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The Places from which we lead

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The Places from which we Lead   Phil Sanger

Abstract:

This document is a multi-dimensional report on research which has used performance and transmodal forms of communication to evolve the way we approach representation and access. The research designs a strategy of inclusive leadership which:

- Acknowledges and (re)presents non-verbal experiences, and
- Establishes meeting 'places' for communication that cannot be fully realised (Accessed) in language.

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Contents;

For reasons which will become apparent, and with the exception of page numbers, this report is absent of sequential organisational markers such as the numbering or alphabetising of information. Headings invite the reader (you) to lead themselves through this multi-dimensional report from any point and in any line of direction. Your accountability in continued practice brings this report into context and possibility.

Insight (A Glossary)

Based on the notion that thinking relies on concepts it can be postulated that 'the essence of the mind is limited, [and] every thought is itself a limitation' (Dotts, R. 2021). A key component of successful life coaching is a willingness and ability to shift perspectives and counteract this limitation. This is particularly effective through word play and a protocol referred to as reframing. In the same way that contemporary dance practices are known for the merging, fusing and bridging of existing dance styles, word play and reframing uses the conventional meaning of a word but applies it to new contexts. The essence of the word is intact but its use is expanded.

Words can be problematic. This is particularly evident where knowledge is represented in words and is specifically an issue to those who are neurodiverse. It is equally challenging for artists or anyone whose primary mode of expression does not include reading, writing and linear thinking. Ahead of the reporting then below are some definitions of technical terms that were integral into the practices of this project and specifically this paper. The list also features alternative definitions for terms used within this research.

MAP: A Terminology Matrix.

Wassily Kandinsky: Russian painter & art theorist credited as the father of abstract art who wrote 'Point and Line to Plane' in 1926. Point Line Plane was his 'contribution to the analysis of pictorial elements' which explores the relationship between each element from a psychological perspective. (Astrid, B. 2021)
Point and Line to Plane: An exploration of form, direction, space and existence. (Kandinsky, 1926)
Affect Theory: A theory applied to culture, history and politics which is concerned with non-linguistic and often preconscious experiences of intensity and the impact thereof.
Beings: We applied William Large's (2018) use of the term 'beings' to describe any article or entity in space whether alive or inanimate. **Used synonymously with 1st entity.**
Bodies: The assemblage point of matter, materials, ideas.
(Re)Present; Written in this way the term is a reminder to be open to potential. Representation implies a fixity of ideas and can reinforce stereotypes. To (re)present is to present an idea again in a new context, for new learning.
Ekphrasis: Literary description of art.
Ekphrastic Thinking: application of descriptions as translation. Used multi-directionally and through varying mediums.
System (or Relationship System) a group of independent entities with a common goal. ((Weerd, F & Fridjhon M, 2021). A system can be coached on the basis that it is an entity (see 3rd entity).

Entities: describes things as being distinct and independent.

1st Entity. Terminology taken from Organisational Relationship Systems Coaching (ORSC) As with first person grammar, the first entity is central to its own experience and expresses itself with the pronoun 'I'.

2nd Entity, Terminology taken from ORSC, similar to a second person grammar, the second entity is 'the other' or the entities around us, may be referred to as you, him, her, they.

3rd Entity, Terminology taken from ORSC. Refers to power relationships between people in a system (see System of Relationship system). A 3rd entity exhibits character, culture, spirit and other unique qualities. It is seen as a living organism with wisdom. (Weerd, F & Fridjhon M, 2021)

Identity: The assemblage point of an entity where characteristics, attributes, qualities are aligned.

Lead/Leadership: The research has favoured the Coactive Institute definition of 'Leading from within'. We have explored the term lead & Leadership as an expression of self which moves an entity towards a goal. Leadership can be an expression of knowledge, of skill, instincts,intuition or combination thereof.

Map - a symbolic representation of selected characteristics of a place, **USUALLY** drawn out on flat surfaces. We have applied the term to this project in an archival sense as we use maps to document 'selected characteristics of a place'. All findings of research are evidenced and concluded as a map. On the basis that a map is tool to support orientation, this report features moving maps, drawn maps, performed maps and matrixes to orient the reader in the research.

