Zine Method
Presented by Monica Biagioli on Wednesday 10 May 2017 at Beyond Text research session at University of Vic, Catalunya. Part of the UK "Key Theory & Practice Zone 1" morning session.

Presentation of Zine Method for reflective session with MA Documentary Photography students. March 2017.

1. Artistic elements
• process-based
• qualitative analysis using a multi-page technique
• project stakeholder records impressions and notions of a process before, during and/or after
• a wide range of symbolic, illustrative and textual means of recording afforded by the method

The Zine Method utilises a multi-page technique from the graphic arts, the zine, as a space where elements of a problem area or a solution can be mapped via the visual plane. Going beyond the single page format, the zine allows for multi-page and multi-dimensional expressions to come into contact with each other; for example, visual notions that have not been connected in the mind of the participant can be juxtaposed via this approach while still retaining their individual integrity in the single page.

This format allows for notations to be made on the single page plane, so that focus can be applied to the singularity of that image, while at the same time allowing for an overview of the project to happen via the cuts and folds built into the construction of the zine. These allow for multiple ways of structuring and 'reading' the information and for various juxtapositions to be made depending on proximity of spreads. There is an element of chance built into this design that frees the participant temporarily from making causal relationships between elements, and

allows those relationships to emerge depending on how the structure is presented. It is a method that encourages intentional play, much like a game or a puzzle.

Via the Zine Method, complex sets of elements can be represented in one package (the zine) letting ideas emerge from the active handling of the paper matter; by folding in different ways, by setting up the zine into a three-dimensional structure that refers to a larger concept taking shape in the mind of the participant. It is an emergent framework that expresses as an active process the subjective engagement with complexity and ambiguity in problem solving.

2. Research elements
• designed artefact
• notional
• reflective
• interpretative

The zine format applied at Beyond Text in Vic was developed by Biagioli by adapting an existing zine format (Golden 2010) and its application was co-designed with Allan Owens and Anne Pässilä for the organisational context.

This method was first tested by the research team during the IFKAD 2016 conference (Biagioli, Owens, and Pässilä 2016). Conference participants were invited to take a zine template and create their own zines to record their impressions and interests during the conference. A selection of zines were exhibited during the keynote speech by Clive Holtham (participants self-selected whether to exhibit their zines or not). Those zines were given to the conference organiser as a qualitative record of the conference.

The first zine was self-initiated by Biagioli as a subjective record of her participation in the IFKAD 2015 Conference. She posted the physical zine, entitled "Exit Stage Right", to conference participants with whom she shared the conference, as well as to the conference organiser. From this activity, she co-designed an application of the zine for the GNOSIS 2020 research sessions in February 2016 with Allan Owens and Anne Pässilä. In this iteration of the method the research team tested the possibilities of the zine to express an overall analysis of a process. The approach for this zine was to analyse all the individual zines submitted by session participants (participants self-selected whether to provide their zine for the study) and create a composite zine to represent key findings from the research session. The researchers concluded that it was problematic to do a meta analysis of the zines as one composite zine, as that placed a bias on the findings (the perspective of the research team), and decided that it was a more useful application of the method to allow participants to use it as a subjective processing space. This zine application was tested at IFKAD 2016 by the research team.

Biagioli further tested the method alongside other qualitative methods in a collaborative research study in October 2016 with service design Masters students (Ali, Grimaldi, and Biagioli 2016) presented at the EAD Design for Next Conference in April 2017. The findings from this session were very exciting, as students responded very strongly to the method, applying it in a variety of ways to express a problem area being investigated, a solution being developed, or simply as a space "to be alone with yourself" and allow for conflict and difficult emotions that result from the problem-solving process to emerge and be acknowledged.

Because of its playful format, the students first engaged with the zine by folding and unfolding it, trying to figure out the possibilities of its construction. The researcher expected students to apply visuals singularly on each page and then allow for all those single expressions to come together in a variety of ad hoc constructions.

Instead, a majority of the students worked out a holistic concept for the zine and used the single pages to represent the various, complex elements within that structure. This took the format into new applications not expected at the onset of the research session. The masters students applied the format in four key ways as an active part of processing their current projects on the course: used as a material prototype/visual aid to visually express how the student frames the problem; used to demonstrate how the student is going about solving the problem; used as an actual early version, rough prototype of the outcome intended for the project; and applied as a private space to record emotion during a process.

