exaggerated multimodality of ‘showing in action’ as was used in line 190 to explicate the directing agency in place as a spatial discourse of the house at the moment: ‘it’s important’ and the correlation between the amount of importance and the amount of space it encapsulates. This ‘shows in action’ that the same amount of material and discursive agency must be taken on to reconfigure this ‘matter’ of importance. This reformulates and parallels the amount of force, (agency) that Lone demonstrated in her violent act of smashing the old-fashioned norms and routines in the shape of the old-fashioned women with the hammer (cp. Analysis Part 3 or line). Here (perhaps) the same amount of force is used equally powerfully but less violently to reconfigure the hegemonic relationality of importance in a hierarchy of greater and less importance, as was argued at the beginning of the analysis of lines 151-152. Thus the argument that started the deep inquiry is rounded up here.

3.2.4.9 A reconfigured summarizing of the ‘plot’ of change

(In the following the points configured above is summarized in a professional manner, talking about norms, physical places etc. that up concluding with the generalization that if you want to change a practice you must, necessarily, also be willing to change elements in the physical conditions. Thus a summarizing that restory the ‘script’ for the ‘way out’ in regard to creating oases with a good conscience, a ‘script’ that was taken from the completed argument above. The way in which this is done closely parallels¹² Lone’s summary at the beginning of this extract)

205. Sup: og det er sådan nogle ting
and things like that are

206. Sup: derfor har jeg fået meget øje for
the reason I have really come to notice

207. Sup: den der betydning det har med
the importance of

208. Sup: hvordan indretter vi os
how we adjust

209. Sup: det afspejler jo dels vores normer
actually it partly mirrors our norms

210. Sup: men det afspejler jo også hvad der er

¹² These parallels that have been consistently occurring throughout the extract between Lone and I could be seen as a the emergence of an intra-action order of (resonance) fractals/structures/matrixes for variations and iterative enactments of ways of configuring that are used in the intra-action perhaps for the entangled ‘purposes’ of ‘grasping’ and ‘bonding’ to match each other in the reworking of our relation as well as the organizational practices as an equally important part of the between intra-action.

vigtigt
but then it also mirrors what is important

- 211. Sup:** og hvad der ikke er vigtigt (1)
and what is not important (1)
- 212. Sup:** og derfor hvis man vil ændre på det
and so if you want to change it
- 213. Sup:** så må man jo også være villig til at ændre
på nogle fysiske indretninger
**you must also be willing to change some physical ar-
rangements**

The statement 'the reason I have come to notice' is a reference to the immediately preceding argument concerning the need to reconfigure both the

The first summarizing; the 'beginning' 'script':

Basic premise: the keeper of old norms and routines, 'the enslaver', must be smashed;

- 1 acknowledging the disturbing elements at the everyday organizational practice level as something that need to 'be removed' (beginning)
- 2 committing the crucial act: smashing the old habits and routines with the hammer (middle)
- 3 getting the reward of being able to 'get into' the oasis (end)

- this is basically a cutting of 'change' as a human centered endeavor, as habits and routines are cut in relationality of an old-fashioned woman, which thereby places the agency and the origin 'within' the human.

conceptual 'importance' and the material 'importance' of the material-discursive practices of caretaking and pedagogical action. I here explicate it as something that I have noticed, and, in a way, I thereby offer it as my account of what I have picked up so far about the central issue of importance as a materially explicated 'mattering' in the interior decor (spatial discourse). In using the word 'norms' I loop back to the point made by Lone in configuring the material storyboard in the sandbox (cp. Analysis Part 3). This point concerned the relation between the old norms and routines that were materially configured as the old-fashioned women, and the practices of phoning and practical tasks that were materialized as the mobile phone and the sink, (cp. Analysis Part 3). Here, in line 210 that is being related to the decor of the physical surround by speaking of it as 'mirroring'. This is an argument for why one 'must' change the latter in order to accomplish the former. At this point, this manner of enfolding is paralleling (re-enacting) the BME narrative for 'creating an oasis with a good conscience' that was produced earlier in Lone's summarizing (line 136-138), although in reverse and in a less well-ordered manner:

The second summarizing; the 'next' 'script':

Basic premise: Physical conditions 'mirror' (diffract) our norms and values; thus what is important, and therefore:

- 1 configuring of what is to be the important practice (end) ...
- 2 reconfiguring the interior decoration (middle)
- 3 since it is linked to your norms and values of importance (beginning)

- this is basically a cutting of change that recognizes 'change' as a material re-configuring of a priority of importance, which perhaps shows that a material turn has been 'taken' over the course of the crucial moment?

The subtlety of the reformulation (cp. Heritage, John & Watson, Rodney, 1979) of the BME 'script' from the first to the next addresses, who or what the hammer should smash to 'do the trick'; Lone's summary of the 'first' script seems to suggest the hammer should smash an old-fashioned woman as the embodiment and 'keeper' (maintainer) of the old norms and routines. The hammer is literally placed on top of the picture frame(d) of the old-fashioned woman. In Analysis Part 3, line 83-84, I inquired into the logic of the trick of the hammer; if the old-fashioned woman and her norms were smashed, it would be easier to allow the phone to ring without needing to answer it. This logic enacts a human-centered, discursive approach, localizing the agency of norms and routines as internalized discursive patterns 'within' a person. Hence, what needs to be 'broken down' is seemingly placed 'within' the human, and the hammer is placed on the picture frame of the photo of this 'personage'. Earlier, as stated above, I had configured the problematic as one that involved 'legitimizing' these developmental moments and breathing-space moments. I had stated: *'I believe that part: of what could com:e out of this project could be to get it legitimized to a greater extent creating these breathing spaces for yourselves and the residents – that you fully get it legitimized within you'*¹³. This enacts the problem of creating oasis moments as a question of whether or not these practices are fully legitimate actions and it places this problem 'within' them and thus as a human agency, much like what Lone is doing as she frames the guilty party as a framed woman (framed dis-

13 Sup in Danish: 'jeg tror noget af det der kunn: kom: ud af det her projektförløb ku vær: at få det legitimered no:et mer: at få skabt de her åndehuller til jer selv og beboern: – at I får legitimeret det helt ind: i jer' (time-code: 00:39:30).

course). Lone responds then by laughing and saying *'it's not quite there yet'*¹⁴ and thus affiliate with this manner of configuring.

The last summary of the 'next' scripts, on the other hand, seems to suggest a more literal hammering of the disturbing elements of the interior decor by changing the physical conditions to enact a different priority of importance. Thereby subscribing agency to the materiality, which makes mattering agential as a reciprocal 'mirroring' of human-non-human agency. This is a storying that reconfigures the relationality of discourse/matter where the formerly enacted hegemony of discourse over materiality is 'broken' and as part of that the human-centering is 'broken' and reconfigured as a 'between'.

Earlier, during the configuring of the work title, I further had enacted a 'keeping mechanism' as a 'hook' that kept them from doing 'what they have realized that they really want to do', (cp. Analysis Part 1). It seems now that the hook has 'been realized', 'noticed' as a literal, material, disturbing element of the physical surround. Thus you cannot get 'off the hook' unless you rearrange that physical condition, aligning it with the reworked priority of importance.

So, a general, reconfigured 'BME script' has been cut at this point as a reconfiguring of Lone's initial 'BME script' of 'smashing the old fashioned women' to create an undisturbed oasis space. The script was storied using the current material/discursive phoning practice as case-material. Thereby a development took place from the initial enslav-

14 Lone in Danish: 'Den :r der ikk: helt endnu' (timecode: 00:40:20)

ing script that demanded that the staff answer the phone ‘no matter what’ to a debate about whether ‘running or not running’ as the appropriate reaction. This developed into an imaginative literal removal of the excessive element of the enslaving agency of (the memory-devices) of phoning; the extra bells, leaving an undisturbed space, free of disturbing memory-devices. This removal seemed not only to make room for the emergence of the generalizing ‘next’ script but also to allow yet another level of concreteness in the specific reworking of the phoning practice – aka the reconfiguring of what it entails being a staff member at DBC; no longer acting as an old-fashioned woman anno 1930-1940, but a reworked agency capable of ‘making choices’ anno 2008).

3.2.4.10 Reconfiguring the material conditions of phoning

(My claim is that, in the following, Lone enacts her version of the general ‘next’ script by ‘showing in action’ in concert with ‘telling in words’ the field of possibilities for a different phoning practice. Hence, enacting a body-matter-based configuring aka ‘stories of bodies’ of an alternative practice of literally dealing with a changed priority of things. Above I as supervisor had been modeling a possible future behavior ‘on the stage’, and now Lone enacts her version. She does this by stepping into the participatory framework of being on the stage herself to act out the necessary first step of an alternative story; raising the discussion of values of priority. However, I am slightly too fast in taking over the scene again and thus misses the point being made by Lone in regard to best future practice and its configuration).

214. Lone: ja jamen det ku godt være man sku tag:
og ta diskussionen og så [sige]
[((kikker igen ned i sandkassen))]



**yes well it might be that we should take up the discussion and [say]
[((looking back down into the sandbox))]**

In stating ‘say’ and looking into the sandbox at the same time, Lone is now orienting to present conditions in the house. It is as if she is addressing the actors/agents present there, particularly, perhaps, the old-fashioned women as the embodiment of the old ways – the ‘old’ relationalities that is to be(have) been reworked. Alternatively, perhaps, the old ways – the ‘old’ relationalities – are spread out across the entire sandbox-based, material-storyboard.

215. Lone: jamen [er det] rent faktisk vigtigt at man skal kunne høre telefonen nede ved Lars altså
[((banker let med hånden på telefonen i sandkassen))]
**well [is it] actually important that you have to be able to hear the telephone down by Lars really
[((tapping lightly on the telephone with her hand))]**

216. Lone: (.) når man står og hjælper ham er det virkelig vigtigt^ (.)
(.) **when you’re standing there helping him is it really important (.)**

Using ‘really important’ in a stressed manner and with a slightly altered voice, Lone, on the stage, once more explicitly addresses the hierarchy of priorities, indirectly validating the normative aspect of the new phoning practice by questioning the old. She actually raises the discussion right now,

but at the same time I argue, she is also sort of rehearsing it for future use.

217. Lone: folk kan ringe igen om fem minutter
people can call back in five minutes

She suggests/clarifies the alternative practice as if making a counter argument against a perceived debater; the old-fashioned woman, perhaps? She is here using the configuration already rehearsed in line 168-174 - as a kind of (anticipated) 'future quoting' - here she is adding a few more details; 'five minutes' and thereby configures a yet more specific manner of possible cuts for a different phoning practice. This shows that progress has been made in the dis/continuous enfolding of spacetime *d* mattering of the phoning practice.

218. Sup: I kunne ha en telefonsvarer (.)
you could have an answering machine
(.)

I directly here interrupt Lone in the process of reconfiguring by suggesting a different line of cutting together/apart the best future practice of phoning. Either I failed to hear or I overrule Lone's suggestion in line 172-174 which she reenacts here in line 217 about 'not running' and not being compliant to the other so as to leave the extra work or inconvenience on the caller's shoulders. This could also be seen as I as supervisor enact a focus on the reworking of the physical conditions for the phoning practice, finding a solution in the reworking of the material world in line with the material turn of the 'next' script. Lone enacts a more clear focus on the relationality of 'importance' and

the 'interior décor' as a question of changing norms thus enacting how matter matters in a different way than I; she questions the importance of being able to hear the phone - perhaps as a first step before replacing the actual phone? She thereby seems to address the 'idea behind it'; the discourse and perhaps treats the extra bells as a distributed (human) agency? Or said differently, she attempts a reconfiguring of a founding difference of 'hear/not hear' as in 'answer/not answer', which - as mentioned - is in line with her offloading of responsibility at the inconvenience of the caller.

219. Sup: man kunne overveje inde i vagt:
personalerummet at man fik en telefonsvarer på
you could consider having an answering machine on in the staff: employee room

220. Sup: og så kunne man gå ind engang imellem og aflyt
and then you could go in sometimes and listen to it

221. Sup: og så ringe tilbage på nogle bestemte tidspunkter
((slår armene ud til begge sider og laver en hovedbevægelse))
and then call back at certain defined times
((swings her arms out to both side and moves her head))

Here in line 219-221 I suggests that they should opt for building a suitable alternative practice and this manner of cutting, indicates that thereby it will be 'taken care of' and almost implies that Lone's suggestion would 'not take care of' it. I here seem to show more faith in the 'turn to materiality' than in the 'beginning' script of going for a 'change within' to achieve the configuring of a reworked phoning practice. This is an example of how the turn that has happened implies a turn away from the human as center of attention. Perhaps this is the moment of change of my research practice equivalent to the 'two turns to affect'? (cp. 'outing' in Section 2.6.7, Book 1, where the two turns are elaborated).

222. Sup: det ville skabe kultur omkring jamen det tar vi os af på nogle bestemte tidspunkter (1)
it would create a culture of well we deal with that at certain times (1)

This amounts to counting on the apparatus of the answering machine, to be the organizing agent/diffractive grating for a reworking of the phoning practice.

223. Lone: ja eller et eller andet
yes or something else

By 'something else', Lone seems to imply a different course of action that could have been interesting to follow. However, I overhear her suggestion 'or something else' and emphasize my own line of thought. Nevertheless, Lone seems to keep her trajectory in her next remark in line 226 where she says 'yes, especially if you can still hear it down the

hall', indicating that for her or for the other staff the immediacy of handling the phone as a disturbance in regard to creating oases it is sufficient to deal with the extra bells. Probably the proposed idea of an answering machine is just more work on the list of tasks that they already have enough of. They want to be 'offloaded' – not 'on-loaded' (cp. Analysis Part 2, Ulla's sandbox depicted the workload during the fall of 2008).

The topic that Lone and I are debating with various suggested reconfigurings at this point is the best material configuration/physical conditions for their practice of phoning. I recall that right there and then, I took on the responsibility of not going in the opposite direction and letting it become a neglected or excluded area. This would have just amounted to flipping the hierarchy of importance up-side down, and this practice would have just become lopsided to the other side (cp. Analysis Part 2 and 3 for elaborations of the cutting of off-balance). Here, I seem to want to replace the removed phoning device, the extra bells, with another material device; an answering machine. This would be fully in line with having the affordances in the material surround as agential organizers of the practice in the house, as implied in the 'next' script. However, I was not sufficiently attentive to Lone's perspective.

Whose voice was I speaking with in that concern? Was I the supervisor, attending to the wholeness of the situation, trying to avoid the production of the opposite hierarchy, and hence seeking good solutions in the broader perspective? Or was I merely speaking in the voice of the management? Or did I follow the idea that 'taking care of it' would reduce stress in the long run for the staff group? In any

case, I would argue that Lone was speaking in the voice of the staff seeking the ‘way in’ to the oases and therefore seeking to reduce all disturbing elements to a minimum.



224. Sup: det tror jeg vil hjælpe jer i forhold til
I think that would help you in regard to

225. Sup: nu [lader vi den lige ringe] som stadig vil give en sån lidt
[hm:::]: [ikk]
[(((taler med ændret stemmeføring)))] [(((flytter hurtigt skiftevis vægten frem og tilbage på fødderne)))]
now [we'll just let it ring] which will still give a bit
[hm:::]: [right]
[(((speaking with an altered voiceing)))] [(((mowing her weight back and forth on the feet in a fast manner)))]

In line 224-225 an altered voicing is enacting the suggested practice of ‘just letting it ring’ as a manner of arguing the case for the best future practice of removing the phone to a different location; the coming staff room. The agent of answering the phone is to be an answering machine. This is done by multimodally showing how ‘just letting it ring’ would keep them in the disturbed space and potentially in the affective state of being unsure about the best way to react. This refers directly back to Lone’s line 179, where she enacts how the ringing disturbs her/the staff.

226. Lone: [jo (.)] jo især hvis man stadigvæk kan høre den nede på gangen
[yes (.)] **yes especially if you can still hear it down the hall**

The use of ‘especially’ hints at the possible solution from above of removing the extra bells in the hallway as perhaps being sufficient. Lone could here be holding on to the old identity of keeping

the situated practice within the kitchen, hence within the realm of the multitasking mother as opposed to the professional pedagogue that the supervisor is storying. At least the supervisor continues her argument:

227. Sup: ja nå jamen plus jeg tænker oss at at vil man m::: hm::
ta sån noget eehm alvorlighed
yes well plus I also think that that you will m::: hm:: take some eehm seriousness

The word ‘seriousness’ could be seen as a hint concerning making a distinction between ‘pretend’ and ‘for real’, acknowledging them both as practices that exist side-by-side as choices. The implication may be that it is unserious to keep up the old practice of multitasking in the kitchen. In the following turns, the supervisor goes to great lengths to script the future practice involving the staff room to come (see ante-futurity, Boje). Here, she emphasizes their new revised practices as pedagogical by giving them ‘room’. She takes this identity ‘seriously’, and instead of excluding the phone, she gives it its ‘right place’, mirroring the levelled priority order from above:

228. Sup: i at få et personal:rum hvor det hvor personalet hører hjemme
of getting a staff room where it where the staff belong

229. Sup: så ku det jo os være at I ku få en en telefon derind (1) og så ka man jo faktisk ikke høre
then it could also be that you could get a phone in there and then you actually couldn't hear

Highlighting the benefits of her futuric script in terms of undisturbed space.



initial idea of a new phoning practice entailing an un-disturbed space into becoming their lived practice:

232. Sup: hvor man så indtaler en besked om at folk kan ring: på de og de tidspunkter
where you record a message about people being able to call at this or that time

230. Sup: den på samme måde ø:h og så ku det være for at det ikke bare blir sådan
it in the same way e:r and then maybe so it does not just become such

231. Sup: [et totalt] forsømt område at man så skabte noget struktur hvor man så har telefonsvarer:n
 [((bøjer hele overkroppen til højre sidesom hvis en vægt havde vippet komplet til den ene side))]
[a totally] neglected area that you then created some structure where you have the answering machin:
 [((bends her entire upper body to the right side as if a scale had tipped completely to one side))]

The supervisor multimodally 'shows in action' the consequences of excluding the phoning practice from the span of attention. This makes the point clear; that script for a future practice would produce a different kind of imbalance. She then continues the configuring of this future practice of the new phoning practice in full detail, walking them through all the steps from the

233. Sup: og det kræver så at noen ude i byen der ringer til jer de skal så oss: ændre vaner
and that means then that som:body outside who's calling you must also change their habits

234. Sup: (.) men det kan sagtens lade sig gør^
 (.) **but it can certainly be done^**

By stressing the word 'certainly' and with the high pitch in the end of the sentence, I emphasize the believability of the re-configuration of the situated practice; it is neither unrealistic, nor out of reach, even though it includes other participants as well.

235. Sup: (.) men ved at skabe struktur omkring det så tar man hånd omkring det
 (.) **but by creating a structure around it you take care of it**

By using ‘but’ and ‘take care of it’ I indirectly refer back to the warning about it becoming a neglected area. This would be the opposite of ‘caretaking’. There is a minimum of affiliation here on Lone’s part, and I seem to realize that I have become a bit carried away in the detailed scripting and lost contact with her on that account; I say:

236. Sup: øh::m (1) det var bare en tankegang (.)
 eh::m (1) **it was just a thought** (.)

Stating that ‘it was just a thought’ downgrades the importance and strength of the configured argument. It was clearly much more than ‘just a thought’. Why do I do that? I have articulated a ‘next’ script, followed it consistently, and all of a sudden I discard it? Using the ‘next turn proof’ might solve the puzzle of that action:

237. Sup: men det er sådan noget jeg jeg tænker at
 I faktisk skal ind [og ha nogle diskus-
 sioner om]
 but it is this kind of thing I I think that
 you actually must go into [and have
 some discussions about]

238. Lone: [tag nogle diskussioner ja]
 [take up some discussions yes]

In the use of ‘but’ and by reformulating (cp. Heritage, John & Watson, Rodney, 1979) it as something they need to discuss, I seemingly go back and link to the ‘beginning’ script of discursive practice that Lone has been following. This could be understood in several ways: 1) I have realized that I have lost her and therefore need to go back and ‘meet up’

with her. 2) I got out of line by scripting to an inappropriate degree exactly how they should act in the future.

In either case, by changing course from detailed material reconfiguration and process-specific scripting to ‘thinking’ they must have discussions about, Lone and I seem to re-attune cognitively since, at the same time, we both articulate the need for this matter to be discussed among them (line 237-238). By the statement ‘actually must’ in regard to ‘have discussions’, the import of these discussions is underlined. By stating ‘it is this kind of things’ as the content of these ‘must have discussions, a relationality of discussion and practical matters of interior décor (configured in line 218-235) is enacted. Subsequently, in the next line, this ‘practical’ discussion is related to the smashing of the old-fashioned ways that were materialized in the sandbox as the old-fashioned woman (framed) in the gold-laden picture frame. This is enacted through the multimodal intra-act of sandbox, index finger, and verbal statement, which thereby reenacts the sandbox-based storyboard as a more direct non-human co-constituent:

239. Sup: fordi den der
 ((peger på billedrammen))
 because that one there
 ((points at the picture frame))

Pointing directly with the index finger at the same time as stating ‘that one there’ reenacts the configuring of the relationality of the detailed rework of the various material

practices and the smashing of the old-ways materialized as the old-fashioned woman: 'that one'. In the following this relationality is changed in a manner that seemingly fuses the logics of both the 'next' script and the 'beginning' script: taking actual discussions implies discussions of detailed rework of the interior decor, which are then cut together with the smashing of the old ways in line with Lone's first suggestion in the BME summary:

240. Sup: kan altså ikke slås i stykker hvis ikk man
altså vitterlig tar snakken
cannot be smashed unless one really
take it up

In saying 'really take it up', a practice of *not really* taking it up is cut (together apart) in subtle vital ways, which implies a 'just pretending to' manner of acting, perhaps testing or challenging if Lone 'just pretended' to crush the picture frame with the hammer, but did not really do it. (cp. line 71). I then re-enact the exact same act of letting the hammer literally hit the picture-frame. I do not crush it, but neither do I say that I 'don't quite do that', as Lone stated when she did the smashing act. This addresses an issue at this point in the process concerning their taking action, not 'just' talking about it in sessions with me, but acting where it really matters; among themselves and in relation to the management, and not 'just' in relation to non-binding general manners or playful actions in the safety of the workshop-setting, but where it really matters, namely in regard to the interior decor and specific procedures for action.

