

BeWeDō® Kenkyukai: Small moves can set big ideas in motion

Mark Bradford, Massey University, College of Creative Arts, School of Design Nga Pae Māhutonga, Wellington, New Zealand.

Abstract

At the core of the 'BeWeDō® Kenkyukai' (research seminar) are movement practices inspired by the Japanese martial art of Aikidō, however, participants do not learn Aikidō. The 'BeWeDō® framework' instead adapts one specific Aikidō movement exercise to transform the possibilities of conversation between people *with* movement.

Over the past two years, I have been applying a new mode of embodied practice called the 'BeWeDō® framework' within the ideation process. BeWeDō is a dynamic new way of transforming conversations – with movement. The approach utilises physical movement engaging the body-mind-environment inspired by the Japanese martial art of Aikidō, to enable people to 'start, share, shape,' and transform conversations.

This ethnography combined autoethnography, visual ethnography, participant observation, concept mapping, and 12 surveys completed during fieldwork. The research findings indicated that during BeWeDō: (1) physical movement and touch amplify connection and trust; (2) moving enriches conversation; and, (3) everyone has a creative voice. BeWeDō® is a psychologically safe approach, which offers relational leadership understandings in co-creation, as a process for structuring practices to transfer and replicate tacit knowledge accumulated in embodied ideation.

Keywords

Design Research; Embodied Ideation; Co-creation; Psychological Safety; BeWeDō

At the core of the 'BeWeDō® Kenkyukai' (research seminar) are movement practices inspired by the Japanese martial art of Aikidō (Ueshiba, 1984), however, participants do not learn Aikidō. Instead, the 'BeWeDō® framework' (Bradford, 2015) adapts one specific Aikidō movement exercise to transform the possibilities of conversation between participants *with* movement. A BeWeDō® Kenkyukai is the opposite of sitting around a table or being trapped passively listening to a presentation. The approach utilises dynamic physical movement engaging the *body-mind-environment* (Howes, 2005), to enable participants to 'start, share, shape,' and transform conversations.

The Art of Aikidō: The Know-How is *in* the Action

Aikidō was developed by Morihei Ueshiba (1984) by adapting and blending ancient Japanese martial arts such as Jujitsu, Karate and sword fighting with breathing and meditation studies. For Ueshiba, contemporary society needed techniques of harmony rather than competition. He believed that the purpose of Aikidō was to teach people a courageous and creative way of life, and carefully chose processes of interaction which advanced non-violence as a higher path.

Aikidō's strengths are centered on relationships, collaboration and conflict resolution – incorporating the freedom to make adaptations, improvise and *make things up*. In an Aikidō dōjō (a practice space for studying a dō or 'way' described by Mitsugi Saotome Shihan (1989) as a

'university of life') Aikidō practitioners engage in movement practices as a collective, which provides opportunities for learning, transformation and creative insights. In Aikidō this process is conveyed by the Japanese word *keiko* which means to train, practice, learn, and engage (Lowry, 1995). Essentially *keiko* is a learning path – a process that cannot be practiced conceptually and requires Aikidō practitioners to engage co-operatively in order to sense individually what experiential knowledge gained and shared through practice could mean (Gleason, 1994; Pettman, 1992). The know-how is *in* the action.

However, Aikidō involves more than just learning a set of techniques. For Saotome Shihan (as cited in Levine, 2013) “when someone grabs your wrist, it does not signify the beginning of an attack; it means the beginning of a conversation” (p. 152). Aikidō proactively embodies a mindset which can transfer into constructive action beyond the Aikidō dōjō (a place for training) (Saotome, 1993; Strozzi-Heckler, 2007) from an expansive societal standpoint. This ‘way’ (or path) of being in the world is guided by the Aikidō philosophy of *aiki* (M. Ueshiba, 2010). *Aiki* is a philosophy which involves being more ourselves, sensing how we move through the world, and how we interact with others. Aikidō as a creative practice is an emerging event which involves constantly reassessing one’s situation and priorities by blending with, and maintaining control of, relational interactions to generate collaborative strategies from a variety of positions. An *Aiki* approach involves self-awareness, effective body movements, calmness and a sense of cooperativeness: a respectful process of co-existing – ‘knowing together’ – and co-creating with others. Developing the ability to engage effectively with a range of people is an essential *aiki* principle which can be used in collective contexts such as co-creation (Sanders & Stappers, 2008). The approach involves a participatory mindset embracing openness and partnership. For Sanders and Simons (2009), co-creation is a specific collaborative event at any stage in a design process where ideas, experiences, and expertise are exchanged with the intent of creating something that is not known in advance.