The Zine Method proved to be a strong visualising tool—a method of paper prototyping—that allowed the student to model the problem area and/or its solution and use that model as an active element of presenting the idea.

Biagioli conducted a further session with Masters students in Documentary Photography in March 2017, applying the method to record the outcomes of their collaborative group working unit.

The outcomes of all of these zine applications were presented at Beyond Text in May 2017 with visual exemplars of all the zines exhibited during the session and made available to Beyond Text participants. A variety of paper stocks and constructions and applications were presented to demonstrate visually and physically the range of format options and the scope of applications available with the method.

Blank zine templates (first applied at IFKAD 2016) were made available to Beyond Text participants who were invited to apply the method to record their experience of the Vic sessions.

Zine Method Construction

* Cut paper into 21cm x 21cm square
* Fold paper into 16 squares
* Cut within the zine construction as indicated by the dotted lines
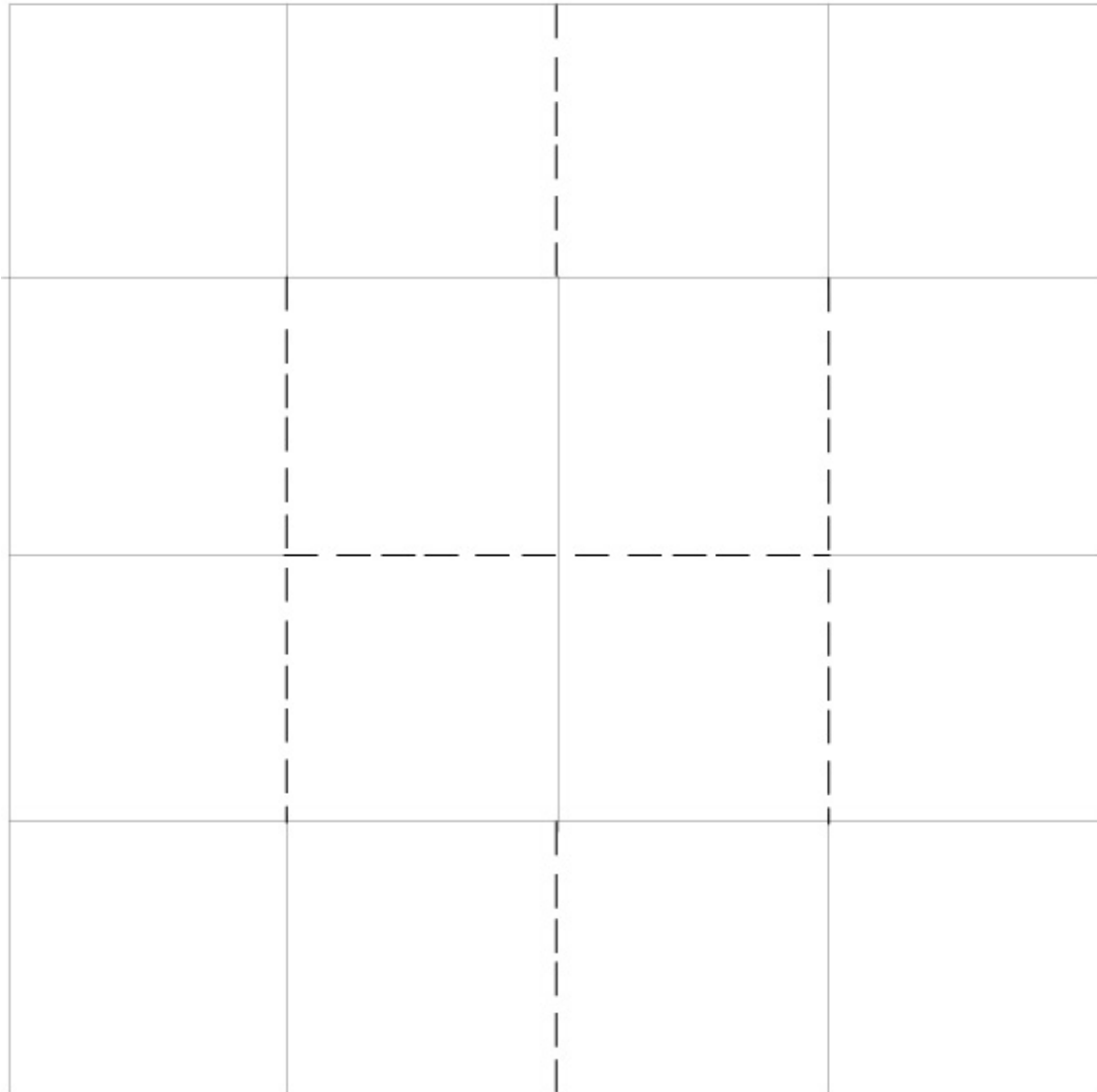
Construction developed from existing zine format (Golden 2010) and applied
by the research team of Monica Biagioli, Allan Owens, and Anne Pässilä
during the IFKAD 2016 Conference in Dresden, Germany. June 2016.