In line 227, where seriousness is mentioned, I also seem to indicate the possibility of them not being serious about it, thereby storying them as 'unserious', and, consequently, as facing a choice of 'becoming serious'. This addresses a central issue in the merging of, on the one hand, the playful configuring of a new material-discursive practices through the sandbox-based storying of configuring make believe worlds of alternate practices, and, on the other hand, becoming serious and really deciding to actually follow a different practice in line with the wish for change. This concern, which I seem to address more explicitly here, was the concern that prompted me earlier in the session to suggest that one of them did a sandbox on this issue that day, focusing on why they did not leave the small-talking-unserious-business around the kitchen table to do 'real development work' with the residents when they knew that this was what would benefit not only the residents but also themselves? According to Lone, 'what we out of misunderstood concern do for our colleagues'... is precisely this 'not leaving' the kitchen, and thereby not leaving the old-fashioned ways, which is what keeps the old, out-dated practices in higher priority by iterative enactments. The agential import of this manner of prioritizing aka manner of cutting the everyday *spacetime* *mat*-tering is that it 'keeps' the old practice of being first and foremost caretakers of others congealed as the way to do things, and keeps the new dawning practice of being professional pedagogues and caretakers of themselves out as excluded from *mat*-tering. The point being, that choices were made and therefore cuts were made with agential import for their daily practices and enfoldings of the *spacetime* *mat*-tering that ultimately made their working life and the lives of the young residents.

3.2.4.11 Summarizing this part

Above we have seen how the enactment of a possibility for a different cut of relationalities – in this case of a priority of practices – enacts a possibility for change and this is an important way of making change believable. Here, this believability is enhanced because the sandbox-apparatus afforded these material-discursive-affective practices in question to be invited ‘in’ by being reconfigured through this maneuverable world of the sandbox as ‘Stories of artifacts.’ As the material objects are visual, material memory-devices or diffractive gratings, they co-constitute a different field of possibility for reconfiguring problem complexes to that of the ‘verbal cure.’ A different participatory framework is enacted with possibilities for intra-actively ‘grasping’ phenomena (perhaps in a different fashion than would be possible in talk only) and ‘deal with them’ as a problematic not just physically, but also through talk, emphasizing the problem-complexes dealt with very literally as material-discursive practices.

Here the affective site of engagement of the apparatus of the workshop setting affords a touching responsiveness of grasping phenomena in a different way. A manner that entails rehearsing or practicing the new practices by ‘showing in action’ as a multimodal alternate practice to ‘telling in words.’ These various enactments of ‘Stories of bodies’ could be understood as ‘trying out and see how it fits,’ to feel how it would be to be acting in a different manner. ‘Could this be me?’ Trying

out how it would sound? How it would feel like saying it? Experimenting with it as a manner of grasping and configuring change.

Also the above part of the analysis made evident the agential import of ‘Stories of space.’ The touching responsiveness of the spatial discourse of the extra bells in the corridor of House 1 was depicted through intra-active multimodal configuring. Here the agential import of the extra bells is a clear case of how matter *matters* in terms of configuring the everyday practices, as they were vital, mutually co-constituted, co-constituents of cutting together/apart the relationality of developmental moments or oasis moments with the residents and the practical tasks of answering phones along a priority order that rendered ‘phone answering’ higher than everything.

The multimodal constituent analysis of the subterranean subtleties of the vital intra-actions of the workshop supervision Dec. 10th 2008 that was just performed (as well as throughout the wholeness of the five parts (‘analysis as documentation’), made evident why and how this was in fact a crucial moments. A ‘crucial’ founding difference of a two-cut categorizing of disturbing elements and developmental moments were co-constituted by the human-non-human mattering bodies of ‘the between’ of the sandbox-based storyboard of little figures, the working title, the human participants and the duration of the process. What had been enacted earlier in the session was co-constitutive of the following cuts

that were enacted, without it being ‘a clear cut case’ either. Iterative enactments defy a causality as well as determination, as we recall, (cp. Section 2.6, Book 1). Alterations were made through agential cutting together/apart of relationalities and especially the re-enactments of the founding difference of the two categories are vital for the congealing of this relationality. We will continue to see the relationalities of this crucial cut in what happens throughout the rest of the project (as well as beyond) in terms of the reconfigurations of the material surround of the organization and the material-discursive practices of which this apparatus is co-constituent.

Later in the workshop supervision session Dec. 10th 2008, Pernille, Lone’s collegial witness, who has been closely attuned to what has taken place in the reconfiguring of the ‘script’ for reworking the organizational practices, (quite literally) parallels what she has just witnessed by removing a figure from her previous ‘old’ configuring of the problem-complex as a material-storyboard in the sandbox and replaces it with a new. Thereby enacting a changed relationality where oasis moments are within reach.

The last 30 minutes of the whole workshop session on the day of the crucial moment is thus used to do a sandplay session with Pernille. This started as a re-enactment of the material-storyboard that, she had done 19 days earlier in the 1st subgroup supervision session with Lone and Pernille Nov. 21st 2008 (cp. Figure 1.1). This was

done on behalf of a research-practical-related issue; in the session 19 days before I had failed to start the video-camera¹⁵ that was facing the sandbox-apparatus of area C (cp. Analysis Part 1, figure 3.10 for a sketch of the workshop setting), so the sandbox-based storying had not been ‘visually’. This circumstance, together with the duration of the crucial moment and the recollection of the ‘content’ of this ‘past’ enactment of a storyboard, enacts a field of possibility, which then in turn affords a different enactment of a reconfigured material-discursive practice of House 1 that in fact leaves room for oases moments to *matter*. Thus in this session the intra-act of Pernille and the ‘inviting’ figure of a dolphin configures a ‘new’



¹⁵ cp. Extract 3, line 2-21, where the need for this re-enactment of the sandbox is stated as part of settling inn and enacting the workshop setting as a ‘breathing space’.

memory-device. As stated, this enactment could be seen as not only following from her previous ‘result’ 19 days earlier, but also a deconfiguring of the one she just witnessed. Lone and I participates encouragingly in this work.

Importantly, the object configuring the (now) ‘old’ ways; a Tarzan figure, is exchanged with a new object in the very same position; the dolphin and this very literal reconfiguring is then further cut verbally by Pernille as ‘a more playful, less restrained way of being’ (Extract 2, line 53-56) as opposed to a strong, hard working person; Tarzan ‘that can manage everything’ (Extract 2, line 92), and the question

is raised; “*why do you have to be a Tarzan^*” (Extract 2, line 93), because this implies handling more than what your build for (Extract 2, line 79).

Figure 3.58: photos of Pernille’s ‘before’ and ‘after’ configuration, Dec’10th 2008

As a kind of next-turn-proof, (see Hutchby & Woofitt, 1998) this next sandbox configuration seems to enact a laid back attitude (cp. Lisbeth's sandbox, Analysis Part 2) of (not) running around to keep up (cp. Annette's sandbox, Analysis Part 2), of not overworking (cp. Ulla's sandbox, Analysis Part 2), and as mentioned above, Pernille's sandbox from Nov. 21st. (cp. Analysis Part 2).

What follows after this 'crucial moment' - of reconfiguring the founding difference/relationality for reworking organizational practices on the basis of the material storyboard of 'to create an oasis with a good conscience' - is thus a distinct change in the mode of the intra-action as depicted in the reconfiguration done by Pernille immediately after 'the crucial moment'. Pernille here literally removes the old configuring and puts in a new memory device (a dolphin figure) as a parallel to the deconfiguration and the changed relationality of the enacted hegemony (differential relation) of practices of doing/being, working hard/relaxing or playing¹⁶.

Thus, 'installing' a new priority is tied to literally installing a different 'participant' in the storying action (in the sandbox) at this point that had not been 'in there' before, but had in fact been presented by Lone in the very 1st group workshop supervision event September 8th 2008 as a memory-device for talking about the goal of the action research development project as 'good developmental experiences' beneficent for the residents as well as the staff (cp. table

16 Unfortunately it has become out of reach of the apparatus of this dissertation to elaborate this part of the data material thoroughly. It is however transcribed and accessible as such in Extract 2 in the Appendix

3.9 in Section 3.2.2). Hence, a very literal manifestation of a rounding of a loop and of a necessary letting go of 'out-dated' memory devices in order to make room for the 'new'.

The storytelling event of December 10th, 2008 closes with an exchange of comments between supervisor and supervisee about the intervention methods being 'playful' like the dolphin, and how such methods are in fact 'serious' and 'professional'. Thereby there is once again a rounding up of the loop. The dolphin resembles an intelligence of a *different* kind that makes intuitive and wise use of a playful, relaxed atmosphere, much like the atmosphere of the workshop setting. An atmosphere referred to as a 'breathing space' by the participants¹⁷. An atmosphere that was produced in the beginning of the workshop supervision of the crucial moment December 10th, in a very concrete manner in intra-action of the breathing pattern of me as the supervisor, the other two participants and the setting of the room¹⁸. The point being that the practice of *how to* establish much needed breathing spaces and oases-moments was 'a doing' that the participants were engaged in within the affective site of engagement of the between apparatus of workshop setting itself.

17 Unfortunately also this has become out of reach of the apparatus of this dissertation to elaborate this part of the data material. It is however transcribed and accessible as such in Extract 4, line 3-13, in the Appendix

18 Unfortunately it has also become out of reach of the apparatus of this dissertation to elaborate this part of the data material. It is however transcribed and accessible as such in Extract 3 in the Appendix

What happened after?

When I met the entire group of staff again, three weeks later on January 5th 2009, they appeared in a totally changed mode; a mode of action, of decisions, of choices to be made, and of discussions to *actually* be taken up. These discussions addressed the material practices of the (anticipated) future and in fact entailed very concrete discussions about the interior decor of the coming staff-room (cp. Analysis Part 5). This showed their readiness to let their professionalism *matter* (take up space), literally.

Only a bit later was the role of being their own caretakers legitimized and explicated as the need to acquire a room for breaks (cp. Analysis Part 5). This latter room enacted an agential cutting together/apart of the tasks related to being a 'professional pedagogue' being 'serious' about various administrative tasks, ('localized' as the staffroom) - from the material-discursive practice of actually taking breaks and having a separate undisturbed place for it. A process of dis/continuous becoming that perhaps needed this particular order of progress for finding the right 'moment' as well as the right 'room' aka the *spacetime* *matter*ing for this - perhaps most illegitimate - aspect of the new material-discursive practice? One that needed time to be enfolded as iterative enactments materializing or congealing 'its' agency?

In either case, the entangled duration of what has here been enacted as the crucial moment, and the following dis/continuous rework of the material surround is the subject of the following part of the analysis; Analysis Part 5.

Before we go 'there', let's take a break and indulge in a breathing space.



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Breathing space

General instructions for doing the body-based pedagogy exercises¹

(Always do the exercises in loose fit clothing and without shoes and within calm surroundings. Choose the exercises that you feel comfortable doing and that give you a sense of well-being and enhances your energy level. Listen to your body signals and always refrain from doing exercises that cause you to feel pain or discomfort of any kind. Let it be a guiding principle to always aim at finding 'the right dose'² in terms of both the kind of exercise and the extent of the specific exercise. Note that the 'right dose' varies from time to time depending on the whole situation when you practice the exercise).

1 The present and following exercises are a sample of the exercises used in the action research project after a one-year study/training at Bodydynamic International as well as several subsequent courses at MOAIKU. The exercises are rendered here in the dissertation with permission from one of the founders of the Bodydynamic System Merete Holm Brantbjerg. (who has later founded MOAIKU). For further introduction to the body-based pedagogy as it was used in the action research project, see Section 3.1, Book 2. See also Brantbjerg and Ollars (2006), Brantbjerg, 2011 and www.MOIKU.dk

2 The notion of 'the right dose' is specifically developed by Merete Holm Brantbjerg as a key notion in her 'resource-oriented-skill-training' (at MOAIKU), which is a specific refined variant of the body-based-pedagogy principle used and developed through the Bodydynamic System

Grounding exercise

- Stand-up straight with a hip-wide distance between your feet
- Notice the contact of your feet with the surface underneath
- Make small bouncing movements in your knees and notice the 'heaviness' towards the floor
- Make various crab-claw-movements in turn with your feet; forward, backward and sideways
- What do you feel¹? Where do you feel it in your body?

1 Importantly, there are no 'right' answers. It is highly personal which feelings and sensations arise from these exercises. Again, the same exercise may induce a variety of feelings and sensations from time to time.

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Analysis Part 5

Reconfiguring the organization

(This section deals with what happens in the process after the crucial moment December 10th 2008. The section documents much in the same manner as Analysis Part 2¹ a series of agential cuts of materializing the founding differences that were reworked in subterranean subtleties of the vital intra-act of the crucial moment (cp. Analysis Part 3 and 4). In the following section evidentiary support is thereby being build for the subtle merging of the workshop setting and the organizational setting. As a dis/continuous enfolding of spacetime-mattering over a series of stages - each diffracting differently - the last two month of the project. Towards the end of the project a three-fold cutting together/apart of three rooms within the main room of the organizational setting, enacted by the field of possibility of the between of human-non-human co-constituents of this setting. Thereby evidentiary support is build to account for the entangled relationality of the reworking of the organizational practice-surround at the Youth-home of DBC towards the end of the project and the reconfigurations of the material-discursive-affective practices enacted through the manoeuvrable make-believe world of the apparatus of the workshop setting in the first part of the project. Thereby support is build for the posing of the Apparatus of Material Storytelling as enabling such reworking of organizational practices through the enactment of complex sets of restorying actions, whereby change itself is reconfigured as a complex dis/continuous enfolding of changed relationalities of spacetime-mattering to materialize reworked material-discursive practices.)

¹ I therefore also suggest that you as the reader provide yourself with the schematic overview of table 1.1, (Section 1.7, Book 1) as a preparation for being through a dis/continuous ride through various spacetime-scales of the last part of the project..

In January the fourth group workshop supervision was held. Here a particular model re-enacted the 'how to create an oasis with a good conscience' in a manner that cut together/apart the 'out-dated' practices and the 'new' dolphin-like-practices once more:

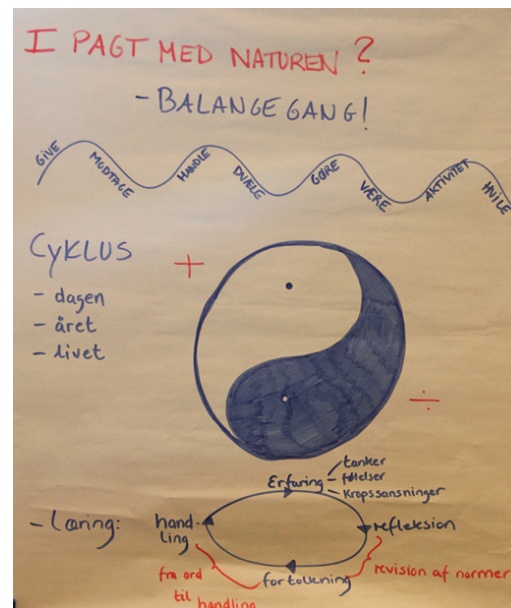


Figure 3.59: Photo of model presented at the 4th group workshop supervision, Jan 12th, 2009

This configuration paid a clear reference to the founding relationality of yin/yang in the eastern inspiration of Taoism (cp. Feng-shui 'Outing' in Analysis Part 1) that were the inherited relationality of the mode of enacting that entailed the material surround (that only later was coined as 'Stories of space').

However, the Taoist counter-balancing aspect, is/was already implied through the body-based pedagogy of Bodynamic at this point as this mode of enactment (later coined as ‘Stories of bodies’) had been introduced Oct. 20th, (cp. Analysis Part 2). The model above (figure 3.59) is a reconfiguration of another ‘counterbalance’ configuration – or rather – off-balance configuration that had been configured in this group workshop supervision October 20th through the poster with the scale-model loop-sided to the right:



Reinserted figure
3.38. Photo of
Scale model
from 2nd Group
Supervision Oct.
20th 2008

Figure 3.59 configures the counterbalancing ‘forces’ of yin/yang, and as such provides a configuration of a changed relationality that would ‘counter balance’ the loop-sided scale. Also, thereby it reconfigured the need and the wish for ‘breathing-spaces’ and the breaking of the ‘over-working’ pattern that Pernille had indicated with the Tarzan figure in the end of the crucial moment, (cp. Analysis Part 4).

Thus, a *spacetime* mattering that re-enacted a certain kind of difference or relationality of both practical stuff/developmental-oases-moments and over-working/oases-breaks were enacted at this point.

There were two reasons for this to have become relevant; 1) the rebuilding of the material surround’s spatial discourse had claimed the agenda, 2) a quite substantial amount of stress had emerged in the group of staff/participants at this point in the process, which threatened to tip the scale even more and thus with the possibility a ‘ship-wreck’ (cp. ‘keeping our bearings’, ‘roping sails’, etc. as part of the configuration at this point, cp. Analysis Part 2)

The configuring of the wavy lines in the top part of the poster was also – and importantly – a reconfiguration of a previous enactment of those lines a week earlier as part of ‘roping the sails on a sailboat that was in ‘heavy weathers’.

The emergency of an extra group workshop supervision (December 18th 2008)

On Dec. 17th Simon had taken his leave of absence. He had found a job where he would work pedagogically with

a different group of youngsters, which did not entail the caretaking aspect. Also, this was a job that did not entail weekend-shifts. Both aspects suited him very well. As we recall (cp. Analysis Part 2) in the 1st group workshop supervision Sept 8th 2009, Simon had very clearly enacted a cut between practical care practices and ‘quality moments’. Later in the 1st sub-group workshop supervision with him and Karin on Oct. 30th (cp. figure 1.1.), we had elaborated their manner of cutting together/apart the daily tasks between the professions of the staff; pedagogues and substitute helpers. As it were the acted as if ‘we are all one’ (cp. Analysis Part 3) although often with the consequence that they ‘gave’ the substitute helpers the ‘fun’ tasks or whatever time that did manage to find for developmental moments with the residents, in order to keep them there as substitute helpers were hard to find, and much needed.

Also Annette, the night-shifter had taken her leave of absence a couple of weeks after, she did ‘her’ sandbox material storyboard on ‘being alone’, (cp. Analysis Part 2) to work in a care institution of elderly people, that were located closer to where her parents lived and which didn’t require her to be alone on shifts. It seems fair to say that the course of their actions could have been related to their partaking in the action research project, without implying that this was the single important cause either.

However, the touching responsiveness of these agential cuts of a changed relationality within the staff group raised the level of stress right before Christmas. I had learned about Simon’s decision on Dec. 18th in the 2nd sub-group workshop with Ulla, and in a subsequent encounter with one of the other members of the staff group right after-

wards. She was clearly responding to this affective site of engagement that had arisen and she said: "*Yaerh, it is something on top of everything else*"². She directly asks me if I could "*take a good discussion*"³ with their manager Annie, as "*we need something or else we'll tip over*"⁴. I myself was touched by this situation. I felt a need to act on this, and I felt guilty and concerned for their wellbeing.⁵

I responded to these various 'subterranean rumblings' by addressing their manager and suggesting an extra group workshop supervision for House 1 at earliest possible occasion, which then came to be January 5th. Over the course of the in-between-period of two weeks I corresponded via e-mail with the staff-member and she permitted me to bring the subject of stress out in the open on the upcoming event, which I did.

Getting real

(January 5th 2009)

The group that had entered the OBS room that day in the beginning of January was carrying a complete different group-atmosphere than the one I had encountered during the fall. This was the group of participants coming together for the first time after the 'crucial moment' and after the Christmas holidays. The first thing I noticed was

a change of attitude. They simply had entered the room in a different mode. They were quieter than normally and in a mode of action and a mode of willpower to make choices and changes.

I was not prepared for this, or more precisely I had not known quite what to expect as I didn't know how many would show up on this occasion or how they were.

I had been in a state of confusion as to how to prepare myself and the setting. I had settled on bringing in the small figures for another round of status in line with the first one done at the beginning of the project on 8th of September. However when I suggested it they rejected it first silently, then after mere direct request they stated that they were more eager to find practical solutions.

So, when January 5th came around, it had become 'time' to debate very concrete practical matters of running House 1 – particularly in regard to the afternoon/evening shifts. You can say that the discussions that had been mentioned during the crucial moment (cp. Analysis Part 4 or extract 1, line 214-240) became necessary to 'take'. Here the piles of laundry, the name-tag-sowing and the validity of those kinds of priorities were questioned and depicted as standing opposite to their shared change wish of more 'oasis moments'. The agential import of the material-discursive practice of putting nametags in socks were that of enhancing the practical stuff/work as it made the distribution of laundry considerably more complex even though most of the socks were black, as you would not tend to mix for example John's and Lars' socks. As part of (what had been framed as) the old-fashioned ways, there seemed to be a

2 In Danish: "Ja det er da noget oven i alt det andet".

3 In Danish: "tage en god snak".

4 In Danish: "For vi har brug for et eller andet – ellers vælter vi".

5 In Danish: "Jeg bliver meget optaget af at ville hjælpe dem og føler en uro ved situationen og en svag skyldfølelse".

longing for an order of 'having things in their right place'. Also the extensive grooming - in regard to for example blow drying and styling the hair of the young residents - were discussed, which again was a practice that considerably enhanced the practical task of showering, leaving less room and time to do other stuff.