Arts-Based Approaches to Experiential Knowledge and Collaboration

In addition to Aikidō, other arts-based approaches involve experiential creative engagement to generate opportunities for knowledge exchange.

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

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

In their book *The Dance of Leadership* (2006) Denhardt and Denhardt also maintain that dancers, like leaders, move their bodies through time and space to articulate ideas. Embodiment is expressive, and how we act and interrelate with others through movement itself is a way of knowing which carries meaning that is also instantly *felt*. Sklar (2000) describes dancing as *training in movement*, where “our bodies become laboratories for experimentation with kinetic details” (p. 72). Through performance (Roberts, 2008) dancers co-create with other dancers by diverse means via body movements – gesture, touch, sound, smell – socially constructed by culture. Rather than

a passive surface, the *entire body remembers in the action*.

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

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

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

I argue that more flexible forms of arts-based participatory practices are required for embodied ideation – approaches that blend broader understandings of collective creativity with specific relational knowledge for design(ing) action. More specifically, my interdisciplinary research (Bradford, 2015) explored the connections between the Japanese martial art of Aikido, leadership development, and creative modes of practice. In order to focus upon dynamic embodiment and relational social processes, rather than individual abilities in embodied ideation, we require new tools, methods, and practices to transfer and replicate tacit knowledge accumulated in collaborative practice.

Over the past two years, I have been applying a new mode of embodied practice called the BeWeDō® framework (Bradford, 2015) (Fig. 1) within the ideation process. BeWeDō is a dynamic new way of transforming conversations – with movement. The approach utilises physical movement engaging the body-mind-environment (Howes, 2005) inspired by the Japanese martial art of Aikidō, to enable people to ‘start, share, shape,’ and transform conversations.

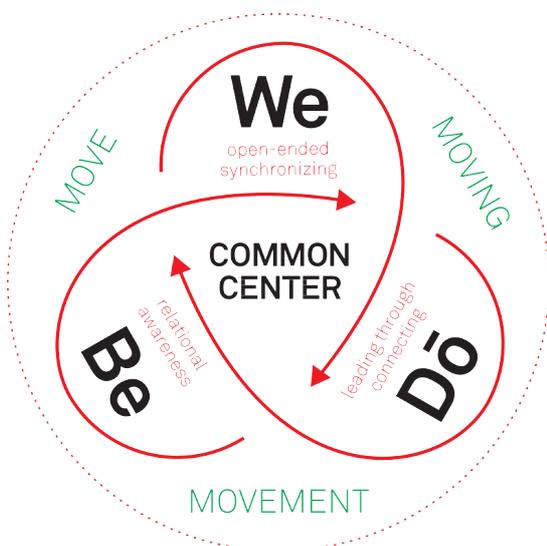


Fig 1. The BeWeDō® Framework.

BeWeDō: Transforming Conversations – With Movement

The BeWeDō® Framework structures co-creative possibilities for embodied ideation in the following ways (adapted from Bradford & Leberman, 2019, p. 73) (Table 1):

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

Table 1. The BeWeDō® Framework.

The BeWeDō® framework adapts one specific Aikidō movement exercise – tai no henko – where people work in pairs by connecting with each other by the wrist in order to move their bodies (communicating in both the physical and mental sense with the movement of their partner) to more desirable positions by turning 180 degrees. When you offer your hand and your partner touches your wrist using tai no henko, it provides a compelling multi-sensory experience on how to dynamically connect and co-create possibilities with movement. For one participant, “it’s not the move itself that’s important, it’s the moving. It’s the fact that you have moved, and your perspective has changed” (personal communication, October 1, 2014). For Ingold (2000), “we know as we go, from place to place” (p. 229).

Physically moving an idea around the room with your partner puts you into a different mindset than having a chat over a cup of coffee or sitting at your desk having a conversation. BeWeDō allows the conversations to go and happen in a different way... Your comment is going to take the discussion somewhere.

