

# Challenging Organisations and Society

reflective hybrids®

## **Beware of Art: ARTificial Intelligence Challenging Organizations and Society**

**Edited by Claudia Schnugg and Andrea Schueller**

---

Claudia Schnugg, Andrea Schueller  
**Editorial**  
**Beware of Art: ARTificial Intelligence  
Challenging Organizations and  
Society**  
page 1436

---

Elena Raviola  
**Artificial Intelligence and Creative  
Work: Practice and Judgement,  
Organizing and Structuring**  
page 1442

---

Elisabetta Jochim  
**The Opportunities of Artificial  
Intelligence and Art for Creativity  
and Society**  
page 1460

---

Claudia Schnugg  
**Collaborations of Art, Science  
and Technology: Creating Future  
Realities with Art and A.I.**  
page 1473

---

Sougwen Chung interviewed by  
Claudia Schnugg  
**A reflection on Art, Artificial  
Intelligence and Robots in Society**  
page 1492

---

Andrea Schueller  
**Fragments of the Future: Identity,  
Art and the Artificial**  
page 1499

---

Paola Michela Mineo and Andrea Schueller in  
dialogue  
**Fragments as Media of Time**  
page 1531

---

Christian Stary, Claudia Schnugg  
**Algorithmic Overdependence:  
Fostering Awareness through Digital  
Facilitation and (Re-)Construction**  
page 1541

---

Johannes Braumann interviewed by  
Liselotte Zvacek  
**Why didn't you stay until Sunday's  
brunch?**  
page 1558

## Journal “Challenging Organisations and Society . reflective hybrids® (COS)”

COS is the first journal to be dedicated to the rapidly growing requirements of reflective hybrids in our complex 21st-century organisations and society. Its international and multidisciplinary approaches balance theory and practice and show a wide range of perspectives in and between organisations and society. Being global and diverse in thinking and acting outside the box are the targets for its authors and readers in management, consulting and science.

**Editor-in-Chief:** Maria Spindler (AT)

email: maria@cos-collective.com

**Deputy Editors-in-Chief:** Gary Wagenheim (CA), Tonnie van der Zouwen (NL)

**Editorial Board:** Ann Feyerherm (US), Ilse Schrittmesser (AT), Maria Spindler (AT), Chris Sary (AT), Gary Wagenheim (CA), Nancy Wallis (US), Tonnie van der Zouwen (NL)

**Guest Editors:** Tom Brown (CA), Andrea Schueller (AT), Claudia Schnugg (AT)

**Reviewers:** François Breuer, Tom Brown, Silvia Ettl Huber, Jeff Haldeman, Ann Feyerherm, Russell Kerkhoven, Larissa Krainer, Marlies Lenglachner, Ruth Lerchster, Barbara Lesjak, Annette Ostendorf, Richard Pircher, Ilse Schrittmesser, Claudia Schuchard, Andrea Schüller, Maria Spindler, Christian Sary, Martin Steger, Thomas Stephenson, Martina Ukowitz, Gary Wagenheim, Nancy Wallis, Tonnie van der Zouwen

**Proofreading:** Deborah Starkey

**Layout:** www.kronsteiner-lohmer.at

**Terms of Publication:** Before publication authors are requested to assign copyright to “Challenging Organisations and Society . reflective hybrids®”. Beginning one year after initial publication in “Challenging Organisations and Society . reflective hybrids®” authors have the right to reuse their papers in other publications. Authors are responsible for obtaining permission from copyright holders for reproducing any illustrations, figures, tables, etc. previously published elsewhere. Authors will receive an e-mailed proof of their articles and a copy of the final version.

**Disclaimer:** The authors, editors, and the publisher take no legal responsibility for errors or omissions that may be made in this issue. The publisher makes no warranty, expressed or implied, regarding the material contained herein.

**Copyright:** COS . reflective hybrids®, Vienna 2020

*Paola Michela Mineo and Andrea Schueller in dialogue*

## **Fragments as Media of Time**

**Andrea:** Paola, we designed the performance for the Conference together<sup>1</sup> and are now zooming to reflect and carry its meaning forward. Fragments stand for disintegration and establishment of identity and also for traumatizing fragmentation in transitions, especially disruptive transitions such as the one we are currently experiencing. A fragment is both message and messenger. But there is another layer of meaning in your work which I would like everyone to be aware of. How do you understand fragments and what is their value in your artistic research?