However this grooming were also considered as part of en-acting the youngsters as teenagers, which were in line with the mission of DBC as a 'Youth-home' where they tried to enhance the residents to be more self-reliant and grown up (cp. Analysis Part 2). Here in the extra workshop supervision on January 5th 2009 I challenged this manner of thinking by asking them to consider what the residents would prefer; nametags in their black socks and styled hair vs. developmental oases moments? Thereby the cutting together/apart of oasis and practical stuff were reenacted from (my) the viewpoint of the residents (viewpoint) and it was in a subtle manner implied that perhaps the obsession with the nametags and the grooming were 'out-dated' practices not in tune with either the residents responses or the staffs longing for pedagogical development; thus not in tune with the change wish. A congealing of this categorization was enacted as an intra-act of the memory-devices of the miniature picture frame and the hammer and I, and as such - what had been 'cut' less than a month before during the crucial moment as the 'proper' way to go, was configured once more with agential import for the field of possibility for enfolding spacetime/mattering through these practical discussions.

These lively discussions were 'recorded' on two posters that day by me:

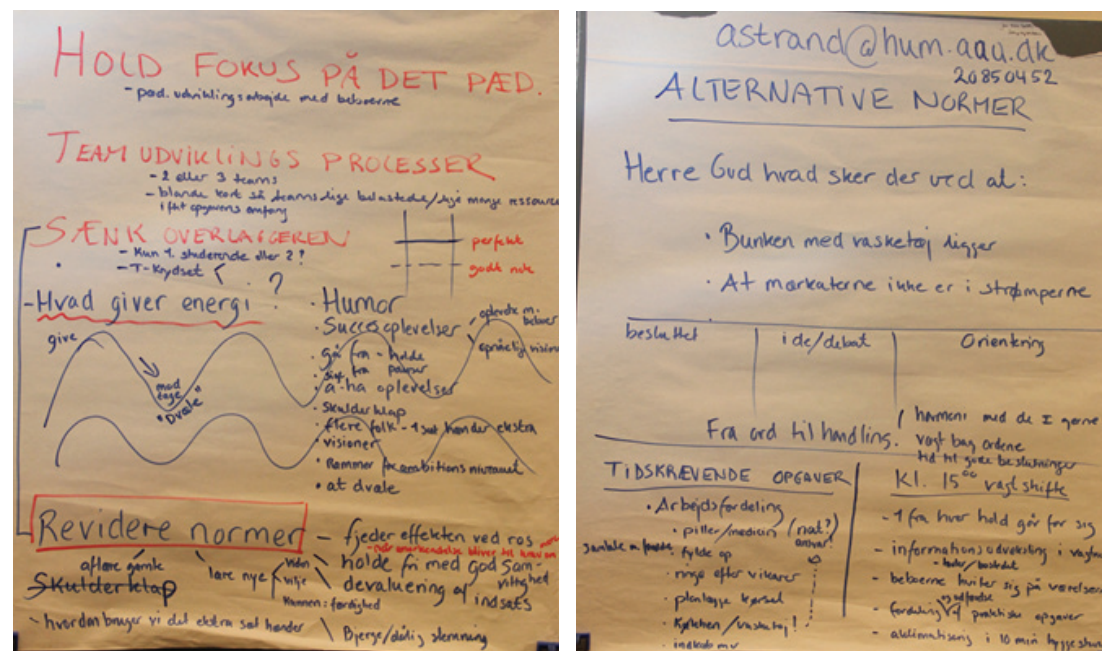


Figure 3.60: A photo of posters 1 & 2 from the extra group workshop supervision Jan 5th, 2009

As part of the discussion was the counter-balancing of the stress due to the over-work or heavy work load that had only become 'heavier' due to being two people less. The wavy lines in the middle of the first poster, indicates this counter-balancing. In the middle of the other poster were suggestions of 'Dear God what should happen by: 'letting the pile of laundry stay put', and 'that the nametags are not put in the socks'.

We ended the day with agreeing on them trying out some of these new practices to see how 'they would fit' and that we would evaluate these practices the following week, where we were scheduled to meet for the fourth group workshop supervision. I had taken these posters with me as memory-devices

of these discussions that had emerged, and I used them as preparation for this next event.

Fernissage

(January 12th 2009)

The group workshop supervision Jan. 12th, 2009 functioned as a 'fernissage', where I would respond back what I had picked up as the 'hub of the wheel' so far into the process, like I had done on the 2nd group workshop supervision Oct. 20th, 2008. I was here picking up from cues given by them Jan. 5th, 2009 on the (extra) 4th group workshop supervision regarding actions towards making choices between 'old' (out-dated) and 'new' (up-to-date) ways of practice, mentioned above. As such the wavy lines that had been configured on the poster during the note-taking a week before, was here more obviously reconfigured as the Taoist model (cp. figure 3.59) as a manner of congealing the emphasise on the need to:

'receive'	as well as	'give'
'dwell'	as well as	'act'
'be'	as well as	'do'
'rest'	as well as	'be active'

The wavy lines of 'up' and 'down' were explicating the necessary 'breaks' of the up-going activity curve listed above to the left side. A dis/continuity of practices, that one would embark on in order to continually counterbalance and (thereby) keep balance. At one level these opposites seems to address the two discourses related to 'caretaking' and 'oasis time' as dichotomies, as either/or. But by using

the notion of yin and yang the relationship between the two is not either/or, but a dynamic complementary relationality. Since there is a white dot in the dark blue area, and there is a blue dot in the white area, they are connected, intra-acting, and mutually constitutive for each other. This reconfigured the caretaking aspect of 'practical work' that had been framed as a disturbance of calmness for oasis time (cp. Analysis Part 2) – with the activity levels of developmental moments of activity – and thereby breaks the patterns of 'yde (do) vs. 'nyde' (enjoy) that prevailed although it had been discussed in the last part of the conversation Dec. 10th around the installing of the dolphin as opposed to the Tarzan figure (cp. Analysis Part 4).

The 'do' vs. the 'enjoy' had been addressed two ways around already in the 1st individual workshop supervision Oct. 7th 2008.

To do or to enjoy

(Oct. 7th 2008)

In figure 3.61 below with the photo of the poster the configuring in the lower right corner of the poster depicts this relationality as: 'I' vs. 'they' and 'do' vs. 'enjoy', which highlighted the phrase: 'decency as a two way street' that had been configured already first time around in the 1st group workshop supervision a month before on September 8th (cp. Analysis Part 2). Further, this relationality was configured as the need to balance the I/me vs them/they on the scale (cp. bottom of drawing) measuring 'attentions toward', 'doings toward' etc.:

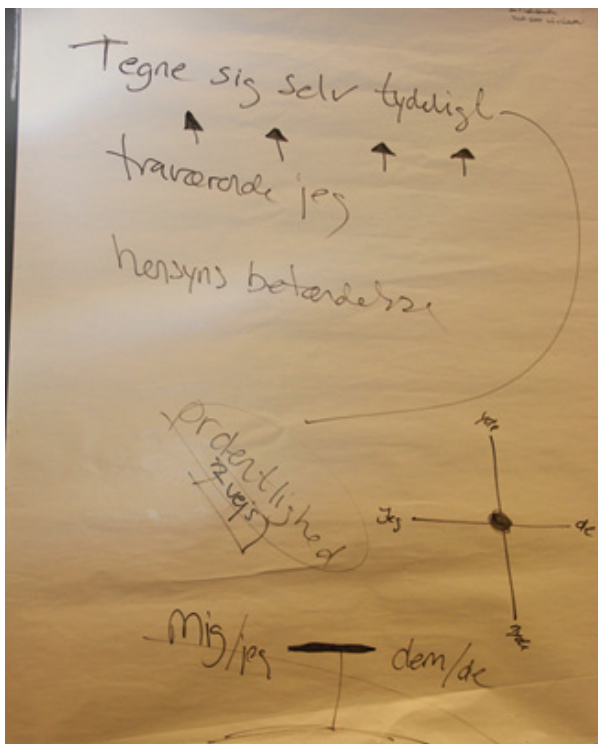


Figure 3.61: A photo from a poster configured in sub-group workshop supervision Oct. 7th 2008

Another way around as the 'do' vs. the 'enjoy' as activity is storied in a triangle as opposed to a third category: 'presence' (nærvær):

Enacting 'Slow flow'

In the yin/yang inspired model presented on January 12th, 2009 this - already back then - implied option of 'presence' was thus re-enacted, and deconfigured given the duration

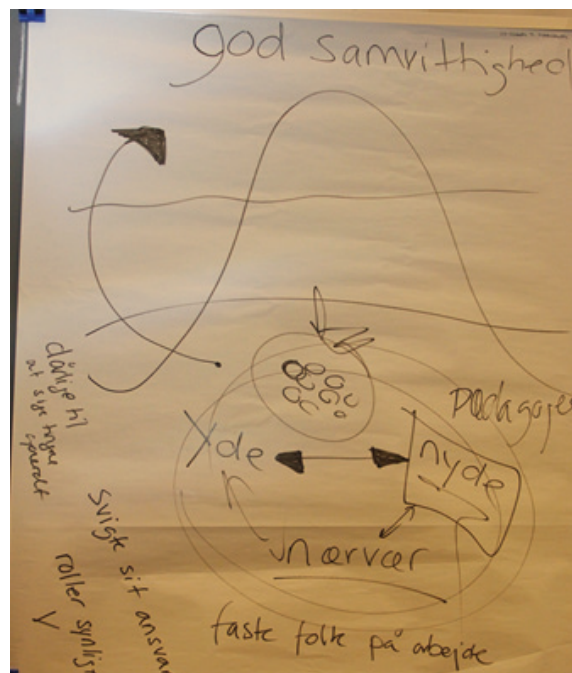


Figure 3.62: A photo of a poster configured during the sub-group workshop supervision Oct. 7th 2008

and/of the crucial moment. Importantly it was legitimized as the activity of 'slowing down', 'giving thought to', 'taking your time' by performing the body-based pedagogy exercise of 'slow-flow'⁶ in the large open floor space of work-

⁶ Cp. instruction for this exercise in the Breathing space in the end of Section 2.2, Book 1. Unfortunately, as mentioned earlier, I am unable to provide visuals of these exercises as these video-recordings have become unavailable due to the absence of a particularly important technical support-person at this crucial moment of finishing the dissertation.

shop area B, (cp. overview of workshop setting in figure 3.10 in Analysis Part 1).

Producing the holders of future memory

(- a round-about in clay, January 12th - 22nd, 2009)

So for the following group workshop only a week later, I had brought a poster with me that spoke about Action (Danish: handling) as something that brings stuff into existence. And I combined it with the triangle model used in the beginning to frame my approach (cp. Analysis part 2) to doing developmental projects - vis en vis supervision:

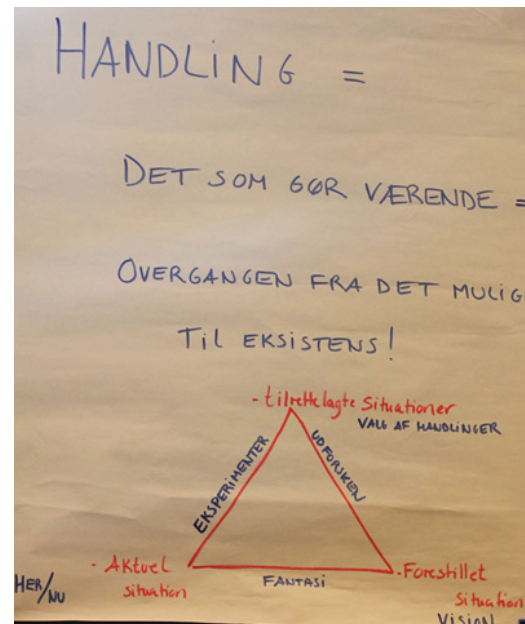


Figure 3.63: A reconfigured model of the take on enacting cuts/ actions to bring about change

Once again the model was used to point out that choices were being made and that it was important to dwell upon which way one wanted to go. Using the opportunity maximum of the re-building taken place. In that manner the day evolved into articulating a 'next step' of action; the production of their future – what should DBC youth home be like in the future?

The exercise done took up the task of dealing with this issue of creating the future more literally as (best) future practice – in designing a 'holder of future memory' out of clay⁷. Again time and place frames had a great influence on the accomplishment of that task. Karin and Simon were in fact the only two, that actually managed to complete the task in full and actually create the holder of 'future memory' in clay⁸. They completed that task however a few days after on their last individual session on January 22nd. They produced a clay model of a roundabout consisting of x side roads and a house in the middle capturing in concrete material - not (only) the change-wish - but the future material practice as it would be. A subtle but important difference that has to do with the task of 'make believe' – making believable. This was a 'product' that came from an exercise where I had given them instructions to postpone themselves to the year 2012 and describe this future life in as much detail regarding practice as possible, but in a way

7 Cp. Inspired by Professor Farouk Seif, on a seminar I participated in on Nov 13th 2009

8 The contributions from the other groups I later enclosed in the document I produced as a summary of the wishes and concrete ideas all participants had for the re-design of the main room, cp. Appendix for a Danish copy of this summary: 'Oplæg til Alrummets indretning'

where they could refrain from limiting practical concerns of the now. As governing principle they were asked to describe 'what kind of life is lived in House 1 in 2012?' An act of directing attention toward 'best future practice' based on their 'knowing how' at this point of the already built up make believe practice in the duration of the project up until this point. They first discussed it in groups two by two and then were asked to transform the ideas and discussion into one metaphor that they could produce in clay.

Examples of the group work of producing configurings for best future practice:

The actions done on the January 12th on the 4th group workshop supervision is an example of employing exercises and a tools that draws on the pedagogical aspect of all three embodiment methods that I brought in from the beginning: Sandplay – the tactile element of handling a problematic with material objects with your hands – with the

change that they here developed and produced the object themselves⁹. The mode that much later became 'Stories of artifacts'. Feng-shui – the modulating of the material surround with the purpose of aligning it with your 'best future practice'; the wants, needs and wishes agreed upon as vital in this regard (cp. 'Queen of Chaos Chair', figure X, in Analysis Part 2). Bodynamic - the element of bodybased pedagogy; the layering of knowing or 'grasping' through bodily (motoric) intra-action with the world¹⁰.

The last sandbox

(- Jan. 23rd, 2009)

In the sub-group workshop supervision January 23rd 2009, a new participant entered the group as substitute for Simon; Anita. I here did a summery of the process up until this point.

9 An important point here is that the previous months of experiences with working with the material objects are very likely to have trained their imaginative capacity as well as their willingness and feeling comfortable as to embark on such actions and enabling them to accomplish the task of designing an object entailing the story of best future practice.

10 Cp. 'Sitting in the yarn' exercise in the Breathing space in the end of Section 1.7, Book 1.



Figure3.65: Photos of last sandbox in the process done January 23rd 2009 by Anita titled: 'my journey'

Anita was subsequently encouraged to do a sandbox, which she did. She depicts together with various little figures a configuration of a journey ahead of her 'being filled with possible obstacles and challenges'. She has brought various tools with her for increased 'awareness'; the compass and the binoculars. Also she explicates the need to have a pair of scissor with her to cut away fearful attachments to old norms. The sofa right next to the working Cinderella (sitting on a stole) shows a particular 'dangerous' place on the journey ahead; balancing in the dilemma between overworking (and only resting for a moment on the stole) or taking breaks on the sofa. Thereby explicating that the need for breaks as something that had become a more overt part of the storying. Also, the configuration is an enactment that most likely deconfigures the duration of the project at this point and well in-formed by the manner by which I had storied this duration just prior to this enactment of the storyboard.

Configuring the new living-space; the multi-room

(- rebuilding meetings Feb. 9th & 23rd, 2009)

In February the workshop setting moved into the material surround of the main building of the Youth-home and started to entail the staff group of House 2¹¹ who shared the living room with the staff and residents in House 1. As a combination of the 'best future practice' exercise done with the staff group of House 1, I had done a slightly different exercise with the staff group of House 2 to enact an account of their anticipations for a best future practice of the Youth-home.

¹¹ As mentioned in Section 1.7 'Short Story', Book 1, I was also supervizing the staff group of House 2, so they were familiar with the three modes of enactment of the apparatus of the workshop supervision I practiced.

Below a photo-collage of this material-story event:



Figure 3.66: Photo-collage of the exercise done with staff-group of House 2 Feb. 12th 2009 of configuring a best-future-practice of the new living room

From these two different exercises evolved some key words that I took with me and reconfigured into a draft paper on three rooms in the room blueprint for the re-build of the living room.

Key words:

- Flexibility
- Choices regarding activity/rest
- Youth culture
- Disability culture
- Un-traditional

I feed this draft back to them on the first rebuild meeting at Feb. 9th consisting of representatives from each of the two houses (house 1 and House 2, cp. Section 1.7, Book 1 'Short Story') as well as the manager of the staff group.

The draft entailed¹² a suggestion of three rooms:

- 4 Sensory experiences: (Sensory room) Being!
- 5 TV hygge /samling (Cosy-corner) Resting!
- 6 Play and creative activities (Playing-corner) Doing!

The three room-cut clearly reconfigure from the poster above (see figure 3.63) of 'yde' (doing) 'nyde' (enjoy/resting) and 'nærvær' (presence/being)

It entailed a heading saying¹³: *'Remember, 'If you do as you have always done, you will get what you have always had'.*

¹² Cp. Appendix for a Danish draft for the re-build: 'Oplæg til Alrum-mets indretning'.

¹³ In Danish: 'Husk: "Gør man det man altid har gjort, får man det man altid har fået!"', Cp. Appendix for the full report in Danish

Thereby change was being cut as a particular kind of practice, where actions were needed if something else was to happen and these changes were so to say, put in the hands of each of the staff group representatives that were present. It was an address to the human agency, but it addressed action; it addressed the necessity of agential cuts to be made between the 'old-fashioned' and the 'new' more sustainable intra-action order of no-longer over-working as 'multi-tasking' was 'loaded' on a changed relationality of the multi-room and the residents which the statements from the draft suggests:

Affordances – which possibilities should the room invite (you) to?¹⁴

- Should it be stuff that the residents can do by themselves or together with one of the staff?¹⁵
- Should the resident be able to approach them sitting in a wheel chair?¹⁶

All these configured suggestions sparked a vivid discussion among the gathered participants, much like the discussions 'taken' during the two previous occasions of group workshop supervision and during the crucial mo-

¹⁴ In Danish: 'Affordances - Hvilke muligheder skal rummet indbyde til'.

¹⁵ In Danish: 'Skal de være ting beboerne kan gøre selv eller sammen med en ansat?'.

¹⁶ In Danish: 'Skal beboerne kunne komme til dem siddende i kørestolen?'.

ment (cp. Analysis Part 4). It was - as stated - by no means 'a clear cut case'. Each of these scenes provided for a renewed field of possibilities in the dynamic contingent multiplicity of each 'between affective site of engagement'. As we went along some new possibilities opened, while others closed. Some possibilities were left 'hanging' for a while in in-determinacy.

Next, we will follow the dis/continuous configuring of these discussions as a move-by-move aka cut-by-cut enfolding of the new living room into a reworked congealed agency of a material-discursive practice of a more sustainable (working)life at the Youth-home of DBC. A process that was not an official part of the action research project, but the opportunity of making it part of the project was seized in the following mail from the manager of the Youth-home:

Annie Klausen / Region Nordjylland <annie.klausen@rn.dk>:

Hej Anette!

Du spurgte til de skitser som arkitekten har lavet.

De er her og allerede på mandag hugger vi gulvet op, så det er klar til de forestående ændringer.

Du må endelig give dit besyv med. Jo flere vinkler vi har på det jo bedre.

Hilsen Annie

Hi Anette!

You asked for the blueprints that the architect did.
Here they are and already Monday we break open the floor, so that we are ready for the changes to come,
Please render your opinions, the more perspectives we have on it the better,
Best, Annie

3.2.5.2 Photo-based documentation of the three-way-cut reconfiguration of the organizational apparatus in February 2009

(The following section is performing a photo-based 'analysis as documentation' of a central period of the reworking of the organizational practices where the staff group at DBC and I quite literally were engaged in the rebuilding of the (former) living room to become a 'multi-room' of three rooms in the room with various affordances for intra-active (pedagogical) practices. Thus the following section is depicting how the staff group took on the draft (cp. Section 3.2.5.1, above) that reconfigured their sketches from the 4th group workshop supervision of 'best future practice' and how this sketch became the 'blue-print' for merging the apparatus of workshop-setting and the apparatus of the organizational setting though the rebuild of the living room.)

Reconfiguring the living room as 'multi-room'

This period from right after the 1st re-build meeting (Feb. 9th) to the day of the 2nd re-build meeting (Feb. 23rd) two weeks after, was – I claim – a crucial intra-act of human-non-human constituents, which as a dynamic contingent multiplicity of a between field of possibilities enfolded the

spacetime-matter manifold of this 'multi-room' as a larger material arrangement, that as a diffractive grating would determine aka enfold future practices differently as this arrangement was the materializing of a different material-discursive practice constituted on a changed relationality in the priority order of pedagogical and caretaking practices enacted in the crucial moment of Dec. 10th.