(personal communication, July 17, 2014)

CASE STUDY: BeWeDō® Kenkyukai (Research Seminar)

The BeWeDō® Kenkyukai (Table 2) utilises the BeWeDō® Framework to offer people a psychologically safe (Edmondson & Lei, 2014) motion-led embodied knowing (Fig. 2) which offers relational leadership (Uhl-Bien & Ospina, 2012) understandings in co-creation (Sanders & Stappers, 2008) as a process for structuring embodied ideation. The BeWeDō® Kenkyukai starts with a clear challenge to the group guided by two research questions (these are curated prior to the BeWeDō® Kenkyukai*). Over two sessions people perform the three phases of tai no henko – kihon, ki no nagare, and reppo – and talk simultaneously to generate opportunities for knowledge exchange.

	Group: People form a circle and the facilitator provides a brief event introduction.
Be	<p>Phase 1: Tai no henko kihon (body shift)</p> <p>People learn tai no henko kihon in pairs and <i>move</i> to create space to ‘start’ a conversation guided by Question 1*. Kihon is used by the listener to lead the process of asking the speaker a question. This could range from a simple question to clarify details about the challenge, through to questions that <i>move</i> the conversation i.e., ‘can you tell me more’?”</p>
We	<p>Phase 2: Tai no henko ki no nagare (energy flow)</p> <p>People learn tai no henko ki no nagare in pairs and begin <i>moving</i> together to ‘share’ perspectives guided by Question 1*. Ki no nagare is used by the speaker to ask a question to clarify details about the challenge, understand a person’s perspective, or disagree with a person i.e., ‘have you thought about it this way’?”</p>
Dō	<p>Phase 3: Tai no henko reppo (changing direction) People learn tai no henko reppo in pairs and generate co-creative movement which ‘shapes’ relationships through the exchange of perspectives in response to Question 2*. Reppo is used when either the listener or speaker has an idea or response to the challenge – ‘here’s another way to think about it’ – to enable <i>movement</i> to a new position or place i.e., “here’s another way to think about it.”</p>
Common centre	<p>Phases 1-3: Tai no henko kihon, ki no nagare & reppo</p> <p>Used in combination as part of the BeWeDō approach, kihon, ki no nagare, and reppo involves people <i>moving together</i> in dynamic relationships: a cumulative motion-led embodied knowing that offers new relational leadership understandings and orientations for transforming co-creation conversations.</p>
	Group discussion: People form a circle and reflect on their experience.

Table 2: The BeWeDō® Kenkyukai (research seminar).

- No experience in martial arts necessary.
- The atmosphere will be relaxed.

BeWeDō® Kenkyukai: Small Moves Can Set Big Ideas in Motion!

As an ethnographic researcher, my knowledge is grounded within the interplay between practical, personal, and participatory field experiences. My aim was to understand how collective experiential knowledge is accumulated and communicated in and through collaboration, and how it is embodied in the outputs and may be traced back to the origin of the practice. The research employed all my senses to create, perform, and represent knowledge as part of the process of

reflecting critically on the BeWeDō® Kenkyukai experience to identify patterns as a form of ethnographic reliability (Fetterman, 2010).

Over the past two years, I have led 45 BeWeDō® Kenkyukai (in both educational and professional settings) with almost 300 people in Slovenia, England, USA and New Zealand refining the BeWeDō® framework. This ethnography (Berger, 2015; Creswell, 2009; Fetterman, 2010) combined autoethnography (Bass Jenks, 2002; Ellis, 2004; Ellis, Adams, & Bochner, 2010; Hayano, 1979), visual ethnography (Pedgley, 2007; Pink, 2013), participant observation (Greenwood & Levin, 2005; Lincoln & Guba, 1985; Sklar, 2000), concept mapping, and 12 surveys completed during fieldwork.

This article synthesises the ideas, patterns and relationships between patterns that emerged from the fieldwork and 12 surveys (personal communications, between September 27, 2017– April 4, 2018). The research findings indicated that during BeWeDō: (1) physical movement and touch amplify connection and trust; (2) moving enriches conversation; and, (3) everyone has a creative voice.