MAP's: an acronym of **Measures, Artefacts & Prototypes**

Data actions: Used instead of data labels to avoid limiting parameters

Place: used conventionally in the definitive sense; a particular position, point, area or location, but not restricted to physical attributes. Emotions, thoughts, relationships etc are considered places.
The term also connects to Kandinksy's point and line to plane concept.

Co-active; A life coaching model. Also defined as two or more entities working together.

Queer Sociology: 'a field that foregrounds relations of power, particularly: race, class, empire, gender and gender identity, and sexuality, and that does not use queer in a reductionist way.' (Moussawi, G & Vidal-Ortoz, S, 2020).

Off-Centre: The title of a dance production by We Are Ramped CIC and also a term used synonymously in that project with terms marginalised, queer, unusual, unexpected, unfamiliar, strange, etc

No Plan Plan; a term coined by Kate Genever and Phil Sanger referring to a cooperative, trust based and intuitive approach to facilitating workshops. Within the process Ekphrastic practice and non-representational geographies are used to challenge notions of representation.

Power (A Conclusion)

> 'Rank is a drug. The more you have, the less aware you are of how it affects others negatively'. (Mindell, 2014).

The Places from which we Lead was designed as an ethnographic research project exploring alternatives to 'authentic leadership'. The proposal opened with the question. *'Is authentic leadership a privilege?'* and moved forward on an assumption that the answer to the question was *Yes!*

Authenticity, in the context of the Authentic Leadership model, might be described as a management style in which a leader is genuine, and true to who they are. My argument that this is problematic was three-fold:

- Being outwardly true to oneself is easier (not to mention safer) in contexts where 'who you are' is, at the very least, legal and also culturally accepted.
- When 'who you are' is legal and culturally accepted, authenticity is still more likely to be accessed and expressed from a position of power.
- Leaders from marginalised communities are faced with the task of reconciling the cost of being 'true to oneself' against the shadow that their actions can cast on other people 'like them', and vice versa. (representation can reinforce stereotypes)

In respect of this, I envisioned a research project that would displace the idea of authenticity and queer the notion of leadership. The idea was to establish more accessible 'places' from which to 'lead' and demonstrate a *'leadership that operates from the wisdom of the system without telling people what to do'* (Weerd, F & Fridjhon M, 2021). In other words to collapse hierarchies, give away power and to reframe leadership in a way that facilitates better access to it.

In the spirit of working in inclusive and accessible ways it was an early enquiry of this project that the findings be (re)presented in non-written formats. Whilst this wasn't entirely possible in the context of funding agreements the emergent legacy of this intention is a multidimensional report which:

- Disrupts conventional documentation practices
- Evolves the way we approach (re)presentation
- Observes and tracks the transmission of ideas between bodies

It was known at the start of this project that the impact of the research would only be partially evidenced within the Measures, Artefacts & Prototypes (MAPs) that it has produced. The research will have further bearing through its practical continuation as a prototype that is always adaptive, which is why the findings have also been disseminated ahead of this report as workshop activity, seminars, conferences, and round table

discussions, as well as through live performance, and visual, digital and fine art, some of which are bound into this report. This paper itself is a prototype, unfinished and hopeful, and it is recommended to be read in the context of the maps it has produced.

A final point of conclusion is to articulate the aim of writing and presenting this paper in a non-linear fashion in order to reflect a process and findings which cannot be fully realised except in multi-dimensional ways. This aim is achieved in part using Kandinksy's *point and line to plane* concept which has offered criteria for data analysis and a framework for thinking about open-ended practice. As within the research, this report has attempted to displace authenticity and queer leadership through context based practice and dissemination of power, this report invites the reader into practice and power by reading with the understanding that:

- Every section is a comprehensive **point**, & concludes with a map that may or may not assist in the readers' orientation of the research. Every point is a good place to start.
- The arrangement of points in this presentation makes one of many possible **lines** of variation and continuation in which the work can be experienced and understood.
- As a whole, the report is a **plane** where anything can connect and which will expand when observed holistically in the context of all multi-dimensional components,

MAP - Tiles of Experience (analogous - point and line to plane)

24 tiles were formed through the research process and collated as a map. Each tile is complete (a point of intensity for each artist), relationships between tiles are lines of variation (possibilities for movement and action). The map as a whole is the plane of real-but-abstract possibilities (it represents the rehearsal space and totality of possibilities)

Off-Centre (An Introduction)

"Since queer theory is primarily about decentering a normativity that is based in homo/hetero binary, a 'queer sociology' moves away from minoritizing logic of LGBTQ community identities." (Moussawi, G & Vidal-Ortoz, S, 2020).