By no means were anything possible in this rebuild, and it required a letting go of some constituents either by deconfiguring 'their' partaking as 'memory-devices' for actions in the reworked material-discursive practices, or by simply discarding them altogether; excluding them from mattering. Or as we shall see simply not knowing where to put 'it' as there where no longer 'room' for it. Thus, those two weeks of a period of various 'replacing' and deconfiguring of existing furniture/memory-devices shows how the format of 'three rooms in the room' gradually emerged and came into place as congealed agency for future practices. This was a materializing process, where the (organizational) 'DBC world' enfolded as a reconfigured apparatus of an affective site of engagement. These two weeks were the crucial period where subterranean subtleties of vital intra-actions were changed as the co-constituents of the between apparatus were changed as a kind of 'memory-device for a (re)new(ed) 'keeper' in the shape of alternate congealed agencies of the multi-room. A counterbalance to the congealed agency of the 'bells in the hallway' (cp. Analysis Part 4).

The practices from the apparatuses of the workshop setting of manoeuvring C) a miniature world of problem complexes afforded by the sandbox or B) the open floor

space of affording bodily manoeuvring or A) the manoeuvring of xxxxx afforded by the opening and closing discussions – all became central constituents of the manoeuvring of the entire interior décor of the apparatus of the organizational setting. Paralleling the process of make-believe, becoming believable, becoming real by being afforded by the reworked organizational apparatus.

The emerging cutting together/apart of three rooms

(-three days after the 1st re-building meeting Feb. 9th, 2009)

When I came by DBC three days after our 1st rebuilding-meeting, it was evident that progress was being made in terms of taken various steps materializing the draft of a cutting together/apart of ‘three-rooms-in-the-room’. Each step was an enfolding of spacetime *d* mattering of this three-cut-apparatus with inevitable in/exclusions with agential import for the congealing of actions of these three ‘rooms’ or activity clusters.

The figure 3.67 below is an architectural blueprint of the area in question. It is only the middle-section of the (two-cut) building of the Youth-home that was being reconfigured. This area consisted of the kitchens of House 1 and House 2 with the shared living room/main room in the middle. From a Feng-shui inspired ‘stories of space’ viewpoint, the fact that it is the middle section of the building, would be understood as the Tai-chi center; the center of power, being reconfigured.

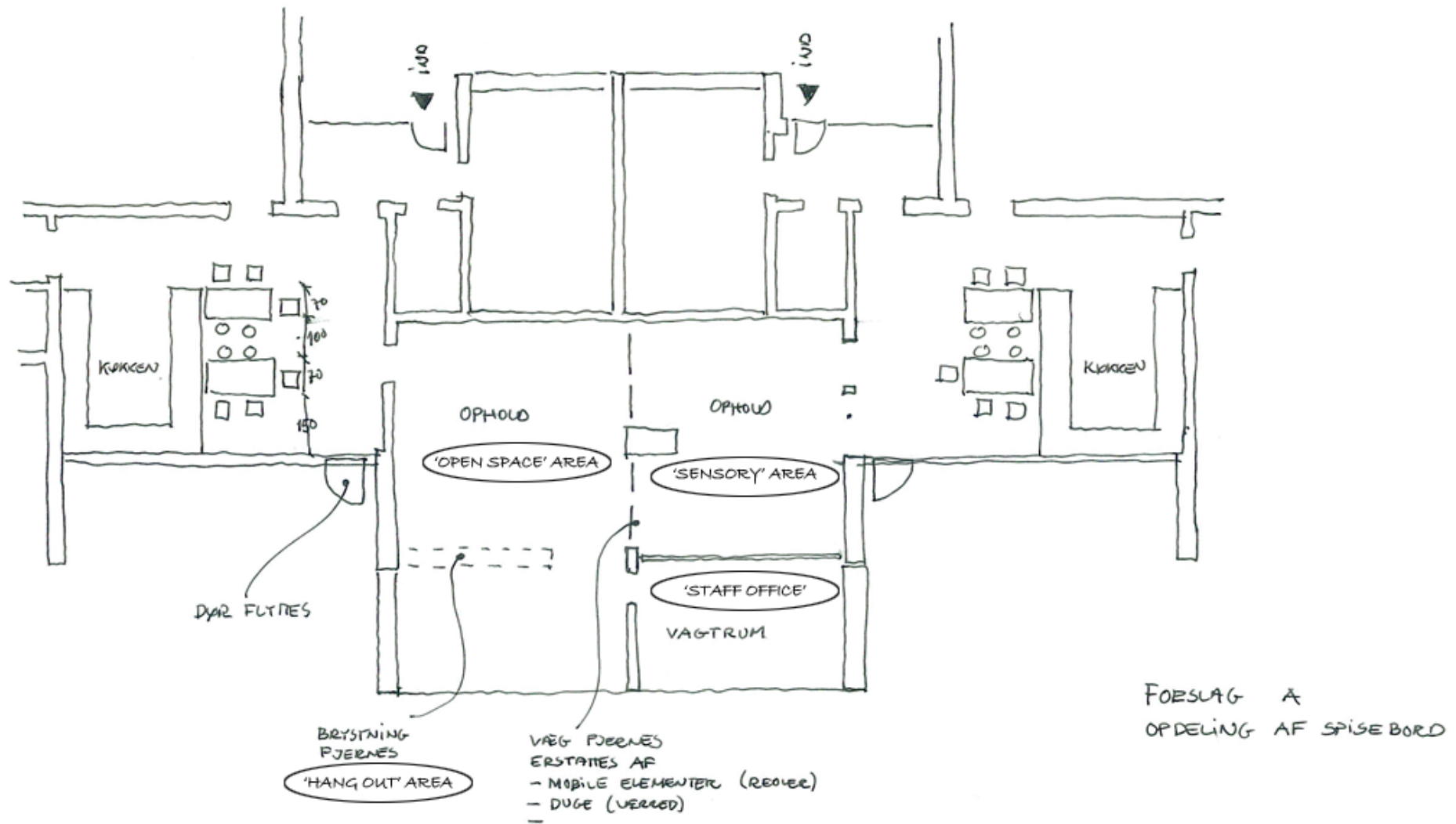


Figure 3.67: Architectural blueprint for the rebuild of House 1 (left-side kitchen) & House 2 (right-side kitchen)

The emerging hang-out' corner



Figure 3.68: Photos of the emerging 'hang-out' corner

In figure 3.68 the two photos shows (first photo) how one of the members of the staff of House 2, Martin, working on the installations of the TV set, while one of the residents 'Lars' is eagerly witnessing the endeavor. Everyone enthused by the prospect of the renewed affective site of engagement. Another one of the resident 'John' (second photo) is already trying out the sunny-spot behind the oval sofa.

The placing of the sofa was determining for the configuration of the whole area or 'room' for 'hang-out'. In turn this placing of the sofa was orchestrated by the intra-act of affordances of the room with the large window space towards the garden, that it was a (chi) quiet corner without

much 'traffic' and the space required for the sofa, as well as a debate on which area was best suited for either one of the other two activity areas; sense room and open space activities? To a large extend these decisions were taken by moving the furniture around to see how it would 'fit'.

Notice the wooden cabinet in the corner behind the TV, (first photo in figure 3.68 above). The cabinet is trying/being tried out a spot, but at that point the participatory framework of cabinet/multi-room was in-determined. What could be enacted from this (part of the) apparatus? Later it is moved to a different location where the participatory framework is determined as one of being part of the 'opens space' activity area by keeping music instru-

ments and thus partaking as a memory-device for the material-discursive practices of the 'open space' area as entailing music.

The sofa was up for a discussion as to whether or not it should be exchanged for a different one; in/excluded from mattering. The appeal of the sofa-apparatus as an affective site of engagement for intra-actions came to be that it did afford comfortable seating for quite a number of people. Also the affordances of the back of the sofa was one of multiple demarcation; if the sofa was placed with the back in the corner it 'faced' the open space and as such changed the relationality of hang-out corner and 'open-space' area, as those to were less clearly cut as two rooms; with the boundary no longer 'in place' the two rooms reconfigured as one. The people sitting in the sofa would then 'face' the activities of the 'open space' area and the 'hang-out' room would give way to the open space area to expand, which would provide for a greater number of wheel-chaired people to be engaged directly in the intra-activities of this 'open space' area.

However if the sofa was turned with the back (halfway) towards 'open space' area, the backside of the sofa marked an altered relationality as it became a boundary that would cut the two 'rooms' together/apart. This would (most likely tend to) orient the attention of the people sitting in the sofa away from the open space and towards either the TV set or the outside garden visible through the large, tall windows. Further, if the sofa were placed midway it would afford that some of the people sitting there were able to attend to the activities of the open floor space and others would be facing the TV set. Also, the intra-act of the oval

shape of the sofa (contrary to a squared-shaped sofa) and the corner with large windows did enact an undisturbed 'room' behind the sofa for wheelchair-users for enjoying the sun, (cp. the second photo in figure 3.68 above).

However in order for the sofa to be such a complex (mutually constituted) co-constituent it needed a reconfiguring in order to be sufficiently maneuverable as a dynamic contingent qualitative multiplicity that would afford dis/continuity of changed relationalities with this other 'rooms in the room'; the 'open space' room, (see figure x below). The sofa therefore became reconfigured as wheels were added on each 'leg', (see figure x below).

The emerging sensory room



Figure 3.69: Photo of the emerging sensory room

The cut of this material-discursive apparatus seems to be an enactment of a deconfiguring of inherited relationalities of both the outside 'sense garden' that Birgit enjoyed for taking breaks, (cp. Analysis Part 2), the sandbox area C of the apparatus of workshop setting. This will be clearer below.

Room for breaks

As it was at that point they talked about having a sofa 'to relax on' in the staff-room and this 'wish' was as we saw rather literally (re)configured by Anita, sandbox and a brown sofa cut together/apart from a little black stole as a configuring of 'the dangerous spot' in Anita's sandbox above (cp. figure 3.65). Here the sofa equalling a 'real break' and the small stole equalling a 'non-real-break' of just a small 'sit-down' among the residents in the kitchen. The material-discursive practice of finding 'room for breaks' were at that point configured to be a part of the staff-room-workspace and thus enacting a fusion of staff room and room for breaks agentially cutting together/apart the resident group and the staff-group. However it didn't fit so it was 'sitting' in 'no-where-land' and actually didn't find a place until a room for taking breaks were found in House 3 one year later' (cp. further below):



Figure 3.70: Sofa for taking breaks in no-where-land

Staff room coming into place

Slowly, but surely coming into place.....



Figure 3.71: Photos of the yet more configured staff room



Swinging chair placed midway between two of the rooms in the new multi-room...showing how it is not yet decided which place it should be in and as such this non-human participant was trying out this participatory framework to see 'how it fit'.

Figure 3.73: A swinging chair 'trying out' a possible spot

Second re-building-meeting
(Feb, 23rd 2009)



Figure 3.74: Living room corner with research camera in place

The action researchers' camera in place for the 2nd re-built meeting as a manner of documenting the actions

Staffroom is now in use....
(- *although far from complete*)



Figure 3.75: The book-cabinet has found a place and begun its work as organizer of staff-related tasks...



Figure 3.76: The reconfigured 'hang-out' area

Now, the sofa has been moved back, installed on wheels to make choices and variations easier accessible ...here the sofa faces the open space event-place of the trampoline and large balls...thereby the 'open-space' area was slowly emerging.



Figure 3.77: The 'open-space' area

Above we see non-human constituents in place in the 'open-space' activity area, as story objects or mattering bodies inviting 'with the stories told in their lineaments' to partake in the 'between intra-actions' of this affective site of engagement. Notice also the sliding door installed specifically on request from the staff group in House 1 as an affordance for demarcation of boundaries towards House 2.



Figure 3.78: A few more artifacts have entered the sensory area



Figure 3.79: Things that are no longer fitting in and therefore being phased out....

As we can also see in the photo (figure 3.79) the reconfiguration of the old living room also re-balanced the 'pinkness' depicted by the 'pink, crooked off-balanced dog-house' in the sandbox storyboard of the crucial moment (cp. Analysis Part 3) that enacted as an 'illusion' the disabled young residents as just regular youngsters. The next photo, which was taken by me during one of the participatory observations in House 1, gives us a glance across' the 3pm multi-tasking-shift and into the living-room of the spatial discourse of the 'old' 'illusory' material-discursive-affective practices.



Figure 3.80: Photo showing the 'old' passage between the houses

Notice the bookshelf/cabinets on the wall with picture-framed-photos, houseplants, etc. on top, adding to the impression of a 'regular' family-home and living room. However, no rail to hold-on-to if you were visually disabled residents of these surroundings. Perhaps, the 'framed old-fashioned' (woman) that was configured in the sandbox of the crucial moment, was a reconfiguring of this wall, as something 'illusory' 'pink' that needed 'to be smashed'? At least it was 'smashed' as part of the rebuild, as these 'before' (figure 3.80) and 'after' (figure 3.79) photos show.

In this rebuild the affordances required given their (actual) disabilities were provided; thus building a surround that were an oasis for them in regard to seeing them as they were (according to the staff); in their senses and therefore with an enjoyment of tactical sensory aspects – on the one hand – and on the other - often with a low

vision that required a hand bar on the wall, a line on the floor to follow as well as extra light to enhance these affordances. Also, plenty of floor-space to give room for the many wheelchairs moving around - and thereby literally enabling them as young teenagers to manage to a much larger degree by themselves to get around.

As such, a different relationality of resident/room was cut as a different field of possibilities for becoming. Less of a family, 'homey' atmosphere, however, more of an acknowledgement of the agential realism of how matter matters - also when it comes to disabilities. A scares truth put in the open (space, literally), instead of carried as burdens of night-shifters, or the day-time staff bending over backwards to manage in out-dated surroundings.

Calling the young people the 'residents' aligns with the name of the place as 'Youth-home'. The naming 'residents' and 'young teenagers' seen as a part of a boundary-making (material-discursive-affective) practice would call for them having a 'say' on what should be the living-circumstances of the house. However they here relied on the staff to speak their 'tongue', so to say, which they did by this material story told in the lineaments of the reconfiguring of the corridor or passage between the two houses of the Youth-home across the shared living room. So by enacting a different cut (of a material-discursive practice) the spatial discourse and 'its' residents were aligned. As such, having the physical, material conditions of the house not up-dated to the present group of residents with special needs, were in dis-alignment with the title 'Youth-home'.



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The completed rebuild

(1 year later)

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Re-build of material surround

‘Open space’ area – before



...notice how this part of the old living-room were ‘cut’ in two sections by a brick wall that was removed during the rebuild to provide for a much larger open space area and thereby easier moving around of wheel chairs and flexible use of the room...

Figure 3.81: Photo of living room before

‘Open space’ area – after

Space has been cleared for various activities...and a hand rail underlined with extra lighting has been added on the wall along the passage connecting House 1 and House 2...

...notice also the three large pieces of artwork on the wall; a creative rework of the residents favorite Aalborg-sceneries redesigned through development-oasis-moment by the staff and the residents...perhaps a configuring of a Danish version of oases?



Figure 3.82: Photo collage of ‘Open space’ area

Area of 'Sensory-room' - before



...a rather dark interior décor, with living room furnishing...

Figure 3.83: Photo collage of old living room

'Sensory-room' in Multi-room - after

Figure 3.84: Photo collage of 'Sensory room'

...area affording various intra-active, sensory activity engagements of light n' sound vibrations and thereby other kinds of touching responsiveness.....and easy accessible for wheel chair users...



Brick wall – before



Figure 3.85: Photo of old living room

...the 'out-side' wall of the sensory area...

'Sensory-wall' – after

...notice the little 'doors' to open to engage in various delicate oases-like-moments of touch...(see small photos)



Figure 3.86: Photo collage of renewed wall

Sofa-TV-'Hang out' area – before



Figure 3.87: Photo of TV are before

...the area behind the brick wall becomes (re)new(ed) ...

Cosy, sitting 'Hang out' area – after

....an area for hang out...of various kinds....due to the flexibility afforded by the (added) wheels on the sofa...



Figure 3.88: Photo collage of renewed 'Hang out' area

Newly established staff-room

...becoming organized...

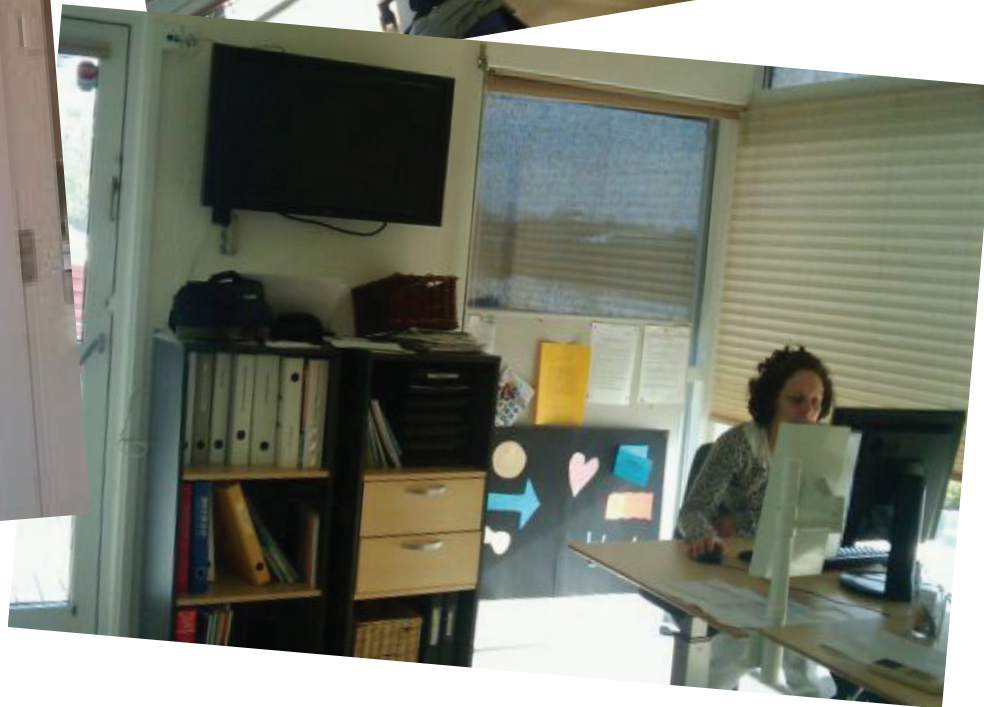
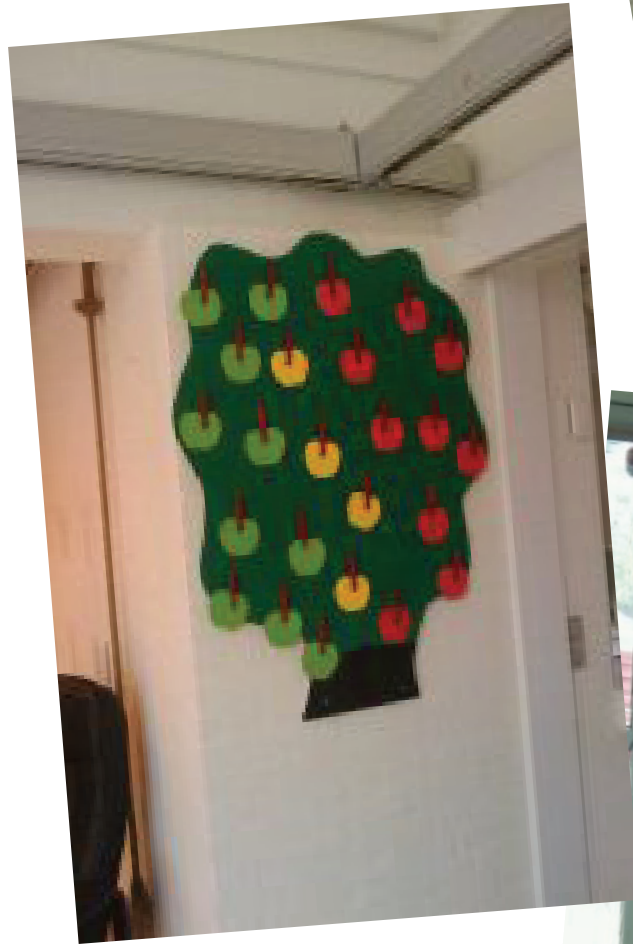


Figure 3.89: Photo collage of the new staff room

3.2.5.3 The beginning and the ending – what has changed from within?

(- point being there was/is no real ending, just on-going dis/continuous becoming through iterative enfolding of space-timed mattering...)

By the time the project ended on Marts 9th 2009 in the 5th group workshop supervision there were still plenty of stuff to take care of. One way to look at the dis/continuous enfolding of reworked organizational practices could be to look at the 'beginning' and 'the end' 'result' as in true BME (Beginning, Middle, End) fashion (cp. Section 2.4, Book 1). BME's affords 'neat' overviews on the price of complexity. We have followed the complexity of the entangled material story across a five part 'cut' analysis, so let's just for a minute indulge in the 'narrative simplicity' of such an overview.

We will do this by diffracting two sets of the little story objects; the little figures that were collected as participants in the action research project in the very first group workshop supervision (cp. Analysis Part 2) and the little story objects that I collected and gave to each of the participants in the end of the last group workshop supervision. These were 'memory-devices' of moments in time that was by no means simplistic:

The following is a list of the material objects that I gave away¹⁷ as memory devices the last day:

¹⁷ These items were given as an alternative to having them build their own memory-device out of clay, which was my original plan for the day.

- 1 The wise man offering gifts to Lis to remind her to make use of her organizational talent
- 2 The pet-tiger for Ulla, to remind her to keep 'hissing' at outside pressure on behalf of the staff group
- 3 The amber chain for Karin, to remind her that she was not alone, but part of a whole that would support her
- 4 The dolphin for Pernille to remind her to enhance the playful presence of the intelligence of the dolphin in the atmosphere of the house
- 5 The picture frame and the wooden hammer for Lone, to remind her to keep breaking down the old-fashioned; to up-date all around her
- 6 The dog for Lisbeth, to remind her to be like the dog, in the now in full intuitive participation
- 7 The canoe for Anita, to remind her to stay on the track
- 8 The stone for Birgit, to remind her of staying true to herself and recognizing her central role in the house
- 9 The black women holding her spear for Annie, the manager of the group to remind her to hold on to the basic nature of 1 House

Figure 3.90: List of objects Marts 9th 2009.