Physical movement and touch amplify connection and trust

According to one respondent, BeWeDō movements made discussions “much more gentle, in a funny kind of way. I was thinking I was going to spending the whole time thinking what question was I going to ask next, but actually because you’ve got that connection I was finding I was spending the time just connecting and listening and it didn’t matter if there was a bit of a pause in the conversation because the question almost flowed naturally from that point.” For Slepian and Ambady (2012), “bodily movement can influence cognitive processing, with fluid movement leading to fluid thinking” (p. 628). Another respondent felt that “taking time to respond to the conversation physically before verbally [...] gives a space in time to accept and give respect.” A number of respondents referred to how BeWeDō puts everyone on an ‘equal footing’ and the approach “levels out status [...] you’re all learning the move.” As Ingold (2011) reminds us: “we are our movements; therefore the knowledge we have of ourselves is inseparable from the sense we have of our movements” (p. 10). Furthermore, “BeWeDō is such a good leveller, because ... because we didn’t introduce, I’m a manager, I’m a senior lecturer, I’m an administration you know ... all of that’s gone. Nobody knew what I did so suddenly it didn’t enter in the equation. That’s a rarity.” One respondent observed with hierarchy removed, and a level playing field established,

you had confidence in your own instincts more, because trust was formed. If you accepted their hand around your wrist and vice versa then a ‘test’ was passed, you could get down to the nitty gritty much sooner. [Everything was] stripped away, no bullshit, get on with the job and have a laugh to boot!

Respondents also noted that “it was useful to have another way to ideate without the use of whiteboards and post-its,” “moving while brainstorming, connecting through light non- intrusive touch and eye contact all aide in making communication more effective.” ‘Simple’ touch – hand-to-hand – can have a communicative function (Morrison, Löken, & Olausson, 2010), as well as help create bonds between people (Gallace & Spence, 2010). Other respondents felt: “you could be more open to sharing thoughts ideas. This sped up the process of engagement and ideation markedly,” and BeWeDō’s “capacity to foster the quick development of sharing of ideas/thoughts on an equitable basis could offer a more constructive approach to leading through/in teams.” One respondent reflected how the approach “forces you to talk to people in the room which you may not otherwise for reasons as being shy, or they do not want to approach you. We were there for a common good.” It was encouraging to hear how ‘touch’ increased feelings of trust, support, empathy for participants: “The ability for verbal expression, plus the supportive sense of touch is a great facilitator”; “the touch aspect does take away barriers of ego,” and “it’s much more intimate thinking with touch. Taking away sense of awkwardness/breaking down the awkward barriers much faster than the usual method of meet n’ greets.” In other words, BeWeDō enabled trust and co-operation between participants. For another respondent, it is about “connection and empathy - truly listening and engaging with each other as we solved the problem, which led to better quality

of discussion and ideas.” BeWeDō created connection:

you felt like you needed to maintain eye contact with this person because there was a physical connection going on ... it's PHYSICALLY brought us closer together and physically means that our 'bubbles' have shrunk and I think because you have that presence and you've got that eye contact, I think it means that you're much more present in the conversation which leads to a better deeper conversation.

Moving enriches conversation

Combining movement and conversation was seen as “more fun and interactive than just giving feedback on someone’s idea,” “moving around in the space was really helpful to the thinking process. It made it feel more like an active thinking process instead of passive sitting down.” One respondent stated: “It’s actually quite interesting now knowing the move goes with the change in conversation makes you more intentional ... I thought the moves really enriched the way you thought about the conversation. Am I moving the conversation, or are you moving it? Are you telling me you have a different idea?” BeWeDō emphasises collective initiative, and argues that individuals are constituted by relationality (Bradbury & Lichenstein, 2000), their relations (Cunliffe & Eriksen, 2011; Palus, Horth, Selvin, & Pulley, 2003; Uhl-Bien, 2006; Uhl-Bien & Ospina, 2012), and a ‘dynamic’ embedded in social interactions. A number of respondents felt that BeWeDō movement practices meant they “talked to a range of people in an active way,” and that the approach “promoted listening as a form of observation, as well as a fine tuning of one's own sharing (talking)” “our conversations did not drift elsewhere.

What resonated for one respondent was “the notion of bringing a stylised pattern of movement and productive conversation together ... to use physical stance and relationship to invite another kind of exchange.” The BeWeDō movement practices were “useful in terms of actually changing your perspective ... and even just re-orientating you to a person helps rather than you simply TALKING AT somebody,” “it helps make it more of a ‘human’ interaction, and less about exchanging information, or achieving a specific purpose [...] It’s a reminder that you’re actually in a *different* sort of interaction” (Fig. 2).