**Paola:** From a cultural-historical point of view there is a massive bibliography related to the concept of fragments; the precise area that has most influenced my education is archaeology. I graduated in architecture from the Polytechnics of Milan and Athens, and since those years my love for Greek sculpture, which has reached our eyes in incomplete form, has become stronger and stronger, leading me to understand the fragment as a starting point for new meanings. I have also begun to rework body representation through the human plaster cast technique; I had already been passionately enthusiastic but I still considered fragments to be worthless, until I realized that I could not only use them as “copies” of bodies, sculptures or architectural structures, but also as a valuable element itself, as a medium of a story or a moment<sup>2</sup>. The fragmented cast is for me the portrait of a human identity.

---

1 For more details see: Schueller, A.: Fragments of the Future. Identity, Art and the Artificial in this journal.

2 The plaster copies of Lord Elgin’s marbles, still exhibited at the British Museum in London after being taken from the Acropolis (1801-1812), played a fundamental role in all the European art academies in the spread of neoclassicism.

“The Echo of Marbles. The Parthenon in London: A New Canon of Classics” - Farinella Vincenzo; Panichi Silvia

**Andrea:** Why did you choose the human being as the main subject of your artistic research?

**Paola:** What attracts me incredibly, which then becomes my creative lever, is the exploration of the human soul. To do this, I practice empathy, I build the relationship with people to the point of contact with their bodies. The body it is the best Full-HD recorder for every single emotion and change; it is in my opinion the best device ever built in the world, the most powerful hard drive ever developed. We have cellular memory from conception to death. The body reveals the identity of people to me by bringing the inside out at the very moment creation happens.

**Andrea:** Creation happens before the very eyes of the beholder, who is both the person observing and the person being observed. The experience becomes relational, as do art and identification. The cast serves as protector and midwife for the identity in the state of becoming.

Let me highlight a subtle aspect I find crucial, having performed together with you: Through the suggestion to choose a part of one's face or body one might experience permission to feel whole and healed, and at the same time to be partial. Holding this paradox implicitly frees one from the need, internalized belief, habit, false sense of truth, or stolen images of beauty, of shaping the full form all at once. We leave an open space for fragility, imperfection, vulnerability, clumsiness, tenderness, craziness ... all the qualities which are often-times dismissed and thrown into the shadow part of ourselves, thereby adding to the collective shadow. We cannot dismiss these aspects of identity; they will show up and return to us in and from the most unexpected places or present themselves as apocalyptic fears. Uncertainty automatically calls these helpers on stage. In this sense, the fragment becomes the faculty of forming the new version of us which needs to breathe into a holding space where it can be seen and recognized with open, loving eyes. This can be a relationship, a community and of course one's body sensed and, if you will, seen from within. That's why we invited the people to identify with their fragment and took pictures of

their face with the fragment while asking them to let a word come from the felt sense of their momentary being, which is connecting image and cognition.

**Paola:** Yes, exactly. Over the years of my research I have come to understand how people were pleasantly shocked by their own three-dimensional form, seen from another point of view. The example of our voice makes it clearer: we are used to hearing ourselves “from within” our body. When we listen to the recorded voice “from outside” it is very different. When we take a part of our body off with a cast, as happened in the performance with the fragment of the mask, we have a different perception. This experience also works when I guide people to create it on themselves, which I have experimented with in my workshops for four years. People, in the dimension we have experienced together, become the artists, the models and the audience itself.

**Andrea:** Let’s talk about how we fit our work into this delicate socio-historical moment. Especially to you and also more generally: what is the role of an artist and contemporary art in these times?