All of these objects had been part of the sandboxes made throughout the project. The particular object that I gave to each of the participants had been part of their 'own' sandbox. I thus gave back as a memory-device an anchor to hold on to, a mattering body of a figure that was already part of an intra-act.

Simon & Annette were no longer among the group, two others had come aboard and they participated as witnesses in the occasion.

Below is a list with the objects collected and used by the participants themselves in the first round of talk in the first group workshop supervision Sept. 8th 2008, six months prior (almost to the date):

- 1 A fishing boat 'struggling to keep its bearings in rough waters' and a Cinderella in a ball-room-dress being 'a decent human being' by/Lisbeth
- 2 A shoe 'running to keep up' by/ Annette
- 3 A turtle 'moving slowly and being 'cool-headed' and a pet-tiger 'hissing with his claws when under pressure' by/ Ulla
- 4 A clothes-peg 'as a reminder of all the info and details to pass on every day' and a dolphin 'being in the senses and finding calmness to be with the residents and getting a really good day' by/ Lone
- 5 A shoe 'going around the actual a bit stressed' by/ Simon
- 6 A round stone 'keeping you from slipping' By/ Karin
- 7 A bouquet of pink flowers 'to remember we are good enough, and to stick together, be proud and smile' by/ Pernille
- 8 A sailboat 'forgetting to and needing to reef the sail in heavy waters' by/ Annie (manager of the Staff)

Figure 3.91: List of collected objects Sept. 8th 2008.

Had any of the raised 'voices' in the shape of (configured as) the little figures not been heard or addressed throughout the six months period? Not really, and yet....one had perhaps been more silent than the others; the pink flower of Pernille about remembering that they were 'good enough' and 'could be proud and smile', hinting perhaps at a 'lost' story of a shameful scandal in their duration before I came. The misuse of financial means by a former Head

of DBC, who one year prior to my arrival had been fired and excluded. I only much later learned the full extend of that part of 'their' story, but seen in hindsight it might have had a substantial off-balancing effect on their tendency to overwork and be compliant, and offer an explanation for the mantra about 'we must be compliant' and the need to express 'we are decent people'.

When the two lists are read diffractively through each other we get a hint of the deconfigurations and the reconfiguration of 'voices' that had been enacted through the rework of the organizational practices. A few new characters had entered the scene; a wise-man organizer, a dog, a black woman with a spear and a picture frame with an old fashioned woman to be continuously handled with a hammer. An amber chain as a reminder of 'together we can' had come in - perhaps exchanging the two single running shoes? The large ship and the-sail boat with loose sails had left and a canoe for easier, more flexible manoeuvre had taken the scene. A hint perhaps that instead of one person (the management/leadership) steering a whole ship (perhaps even into scandalous waters), each person on the deck had acquired the ability to manoeuvre self-handed? Canoeing requires balance and at the same time the intra-act of canoeing enhances centering, which in turn enhances balance, etc. Hence, canoeing is a practice in tune with the material-discursive practice of 'professional presence'. Further, the pet-tiger and the dolphin had 'survived' the reconfiguring of the material-discursive practices of the Youth-home most likely on the same account. There was still a valid need for 'hissing with the claws' and it had perhaps become more legitimate to do so as a counterbalancing act to the practice of being compliant? The Dolphin,

which had from the start of the project been the holder of the memory of the treasured practice of oases-moments aka pedagogical-development-hours was perhaps *the de-configuring* that had carried through as the anchor of the change wish toward enhanced 'professional presence' – paralleling the movement from 'just being there', to being present in a more balanced, (and therefore) sustainable and professional way and at the cost of the old-fashioned 'woman as preventer of oasis moments,' 'the Tarzan that manages it all' and 'the decent ballroom dressed Cinder-

ella'. This cutting together/apart of configurations enacts a material-discursive-affective practice of mothering aka caretaking in society anno 2000 that did not seem to benefit from these out-dated story configurings. Whereas mammals, like dolphins, dogs and tigers - capable of touching responsiveness - are beneficial. The reworked material-discursive-affective practices at the Youth-home of DBC had been up-dated.

The summarizing posters of the last day of the project entailed:

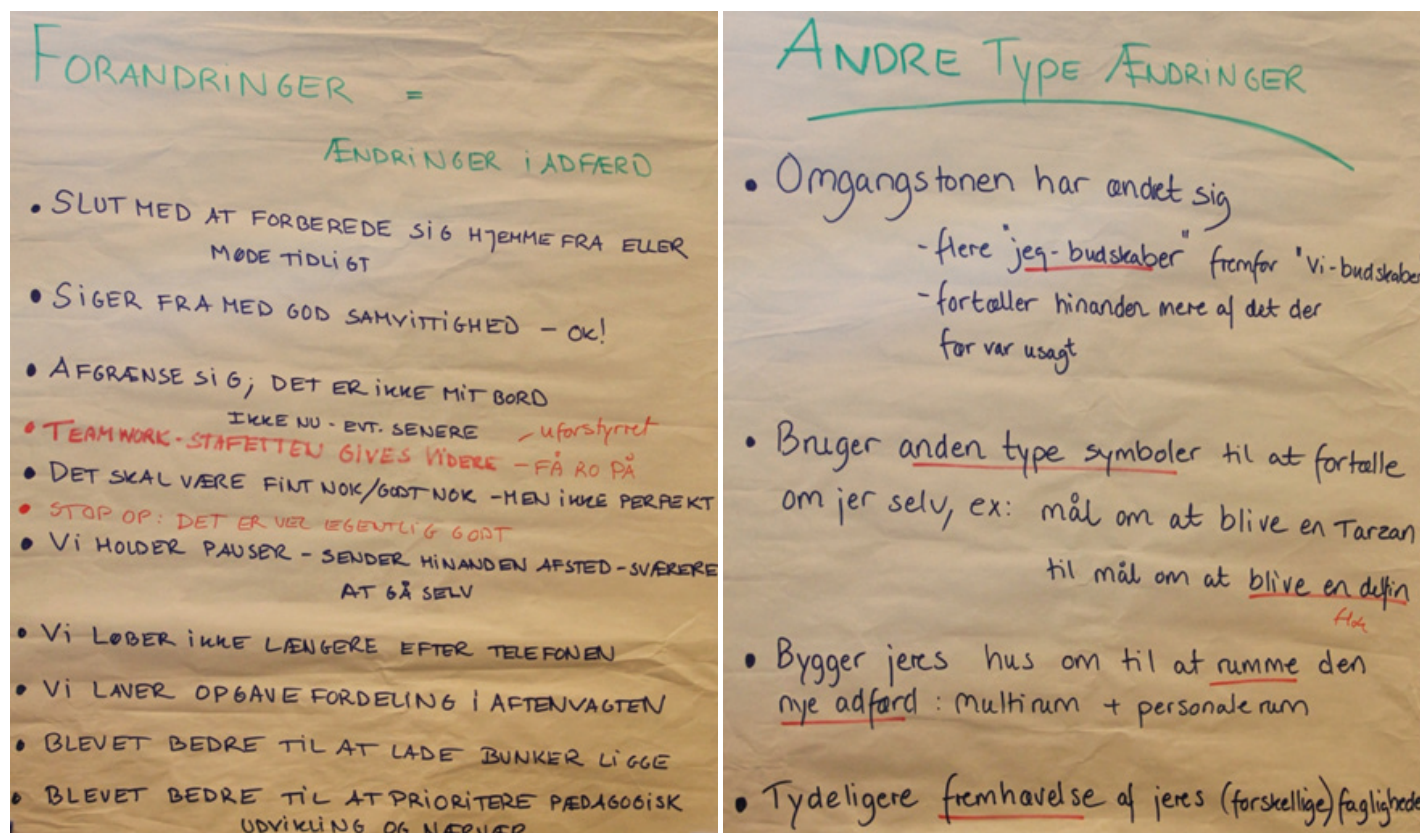


Figure 3.92: Photos of the posters summarizing the changes accomplished.

The summarizing posters of the last day of the project entailed:

Changes = changes actions:

- No longer doing preparations from home, or showing up earlier at work (to do them)
- Saying 'no' with a good conscience – it's ok!
- Demarking; it is not mine to deal with or – 'not now', maybe later
- Teamwork torch passed on – undisturbed, more calmness
- It only needs to be 'good enough' not perfect
- Stop – it is properly good enough already
- We are taking breaks, sending each-other off on breaks, more difficult to leave your self
- No longer running after the phone
- We do tasks-division on the evening shifts
- Have become better at leaving piles behind
- Have become better at prioritizing pedagogical development and presence

Other types of changes:

- Manner of speaking has changed:
 - more 'I messages' than 'we-messages'
 - telling each other more of what used to be unsaid
- Using other symbols to express your self; ex. Goal of becoming Tarzan into goal of becoming a dolphin
- You are rebuilding your house to make room for the new behaviour: multiroom - staffroom
- Clearer markings of your (different) professions

Figure 3.93: List of changes

The group manager re-mentioned once more how she saw it as difficult taking breaks on the afternoon/evening shift, the group stuck to its demands for it and she ended up promising to give them time to work out procedures that should enable the new practice of taking breaks to materialise in full. It was not just a BME happy end. It was a 'next'...plenty of stuff to be dealing with.

We ended the group workshop supervision with all of us dancing around to 'I'm alive' by Celine Dion – articulating both the survival and the rebirth – therefore also that which had not survived; the old-fashioned women. It was a moment of both joy and sadness. Hope and fear. For the first time during the entire process had I been a little nervous; had I remembered everything? How would they manage afterwards? Would they manage to take on the role of 'keeper of the new material-discursive-affective practice' themselves now that I, who had served as a memory-device for so many weeks, left? I didn't know. I could only keep my trust and hope!

What did happen?

As it happened, these procedures were in fact developed over the course of the following year. The 'multi-room' were fully equipped (cp. photos above in figure 3.82, 3.84, 3.86, 3.88) and a room for taking 'restitutive breaks' were built in the administration building across from the main building entailing 'House 1 and House 2. Note, that the 'green sofa' from above here found its' place as co-constituted, co-constituent of the newly established room for taking resituting or recovering breaks:



Figure 3.94: A photo collage of the large 'mutual' room for breaks

Notice the 'greenish' colouring and the 'beach-like-décor' of this spatial discourse or 'stories of space' and 'stories of artifact', which – it seems - reconfigure 'the oasis'. Also notice the signing that reads: 'Please do not use the room for breaks for meetings'. Thus in a 'serious' manner (cp. Analysis Part 4) congealing spacetimedmatter for this material-discursive-affective practice

The room for breaks had here been enacted as a two-cut; one affording the possibility of mutual hang-out-breaks – and one that was configured as an un-disturbed space; a small room with a massaging-chair:

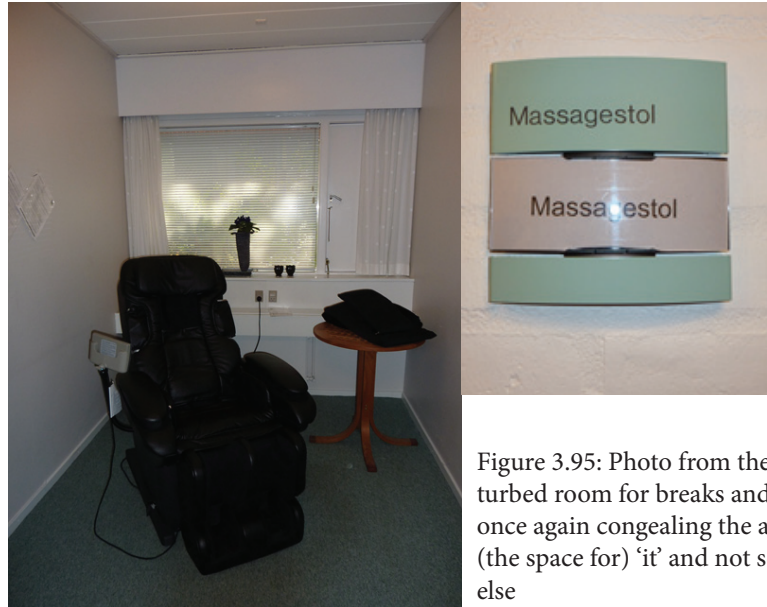


Figure 3.95: Photo from the un-disturbed room for breaks and the sign once again congealing the agency of (the space for) 'it' and not something else

The following year a new practice of designating a certain amount of the monthly working hours for pedagogical development – called 'green-hours' (paying proper reference to the 'oases-moment' of pedagogical developmental hours) - have been started. These 'green-hours' are at the disposal for each of the staff-members to use to their own choosing varying with their needs. Also on this occasion they told me that they had started a practice of

Finally, in the spring of 2011, the staff group raised their voice and stated the need for a nurse at the Youth-home and thereby embarking on enacting a changed relationality that more profoundly would cut together/apart

pedagogy and caretaking as practices requiring different educational backgrounds. I see this as being in line with the stated request for 'decency as a two way street' and thereby a request for this decency being enacted in that aspect of their work intra-relating as well. Also, this is an acknowledgement of the actual state of the residents as in fact a group with special needs – not only in terms of facilities in the building they live in, but also in regard to their health as they suffer from many negative side-effects of their disabilities. Acting on this 'shadow side' to the 'pinkness' of the warm family home of House 1, had (I claim) a counterbalancing, sustainable effect on the organizational practices. It enacted yet again a changed relationality of the dynamic contingent qualitative multiplicity of the field of possibilities of agential cutting. These actions, I claim, are constituted also by the inherited relationalities of the touching responsiveness of the vital intra-actions of six months of material restorying in the fall of 2008/spring 2009.

I followed them as 'their' supervisor on the regular frequency of four group supervisions per year. I did this until the spring of 2011, where I (perhaps) paradoxically had to surrender to a longer leave of absence due to massive symptoms of stress and burnout, and where it became time for me to rework the organizational apparatus of my working/private life and embrace the Dolphin, the Tiger, the Dog and deconfigure the old-fashioned manner of an overworking 'Tarzan' and a 'Mother' preventer of taking restituting breaks. A rework in progress that entails perhaps the unthroning of 'the Queen of Chaos' (cp. Analysis Part 2) and surrendering to being just an ordinary critter, who had to acknowledge her inherited relationality of tendencies for overwork and the agential import of this in terms of reconfiguring (working)life practices through a period of suffering from stress/burnout.

With those words, let's have one more refreshing 'breathing space', before we close this two-book-cut with a concluding Section 4

For your note(configuration)s



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Breathing space

General instructions for doing the body-based pedagogy exercises¹:

(Always do the exercises in loose fit clothing and without shoes and within calm surroundings. Choose the exercises that you feel comfortable doing and that give you a sense of well-being and enhances your energy level. Listen to your body signals and always refrain from doing exercises that cause you to feel pain or discomfort of any kind. Let it be a guiding principle to always aim at finding 'the right dose'² in terms of both the kind of exercise and the extent of the specific exercise. Note that the 'right dose' varies from time to time depending on the whole situation when you practice the exercise).

1 The present and following exercises are a sample of the exercises used in the action research project after a one-year study/training at Bodydynamic International as well as several subsequent courses at MOAIKU. The exercises are rendered here in the dissertation with permission from one of the founders of the Bodydynamic System Merete Holm Brantbjerg. (who has later founded MOAIKU). For further introduction to the body-based pedagogy as it was used in the action research project, see Section 3.1, Book 2. See also Brantbjerg and Ollars (2006), Brantbjerg, 2010 and www.MOAIKU.dk

2 The notion of 'the right dose' is specifically developed by Merete Holm Brantbjerg as a key notion in her 'resource-oriented-skill-training' (at MOAIKU), which is a specific refined variant of the body-based-pedagogy principle used and developed through the Bodydynamic System

Demarcation and building of the space of the upperbody

- Stand with a hip-wide distance between your feet
- Tighten³ the muscles in your upper arms, while pressing your hands against each other in front of your chest
- Notice the sense of a space in the upper body
- How does it feel⁴? Where do you feel it in the body?

3 It is important that you find your own 'dose' of tightening and pressure

4 Importantly, there are no 'right' answers. It is highly personal which feelings and sensations arise from these exercises. Again, the same exercise may induce a variety of feelings and sensations from time to time.



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4 Concluding the Apparatus of Material Storytelling



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4! Summarizing (the two-book-cut)

(This last section of Book 2 briefly summarizes the dissertation and highlights on the implications of (actively) making space, time and matter 'matter' in ongoing processes of becoming through the Apparatus of Material Storytelling's manner of enacting complex sets of restorying actions by the three material story modes understood now as intra-active pedagogies (cp. Section 2.5.5) or modes of 'enacting the between' as (re)configurations of organizational practices. The research ambition of being of the world and practicing Material Storytelling is discussed from a (re)new(ed) understanding on the basis of the careful analysis just performed with a Baradian agential realist take on dis/continuous becoming. As part of this, various implications of enacting such an approach to change are brought to light. The evidentiary support for the overall claim of the PhD project and its contribution is highlighted and suggestions for subsequent research issues are stated.)



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ENACTING THE BETWEEN

On dis/continuous becoming of/through an Apparatus of Material Storytelling is a dissertation that enacts a two-part 'posing' (in a two-book-cut) of a research-based methodology coined as Apparatus of Material Storytelling. Throughout Book 1, theoretical evidentiary support was build for this notion by diffractively coining the phenomenon of *Material Storytelling* and the *Apparatus of Material Storytelling* as a metaphysical, philosophical, theoretical and methodological backdrop for three modes of enacting 'the between' of reworking organizational practices; *Stories of space* inspired by Feng-shui, *Stories of artifacts* inspired by Sandplay and *Stories of bodies* inspired by Bodydynamic. Throughout (the) Book 2 (at hand) empirical evidentiary support was build for the Apparatus of Material Storytelling through an example of reworking organizational practices through these modes of enactment and from the act of a turn-by-turn multimodal constituent analysis (as 'documentation') of such restorying practices.

The following two research motives governed this envelopment of the Apparatus of Material Storytelling:

“

1) how does the meaning and matter (including time and space) entanglement of (processes of becoming in) organizational living enable us to understand processes of organizational change (and not least the concept of change itself) rather differently?

“

2) how can the recognition and active employment of this intra-play of meaning-matter modalities reconfigure (what is presently mostly talked about as embodied/enacted hegemonies of) habitual (working) life practices in-formed by the Cartesian duality split as well as a Newtonian space-time framework that dominate Western thinking?

Book 1:

Posing (an Apparatus of) Material Storytelling as discontinuous intra-active rework of organizational practices –

Configured the Apparatus of Material Storytelling by placing Material Storytelling within the research fields of multimodality and materiality and specifically within the posthuman performative approach of the Baradian onto-epistemology of *Agential Realism*, with the diffractive methodology that accompanies it. On this ground the notion of Material Storytelling was diffracted as a (non-local) diffractive grating for material-discursive-affective practices of the three (material-story) modes of enactment of organizational rework. This was done first through a diffractive reading of the Baradian onto-epistemology and Bojean storytelling theory and (as part of that) narrative research. A *quantum amendment* was made that poses Material Storytelling as a *diffractive approach* of intra-active-being-of-the-world that was cut together/apart from two other approaches to reworking organizational practices within the field of storytelling; an *interpretive approach* of a narrative-being-in-the-world, and a *resituative approach* of historical-being-in-discourse. As a diffractive approach Material Storytelling was then elaborated as *subterranean subtleties of vital intra-actions*, to account for an affective dynamic integral to the congealing of agency of *spacetime-mattering* in Material Storytelling practices. This was accomplished through a diffractive reading of the Bergsonian process-philosophical apparatus and the Baradian and Bojean apparatus'. Thereby a model and a specific vocabulary of the Apparatus of Material Storytelling were enacted entailing among others; *deconfiguration, spacetime-mattering, subterranean subtleties of vital intra-*

actions, affective sites of engagement, material-discursive-affective practices, entangled durations, touching responsiveness, quantum jazzing.

Book 2:

'How to build an oasis with a good conscience' – organizational becoming through an Apparatus of Material Storytelling

Enacted 'the between' of human-non-human agencies of an action research project as diffracted by the Apparatus of Material Storytelling. The three modes of enactment were here depicted as apparatuses working as diffractive gratings of the organizational change process - thus as modes of *intra-active being-of-the-world* to build the empirical evidentiary support for the Apparatus of Material Storytelling. The Material Storytelling model and vocabulary diffracted through Part 1, Book 1 was here working as the analytical apparatus for the five parts analysis of the (action research) process of reworking organizational practices at the Youth-home of the Deaf and Blind Center DBC in Aalborg, Denmark over the six months period of September 2008 - March 2009. The analysis of the process was structured around a partial element of the complex storytelling event as a whole; a crucial moment that took place midway into the six-months duration of the project and in the analysis this 'moment in time' was enacted as the recursive fixed point for excursions - 'outings' - into both the chronological past and the future of the process. The five part multimodal constituent analysis thereby documented the dis/continuity of this change process and depicted how various material story configurings functioned

as memory-devices of/for the dis/continuous enactment of entangled durations across various spacetimscales of the between intra-act of the workshop setting. Book 2 thereby build the evidentiary support for the stated claims on meaning/ matter entanglement in two formats that were as follows:

1) In a multimodal constituent analysis of (the videotaped) intra-active material-discursive-affective practices of 'the between' of the constituents in the crucial moment of deconfiguring the problem-complex dealt with December 10th 2008. Thus the de/re/configurative enfolding of spacetimedmatter manifold of the crucial moment as it progresses turn-by-turn aka cut-by-cut. This 'documentation' was performed in Analysis Part 1, Part 3 and 4.