I really enjoyed the experience of moving while discussing, and the change in mindset this created for us. It made questions feel more collaborative than confrontational ... a more human way!



Fig 2. ThinkPlace BeWeDō@ Kenkyukai, 2018.

Everyone has a creative voice

For a number of respondents, the experience of moving while discussing changed their mindset: “It made questions feel more collaborative than confrontational,” “BeWeDō takes people away from the ‘normal’ it encourages thinking about a problem in a different way. The changing perspectives aspect was particularly useful as it makes it easier for the other person to challenge your ideas in a constructive and non-threatening way,” “the rapid transition from discomfort (the unfamiliar...) to a more comfortable semi-intimacy that allowed an opening up of collaborative space.” One respondent felt that BeWeDō was useful because “you’ll always get someone who’s incredibly shy, lacking in confidence, but by the end of the hour and half session they would have engaged in some way. They would have said something, expressed something, that in most circumstances with a strange person they wouldn’t.”

In essence, “it created a new, novel construct for bilateral discourse. It also seemed do away with social norms and contrivances that shape conversation – in other words, how one behaves with a new person, student, older, younger, gender, etc.” “It didn’t feel like it was a hierarchical thing but more we were really consciously taking turns to share ideas and listen to one another.” BeWeDō provides a psychologically safe (Edmondson & Lei, 2014) environment which enabled divergent thinking, creativity, interpersonal risk taking, as well as motivated engagement and performance. Importantly, respondents identified that during BeWeDō, “we were able to talk to people one on one, which created opportunities for everyone to have a voice” “a safe-space to formulate and share ideas” “a safe space to unpack controversial issues and to share potential solutions.” BeWeDō embraces a co-operative view of creativity (Pope, 2005): a shared, ongoing process of exchange; action *beyond the self* and in relation to other people; recognition of differences and an openness to disagreement; direct collaboration; and participation towards *co-becoming*. According to one respondent, “BeWeDō helped open up a *new conversational space* – a safe way to share personal ideas.”

Conclusion

In conclusion, the research indicated that during BeWeDō: firstly, physical movement and touch amplify connection and trust: thinking while moving combined with ‘simple’ touch using BeWeDō, enhances the flow of ideas which facilitates trust and prosocial behavior; secondly, moving enriches conversation: the BeWeDō® Framework is a relational leadership approach founded on the idea that individuals are constituted by social processes; and, thirdly, everyone has a creative voice: BeWeDō offered a psychologically safe environment where people feel they can take interpersonal risks. During BeWeDō, small moves can set big ideas in motion!

References

- Bradford, M. (2015). *BeWeDō®: Co-creating possibilities with movement*. (Doctoral dissertation, Massey University, Palmerston North, New Zealand). Retrieved from <http://mro.massey.ac.nz/handle/10179/8273>
- Bradford, M., & Leberman, S. I. (2019). BeWeDō®: a dynamic approach to leadership development for co-creation. *Leadership, 15*(1), 58-80. doi:[10.1177/1742715017721090](https://doi.org/10.1177/1742715017721090)
- Barrett, F. (1998). Creativity and improvisation in jazz and organizations: Implications for organizational learning. *Organization Science: A Journal of the Institute of Management Sciences, 9*, 605-623.
- Bass Jenks, E. (2002). Searching for Autoethnographic Credibility: Reflections from a Mom with a Notepad. In A. P. Bochner & C. Ellis (Eds.), *Ethnographically speaking: autoethnography, literature, and aesthetics* (pp. 170-186). Walnut Creek, CA: AltaMira Press.
- Bathurst, R., & Cain, T. (2013). Embodied leadership: The aesthetics of gesture. *Leadership, 9*(3), 358-377.