source: Zines as qualitative forms of analysis. 2016

3. Content as a phenomenon

• active use of subjective forms of expression and analysis in project construction, analysis, and development
• the visual prototype applied as an integral part of ideation, problem-solving, innovation; not seen simply as a decorative prop

• the integration of mental and physical activities (movement of zine as part of processing: the making and then interpreting the zine by folding and unfolding; analysis activated via the movement of the zine folds as much as by the content inside each "page")

Findings of applications of zine method in service design projects (Ali, Grimaldi, Biagioli 2017):

A way to progress the project iteratively. This is done by applying the format to map the project ahead; use it as metaphor; brainstorm ideas around one theme on the format; and create a narrative through it that operates as a communication tool.

A way to reflect subjectively on own engagement with the process/project/team working. Each zine can focus on various members of a team to identify their position and contribution to developing project. It can serve as a self-reflection tool; "what is going on with yourself"

As a contained way to address complexity and ambiguity in solving a problem. It can map and record uncertainties within the process and how emotion plays a role in decision-making. It can help find relationships out of random placements and connect elements previously disconnected.

Mapping emotions during project through drawing. Signe. Detail from her conclusion zine. 2016

Framing the problem. Shaika. 2016

Solving the problem. Tritra. 2016

Prototyping the solution. Jeff. 2016

Reflecting on emotion. Signe. 2016

4. Relational elements
• co-researchers: Allan Owens and Anne Pässilä
• critical friends: Silvia Grimaldi and Hena Ali; Beyond Text researchers; participants who provide feedback on method
• format provided as open source
• participant has the ability to choose how to apply the method to their particular circumstance: express the problem to other group members or to oneself; come up with solutions; identify difficulties in the undertaking of the problem area; use as a presentation method in a narrative structure

5. Power relations
• the zine format has a long history of application in the expression of collective voice
• the contribution of this method is to allow participants a level of agency in how, what and when they record individual notions about a process and whether to contribute their personal zines to a collective situation (presentation, analysis of findings from a research process, etc.
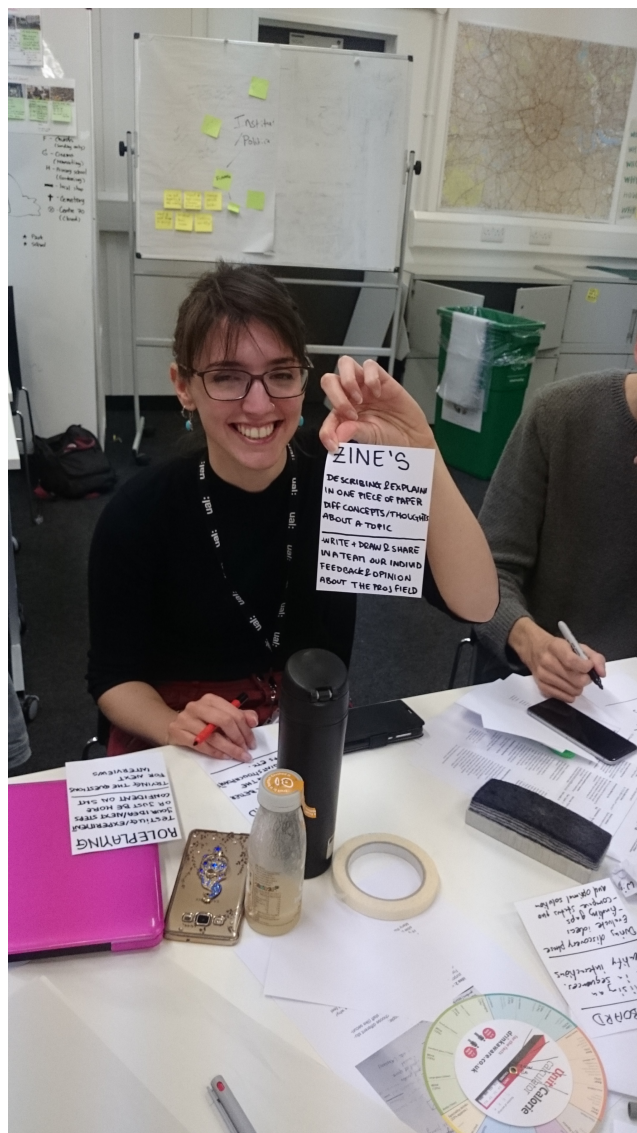
Zine Method applied by MA student in service design for project development (2017).