2) In a multimodal constituent analysis of how the sandbox-based storyboard apparatus of the 'Now' enveloped entangled durations across larger spacetimscales of the six months change process and beyond. Here the recollected spacetimedmatter manifold (the sandbox storyboard) functioned as a diffractive grating for enacting the 'relevant rest' of the 'data-material'. Here snapshots (literally) of former or subsequent events (in a chronos spacetimscale) of spacetimedmattering functioned as memory devices to 'document' dis/continuent spacetimedmatter de/re/configurations across larger spacetimscales. This 'documented' how other spacetimedmattering were re-actualized, recollected; or *deconfigured* as entangled durations of the sandbox-based apparatus of the 'Now'. Those de-localized agencies were 'voiced' so to say by the local mutually constituted agencies of the enacted spacetimedmattering; the material storyboard or the rebuild living room of the organizational surround. This 'documentation' was performed in Analysis Part 2 and to some extent in 3 and 5.

Together these two modes of 'analysis as documentation' thus covered the/a change process of organizational restor-work as a process of Material Storytelling of six months' duration diffracted through a multimodal constituent analysis. What tied the two modes of analysis together was the 'Now'; A crucial moment of a co-storying action of intra-active material-discursive-affective practices (storymodes) that diffracted the spacetimedmattering of the 'Now', where indeterminacy gets solved action-by-action, cut-by-cut.

Referencing the research motives mentioned above, I claimed that ongoing processes of becoming in organizational living and change are material-discursive-affective

restorying and reconfiguring of actions where matter, space and time *matters* as co-constituent forces. I also claimed that processes of Material Storytelling are directly configured to 'credit' those constituents and offer as such both an understanding of change and a mode of enacting change that is rather different. Here the question of organizational change is reversed and posed as a question of how stasis is made possible? In the process of mattering, the analysis showed how matter played a vital role in enabling stasis understood as the re-enactment moment-to-moment, day-to-day of the (more or less) same material-discursive-affective practices. Here matter is not a thing, but a doing; a process of a congealing of agency of a material-discursive-affective practices. The claim being that

the *matter* of mattering had to do with (the intra-active dynamic of): 1) spacetime-matter's physically structuring force as congealed agency, 2) its manoeuvrable character, 3) its ability to invoke affect(able) memory across time-scales, and 4) the ability of larger material arrangements to alter languaging in terms of modalities being used.

The 'productive machinery' that should help me 'document' these changes through out Book 1 & 2 was established in line with this thinking: 1) changes did happen due to the diffractive interferences of the apparatus' of the change project and 2) the analysis of the empirical materials collected should be able to support that these changes happened due to these apparatus'. Focus was therefore taken away from the action research approach employed as such, 'into' an analysis of the complex events captured in various 'data'-sources and collected into 'an archive' following Tim Rapley (2007). This 'data' was mainly on video, but notebooks, photos and posters were also employed in the attempt to 'document' the entanglement of the different forces that co-constituted the rework of organizational practices at DBC. Therefore the various discussions, which would otherwise have been undertaken in an action research dissertation, were not included here.

Throughout the 'two-book-cut' evidentiary support has thus been build (through both (meta) theoretical, methodological and analytical accounts) for:

- How the Material Storytelling process can afford a restoring of the present ('old') material-discursive-affective practices of the organization towards a more sustainable living
- How the pedagogical practices reshape themselves in crucial moments of intra-action, when the everyday organizational material-discursive practices are reworked
- How the use of various story-modes enables complex Material Storytelling to take place in ways that play a significant role in the continuous restoring of practices in the organizational change process
- How the events taking place in the change process go beyond the here and now, in that both the past and the future in a nonlinear fashion are enveloped in the moment of story action with the three material story modes
- How - by use of the three material story modes - materiality, space and time as well as implicit affective forms of knowing more specifically are invited in as equally important constituents of the organizational change process as that of the spoken word and explicit forms of knowing
- How such an approach to the processes of organizational change provide for a different take on change itself and the manner by which such changes are enabled in 'the between' of a co-operative of human and non-human constituents



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4.2 The contributions of the dissertation

(In this section the contribution of the dissertation is posed as a four-fold cut that organizes the conclusions on the two research-motives and highlights the evidentiary support for the stated claims)



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The contribution of the dissertation can be summarized as the following:

1) 'grounding' the Baradian theoretical framework of radical new materialism to analyzing everyday practice, especially in relation to organizational change (the apparatus of organization meeting the apparatus of action research project meeting the apparatus of three 'alternative' methods)

- 'applying' the *Baradian approach to a concrete, longitudinal case study*

2) approaching organizational theory and change from a quantum, complexity/entanglement perspective to enact a different 'cut' of (the practice of) change altogether that questions the 'Great Divide' of human superiority

- bringing practice closer to the *material-discursive-affective, situated character of it*

3) leaving the talk-based (be it conversation or interview analysis) approach to organizational life/change and going for multimodality

- taking storytelling to another, material level

4) debating and enacting seriously the nature and entanglement of theory, analysis, and scientific reporting/writing

- the '*productive machinery*' of the dissertation

Below, 'this four-cut' will as stated, be enacted as a diffractive grating for enfolding some of the conclusions and highlights of the dissertation and as such each of them will be briefly noted on.

4.2.1 Grounding the theoretical framework of Agential Realism

'Grounding' the Baradian theoretical framework of radical new materialism to analyzing everyday practice, especially in relation to organizational change (the apparatus of organization meeting the apparatus of action research project meeting the apparatus of three 'alternative' methods)

- 'applying' the *Baradian approach to a concrete, longitudinal case study*

Implications of taking the radical, material turn

The founding premise of the radical new materialism of Barad's (meta)theoretical framework challenges our everyday notions of time, space, meaning, subject, and objects, etc. as these are no-longer to be understood as independent entities but rather components of/through each other as mutually constituted co-constituents. When embarking on grasping a six months (action research) process of re-working organizational living and becoming through this 'quantum queer' meta-theoretical framework it means that one needs to keep in mind as important, that in this approach multiple forces are at work in what is understood as a dis/continuous becoming of the world. The world is not a social construction involving only human agents. Non-human agencies are always involved in the constitutive

dynamic of becoming, understood as iterative enactments or (re)configurations. Barad thus challenges both Newton and Einstein in theorizing an emerging spacetime-matter as localized configuration. Also and importantly these constituents are as stated not pre-existing entities. They are mutually constituted from within the entangled state of the between intra-act. These two premises taken together is what constitutes Barad's reworking of the Bohrian complementarity principle to state an indeterminacy principle as these are the paradoxical twofold of the complementary parties; *mutually exclusive* and *mutually constitutive*. As such this account is a post-human as well as a post-Newtonian and a post-Cartesian approach compared to that of western metaphysics prominent in organization and communication studies.

In reading the empirical 'data' from the action research process (and beyond) through this Baradian framework of a new materialistic, quantum take on understanding the entanglement of (the various modalities of) meaning and matter, I follow recent theoretical instigations in feminist and science studies seriously interested in how matter *matters* in emergent actions. Barad's notion of intra-acting material-discursive practices was employed as an onto-epistemology emphasizing these various modalities (including space and time) of the material and the discursive as mutually constituent parties of ongoing processes of (re)configuration. To elaborate nonlinearity and multiplicity in processes of iterative, emergent actions of organizational becoming, this onto-epistemology was then, as mentioned, read diffractively through Boje and colleagues' approach to organizational living within critical organization studies that frames organizational becoming as *living*

story and the Bergsonian notion of time and memory as *lived duration* within process-philosophy.

Retooling the framework

In 'applying' the Baradian framework especially her notion *apparatus* have proved important. Others have before Barad put this term to use; Agamben, who follows Foucault, and of course Niels Bohr as noted in Book 1. However Barad's onto-epistemology provides for a different take on this notion even though she draws herself on both Foucault and Bohr, which is closely tied to her notion of the intra-active between constitution. The following quote pins down this difference rather nicely:

"With some further elaborations, agential realism understands apparatuses as material-discursive practices that are simultaneously the conditions of possibility of meaning making and causally productive forces in the intra-active materialization of phenomena – that is, apparatuses are about mattering in both senses of the term. What is at issue here is not trading a one-way monocular analysis for a two-way monocular analysis to repair the limits of social constructivism, but rather a problematizing of methodological approaches that would take either the social or the natural as primary and preformed categories. Agential realism is attuned to the intra-active constitution (rather than two-way production) of subjects and objects, nature and culture, and matter and meaning." (Barad, 2011: 8)

This intra-active take on 'matter-meaning' constitution provides for a different take on 'my' data from the action-research project, that would enable me to focus on the entanglement instead of materiality and knowledge/meaning as two separate 'aspects' of the organizational change. Thus, the notion of entanglement integral to the notion of the intra-active between enabled me to rework puzzles of embodiment, that is, of how the material and the discursive, matter and meaning, implicit and explicit ways of knowing could be understood as integral to each other in a much more profound way than the term embodiment could imply. I had stated out with the term organizational re-embodiment to understand and study the embodied aspects of integration and anchoring of the professional development of employees in organizational practices and change processes. In doing so I was (still) (re)enacting a profound human-centeredness that was not able to account in a satisfying way for what I intuited from the many hours of transcribing and/or following the movement of the moment(s) on the 45 hours of video-recordings from the workshop supervisions, participatory observations, rebuild meetings etc. Also the Baradian quantum turn allowed me to attend to the well known 'transfer problematic' in a profound new way in the practice of (studying) organizational learning and development that I myself had struggled with all too often as an organizational consultant with several years in the area of organizational communication.

Also as I initially had based my work on two hypotheses: 'Organization as both genesis and surround' and 'Body as both genesis and surround', I had sought to emphasize the agency of matter. By using the terms 'genesis' and 'sur-

round' together in regard to the sociality and materiality of both the Organizational bodymind-set and the Human bodymind-set, I meant to imply that both bodymind-sets exists and at one and the same time - as both accumulated social and material heritage passed on across time and space - as well as agents of actualizing the present here and now through re-enactment. It was a kind of a both/and relation instead of an either/or relation all too often debated and taken for granted. Thereby I was seeking to overcome the dichotomy of nature/culture and mind/body. When I took on Baradian framework and her notion of material-discursive apparatuses, I found a way to realize these 'struggles' in a theoretical framework that could account for both the genesis and the surround. The notion of apparatus rather requests an account of the inherited relationalities as a way of accounting for the ontological indeterminacy of phenomena. Thereby it also enables a new manner of accounting for the 'between' constitution of emerging phenomena in the complexity of the case-organization, the (action)research approach and ('alternative') methods as interferences of apparatuses that provides for a radically different understanding than organizational culture, organizational communication and even organizational discourse.

The diffractive methodology that accompanies the Baradian framework enabled me to engage in a refreshing new way with both critical inquiry and multimodal constituent analysis - whether these analysis were theoretically oriented or empirically. The critical perspective was 'softened' as you yourself as the critical party were a part of the equation. Also, when this diffractive methodology was itself diffracted with the ethnomethodology-inspired multimo-

dality research practices within communication studies, as this enabled me to build both theoretical and empirical evidentiary support and in turn enabled a clarification of the al-time paradox of little 'd' and Big 'D' by depicting them as complementary, and therefore mutually exclusive and mutually constitutive, parties.

However, as part of using the Baradian framework to account for mundane, human-non-human agentially important 'touches' of intra-actions in a concrete research practice of the three storymodes, I found it necessary to 'retool' the notion of material-discursive as material-discursive-affective practices and as part of that also retool the notion of the dynamic integral to intra-actions as *subterranean subtleties of vital intra-actions* as well as the notion *touching responsiveness*.

Further the term (re)configuration became too indistinct, when I wanted a Bojean storytake on these material-discursive-affective practices that I 'saw' in the video-recordings. Stories are memory-work that among other things accounts for how we human critters memorize as part of the complex meaning-making process. While the Baradian framework contributed with the ability to account for the onto-semantic phenomena as produced through an act of diffraction, it did not as such specify how to account for subtleties of memory other than as materialized traces. Here I 'counterbalanced' the discursive overtake that I found in the Bojean apparatus with the virtual unconscious subterranean subtleties of the Bergsonian apparatus, when this - in turn - was read onto-epistemo-*logically* through the Baradian apparatus'. A rather complex endeavor fully 'at hight' with the complexity it claims to depict. The en-

deavor produced two more notions to the vocabulary of the Apparatus of Material Storytelling; *deconfiguration* and *entangled durations*. Both are part of the manner by which I found it necessary to refine (re)configuration in terms of accounting for memory rework across a (dis/continuous) six month duration (and beyond). In the use of the terms in the data-analysis it has proved to be less obvious when I 'see' deconfiguration' and when it is (re)configuration. Perhaps it is useful to cut them as complementary parties of mutual exclusivity and constitution?

As I embarked on using the diffractive methodology as a reading-through-dynamic, I found it necessary to use *three principal interferers*, however as I went along they became un-useful or perhaps not necessary and they were there 'discontinued'.

So, in the process of 'applying' a Baradian framework the need to perform various reconfigurings and enact a specific vocabulary emerged. It should be noted that Barad is no stranger to the idea of retooling her theoretical framework;

“This agential realist interpretation is vulnerable to empirical results, as it should be. It has to cohere with what we know. And likewise, yes, scandalous as it may be to some, agential realism could ultimately prove to be wrong, or at least not sufficiently responsive to various ‘human’ and ‘nonhuman’ intra-active engagements that matter. That vulnerability, to my mind, is a real strength of any theory (‘scientific’ or otherwise), not a failing. Theories are not sets of free-floating ideas but rather specific material practices in the ongoing intra-active engagement of the world with itself, and as such they are empirically open and responsive. That is, they are always already part of what the world does in its ongoing openness and responsiveness to itself. Why would we want it to be otherwise? Why would we want theories to be shielded from the world?” (Barad, 2011: 4-5)

Another ‘vital’ part of the Baradian framework is the emphasis on the agential consequences of cuts and thus the importance of accounting for how the apparatuses (diffractively) employed enact in/exclusions that matters. In my case: How the (notion of the) Apparatus of Material Storytelling emerged through the intra-play of circumstances, events, people, inspirational sources, material affordances etc. (e.g. ‘A Summarizing of the Research(er’s) story’, Section 1.5), as well as what implications it has for approaching organizational change. Therefore the entangled durations of inherited relationalities of the three story modes

(cp. Section 3.2.1) should be accounted for. These endeavors hold you responsible as a responsible person for the enfolding you co-constitute, a point, which will be elaborated further below in regard to material storytelling practices.

It is the choice of the onto-epistemology of Agential Realism as the meta-theoretical foundation for the Apparatus of Material Storytelling that has truly enabled me to pose (an *antenarrative* bet on) how to go about the ongoing becoming of the (organizational) world in a different way.

Within the discipline of Interpersonal organizational communication (IPOK) at Aalborg University that I ‘grew’ out of as an academic scholar I was trained in the approach named ‘Professional presence’ through a concept of training named ‘Communication training’ (cp. Section 1.5, Book 1). In the 1990’ties an attempt was made to establish this term ontologically and epistemologically as a contribution to the science studies in a book titled ‘The truth is in the meeting’ (Kristiansen & Block-Poulsen, 1997)¹. Through the Apparatus of Material Storytelling and the manner by which this intra-active approach to enacting the between ‘spans’ across the two turns to affect integral to the material turn (the ‘embodied turn’ and the and the ‘posthuman turn’, cp. Section 2.6.7) provides for a new attempt of grounding a (changed) relationality of intuition, as a practical,

and kinesthetic, visceral intelligence and analysis as complementary parties.

With the radical material turn it is time to set the record straight - to enact such a changed rationality to what ‘we’ are. To let the visceral intelligence, the ‘eye-fingering’ or grappling/grasping intelligence be acknowledged as the onto-semantic diffraction grating of being of the world. Acknowledge that we were never ‘human’ as Haraway (2008) holds (referring to Latour’s ‘we have never been modern’), and never will be. We are Material Storytelling mammals, configured as/ to ‘touching responsiveness’ in a quantum jazz of cutting together/apart to partake in bringing about the world, to which we now turn.

4.2.2 Intra-active being of the world approach to organizational studies of/and change

Approaching organizational theory and change from a quantum, complexity/entanglement perspective to enact a different ‘cut’ of (the practice of) change altogether that questions the ‘Great Divide’ of human superiority

- bringing practice closer to the material-discursive-affective, situated character of it

¹ In Danish ‘I mødet er sandheden’.

Implications on making space, time and matter matter for organizational change

The three entangled story modes of the Apparatus of Material Storytelling acknowledge the relational ontology of Agential Realism. By practicing the three story modes the larger material arrangement; the bigger ‘we’ of the apparatus’ of ‘the between’ mentioned above are enacted. Through this ‘between’ the organization, the research practice and the multimodal, multivoiced workshop setting is diffracting a changed relationality of the practice of becoming (changed) that breaks the superiority of the human as well as discourse.

As research/practitioner of these modes of enacting ‘the between’ you need to be responsible or response-able as you very literally gets your hands in the matters of the various problem-complexes. To put it boldly: You need to allow for your hands to get dirty; you need to engage with the practical matters of the world. The three modes enable this and request this as well as they enhance the use of practical faculty of intuition for them to be collected; they invite you by intra-acting touching responsiveness, as modes by which you can also ‘speak with ghosts’ to use a phrase from Barad (2010). It requires you to unthrone the (for the average) years of habitual ‘taking the lead’. It requires surrendering to the bodily, worldly matters of the billion-dollar mainframe. The ‘dime-store computer’ of the conscious rational ‘I’ needs to be silenced.

Material Storytelling is a diffractive intra-active approach to rework of organizational practices. Here entangled durations are given ‘voice’ aka ‘agency’ through the sandbox-

figure-based story practices; that is a make believe-able world of reworking practices. Because the ‘making of belief’ is a material-discursively enacted practice where ghosts of ‘past’ belief are always already recollected part-takers. Dissolving the old-dated by *deconfiguration*, of enacting a changed rationality by a different agential cut of differences from within the entangled state, recorded only in the traces it leaves in that which it is the natural antecedent of the spacetime-matter (re)configuration. Barad summarizes the contribution of agential realism as an onto-epistemology this way:

“According to agential realism, knowing, thinking, measuring, theorizing and observing are material practices of intra-acting within and as part of the world. What do we learn by engaging in such practices? We do not uncover pre-existing facts about independently existing things as they exist frozen in time like little statues positioned in the world. Rather, we learn about phenomena – about specific material configurations of the world’s becoming. The point is not simply to put the observer back in the world (as if the world were a container and we needed merely to acknowledge our situatedness in it) but to understand and take account of the fact that we too are part of the world’s differential becoming. And furthermore, the point is not merely that knowledge practices have material consequences but that practices of knowing are specific material engagements that participate in (re)configuring the world. Which practices we enact matter – in both senses of the word. Making knowledge is not simply about making facts but about making worlds, or rather, it is about making specific worldly configurations – not in

the sense of making them up ex nihilo, or out of language, beliefs, or ideas, but in the sense of materially engaging as part of the world in giving it specific material form” (Barad, 2007: 91)

The point is that the larger material arrangement matters for all measurements. The three story modes of Material Storytelling are ‘experimental setups/larger material arrangements’ that are in fact working as ‘interdependent configuring apparatuses’ in *a certain way* and *not some other way* and therefore it was this ‘certain setup’ that enabled the particular rework of organizational practices in the case of DBC.

However, the three modes of enacting the between are not likely to produce the same output twice. Each scene enacts the material-discursive practices of the three story modes differently. Yet the interdependency of the triad of the three story modes is a particular apparatus.

“Believing something is true doesn’t make it true. But phenomena – whether lizards, electrons, or humans – exist only as a result of, and as part of, the world’s ongoing intra-activity, its dynamic and contingent differentiation into specific relationalities. “We humans” don’t make it so, not by dint of our own will, and not on our own. But through our advances, we participate in bringing forth the world in its specificity, including ourselves. We have to meet the universe half-

way, to move toward what may come to be in ways that are accountable for our part in the world’s differential becoming. All real living is meeting. And each meeting matters. (Barad 2007: 353)

How the enactment of a possibility for a different cut of relationalities – in this case of a priority of practices - enacts a possibility for change is an important way of making change believable and congealed. Here, this believability and congealing is enhanced because the sandbox-apparatus afforded these material-discursive practices in question to be invited ‘in’ by being reconfigured through this maneuverable world of the sandbox as ‘Stories of artifacts’. As the material objects are visual, material and maneuverable memory-devices or onto-semantic *diffractive apparatuses*, they co-constitute a different field of possibility for reconfiguring problem complexes to that of the ‘verbal cure’. A different participatory framework is enacted with possibilities for intra-actively ‘grasping’ phenomena (perhaps in a different fashion than would be possible in talk only) as ‘showing in action’ or ‘Stories of bodies’ and ‘deal with them’ as a problematic not just physically, but also through talk, emphasizing the problem-complexes dealt with very literally as material-discursive practices. This process of organizational rework entails as such the dismantling of the ‘old’ practices understood also as the breaking down of the ‘old’ materially configured practices and the establishing or the materializing of the ‘new’ configuration in a rebuilt

organizational surround as ‘Stories of space’. All aspects are part of Material Storytelling’s manner of reconfiguring organizational practices. I argue this to be a mundane, yet highly important, but often overlooked, point in approaches to organizational rework that do not credit the agency of matter.