- Berger, R. (2015). Now I see it, now I don't: researcher's position and reflexivity in qualitative research. *Qualitative Research*, 15(2), 219-234. doi:10.1177/1468794112468475
- Bradbury, H., & Lichenstein, B. (2000). Relationality in Organizational Research: Exploring *The Space Between*. *Organization Science*, 11(5), 551-564.
- Creswell, J. W. (2009). *Research design : qualitative, quantitative, and mixed methods approaches* (3rd ed.). Thousand Oaks, CA: Sage Publications.
- Crossan, M. M. (1998). Improvisation in Action. *Organization Science*, 9(5), 593-599.
- Cunliffe, A. L., & Eriksen, M. (2011). Relational leadership. *Human Relations*, 64(11), 1425- 1449. doi:10.1177/00187267111418388
- Denhardt, R. B., & Denhardt, J. V. (2006). *The Dance of Leadership : The Art of Leading in Business, Government, and Society*. Armonk, N.Y.: M.E. Sharpe.
- Edmondson, A. C., & Lei, Z. (2014). Psychological Safety: The History, Renaissance, and Future of an Interpersonal Construct. *Annual Review of Organizational Psychology and Organizational Behavior*, 1, 23-43. doi:10.1146/annurev-orgpsych-031413-091305
- Ellis, C. (2004). *The ethnographic I : a methodological novel about autoethnography*. Walnut Creek, CA: AltaMira Press.
- Ellis, C., Adams, T. E., & Bochner, A. P. (2010). Autoethnography: An Overview [40 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 12(1). Retrieved from <http://www.qualitative-research.net/index.php/fqs/article/view/1589/3095>
- Fetterman, D. M. (2010). *Ethnography: step-by-step*. Los Angeles: SAGE.
- Gallace, A., & Spence, C. (2010). The science of interpersonal touch: An overview. *Neuroscience and Biobehavioral Reviews*, 34(2), 246-259. doi:10.1016/j.neubiorev.2008.10.004
- Gleason, W. (1994). *The spiritual foundations of aikido*. Rochester, Vt.: Destiny Books.
- Greenwood, D. J., & Levin, M. (2005). Reform of the Social Sciences and of Universities through Action Research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (3 ed., pp. 43-64). Thousand Oaks, CA: Sage.
- Hayano, D. M. (1979). Auto-Ethnography: Paradigms, Problems, and Prospects. *Human Organization*, 38(1), 99-104.
- Howes, D. (Ed.) (2005). *Empire of the senses: the sensual culture reader*. Oxford: Berg.
- Ingold, T. (2000). *The perception of the environment*. London: Routledge.
- Ingold, T. (Ed.) (2011). *Redrawing anthropology: materials, movements, lines*. Farnham, Surrey, England ; Burlington, VT Ashgate Pub. Company.
- Ladkin, D. M. (2008). Leading beautifully: How mastery, congruence and purpose create the aesthetic of embodied leadership practice. *The Leadership Quarterly*, 19, 31-41. doi:10.1016/j.leaqua.2007.12.003
- Lemons, G. (2005). When the Horse Drinks: Enhancing Everyday Creativity Using Elements of Improvisation. *Creativity Research Journal*, 17(1), 25-36.
- Levine, D. (2013). *Aiki Waza Michi Shirube*. Chicago: The University of Chicago.
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic Inquiry*. Beverly Hills, Calif: Sage Publications.
- Loke, L., & Robertson, T. (2010). Studies of Dancers: Moving from Experience to Interaction Design. *International Journal of Design*, 4(2), 1-16.
- Lowry, D. (1995). *Sword and Brush: the spirit of the martial arts*. Boston, Massachusetts: Shambhala Publications, Inc.