Chronology of application of zine method

• Biagioli sends a paper-based zine of IFKAD 2015 conference, 'Exit, Stage Right', to other conference participants by post. Self-initiated application of zine as a reflection method.

• Owens and Pässilä invite Biagioli to co-design application of method for Gnosis 2020 session in February 2016. Co-designed zine application as a meta analysis of group findings from a session; based on findings in individual zines submitted by session participants.

• Biagioli, Owens, and Pässilä co-design application of zine format developed by Biagioli from existing zine format (Golden 2010). Application of zine as subjective space for reflection and/or analysis by individual conference participants (IFKAD 2016). Individual zines retain their individuality and contribute through the entirety of their form to a collective reflection on the conference. No meta analysis zine produced as originally planned, as the researchers agreed that the individual zines represented holistic forms of qualitative analysis.

• Biagioli tests the zine method (Biagioli, Owens, Pässilä 2016) in a research study later that year with Masters students in service design as part of a larger study of generative methods in service design pedagogy (Ali, Grimaldi, and Biagioli 2017). Findings include the use of the zine to collect and record emotion by the designer; use of the zine to delineate and explain a problem area to solve; use of the zine to visualise solutions and ways forward; use of the zine to present problem/solution within a project team or as part of the team presentation to audience/client.

• Biagioli applies zine method with Masters students in documentary photography as a means of reflection on a group-working project (March 2017).

• Owens applies the zine method as a qualitative method with PhD students and in an audience/participant study for Storyhouse theatre in Chester, UK (throughout 2017)

Exit, Stage Right. Zine produced for IFKAD 2015, Bari, Italy.

Zine IFKAD 2015. Cover.

Exit, Stage Right

The players:
Allan Owens
Anne Pässilä
Jukka-peka
Nurit
Monica Biagioli
Isabelle Maby
Susana Vasconcelos Tavares
Mary Ann Kernan

IFKAD conference
Bari, Italy June 2015

Zine IFKAD 2015. Pages 2-3.

Zine IFKAD 2015. Pages 4-5.

Zine IFKAD 2015. Pages 6-7.

Zones of intensity: reinforcing a sense of place

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Abstract

This paper addresses the current state of work and its adhesion to free market principles that override considerations of culture and sustainability at the local levels. It posits that globalisation encourages fragmentation and dislocation of the senses by emphasising the visual bias through disembodied structures and communication. In a globalised economy guided by free market principles, it is the systems that matter rather than the individuals using the systems. The visual bias reinforces this favouring of the systemic and programmed over the holistic and organic. The creative work proposed here attempts to address this imbalance by creating zones of intensity in and around areas of work. These areas of artistic production/installation/performance would operate on the informal level of cultural transmission, as set out by Edward T. Hall in his theory of culture, where cultural knowledge and assimilation happen on three distinct but porous levels that can influence each other: the informal, the formal, and the technical.
"Zone of intensity" is a term coined by Russell Wust-Pavlov and deployed by Darko Radovic to address the visual bias of urban planning. By researching spaces through the artistic inquiry of dérive from the Situationists and encouraging modes of recording these investigations through artistic forms such as drawing and poetry, Radovic champions the importance of the subjective in expressing the meaning of spaces. This notion is a key focus point of the work presented here to give equal weight and importance to the qualitative (experience) as that of the quantitative (data) in designing spaces, assigning function to these spaces, and creating the organisational structures for people to live and work in these spaces.

Keywords - sense of place, presence, visual bias, non-power, the subjective

Breaking Through: A journey towards deep learning for the 21st century

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Structured Abstract

Design/methodology/approach – We propose a participative collective arts- and design-based approach to creating a learning space (also referred to as 'container'), both on a virtual platform and in presence.

Originality/value – This methodology puts in evidence the role of artistic creative processes in creating learning spaces in which art-based learning methods, and arts as a creative means to learn about complexity, transformation processes, the self, the commons, and social innovation as key elements are mobilised.