4.2.3 Intra-active, multimodal take on storytelling

Leaving the talk-based (be it conversation or interview analysis) approach to organizational life/change and going for multimodality
- taking storytelling to another, material level

Implications of a material quantum turn on storytelling

Material Storytelling is configured as three different intra-playing modes of Material Storytelling: 1) the physical, spatial, material surrounds of the organization in question (also framed as ‘spatial discourse’ and ‘stories of space’), 2) the physical, multimodal presence of the human participants in question (also framed as ‘mattering bodies’ and ‘stories of bodies’), and finally 3) various material objects such as small figures placed in a sandbox as configuring story agencies, large posters with models, self made clay objects, etc. (also framed as ‘mattering bodies’ and ‘stories of artifacts’). The threefold notion is linked to the practices of the

three specific inspirational sources for enfolding the three modes of Material Storytelling through the PhD project in diffractively read through the onto-epistemology (cp. Section 3.2.1). Those inspirational sources were as mentioned the Sandplay method, the body-based pedagogy of Body-dynamic and the Feng-shui method of Taoism.

On this backdrop, Material Storytelling builds on an understanding of story (re)configured through a *quantum amendment* to the Bojean take on story (cp. Section 2.4 and 2.5) as a multimodal, constitutive practice that emerges out of multiple time- and space scales. Importantly *storytelling* should here be understood as in the English language in saying ‘I couldn’t tell whether...? Which does not simply imply telling as an oral, vocal voicing but more of a multimodal meaning-making endeavor where doubt and indeterminacy are always also present. As we saw throughout the analysis as examples of ‘showing in action’ to that of mere ‘telling in words’.

Material Storytelling thus comprises the complex entanglement of stories of spaces, stories of bodies and stories of artifacts. All in all, the three material story modes, (that are integral to Material Storytelling in regard to rework of organizational practices), are understood as working (re)configuring practices that each encompass various constituent modalities of meaning-matter entanglement. The notion of entanglement implies that the three material story modes are only distinct in a relational sense as: “...*agencies are only distinct in relation to their mutual entanglement; they don’t exist as individual elements*”, (Barad, 2007: 33). You could argue that it is strange to name the constitutive agencies as ‘stories of x’ as it implies them having an in-

dependent existence – and story-outcome –, which is not the case following Barad. They are all intra-active material-discursive practices or apparatuses for enacting ‘the between’. However, the three material story modes are (as parts of a larger material arrangement of a methodology of Material Storytelling) reconfiguring agencies that produce specific foci and motors for intraplay in the workshop setting. At one level they are all active as an unavoidable aspect of every action as: bodies, spaces and artifacts. At another level one of them is foregrounded as the focus of attention in having been chosen as the mode of enactment (of the between) of the particular event; as the specific affective site of engagement.

Each of the story practices (re)configure a specific material-discursive-affective practice of human-non-human intra-acting entailing a certain sequential order and a certain participatory framework; In Sandplay inspired story practices the human participants are standing up, specific roles are distributed, entailing specific actions to be conducted in a specific manner and intra-action order for example collecting artifacts as story objects, placing them in a sandbox, prior to any inquiring into ‘their’ story. Here the small figures, the sandbox invites the human participant to engage in a particular kind of activity. Bodydynamic inspired story practices reconfigure a participatory framework of the human participant to pay close attention to body-sensations invoked by the movement of the body in a certain manner in intraplay with other human and/or nonhuman participants as with the example of ‘sitting in the yarn’ and the kinetics of the bodily-based-manner of grasping through ‘showing in action’ mentioned above. Feng-shui inspired story practices reconfigure the focus of

attention toward activities concerned with reworking the structural layout and the interior decoration of the workshop setting or the organizational surround, guided by a certain set of Feng-shui principles as a mode of enacting the between, where the *mattering* of matter is acknowledged. So, the three story modes are enacting specific material, communicative and pedagogical (multi)modalities for knowledge practices in regard to story rework of the organizational everyday practices.

In the Apparatus of Material Storytelling the sandbox-based-storyboard material storying is vital to enable the rework of the organizational practices as a kind of *cradle of change*. The miniature three-dimensional make-believable world of the sandbox affords precisely this enactment of material arrangements or practices of common vital, everyday material-discursive-affective practices. A material configuration involving: the visual and spatial orientation of the placer, the motoric function of the hand placing the object, the qualities of the across timescales and across relation and participation. The entirety exemplifies multi-modal 'grasping' as involving the entire spacetime/matter intra-action.

Haraway values figures for the 'stories told in their lineament' (cp. Section 2.6.8, Book 1 or Haraway, 2008: 4). When it comes to sandbox-based story rework it seems evident that it is not only stories told 'in the lineaments' of the object, or rather that these lineaments are 'blurry' much like the lineaments of the diffraction grating or grid,

and therefore rightfully the becoming of the sandbox storyboard is to be depicted as a between of mutually constituted co-constituents of (at least):

- the (amount of) sand in the sandbox – as it affords the object to be placed in a certain way
- the squared-shaped sandbox as it holds both sand and objects in place and provides for a certain kind of placing given its square-shaped form as a congealed agential story miniature make-believe-world configuration
- the following before of in/excluded collected objects
- the human visual and kinetic apparatus orienting in a certain way and not another to this sandbox story arrangement
- the following before of configuring the working title and the anticipated 'to come' of a diffractive (reading) inquiry with supervisor

Below, the ethical implications of using this 'cradle of change' are discussed.

4.2.4 Techno-scientific practices of academic writing

Debating and enacting seriously, the nature and entanglement of theory, analysis, and scientific reporting/writing
- the 'productive machinery' of the dissertation

The implications of productive-machineries in turning material

Matters of appropriate layout and formats are frequently understood as non-academic considerations, (cp. Trafford and Leshem, 2008: 19).

In following the new materialistic turn in research practices, however the techno-scientific practices of the performative action of producing 'documentation' becomes integral to the practice of writing up the research in academic reports, etc. Thus accounting for the apparatuses of producing 'data' and 'concepts' (cp. above) are not enough. The paradigm of (radical) new materialism (e.g. Højgaard and Søndergaard, 2010: 315) specifically insists on meeting *the matter* of the 'facts' half way. The decision to break with recent standards of academia in this manner and to highlight the materiality of the dissertation was thus consistent with this paradigmatic choice, and is in line with the main contribution of my research as *Material Storytelling*.

I argue as a general point, that the material arrangement of the techno-scientific practices of 'conveying' also needs to be regarded as diffractive gratings with agential import for the onto-semantic phenomenon produced. Inspired by Juelskjær (2009), I used the term 'productive machinery' (Juelskjær 2009: 71) when I talked about matters regarding the production of the (documentation through the) dissertation. I used the Baradian term 'apparatus' or 'Apparatus of Material Storytelling' when I talked about the methodology and the practices of Material Storytelling that were posed through the dissertation as/and the practices that were used in the action research project. Thus as a vi-

tal part of the 'productive machinery' of the dissertation, the techno-scientific practices explicated in the format and layout of (the different parts of) the dissertation must be thought through. Those formats and layouts have in this case been deliberately chosen to enable the necessary complexity for the task of documenting a complex storytelling event as well as the tools to navigate it in the five-part-cut analysis. As stated, various foldout maps were intended as flexible, easily accessible memory-devices for the 'reader' (user) of the dissertation. The idea was to materialize them in this foldout manner as opposed to merely embedding them in the main text or in an appendix to underline the material nature of the discursive practice of our interpretive or rather diffractive apparatus as readers (Barad, 2007: 387-388). However, as this solution proved to be a great deal more costly than the budget of a doctoral dissertation at Aalborg University can elicit, the idea had to be discarded and replaced with the suggestion that you as the reader enacts the field of possibility of the two-book-cut to let the content of one book support 'you' in the reading of the other by enacting especially the navigation tool of the schematic overview of table 1.1 that is provided in both books (although this chronos-timed-scaled overview did have the unfortunate side-effect of reenacting a Newtonian space-timed-cut). Also, as a manner of guiding you as the reader through the four major sections across the two-book-cut, (at least) each section carrying a two-digit number was opened with a brief summary of the content and main points that was to follow. As such I had upfront (cp. Section 1.6) suggested the reader (user) to take into account how knowledge practices are enacted in intra-action with the material affordances for the reading, the environment of the action, as well as the specific organiza-

tion of time, places and spaces, (Taguchi, 2010: 61), while reading this dissertation.

I emphasize as a general point that it matters how comfortably you seat yourself when reading, how you provide yourself (or not) with surroundings entailing perhaps a glass of water, a cup of coffee/tea, a snack, or other ingredients to make you feel comfortable in this 'affective site of engagement', how busy you are at the moment of engaging with the dissertation and whether or not you are taking breaks as you go along. This entails the locally 'enacted between' of the dissertation as an affective site of engagement, that you as the reader partake in cutting together/apart from within. If we follow Barad, this engagement with the materialized multimodal constitutive possibilities of the dissertation matters for the intra-action from which 'reader' and 'dissertation' emerge and thus constitute the 'productive machinery' of the dissertation together with the conceptual framework and the analytical tools. Importantly, however, this is not to say that there are any fixed ways of this emergence to happen (cp. Raudasko-ski, 1999, who shows how difficult it is to design for a certain way of reading).

Also, in regard to material affordances, Højgaard and Søndergaard specifically request the so-called new-materialists to take up the challenge of bringing in the agency of materiality as an explicit agent. This includes the strategy for conveying the research data and runs across the research design as a whole. They specifically ask the new

materialists to use their imagination including 'physical models, visual shows etc. as prominent parts in the conveyance of research results', (2010: 329-330). I have done so throughout the dissertation and as such 'it' contributes with a cut example of how such a productive machinery can be enacted.

Following material feminist Hillevi Lenz Taguchi (2010: 152) suggestion of using various genres in constructing a 'hybrid writing' as a process of 'writing-to-discover' as opposed to 'writing-to-make-clear', I included various 'outings' and vignettes. In 'writing-to-discover' diary entries, notes from observations, narratives and newspaper and journal articles are used to overcome notions of abstract coded writing along academic/theoretical texts. Taguchi questions the possibility of connecting and interweaving all these different kinds of texts that are involved in learning - and as such perform an academic writing process from an onto-epistemological perspective. In such a perspective "*being is a state of interdependent becoming, and (...) learning and knowing takes place in-between different agencies making themselves intelligible to each other*" (Taguchi, 2010: 152). On this behalf an extensive use of photo documentation of activities and various graphical note-takings of workshop practices were used so as to make them intelligible for you as the reader.

True to the storytelling genre, as well as the feminist tradition I buy into with the posing of Material Storytelling, I had deliberately attempted to include 'voices' that are often erased in academic writing. These are more personal accounts such as small stories of how I came to be an academic caught up in embodiment issues (cp. Section 3.1, Book 2), how I came across certain theories and methods (cp. 'A Summarizing of Research(er's) story' above), how my research practice developed or re-constituted during the process (cp. 'Outing', Section 2.3.8), how I got caught in a dilemma of whether or not to include 'flaws' of theoretical work by an important scholar on the defense board (cp. 'Outing' 2.4.10), and so on. Also, I had deliberately chosen a sideway format and spaces for note-making/taking; meta-communicative notes 'from' me as well as your note-taking during reading to afford you as the reader the possibility of various manners of co-configuring 'knowing' and the motivation to engage (intra-act) very literally with the multimodal larger material arrangement at hand.



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4³ Concluding on the ethical - political implications of Apparatus of Material Storytelling

(This section briefly discusses the implications of (actively) making space, time and matter 'matter' in ongoing processes of becoming through the Apparatus of Material Storytelling's manner of enacting complex sets of restorying actions by the three material story modes understood now as intra-active pedagogies or modes of 'enacting the between' as (re)configurations of organizational practices. The following highlights the ethical-political implications of enacting the Apparatus of Material Storytelling as an approach to organizational change (of practice), which is addressed through the notion of psy-leadership (inspired by Massumi, 2008 and Staunæs, Juelskjær and Knudsen 2010).)



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Finally, ‘breathing-spaces’ were included in the heavy linguistic configuration of Section 2 and 3 as a counterbalancing material story mode of inviting the reader to employ ‘other ways of knowing’ (cp. Heron and Reason, 2006) or grasping of the body-based pedagogy exercises of one of these material story modes; stories of bodies. Also as a manner of getting you as the reader engaged with the practices that the participants of the action research project had engaged.

Notes on the ethical and political implications of Material Storytelling practices

Making knowledge from within and as part of an entangled state: “requires a methodology that is attentive to, and responsive/responsible to, the specificity of material entanglements in their agential becoming” (Barad, 2007: 91).

With Massumi, the intra-activity of the three story modes of Material Storytelling would perhaps be viewed as a regime of power (here he follows Foucault) to the extent that it runs the risk of making ‘prodded sea cucumbers’ (Massumi, 2008: 9) of the participants in these story practices. On the other hand he cautions: “*at the same time you don’t want to just let them stay in their prickly skins*”, (2008: 9). He offers the following solution: you have to strategize around it and leave creative outs. And build in escapes or sinkholes. He means literally to build them in – to make them immanent to the practice:

“If the inside folds interactively come out, then fold the whole inside-outside interaction in again. Make a van-

ishing point appear, where the interaction turns back in on its own potential, and where that potential appears for itself. That could be a definition of aesthetic effect.” (Massumi, 2008: 10)

I hold that the sandbox for example makes for both such a ‘vanishing point’ and prevent ‘us’ from ‘just staying in our prickly skin, as the sandbox manner of enacting ‘the between’, with its literal tactile mode of configuring takes the heat of the intimacy and keep the spacetimemattering ethical to the extent that what is being enacted as the future practice is done in manner where everyone incorporates by partaking in the agential enactment of this becoming. Partaking is all there is, it therefore matters how we are there. What (and how) is something/someone included or excluded from mattering. This is what Barad’s ethics of mattering is all about.

The realm of psy-leadership² (Staunæs, Juelskjær and Knudsen, 2010) is with Barad ‘the between’ of which we are always already apart. With agential realism, it is not easily depicted (in beforehand) who is the bad guy, the dominant party and who is dominated. I argue, as ‘the between’ is ‘there’ always already with ‘us’ as part of it, we need to regain our tactical senses of this between-partaking and co-agency of vital intra-actions, to avoid the victimization by training the visceral grasping of the ‘mind’s eye’ of our re-

2 The term ‘Psy-Leadership’ is used by Staunæs, Juelskjær and Knudsen to point to managerial technologies and the learning of the very same that are supposed to affect and strategically correct souls, minds, expectations, fantasies and emotions. Psy-leadership is thus considered a strategic act upon others actions informed by theories and practices from pedagogy and psychology.

configurative partaking agency. Reconfiguring the founding differences of Western thinking, by inserting wounds (cp. below) - cuts - that enact a different relationality of mind/body, culture/nature, language/matter, conscious/unconscious; a relationality of mutually constituent agencies.

Psy-leadership enacts - like Bojean storytelling - the re-situative power struggle of post structuralism. But the relational ontology would claim this psy-leadership as running the risk of re-enacting of the 'Human superiority' or 'Human exceptionalism'. The human figure aka human leader is not 'leading' as the spacetime-mattering of any event is a complex manifold. The 'panic' of coining psy-leadership is in that sense a panic raised by acknowledging the conscious and individual Man as unthroned (cp. Haraway, 2008: 11-12)

Haraway (2008:11) refers to Freud as our great theorist of panics of the Western Psyche. She uses Derrida as her guide to track down what she calls the 'anthropomorphic reinstitution' of the superiority of the human order over the animal order, of the law over the living. Freud described three historical wounds to what Haraway calls the primary narcissism of the self-centered human subject, who tries to hold panic at bay by the fantasy of human exceptionalism (Haraway, 2008:14).

The first wound is 'the Copernican', which removed Earth itself from the center of the cosmos. The second wound is 'the Darwinian', which put homo sapiens firmly in the world of other critters, all trying to make an earthly living and so evolving in relation to one another without the

sureties of directional signposts that culminate in Man. The third wound is 'the Freudian', which posited an unconscious that undid the primacy of conscious processes including the reason that comforted Man with his unique excellence, with dire consequences for teleology once again.

I suggest a 'Baradian wound' as the next 'blow' to this primary narcissism of the self-centered human subject as it dissolves the individuality or singularity (of the Man) and emphasizes the entanglement/entangled state as primary and thus puts the human performer as 'the puppet' of the much larger material arrangement of the Apparatus. There is a point in that the above mentioned wounds are integral to the 'Baradian wound' to human excellence and there are two consequences of this wound that brings us back to the two 'moves' required of Baradian Agential Realism mentioned above.

The Danish author Johannes V. Jensen won the Nobel literature prize in 1944 for writing the novel: 'The Fall of the King', to depict exactly this wound to the Man inserted as a consequence of Copernicus' theorizing, which happens in synchrony with the fall of the 'absolute monarchy' of kingdoms in Europe - the fall of an era. I suggest that there is another fall of 'the absolute' at this Baradian moment; *the fall of the human singular* aka kingdom with its entailed singular 'superior right to judge' or 'enact cuts' - the singular human agency.

Agential Realism is an ethico-epistem-ontology and so is the Apparatus of Material Storytelling. Its statement is clear:

"We are responsible for the world of which we are part, not because it is an arbitrary construction of our choosing but because reality is sedimented out of particular practices that we have the role in shaping and through which we are shaped." (Barad, 2007: 390)

Hans Christian Andersen's the Mermaid no longer needs to await the (hu)Man (with the sword) to enact (diffract) a worldly living. With the flapping agency of a tail(-tale), this unpredictable 'we' (of an onto-semantic configuration), enacts it just as well. It is the apparatus of the world of which 'we' are part as human-apparatuses that cuts the sky blue as an (always already) onto-semantic knot. It has become time to acknowledge the relational manifold that 'we' are and are 'of'.

Thus, lethally wounding the primary narcissism of the self-centered, self-referential human subject, by becoming (reconfigured) as 'just' an ordinary mortal critter of the world with relational heritages from always already being of an entangled 'between' state. Even though agentially made separate, 'we' human-non-humans are always ontologically inseparable and indeterminate.

This unthroning of the human superiority is not just once and for all accomplished, but on a regular daily basis in each encounter. To acknowledge oneself as a puppet of a magnificent ventriloquist of an apparatus (cp. Section 2.3, 2.6 Book 1) – although a puppet designed (configured) for respond, which brings the puppet right back as an agential partaker of 'the between' ventriloquist dynamic, and therefore both a responsive, and ethical responsible – response-able agent for the enacted cuts on a daily basis of

each encounter. Matter *matters* in these encounters, the mere animated presence matters. We, as Haraway points out, are 'gatherings' of what we pick up from 'our' encounters, 'we' are 'inherited relations', as Barad states or 'entangled durations', as I have claimed. To be responsible for organizational reworking practices diffracted/enacted through an Apparatus of Material Storytelling is to be responsible - response-able and to partake in such practices is to be collected and invited, and to collect and invite one turn over and thereby assume response-ability in practices of Material Storytelling, where resources for agency are not only configured, but deconfigured and reconfigured as the processes go along.

"In my posthumanist account, meaning is not a human-based notion; rather, meaning is an ongoing performance of the world in its differential intelligibility. Intelligibility is usually framed as a matter of intellection and therefore a specifically human capacity. But in my agential realist account, intelligibility is a matter of differential responsiveness, as performatively articulated and accountable, to what matters". (Barad 2007: 335)

The cuts we co-enact in these practices of our meaning-making-world-making through Material Storytelling are agential. There is no 'loop-hole' for not being ethically answerable, and yet no man is sole responsible. Perhaps this is the upside of being unthroned?

The unthroning of 'The Great Divide' accomplished with Barad's theorizing is an unthroning of singularity accomplished by a changed relationality, by reworking relation-



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Notes on Subsequent research issues

(This section briefly suggests two research issues that have been raised through the dissertation; Intra-action research- & teaching practices)



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alities of presently enacted hegemonies. As Bennett (2010) notes the human seems to be put back in the seat or on the throne 'in the end'. While this is undeniable it is importantly in a reconfigured state, where 'the billion-dollar mainframe', the 'ventriloquist' or 'the apparatus' runs the enfolded and the human being can only strive 'to be a student of the movement of the moment' in touching responsibility of agential cut being inserted.

The cutting together/apart of constitutive (multi)modalities

The techno-scientific practice of doing (turn-by-turn), intra-active multimodal constituent analysis has been a challenge throughout the analysis. As stated already in Section 2.1, we are lacking the techno-scientific practices of language in trying to depict the non-entity aspect of intra-actions. I have tried to handle this by using 'the between' and yet 'the' indicates right away this 'between' as an entity. Further, as mentioned in Section 3.1.2 when it comes to the empirical turn-by-turn or rather cut-by-cut intra-active, multimodal analysis the CA transcript conventions have an unfortunate human-centeredness; a convention of starting out with ordering the human verbal statements and thereby the 'other' (human)modalities, becomes second order adds-on due to this order of priority. This leaves non-human participatory frameworks difficult to 'transcribe'. I have tried throughout Book 1 & 2, to make the vocabulary of multimodal inter-action research less entity, human centered and more intra-action oriented, thus oriented to the entangled co-constituency of meaning-matter. I have tried out in various ways to indicate how the figures or other material objects (for example sofas) had 'partici-

patory frameworks' but I did not manage to get around to reconfigure the transcription conventions although they are of just as serious concern as they as diffractive grating cuts together/apart the modalities of human-non-human in particular ways. Following the growing interest in the radical material turn, I do suggest that attempts should to be made to depict such a (re)new(ed) convention of transcribing as part of 'analysis as documenting data' as this practice is a vital part of being accountable for the ethics of mattering.

Material Story Lab – making matter matter

Another issue of concern is what is needed from our graduate and master programs if intra-active pedagogy was to become 'the name of the game' in higher education and research practices? An example from Aalborg University, where so-called *Material Story lab's* have been 'applied' to the 1st year of the bachelor program of 'Human Centered Informatics' is an attempt to 'grab' them fresh from the start before the wounds of the western psyche kicks in too hard with an even greater 'injury' than the average public school-system-apparatus.