- Morrison, I., Löken, L. S., & Olausson, H. (2010). The skin as a social organ. *Experimental Brain Research*, 204(3), 305-314. doi:[10.1007/s00221-009-2007-y](https://doi.org/10.1007/s00221-009-2007-y)
- Newton, P. M. (2004). Leadership lessons from jazz improvisation. *International Journal of Leadership in Education*, 7(1), 83-99. doi:[10.1080/13603120409510591](https://doi.org/10.1080/13603120409510591)
- Palus, C. J., Horth, D. M., Selvin, A. M., & Pulley, M. L. (2003). Exploration for development: Developing leadership by making shared sense of complex challenges. *Consulting Psychology Journal: Practice and Research*, 55(1), 26-40. doi:[10.1037/1061-4087.55.1.26](https://doi.org/10.1037/1061-4087.55.1.26)
- Pedgley, O. (2007). Capturing and analysing own design activity. *Design Studies*, 28(5), 463- 483.
- Pettman, R. (1992). Going for a walk in the World: The Experience of Aikido. Retrieved October 22 2004 from http://www.vuw.ac.nz/staff/ralph_pettman/aikibook.html
- Pink, S. (2013). *Doing visual ethnography* (3 ed.). London: SAGE Publications.
- Pope, R. (2005). *Creativity: theory, history, practice*. Abingdon, Oxfordshire; New York, NY: Routledge.
- Powell, K. (2004). The Apprenticeship of Embodied Knowledge in a *Taiko* Drumming Ensemble. In L. Bresler (Ed.), *Knowing bodies, moving minds: towards embodied teaching and learning* (pp. 183-195). Dordrecht ; London: Kluwer Academic.
- Radley, A. (1995). The Elusory Body and Social Constructionist Theory. *Body & Society*, 1(2), 3-23.
- Robert DeChaine, D. (2002). Affect and Embodied Understanding in Musical Experience. *Text and Performance Quarterly*, 22(2), 79-98.
- Roberts, B. (2008). Performative Social Science: A Consideration of Skills, Purpose and Context. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 9(2), [122 paragraphs]. Retrieved from <http://nbn-resolving.de/urn:nbn:de:0114-fqs0802588>
- Sanders, E. B. N., & Simons, G. (2009). A Social Vision for Value Co-creation in Design. *Open Source Business Resource*. Retrieved August 20 2012 from <http://timreview.ca/node/310>
- Sanders, E. B. N., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *CoDesign*, 4(1), 5-18.
- Saotome, M. (1989). *The principles of Aikido* (1st ed.). Boston New York: Shambhala ; Distributed by Random House.
- Saotome, M. (1993). *Aikido and the harmony of nature* (1st Shambhala ed.). Boston: Shambhala.
- Sawyer, R. K., & DeZutter, S. (2009). Distributed Creativity: How Collective Creations Emerge From Collaboration. *Psychology of Aesthetics, Creativity, and the Arts*, 3(2), 81-92.
- Sklar, D. (2000). Reprise: On Dance Ethnography. *Dance Research Journal*, 32(1), 70-77.
- Slepian, M. L., & Ambady, N. (2012). Fluid Movement and Creativity. *Journal of Experimental Psychology: General*, 141(4), 625-629. doi:[10.1037/a0027395](https://doi.org/10.1037/a0027395)
- Stephens, N., & Delamont, S. (2006). Balancing the Berimbau: Embodied Ethnographic Understanding. *Qualitative Inquiry*, 12(2), 316-339.
- Strozzi-Heckler, R. (2007). *The Leadership Dojo: Build Your Foundation as an Exemplary Leader*. Berkeley, California: North Atlantic Books.
- Ueshiba, K. (1984). *The spirit of aikido. 1st ed.* Tokyo: Kodansha International.
- Ueshiba, M. (2010). *The Heart of Aikido: The Philosophy of Takemusu Aiki*. Tokyo, Japan: Kodansha International Ltd.
- Uhl-Bien, M. (2006). Relational Leadership Theory: Exploring the social processes of leadership

and organizing. *The Leadership Quarterly*, 17(The Leadership Quarterly Yearly Review of Leadership), 654-676.

Uhl-Bien, M., & Ospina, S. M. (Eds.). (2012). *Advancing relational leadership research : a dialogue among perspectives*. Charlotte, NC: Information Age Pub.

Wainwright, S. P., Williams, C., & Turner, B. S. (2006). Varieties of habitus and the embodiment of ballet. *Qualitative Research*, 6(4), 535-558.

Weick, K. E. (1998). Improvisation as a Mindset for Organizational Analysis. *Organizational Science*, 9(5), 543-555.

Wieschialek, H. (2003). 'Ladies, Just Follow His Lead!': *Salsa*, Gender and Identity. In N. Dyck & E. P. Archetti (Eds.), *Sport, dance and embodied identities* (pp. 115-138). Oxford: Berg.

Mark Bradford

Dr Mark Bradford is a designer and academic at Massey University, College of Creative Arts, School of Design Nga Pae Māhutonga in Wellington, New Zealand. Mark has a PhD in Business from Massey Business School. His interdisciplinary research investigates how design(ing) action is increasingly enacted relationally between people. Through his PhD research process, and inspired by the Japanese martial art of Aikidō, he designed the 'BeWeDō® framework.' BeWeDō is a unique way of enabling people to start, share, shape, and transform conversations – *with* movement (people utilise physical movement techniques and talk simultaneously to share perspectives and generate creative opportunities): no egos, no Post-its, no more bystanders.