Practical implications – The outcomes of the application are a prototype of a learning space and process, which constitute a contribution to renew and/or provide a rich alternative to institutional education programs. It aims at sustaining the development of knowledge and competencies necessary to develop in order to be able to create individually and collectively and operate socially. Each outcome will be subject to a creative strategic process aimed at storyboarding the journey from prototype to sustainable enterprise.

Keywords – Creativity, Art Based Learning, Social Change, Worldview, Social Innovation *Imas 3 wordy*

Paper type – Academic Research Paper

Zine IFKAD 2015. Pages 8-9.
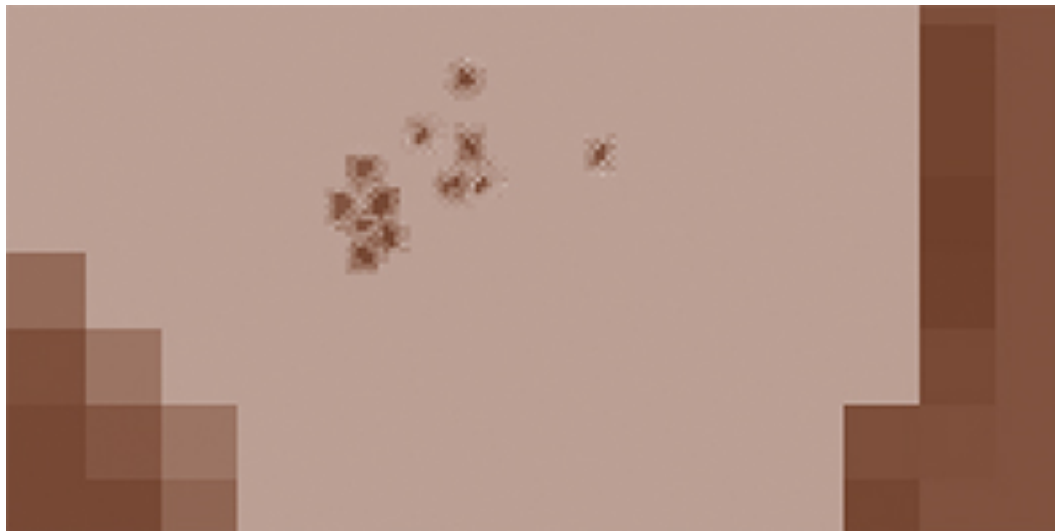
Zine IFKAD 2015. Poster folded in three folds as part of Japanese binding in center of the zine.

Collective Mindfulness – Arts & High Reliability

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Structured Abstract

Purpose. The purpose of this paper is to carry out a literature review on collective mindfulness and identify the key conditions and processes under which it can be developed within organizations.

Design/methodology/approach Systematic analysis of published empirical studies and theoretical models about mindfulness in organizational contexts.
The summary of analysis is listed below.
Collective mindfulness, defined by Weick et al (1999) as the "capability to induce a rich awareness of discriminatory detail and a capacity for action" is a fundamental resource for effectively responding to environmental changes (Creation and Chia, 2002; Levinthal and Rerup, 2006; Weick and Sutcliffe, 2006). If so, in an ever-changing environment to promote collective mindfulness is to develop and support a crucial key to organizational success and survival. Therefore, one might ask what our organizations do to cultivate collective mindfulness? What are the fundamental conditions under which it emerges? The study of literature on collective mindfulness describes two different ways of fostering mindfulness within organizations. One stream starts in Weick's and colleagues (Langer 1989 and Weick et al, 1999) theory about mindfulness in High Reliable Organizations (HRO). In this approach mindfulness is promoted through processes of improving quality and quantity of attention towards work processes and organizational environment. A different stream argues that artistic processes can also promote collective and individual mindfulness, by removing objects from the automatism of perception, by defamiliarizing predominant beliefs and assumptions and allowing people to "see more" and "see differently" (Langer 1989, 2005; Barry & Meisiek, 2010; Meisiek). arts as one of the most important ways of expression of human feelings and values can provide provoke and seek to approach emotional dynamics and aesthetic aspects within organizations, which are also expected to broaden people's perception and people's willingness to be open to new ways during things (Schiuma, 2011; Barry, 1996; Barry, 1996; Brellson-Antal, 2009).