The places from which we lead relied on partnerships in order to be fully actualised. The project was hosted by We Are Ramped CIC who positioned the research within their project; *Ôff-Centre*. In the context of that project the term Off-Centre was used synonymously with *queer* to express marginalisation in a non-reductionist way. As with Moussawi & Vidal-Ortoz's 'queer sociology' (2022) the intention was to decenter privilege by centralising the off-centred. Though not a specific focus of this research, a queer sociology was an important framework in which to test and observe phenomena related to lived experience of marginalisation, and power. It was clear in the very early stages that the project participants, myself included, did not resonate strongly with the term marginalisation which was both a reminder of the fact, and also a perpetuating label, of being on the edges of society. *Off-Centre,* was a softer and more accessible word which served to establish a working micro-society of independent collaborators and partnering organisations.

Since initiating the research the proposed arrangement of 6 key partners (2 organisations and 4 individuals) has been modified to include an increased level of support and also to reflect cancellations or postponements in other partnerships. (See Appendice). Overall the increased support has outweighed the losses and the change has resulted in a more comprehensive gathering of qualitative data as is evidenced throughout this report. Primary sources of data are the independent research participants who have engaged with the project via work placements or workshop scenarios within the partnering organisations. By its nature the data can be considered 'off-centre' and reported and recorded as:

- A sense of belonging and purpose within the experience
- Accessibility in the research activities
- Perceptions of leadership style and its impact
- Methods of documentation in the collation of data.

Off-Centre data was gathered during and after the process through observations of experiential practice, recordings (visual and audio) interviews, and feedback forums. The findings were analysed in collaboration with project partners through peer review, consultation, and supervision. Implicit in the research methodology was an intention to avoid data labels due to their limiting nature and instead used data 'strands'. Where a label tends to classify knowledge in fixed terms, a data strand presents places for data to be observed in transit and context of two or more ideas; it was a potentially complex concept in terms of accurately analysing data but it was one which aligned with the fluid and non-binary identities of the participants and was adopted in the vein of queering leadership.

The nature of each strand was determined by criteria that were designed against Kandinsky's (1926) 'point and line to plane' concept in relation to Greg Seigworths (2016) analysis of Affect. The first strand was organised around the *point* concept and drew in ideas of points of contact, position and reflexivity. The second strand, *Line,* follows concepts relating to continuation of practice, variation, relationships, and accountability to others whilst the third strand, *plane,* was systems and context oriented where anything can connect in a field of potential. The data then was organised within these 'strands' and measured on its ability to:

● disrupt conventional documentation practices
● Evolve the way we approach(re)presentation in leadership
● Observe and track the transmission of ideas between bodies

MAP - Photographic Archive providing visuals on these concepts in practice -

Click on image below for photo reel or see appendices for link.

Image: Jacob Philips (NSCD second year student) as a living archive.

Frameworks (A literature review)

The seat of this project can be seen as a queering of leadership through a transmodal approach to art production. The modes of activity were based in academic, artistic and therapeutic practices namely; Affect Theory, Dance and Drawing, and Systems Coaching and a literature review was collated to reflect this. A distinguishing feature which suggested that these modes could be mutually inclusive was their concern with '*the individual [as] a site in which sources of activation and information about the body become woven together*' (Wetherell, M, 2012). Each modality addresses and works with knowledge that is not immediately representational and this was a formative connection which later revealed a 'queer sociology' in the practice. More on this in the section titled Queer Sociology.

As the overlaps and connections between modes were explored the initial literature review was quickly expanded and evolved to include a wider influence of perspectives and theories. Academically the direction of interest segued into ethnomethodology and non-representational theory. Systems Coaching became centralised around the concepts of Deep Democracy and Systems Inspired Leadership, whilst the artistic practices of Dance and Drawing found a commonality in Ekphrastic thinking and the notions of translation. These shifts in focus, whilst still holding the individual as the site of activation, prompted a deeper inquiry into the nature of representation and the storage of knowledge, for example; *How do we capture the act of translation*?