Material Story Lab at Aalborg University is an international network and research based energy center that works with *material stories* as an innovative concept within educational, management and organizational development. (cp. Jørgensen & Strand, 2011, see also Jørgensen, Strand & Thomassen, 2012). Its specific focus is to enhance and profit from attending to the creative, material sides of developmental processes through an active use of space,

body and artifacts as co-shapers of change, knowledge-production and development.

Material Story Lab is associated at the following knowledge groups of the Aalborg University: *Center for Dialog og Organisation* and *Mattering* in Department of Communication and Psychology, and, further, *Bæredygtig Ledelse og Læring* in the Department of Learning and Philosophy. Material Story Lab is mobile but is placed physically at the city campus of the University at Nordkraft with researchers and teachers as consultants who are helped by a set designer (Jeanette Clemmensen) and painter-sculptor (Jens Munk) as a counter-balancing, complementary parties.

The Material Story Lab offers a process-oriented and holistic approach to practices of knowing and becoming. It offers an expansion of teaching strategies and techniques that takes the multimodal, intra-active nature of knowing and being seriously; it enables and fosters the intra-action of diverse learning styles in the envelopment process. Western mono-modal approaches to teaching and learning are counter-balanced by Taoist emphasis on analogue and digital modes of storytelling, Feng-shui understanding of chi-intraplay, bodily practices of tactile engagements and various materials of human and non-human agency. The Material Story Lab is thus grounded in a more complex and holistic understanding of how humans-non-human intra-actions are enacted as 'betweens'.

Therefore the Material Story Lab ought to be regarded as an ethico-epistem-ontological 'research lab' within 'higher' educations and organization studies.

“ May the noble art of loosing face
One day save the human race
And turn into eternal merit
What weaker minds would call disgrace.
(Piet Hein)

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Summary

Enacting the Between

On dis/continuous becoming of/through an Apparatus of Material Storytelling - is a dissertation that enacts a two-part 'posing' (in a two-book-cut) of a research-based methodology coined as Apparatus of Material Storytelling. Part 1 (Book 1) builds theoretical evidentiary support by diffractively coining the phenomenon of *Material Storytelling* and the *Apparatus of Material Storytelling* as a metaphysical, philosophical, theoretical and methodological backdrop for three modes of enacting 'the between' of reworking organizational practices; *Stories of space* inspired by Feng-shui, *Stories of artifacts* inspired by Sand-play and *Stories of bodies* inspired by Bodydynamic. Part 2 (Book 2) builds evidentiary support for the Apparatus of Material Storytelling through an example of reworking organizational practices through these modes of enactment and from the act of a turn-by-turn multimodal constituent analysis (as 'documentation') of such a practice.

The research motives that have governed the envelopment of the Apparatus of Material Storytelling are the following:

“

1) how does the meaning and matter (including time and space) entanglement of (processes of becoming in) organizational living enable us to understand processes of organizational change (and not least the concept of change itself) rather differently?

And:

“

2) how can the recognition and active employment of this intra-play of meaning-matter modalities reconfigure (what is presently mostly talked about as embodied/enacted hegemonies of) habitual (working) life practices in-formed by the Cartesian duality split as well as a Newtonian space-time framework that dominate Western thinking?

Book 1:

Posing (an Apparatus of) Material Storytelling as discontinuous intra-active rework of organizational practices

Configures the Apparatus of Material Storytelling by placing Material Storytelling within the research fields of multimodality and materiality and specifically within the posthuman performative approach of the Baradian onto-epistemology of *Agential Realism*, with the diffractive meth-

odology that accompanies it. On this ground the notion of Material Storytelling is diffracted as a (non-local) diffractive grating for material-discursive-affective practices of the three (material-story) modes of enactment. This is done first through a diffractive reading of the Baradian onto-epistemology and Bojean storytelling theory and (as part of that) narrative research. A *quantum amendment* is made that poses Material Storytelling as a *diffractive approach* of intra-active-being-of-the-world that is cut together/apart from two other approaches to reworking organizational practices within the field of storytelling; an *interpretive approach* of a narrative-being-in-the-world, and a *resituative approach* of historical-being-in-discourse. As a diffractive approach Material Storytelling is elaborated further as *subterranean subtleties of vital intra-actions*, to account for an affective dynamic integral to the congealing of agency of spacetime-mattering in Material Storytelling practices. This is accomplished through a diffractive reading of the Bergsonian process-philosophical apparatus and the Baradian and Bojean apparatus'. Thereby a model and a specific vocabulary of the Apparatus of Material Storytelling are enacted entailing among others; *deconfiguration, spacetime-mattering, vital intra-actions, affective sites of engagement, material-discursive-affective practices, entangled durations, touching responsiveness, quantum jazzing*.

Book 2:

'How to build an oasis with a good conscience' – organizational becoming through an Apparatus of Material Storytelling

Enacts 'the between' of human-non-human agencies of an action research project as diffracted by the Apparatus of Material Storytelling. The three modes of enactment are here depicted as apparatuses working in the organizational change process - thus as modes of *intra-active being-of-the-world* to build evidentiary support for the Apparatus of Material Storytelling. The Material Storytelling model and vocabulary diffracted through Part 1, Book 1 are working as an analytical apparatus for a five part analysis of the (action research) process of reworking organizational practices at a Deaf and Blind institution in Aalborg, Denmark over a six months period (September 2008 - March 2009). The analysis of the process is structured around a partial element of the complex storytelling event as a whole, a crucial moment that took place midway into the six-months duration of the project and in the analysis this 'moment in time' is enacted as the recursive fixed point for excursions - outings - into both the chronological past and the future. The five part multimodal constituent analysis thereby documents the dis/continuity of this change process and depicts how various material story configurings functions as memory-devices of/for the dis/continuous enactment of entangled durations across various spacetimescales of the between intra-act of the workshop setting. Book 2 builds the evidentiary support for the stated claims on meaning/matter entanglement in the following two formats:

1)

In a multimodal constituent analysis of (the videotaped) intra-active material-discursive-affective practices of ‘the between’ of the constituents in the crucial moment of deconfiguring the problem-complex dealt with December 10th 2008. Thus the deconfigurative enfolding of *spacetime*dmatter manifold of the crucial moment as it progresses turn-by-turn aka cut-by-cut. This ‘documentation’ is performed in Analysis Part 1, Part 3 and 4.

2)

In a multimodal constituent analysis of how the sandbox-based storyboard apparatus of the ‘Now’ envelope entangled durations across larger *spacetimescales* of the six months development process and beyond. Here the recollected *spacetime*dmatter manifold (the sandbox storyboard) functions as a diffractive grating for enacting the ‘relevant rest’ of the ‘data-material’. Again snapshots (literally) of former or subsequent events (in a *chronos spacetimescale*) of *spacetime*dmatterings are functioning as memory devices to ‘document’ dis/continuent *spacetime*dmatter deconfigurations across larger *spacetime-scales*. This is ‘documenting’ how other *spacetime*dmatterings are re-actualized, recollected; or *deconfigured* as entangled durations of the sandbox-based apparatus of the ‘Now’. Those de-localized agencies are ‘voiced’ so to say by the local mutually constituted agencies of the enacted *spacetime*dmattering; the material storyboard or the rebuild living room of the organizational surround. This ‘documentation’ is performed in Analysis Part 2 and to some extent in 3 and 5.

Together the two modes of ‘analysis as documentation’ thus cover the/a developmental process of organizational restory-work as a process of Material Storytelling of six months’ duration diffracted through a multimodal constituent analysis. What ties the two modes of analysis together is the ‘Now’; A crucial moment of a co-storying action of intra-active material-discursive-affective practices (sto-

rymodes) that diffracts (affects) the *spacetime*dmattering of the ‘Now’ where indeterminacy gets solved action-by-action, cut-by-cut.

How the enactment of a possibility for a different cut of relationalities – in this case of a priority of practices - enacts a possibility for change is an important way of making

change believable and congealed. Here, this believability and congealing is enhanced because the sandbox-apparatus afforded these material-discursive practices in question to be invited 'in' by being reconfigured through this maneuverable world of the sandbox as 'Stories of artifacts'. As the material objects are visual, material and maneuverable memory-devices or onto-semantic *diffractive apparatuses*, they co-constitute a different field of possibility for reconfiguring problem complexes to that of the 'verbal cure'. A different participatory framework is enacted with possibilities for intra-actively 'grasping' phenomena (perhaps in a different fashion than would be possible in talk only) as 'showing in action' or 'Stories of bodies' and 'deal with them' as a problematic not just physically, but also through talk, emphasizing the problem-complexes dealt with very literally as material-discursive practices. This process of organizational rework entails as such the dismantling of the 'old' practices understood also as the breaking down of the 'old' materially configured practices and the establishing or the materializing of the 'new' configuration in a rebuilt organizational surround as 'Stories of space'. Both aspects are part of Material Storytelling's manner of reconfiguring organizational practices. I argue this to be a mundane, yet highly important, but often overlooked, point in approaches to organizational rework that do not credit the agency of matter.

The contribution of the dissertation can be summarized as:

- 1) 'grounding' the Baradian theoretical framework of radical new materialism to analyzing everyday practice, especially in relation to organizational change (the apparatus of organization meeting the apparatus of action research project meeting the apparatus of three 'alternative' methods)
 - *'applying' the Baradian approach to a concrete, longitudinal case study*
- 2) approaching organizational theory and change from a quantum, complexity/entanglement perspective to enact a different 'cut' of (the practice of) change altogether that questions the 'Great Divide' of human superiority
 - *bringing practice closer to the material-discursive-affective, situated character of it*
- 3) leaving the talk-based (be it conversation or interview analysis) approach to organizational life/change and going for multimodality
 - *taking storytelling to another, material level*
- 4) debating and enacting seriously the nature and entanglement of theory, analysis, and scientific reporting/writing
 - *the 'productive machinery' of the dissertation*

Danish summary

Enacting the Between

On dis/continuous becoming of/through an Apparatus of Material Storytelling - er en afhandling som gennem et to-delt format tilbyder sig som en forsknings-baseret metodologi ved navn Apparatus of Material Storytelling. Del 1 (Bog 1) bygger teoretisk understøttet argumentation herfor gennem en såkaldt diffraktivt opnået indramning af fænomenet *Material Storytelling* samt *Apparatus of Material Storytelling*, der herefter udgør den metafysiske, filosofiske, teoretiske, og metodologiske baggrund for tre 'materiel story' modaler for konstituering af den 'between', hvorigennem bearbejdningen af de organisatoriske praksisser finder sted. De tre 'materiel story' modaler er *Stories of space* inspireret af Feng-shui, *Stories of artifacts* inspireret af Sandplay and *Stories of bodies* inspireret af Body-namic.

Del 2 (Bog 2) bygger empirisk understøttet argumentation for Apparatus of Material Storytelling gennem et praksis eksempel på bearbejdning af organisatoriske praksisser gennem de tre 'materiel story' modaler og gennem multimodal konstituerings analyse (som 'dokumentation') for sådanne praksisser.

Følgende forskningsmotiver har fungeret som guide for 'foldningen' af dette Apparatus of Material Storytelling:



1) hvordan sætter den 'entanglement' af mening/materialitets modaler (inklusiv tid, sted/rum) som organisatorisk liv er præget af, os i stand til at forstå organisatoriske forandringsprocesser (og ikke mindst begrebet om forandring selv) på en anden måde?

Og



2) hvordan kan anerkendelse og aktiv brug af dette 'intra-play' af mening/materialitets modaler rekonfigurere (hvad der på nuværende tidspunkt mestendels tales om som kropsligt forankrede, hegemoniske) habituelle (arbejds)livs praksisser in-formeret af den Cartesianske dualitets tænkning så vel som den Newtonsk tid-rum forståelse som dominerer i Vesten?

Book 1:

Posing (an Apparatus of) Material Storytelling as discontinuous intra-active rework of organizational practices

Konfigurerer Apparatus of Material Storytelling ved at placere Material Storytelling indenfor forskningsfeltet omkring multimodalitet og materialitet – og her – indenfor den posthumane performative tilgang som Karen Barad's onto-

epistemologi *Agential Realism* – og den dertil hørende diffraktive metodologi - er udtryk for.

Dette gøres i første omgang gennem en (såkaldt) diffraktiv læsning af den baradske onto-epistemologi og Boje's storytellings teori og (som en del heraf) den narrative forsknings tradition. Her udføres en såkaldt 'quantum amendment' som fremsætter Material Storytelling som en diffraktiv tilgang, der trækker på *intra-aktiv-væren-af-verden*, og som adskilles fra to andre tilgange til bearbejdning af organisatoriske praksisser indenfor storytelling feltet; en fortolknings tilgang, der trækker på *narrativ-væren-i-verden*, og en resitativ tilgang, der trækker på en *historisk-væren-i-diskurs*. Som en diffraktiv tilgang er Material Storytelling herefter videre bearbejdet som 'subterranean subtleties of vital intra-actions' for at argumentere for en affektiv dynamic integreret i den 'størkning' af rum-tids-betydningens agens (spacetime-mattering) som finder sted i Material Storytelling praksisser.

Dette opnås gennem en diffraktiv læsning af den Bergson-ske proces-filosofi apparatus og det Baradske og Bojanske apparatus. Derved stadfæstes en model og et vokabular som er specifikt Apparatus of Material Storytelling og bl.a. rummer; *deconfiguration, spacetime-mattering, subterranean subtleties of vital intra-actions, affective sites of engagement, material-discursive-affective practices, entangled durations, touching responsiveness, quantum jazzing*.

Book 2:

'How to build an oasis with a good conscience' – organizational becoming through an Apparatus of Material Storytelling

Stedfæster 'the between' bestående af et kompleks af 'human-non-human' agencies i et aktionsforsknings projekt som diffraktes gennem Apparatus of Material Storytelling. De tre 'material story' modaler er her sat som apparaturer for den organisatoriske forandringsproces, altså som modaler for *intra-aktiv-væren-af-verden* med det formål at bygge empirisk understøttet argumentation for Apparatus of Material Storytelling.

Den model af Material Storytelling og det vokabular herfor som blev diffraktet gennem Del 1, i Bog 1 fungerer nu som et analytisk apparatus for en fem-delt analyse af en (aktionsforskningsbaseret) organisatorisk forandringsproces på Ungdomshjemmet på Døvblinde Centeret i Aalborg i en seks-måneders periode (september 2008 – marts 2009).

Analysen af den proces er struktureret omkring et del-element i den komplekse storytelling proces set som helhed; et 'afgørende øjeblik' som foregik midtvejs i den seks-måneders lange projektperiode og i analysen fungerer dette 'afgørende øjeblik' som et rekursivt fixpunkt for ekskursjoner – 'Outings' – ud i såvel den kronologiske fortid som fremtid. Den fem-delte multimodale konstitueringsanalyse dokumenterer 'derved forandringsprocessens dis/kontinuitet og udpinder, hvordan forskellige 'material story' konfigureringer i workshop-settingens 'between' intra-action fungerer som 'memory-devices' og dermed gensættelser (enactments) af 'entangled durations' og

derved muliggør at konfigureringen af forandringen går på tværs af rum-tids-skalleringer. Bog 2 opbygger den empirisk understøttede argumentation for de fremsatte påstande omkring mening/materialitets entanglement gennem følgende to formater:

1) I en multimodal konstituerings analyse af de videooptagede intra-aktive materielt-diskursive-affektive praksisser af den 'between' af konstituerer i det 'afgørende øjeblik' af dekonfigurering af problem-komplekset, som blev arbejdet med d. 10 December 2008. Altså den deconfigurative 'foldning' af den afgørende øjeblik's multifoldede 'stedtidsbetydning' (spacetimedmatter) som det skrider frem 'turn-by-turn' eller 'cut-by-cut'. Denne 'dokumentation' genereres performativt i Analyse Del 1, 3 og 4.

Ikke-lokaliserede agenser får stemme, så at sige, gennem de lokale gensidigt konstituerede agenser af den konfigurerede stedtidsbetydning; det materielle storyboard og organisationens ombyggede faciliteter. Denne dokumentation performs i Analyse Del 2 og til en vis grad i Analyse Del 3 og 5.

Tilsammen dækker de to formater for 'analyse som dokumentation' dermed en/den seks-måneders organisatoriske forandringsproces som en Material Storytelling proces, der difraktes gennem en multimodal konstituerings analyse. Det, der binder de to analyse formater sammen, er 'Nu'et eller det 'afgørende øjeblik', hvor den intra-aktive

2) I en multimodal konstituerings analyse af hvordan dette 'nu's sandkasse-baserede story-board apparatus 'folder' entangled durations på tværs af større stedtidsskalleringer i den seks-måneders forandringsproces. Her fungerede sandkasse-storyboard'et som et diffraktivt gitter for at konfigurere det 'relevante andet' af data-materialet. Helt konkrete 'Snapshots' af tidligere eller senere sessioner (målt i en kronos tids-skallering) fungerer som 'memory-devices' til 'dokumentation' for de dis/kontinuerede stedtidsbetydninger (spacetimedmatterings) på tværs af større sted-tidsskalleringer. Dette dokumenterer hvordan andre stedtidsbetydninger aktualiseres gennem dekonfigurering som 'entangled durations' eller 'arvede relationaliteter' af dette afgørende øjeblik's sandkasse-baserede apparatus.

materielt-diskursive-affektive story ændrer en afgørende relationalitet mellem pleje praksissen og den pædagogiske praksis på Ungdomshjemmet's Hus 1 ved at omarbejde prioriterings orden herfor.

Ved at give muligheden for en sådan storying af ændrede relationaliteter – i dette tilfælde praksissers prioriterings orden – forstærkes muligheden for forandring. Dette, fordi sandkasse-apparatet giver mulighed for at de materielt-diskursive praksisser som søges bearbejdet 'inviteres' indenfor i en bearbejdet udgave i den manøvrerbare miniature verden i sandkassen - som 'Stories of artifacts' så forstærkes såvel 'troeligheden' som 'vedvarigheden'

af forandringen. Da de materielle objekter er visuelle, materielle og manøvrerbare 'memory-devices' der samkonstituerer et andet mulighedsfelt - sammenlignet med 'the verbal cure' - for at kunne re-konfigurere problemkomplekser. Det giver et andet 'deltager-rammeverk' (participatory framework) for (den menneskelige) deltager med mulighed for en anden intra-aktiv '(be)gribning' af fænomener (måske på en anden måde end det, der er mulig ved brug af tale) som en 'showing in action' eller 'Stories of bodies' - og dermed mulighed for at håndtere problematikker på en måde. Ikke kun fysisk, materielt, men også via samtale, men på en måde, der meget bogstaveligt understreger problemkomplekserne som materielt-diskursive praksisser.

Den pågældende organisatoriske forandringsproces rummede opløsningen af 'gamle' praksisser forstået som nedbrydning af 'gamle' konfigurerede praksisser og etableringen eller materialiseringen af de 'nye' konfigureringer gennem ombygningen af de organisatoriske rammer som 'Stories of space'. Alle aspekter er del af Apparatus of Material Storytellings måde at om- eller re-konfigurere organisatoriske praksisser. Argumentet er her, at sådanne verdslige, omend meget vigtige pointer i fht. at gå til organisatorisk forandring, almindeligvis overses af tilgange der (endnu) ikke anerkender materialitetens agens; hvordan matter matters.

Afhandlingens bidrag kan opsummeres som:

- 1) 'grounding' af det Baradske teori apparat - baseret på den radikale ny-materialisme - i analyser af hverdagspraksisser, specielt i relation til organisatorisk forandring (organisationens apparatus møder aktionsforsknings projektets apparatus møder tre 'alternative' metoder)
 - *'anvender den Baradske tilgang på et konkret, longitudinal case studie'*
- 2) 'tilgå organisations teori of forandring fra et kvantefysisk, complexitets/entanglement perspektiv, der gennem en anderledes skæring gensætter (praksissen) 'forandring' på en måde der stiller spørgsmål ved den menneskelige overlegenhed ved 'the Great Divide'
 - *bringer praksis tættere på dens materielt-diskursive-afektive karakter*
- 3) forlader den talt-baserede (uanset om det er samtale eller interview) tilgang til forståelse af organisatorisk liv og går efter multimodalitet/materialitet
 - *tager storytelling til et andet, materielt niveau*
- 4) debatterer og tager konsekvensen af sammenviklingen af teori, analyse og videnskabelig afrapportering/skrivning
 - *medtænker seriøst afhandlingens 'produktive maskineri' i konfigureringen af indholdet*

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Enacting the Between – *On dis/continuous becoming of/through an Apparatus of Material Storytelling* is a dissertation that enacts a two-part ‘posing’ (in a two-book-cut) of a research-based methodology coined as *Apparatus of Material Storytelling*.

Book 1 builds theoretical evidentiary support by diffractively coining the phenomenon of *Material Storytelling* and the *Apparatus of Material Storytelling*. This is accomplished through reading David Boje’s notion of *Living Story* and Henri Bergson’s notion of *Lived Duration* diffractively through the radical new materialism of Karen Barad’s *Agential Realism*, as a metaphysical, philosophical, theoretical and methodological backdrop for three modes of enacting ‘the between’ of reworking organizational practices; *Stories of space* inspired by Feng-shui, *Stories of artifacts* inspired by Sandplay and *Stories of bodies* inspired by Bodydynamic.

Book 2 builds evidentiary support for this Apparatus of Material Storytelling through such an example of reworking organizational practices through the apparatus’ of these modes of enactment at a Danish care institution, DBC, and from the act of a turn-by-turn multimodal constituent analysis (as ‘documentation’) of such practices.