Originality We integrate into a single model of mindfulness in organizations, two separate and apparently disparate theories about mindfulness in organizations which hitherto have been developed separately (Arts and High Reliability Organizations).
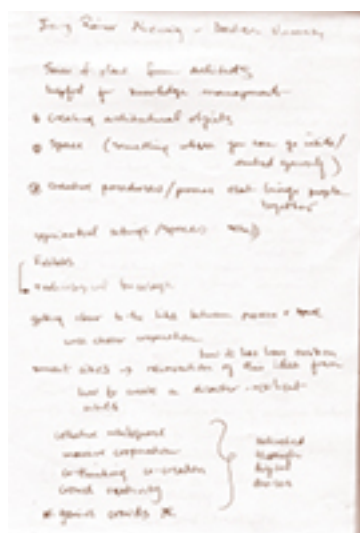
Practical implications – The most important implication is to identify the key conditions and processes under which collective mindfulness can be developed within organizations.

Key words: Mindfulness, Attention, Arts, High-Reliability Organizations, Arts-based Initiatives.
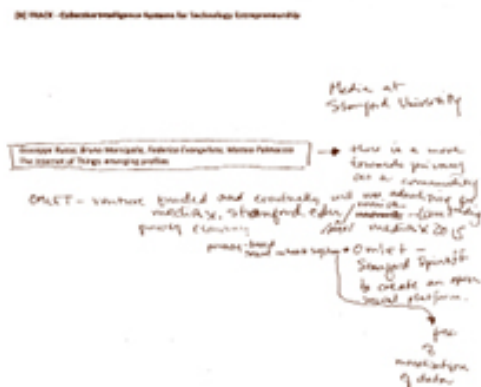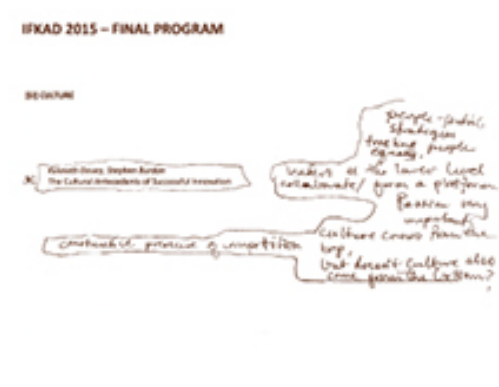
Zine IFKAD 2015. Pages 10-11.

Zine IFKAD 2015. Pages 12-13.

Zine IFKAD 2015. Pages 14-15.

Zine IFKAD 2015. Pages 16-17.

We met with Isabelle to discuss her research project.

Cartesian view is fragmented

Move through different world views

Zine IFKAD 2015. Pages 18-19.

I had a great send-off at the Bari train station, courtesy of Allan, Anne, Jukka-Pekka, Susana and Isabelle.

The platform happening we performed lasted fifteen minutes while I sat in the train facing the players at the platform station: Anne, Allan, Isabelle, Jukka-Pekka, and Susana.
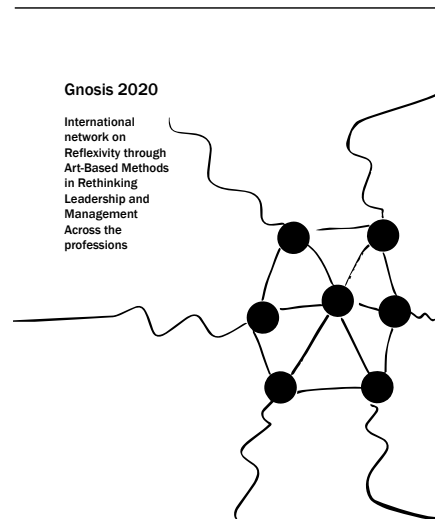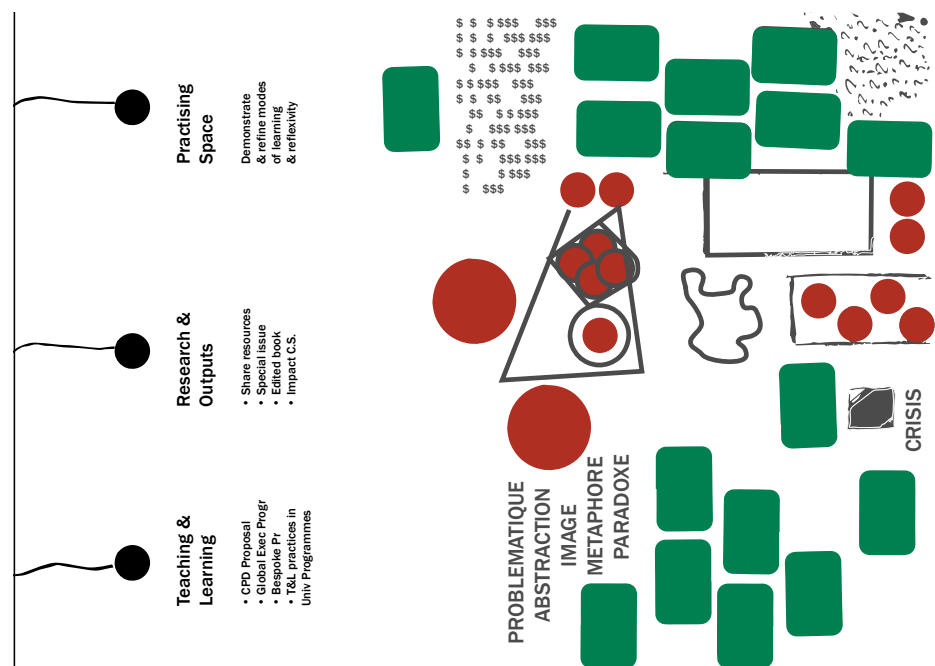
Zine IFKAD 2015. Pages 20-21.