From the outset, there was an interest in Kandinsky's 'Point and Line to Plane' concept (PLP) which had also previously been aligned with Affect Theory by Gregg Seigworth. Seigworth discusses PLP in relation to points of non-conscious intensity, lines of variation and planes of 'real-but-abstract' potential. The PLP concept became an attractive one, not only in light of these pre existing connections but also for Kandinsky's recommended three step approach to research which he dilineates in his book as;

- precise investigation of each phenomenon - in isolation
- the reciprocal effect of phenomenon - in combinations
- general conclusions - to be drawn from the above.

Gradually a complex theoretical framework was emerging and information was filtering through the criteria of the three key data strands: *Point, Line* and *Plane*. The concept became the first tool we used to delineate and organise aligning concepts from the source materials and the map below presents and highlights concepts, protocols and principles from varying disciplines showing how they align with the criteria. This list is not exhaustive, nor are the concepts explained. They are intended to illustrate the context in which this project unfolded and prompt the reader into further inquiry.

MAP- Matrix of Theoretical framework

Data Strands	Point	Line	Plane
Kandinsky	Isolation Static	Combinations Point in motion	Context & Conclusions
Affect Theory Seigworth	Points of intensity	Lines of Variation	Planes of real-but-abstract potential
Ethnomethodology **Academic Thinking**	Reflexivity	Accountability	Indexicality
Queer Sociology	Locating self	Locating others	Decentering Identity
Life-Coaching **Therapeutic Approach**	Naturally Creative Resourceful & Whole 1st & 3rd Entity	Listening Articulate What's Going On	Dance In This Moment Focus on the whole person
Ekphrastic Practice **Creative Processes**	Autobiography Embodied Drawing	Translations Interpretations	Site Responsiveness Action informs thought, thought informs action.
Nonrepresentational **geographies**	Describing & presenting	Open-ended-ness	Performativity
Deep Democracy & **Systems thinking**	Each system has a unique identity	Every member of a system is a voice in the system is heard	A system is in a constant stage of emergence.
Dance Practices	Solo Isolated Gestures Pedestrianism & functionality	Duet Combinations & Phrasing	Group Improvised Practice
Drawing	Embodied drawing Self Portrait	Life drawing Portraiture	Site specific marking Grafiti Drain Art
Cartography & **representations of the** **world**	Analyse our place in the world	Analyse positional relationships	Analyse worldview perspectives

Bridge (An Approach)

It seemed important in the proposal of this research to specify a transmodal approach as distinct from a multimodal or intermodal approach, though at the proposal stage we were yet to understand how this would look in practice. We knew that the additive and interactive natures, of 'multi' and 'inter' respectively, would mean that each discipline was cooperative in the process but at the same time would remain independent and catalytic. Whereas the holistic nature of transmodalism would be more aligned with the aim of finding new approaches to leadership by working between and around the chosen disciplines. (Pak, A & Choi B, 2006). The emergent questions we had at this point were;

- *How do we stay between disciplines?*
- *Which disciplines are we practicing when we are working between?*

In a session guided by Kate Genever the group explored *Walking On A Mobius Strip,* a work by Lygia Clark & Lygia Pape. 'In their work the two Lygias referred to the Möbius strip to approach the continuous relationships between inside and outside.' (Proenca, L. date unknown) In other words the strip represented a bridge between two places. We made this connection and so knew early on in the process that we needed a bridge that would allow us to be positioned between two places, or disciplines.

The reality of the process is that in the beginning we shifted back and forth between multimodality and intermodality. Following Kandinksy's methodology we focused on individual phenomena and examined and tested them in combinations and initially just jumped from one discipline to another rather than working between them. With the bridge as a metaphor and access as a goal the idea of *translation* emerged and ekphrastic thinking became a framework of practice. It occurred to us that the way to achieve transmodality was **translation**, a non-representational line which exists to transform information between two or more bodies.

MAP: Click on image below for **moving image archive**. Footage shows Off-Centre @ Kirkstall Abby where dancers translate experience through movement.