Zine IFKAD 2015. Back cover.

Gnosis 2020: International network on Reflexivity through Art-Based Methods in Rethinking Leadership and Management Across the professions.

Zine produced for Gnosis 2020 in 2016, London, UK.

Gnosis 2020

International network on Reflexivity through Art-Based Methods in Rethinking Leadership and Management Across the professions

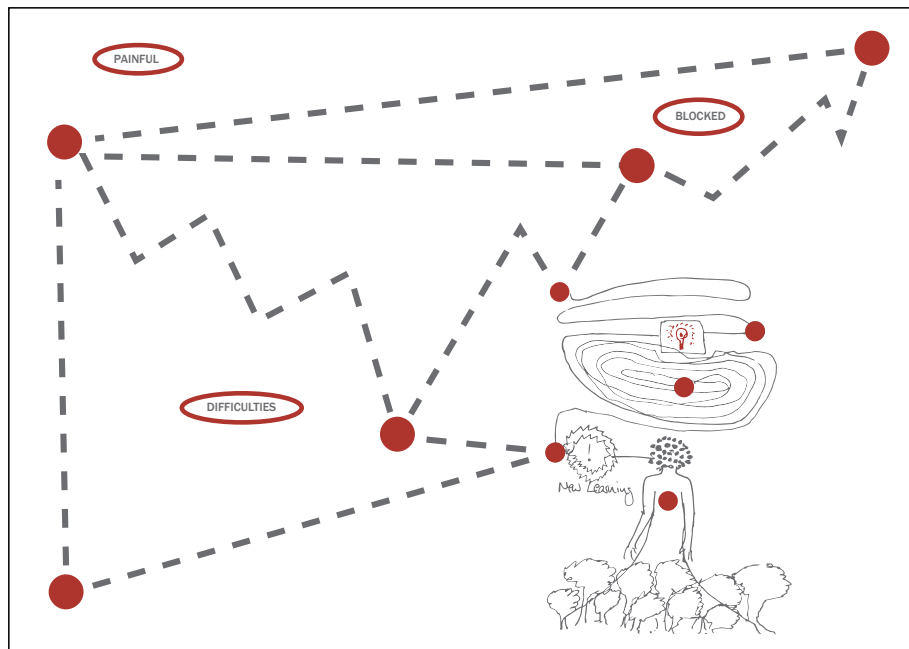*Gnosis 2020 Zine, Issue 1. Cover.*

Practising Space

Demonstrate & refine modes of learning & reflexivity

Research & Outputs

• Share resources
• Special issue
• Edited book
• Impact C.S.