'No Plan, Plan'. (A methodology)

"*In this form everything has the same value, a nervous tic or a giggle being no less important than a leap, or a fall to the floor in a series of movements*' (Stuart, M. 2009)

Having theoretically identified a complex intersectionality between the fields and disciplines, the conclusion we hope to find through practice was a polymorphic methodology of inclusive leadership evidenced qualitatively through interviews and observations, and quantitatively through productivity in art generation. What emerged was more of an intuitive protocol for preparing and responding to internal and external environmental factors. As one project participant described ''the process felt so parallel to [life] and was a platform for understanding my personal experience [in varied contexts]… and I was surprised how quickly people were talking so openly". (Vivianette, C. Interview. Conducted by Sanger, P. 2022). As the process unfolded we became less interested in productivity of art generation and more invested in the quality of people's experiences. As it happened the art generation was improved anyway but the emerging parallelism between process and life was forefronting itself in the research as a knowledge that passes between cultures, and we wanted to decipher it.

The act of deciphering knowledge, is knowledge in and of itself, and in the end 'the act is the point' (Bogart, 2007). Whilst the *evidence* of 'the act' is what we traditionally look at and hold as knowledge, this research was directing us towards something less tangible. In a paper titled *Nonrepresentational Theory/Nonrepresentational Geographies,* Luoisa Cadman, (2009) explains the *in-process* and *open-ended* essence of nonrepresentational geography as it attends to life & thought as practice, configuring both as a series of 'and's'. In other words the practice doesn't stop and representation becomes outdated the moment it crystallises.

Paradoxically, motivated by nonrepresentational theory, we arrived at a mode of documentation through which to transmit and disseminate this research between bodies. Understanding that 'non-Representational thinking tends towards an academic style which seeks to describe and present rather than diagnose and represent.' (Cadman, L 2009), we delved into the practice of audio description as the 'translation of one experience into another' (Ackroyd, 2022) and began to cultivate ekphrastic thinking. On this basis the research started to consolidate around three data strands which typified this open-ended-ness. In keeping with ekphrastic approaches we referred to these strands as bridges.

In the process of analysing data and reflecting on the practice, collaborator Kate Genever & I acknowledged a consistent intuitive approach to incorporating emerging ideas and collapsing the hierarchy. The term 'No Plan Plan' was coined instinctively and the idea resonated so strongly that it quickly became a research feature in itself. To establish a

consistent application we identified dependable attributes as criteria through which an observer or participant might recognise a No Plan, Plan. For Genever (2023) the approach 'is all about trusting a, or the, process/materials/people/emerging ideas' and creating an environment in which all participants feel they have permission for autonomy. Invariably each participant experiences trust and permission in different ways and to different degrees. Participant Tammy Tsang described in an interview the experience of appreciating the permission to self-lead whilst also being aware of the responsibility to maintain self-authority through the weeks and months of practice and also be responsible for contributing to the output of the process. "[It] is what drives us … to strive.. To work on it… to think" (Tsang, M. Interview. Conducted by Sanger, P. 2022).

The project evidenced that trust and permission are ephemeral and infectious. Participants seemed to move through varying states of trust and self-doubt exercising self-authority or restraint respectively. For example one participant shared that "[after a short absence] I would come back into the environment and feel I was able to pick things up without [worrying about] being out of the loop" (Goodwin, L. Interview. Conducted by Sanger, P. 2022). Conversely, someone felt at times "like I wasn't able to establish something … [until] there was an expansion and self-endlessness" (Vivianette C. Interview. Conducted by Sanger, P. 2022). This fluctuation affects and is affected by the social rules of the process and must be considered and welcomed in the facilitation of the No Plan Plan.

If practicing 'trust and permission with process, materials, people and emerging ideas' is the guiding principle then the research calls for a continued practice where we might understand and map the attributes of the process. The matrix below captures benefits and attributes that participants have identified from within the process alongside some that were identified through observation and analysis.

Attributes of a No Plan, Plan		
Collapses leadership	Democratic process	Generates courage
Uses of indigenous knowledge System	Builds Trust & Provides Permission	Maps a queer sociology
Intrinsically motivated and Autotelic	Playful & Intuitive	Unifying (breaks ice)
Reveals the system to itself	Centred around process, materials & people.	Listening & Responding
Ekphrastic thinking	Moves between rules and free play	Inclusive
Facilitates Universal Access	1st and 3rd Entities present	Establishes rapport
Transformational/Therapeutic	Altered States	Team Building

At this stage the No Plan Plan is a research project in waiting. Benefits such as "Experiencing Queer identities in a space of our deciding and making [and facilitating] complete and absolute freedom to play and create based on what we needed as a group that day." (Pegg, R. 2022 Email to Phil Sanger December 13th) is essential to supporting access and evolving (re)presentation in leadership. We are particularly interested in exploring this concept in the context of play. For example, the work can be analysed further in a framework where a Ludus / Paidia continuum intersects with a collaboration / independence continuum as shown below. (Pethick, P. 2021)

MAP: circumflex of play (participation & rule continuums)

Queer Sociology (A Context)

In practice the whole research project has been an exercise in 'diversity awareness… a matter of noticing cultures' (Mindell, 2002) and discussing them through translations and ekphrastic thinking. The practice of noticing diversity was at first only applied to the culture of the disciplines; art, dance, coaching etc. It was a cooperative process of learning and teaching where each participant, skilled in unique ways, shared skills, ideas and theories in order to find the bridges across which their practices might be imbricated and resultantly 'we had many versions of putting things together or storytelling or [presenting] different perspectives on one thing' (Sylla, Y. Interview. Conducted by Sanger, P. 2022). In the journey towards this level of complexity the approach incited discussions around the boundaries and freedoms of each discipline and the participants tested what was allowed or restricted in the framework of an orthodox approach. Herein were both challenges and opportunities such as in the example of learning audio-description processes it was seen at times as a 'job of following rules [and] a sort of word scrutiny (Vivianette, C. Interview. Conducted by Sanger, P. 2022) which meant the participants could not rely on their previous knowledge to achieve familiar levels of expertise. This slowed the creative process but enriched the participants skills set and therefore benefitted the overall project.

A consistent application of life coaching procedures meant that a therapeutic ethos was established and maintained throughout the process. For example, the participants were encouraged to consider the characteristics of their 'third entity', and to listen to one another in specific ways. Trust and permission were repeatedly highlighted as emergent attributes within the process and without external prompting the noticing of cultures quickly became oriented around the individuals themselves and their lived experiences. Again, conversations around freedoms and barriers exposed perceived limitations among the group yet through the third entity, or what might be considered a hive mind, "the most exciting part [was] the possibilities that evolved from not being able to do things in the way that, traditionally, everybody can". (Leeke, M. Interview. Conducted by Sanger, P. 2022)

In discussions of ability and permission we meet politics of power. Though not often discussed explicitly among the participants it was observed as an unspoken issue. The 'No Plan Plan' was particularly effective in revealing this. At times the plan called for the participants to affect or destroy something within the process which they didn't create. Polite societal norms immediately became very present and evidenced in the participants' reticence around the task. In round-up discussions the reticence was articulated as a sensitivity to people's feelings and hard work but was also understood as being limiting to the creative process. For example, one participant was very clear that she " did not enjoy cutting them up or tearing them. [she] enjoyed what they became afterwards, but [the process] was very painful." (Sheldon, A. Interview. Conducted by Sanger, P. 2022).

With the individual as the site of activation (see literature review) the learning and sharing was conducted within a learner-centred framework which was consistent in nurturing dialogue and the noticing of cultures. After several hours and days each individual seemed to be unconsciously integrating and fusing their lived experiences together within the practice and the third entity was emerging in a process 'so starkly different from what I've experienced before [where you are] acknowledging and seeing this entity' (Soffocleus, M. Interview. Conducted by Sanger, P. 2022).

As the third entity of this group emerged I came to understand it as, and associate with, a queer sociology; 'a field that foregrounds relations of power, particularly: race, class, empire, gender and gender identity, and sexuality, and that does not use queer in a reductionist way.' (Moussawi, G & Vidal-Ortoz, S, 2020). It is sociology which can be trusted and permitted to be 'naturally creative, resourceful and whole'. (Kimsey-House and Kimsey-House, 2023)

MAP: Time-Lapsed footage revealing imbricated experiences and practices among 9 artists in a creative process. <mark>Click on the image below to find footage</mark> - Or see appendices for link.