Teaching & Learning

• CPD Proposal
• Global Exec Progr
• Bespoke Pr
• T&L practices in Univ Programmes

PROBLEMATIQUE
ABSTRACTION
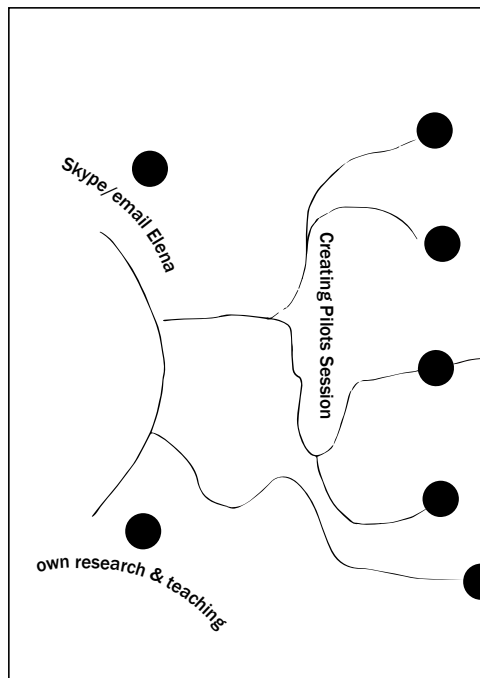IMAGE
METAPHORE
PARADOXE

CRISIS

Gnosis 2020 Zine, Issue 1. Pages 2-3.

Gnosis 2020 Zine, Issue 1. Pages 4-5.

Gnosis 2020 Zine, Issue 1. Page 6.

Gnosis 2020 Zine, Issue 1. Back cover.

IFKAD 2016 Zines. Produced by individual participants during session and exhibited during the conference. IFKAD 2016, Dresden, Germany.

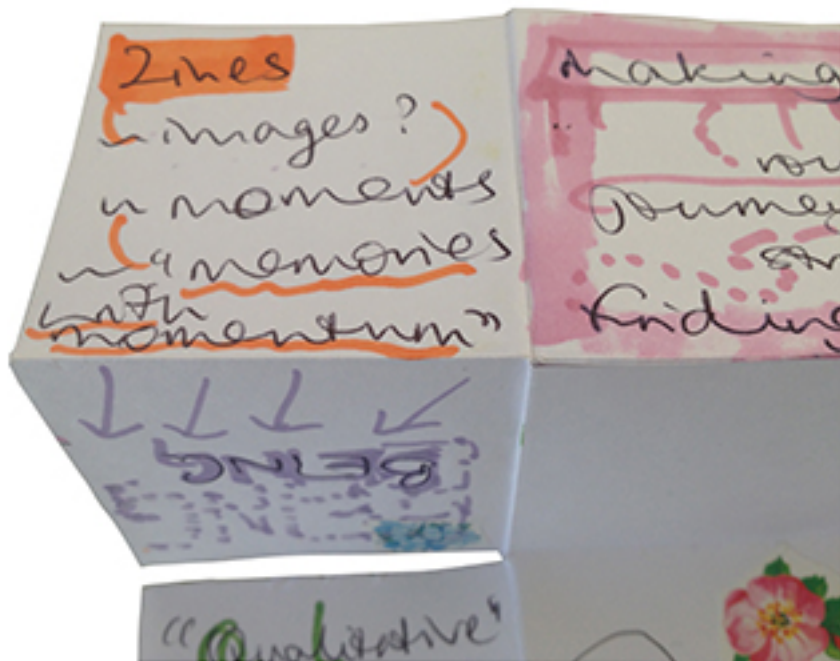*IFKAD 2016 Zine. Co-designed zine: Allan Owens, Anne Pässilä, et al.*

IFKAD 2016 Zine. Co-designed zine.

IFKAD 2016 Zine. Co-designed zine.

IFKAD 2016 Zine. Co-designed zine: Allan Owens, Anne Pässilä, et al..

IFKAD 2016 Zine. Author unknown.

IFKAD 2016 Zine. Monica Biagioli.

IFKAD 2016 Zine. Monica Biagioli.

IFKAD 2016 Zine. Monica Biagioli.

IFKAD 2016 Zine. Monica Biagioli.

IFKAD 2016 Zine. Co-designed zine: Allan Owens, Anne Pässilä, et al.

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IFKAD 2016 Zine. Co-designed zine: Allan Owens, Anne Pässilä, Monica Biagioli et al.

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Monica is a fellow of Royal Geographical Society, a member of the International Association of Art Critics, a member of the Photography and the Archive Research Centre, and senior lecturer at London College of Communication, University of the Arts London. She has interlinked practice and theory throughout her career with an emphasis on cultural heritage and social value, developing projects on London 2012, and for Radar Project, Cybersalon, and Anti Design Festival. Her current research focuses on arts and design approaches within the organisational context. Her chapter addressing that work is published in the book Integrating Art and Creativity into Business Practice (2017).