MAPs (An in-conclusion)

This research started out with a question: *'Is authentic leadership a privilege?'* and we worked on an assumption that the answer to the question was *Yes!* This assumption determined a research project that was heavily invested in access through the act of translation, or *Ekphrasis.* As discussed in the No Plan Plan, there is a thinking behind the research that practice doesn't stop but representation does and as such representations become outdated very quickly. What this report has tried to achieve is a non-representational approach to writing through a non-linear structure and by holding the reader accountable in the contextualisation of the findings. In other words, the tendrils of the report reach out into live materials including the reader's own lived experience and invite further translation of the ideas in context of one's own thinking..

Translation in and of itself is non-representational but can be effectively acknowledged and (re)presented in the symbology of a map. This segment of the report signposts the reader to Off-Centred; a map of the MAPs (measures, artefacts and prototypes) which have engaged with, or produced, the points of contact, lines of continuation and planes where anything can connect. The website features the MAPs which are placed throughout this report alongside further documentation of the research findings and resultantly includes examples of how we have disrupted archival practices, evolved (re)presentation and tracked the transmission of ideas between bodies.

Only when we realised the brilliance of the maps did we consider that a map of MAP's could a useful direction. As such, the website was a late addition to the project, it is a prototype and a work-in-progress and the next months will see a testing phase to measure usability and efficacy in relation the Off-Centre dance production by We Are Ramped. It is envisioned that the website can be a multipurpose MAP which simultaneously reveals the artistic process as well as the artist's journey within the process. The potential for this process and the multi-dimensional archive to be an access tool, and a place from which to lead audiences through their experience of culture is promising and exciting.
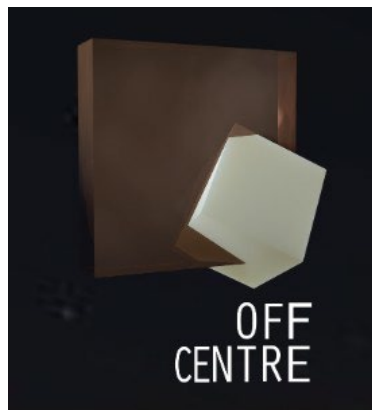
Click on logo to enter website or find link in appendices.

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Appendix - Partners & Participants

We Are Ramped CIC: an inclusive dance company working to remove barriers to employment. Ramped played host to two Clore funded research participants and a focus group of 7 further participants. This support was essential to the testing and development of a leadership practice.

Northern School of Contemporary Dance: a world leading education provider specialising in Dance. NSCD were the chosen HEI, providing Academic Supervision through Darren Carr and also providing time and space for research. This partnership facilitated:

- 2 workshops with BA1 degree students
- 1 workshop with NSCD LGBTQ+ society
- 1 Workshop with NSCD People of Greater Majority Society

Phil Sanger: the named researcher on this project, working in Dance and Life coaching practices. Phil designed the research project, co-facilitated the workshops, gathered the research data and findings and prepared/coordinated all follow up reporting and dissemination.

Kate Geneva: collaborating researcher working in art (drawing). Kate was co-facilitated the workshops and consulted on the research data and findings.

Vinicius Salles: consultation on 3D modelling, design, and development of a digital archive. Vinicius was introduced to the project in response to research trends and was funded by NSCD

Participants:
The initial project proposed 2 participants who would be placed with We Are Ramped using Clore Research funding. Additional support from We Are Ramped CIC allowed research data to be collated through interviews with a further 6 participants: *Maiya Leeke (Full-time Clore funded, replaced Michael Marquez), Laura Goodwin (part-time Clore funded), Tammy Tsang, Maiya Leeke, Carrieanne Vivianette, Lila Naruse, Anastasia Sheldon, Yuma Sylla.*

Changes to initial proposal.
In addition to the project partners the research connected with local organisations Friends of Dorothy; a support group for the elder LGBTQ+ community, and Yorkshire Movement and Dance; an intergenerational group of dance practitioners. However, due to poor sign up these partnerships did not continue and have not been referenced in the research.

Appendices Links:

Off-Centre (an introduction)
- *MAP: Photographic Archive -* ▶ *Places from which WE Lead   - Photo Stream*

Bridges (an approach)
- *MAP: Moving Image Archive -* ▶ *Off Centre @Kirkstall Abbey*

Queer Sociology (a context)
- MAP: *Time-Lapsed video archive - https://youtu.be/ShX1qMSTnus*

MAPs (an in-conclus[ive]ion)
- MAP: *Digital Archive -* https://offcentered.co.uk/offcentre