**Paola:** I am a relational artist and I use the performing arts as a visual language: in my long creative process, space, body, time and audience are integral parts of the work, just as pencils, brushes, paints, canvas or carpet pad are frames for a painter. Since the dawn of time the artist has been an active and representative witness of his own time, and I believe that multi-disciplinary languages like mine are suitable in this complex, multi-layered, super-fragmented society. I would like to share Barbara Boninsegna’s thought (Artistic Director of Centrale Fies) to explain this:

“We think that a process that brings one closer to performance art is also a way of developing critical thinking, a non-conventional perspective, a multiplicity of viewpoints. Because contemporary arts have always been not simply a blueprint for the future, able to describe society with its collective imagination, its obsessions, fears, needs, desire, injustices and struggles, but

they have also, and most importantly, revealed its autonomous narratives, which are diversified and complex as compared with the mainstream narrative flow imposed by a particular historical era. We have to provide different instruments, stir up reflections by opening doors that are not accessible in everyday life and that lie outside official, mainstream narratives, make ourselves documents for tomorrow of what we are today.”

**Andrea:** If we consider the role of artists and art particularly in the lockdown, we have all witnessed the contradiction between words and deeds of governments when it comes to allocation of resources related to the stipulated vital necessity of art for human life: artists were one of the last groups to be given financial help; other industries came first. Nevertheless, artists found ways to go on and share their ways of creating and touching people in these difficult moments. How did you manage to go on with life and art on a more personal level?

**Paola:** Art for an artist is not only a job, so “the show must go on”, always! At this moment in history, we are all deprived of the physical relationship, and empathy training is becoming more and more complex digitally. But my artistic approach has been developed in various fields in the last four years, from schools to purely cultural activities (museum – corporate activities), so I think I could play an important role on various levels in the near future, when all of us will have to be “re-educated to contact”. That’s why we worked together to understand how my research can connect with other professionals like you who work in fields other than art but integrate art as a valuable practice to achieve important goals.

**Andrea:** Through artistic interventions I carry out in different fields I invite the whole person, with the whole brain, to sense, interact and express while facing uncertainty and complex challenges, with the aim of creating or learning something fresh and meaningful. Artistic interventions catalyze and carry unholdable qualities, emotions, tensions and players. People can

and would easily get stuck or lost in one truth or brain. Secondly, the creators identify with the piece they produce in one way or the other. It is their creation. The artefact is or can serve as the representation of the solution they are looking for: the next step, the new vision, a new blossom of consciousness on the edge of being embodied or simply trash they throw away because now they can see, sense, feel and touch it because they have gone through the experience, as we did in Linz. So, for me digital and virtual workspaces offer a lot but also enhance the need to engage the other senses and to invite people, for example, to a Zoom or other type of online meeting: Use the flat screen but don't become one! We need to counterbalance the fragmenting forces of digital communication by daring ourselves into the virtual space with all our senses and allow all the above mentioned to happen in the oftentimes seemingly "clean" and flawless technical world. I see the need to share experiences at the workplace and take it from there. The truth is, machines are not flawless, we might project this on them. Ask any technician.

**Paola:** Fragment for the Future was born in August 2019 and was a fluid four-handed design. When you look at it now, it really seems like a premonition of what was going to happen from February onwards.

**Andrea:** Yes, due to the engraved image of having a white fragment, a mask on the face, and all of a sudden, we are wearing MMM masks in everyday life and the Sharp Eyes of the collective knock on our doors. Since then we have been walking the fine line between protection and surveillance.

**Paola:** Yes, wearing the mask, being numbered, listening to the artificial, authoritarian voices<sup>3</sup>, sensing their impact, staying with oneself and the external challenge was a training session for the soul: dichotomy between human

---

<sup>3</sup> The negative, authoritarian voice was part of a soundtrack we used in the performance. Its purpose was to spray the shadow of power and technology into the atmosphere: its abuse. See also Schueller, A.: Fragments of the Future. Identity, Art and the Artificial.

and artificial, between visible and invisible, protection and revelation, inside and outside, intimate and collective. I believe our intention to make people think critically about everything and particularly about the importance of becoming aware of our true and solid human identity has been perceived.

**Andrea:** I didn't know, but I fully trusted the arrow would land somewhere. I know for sure that I needed to perform, whether anybody liked it or not, made sense of it or not, in this exact way. Dedication to my truth freed me and the freedom deepened my dedication. I think this is the best I can give to the world and to myself, an attitude which is best expressed in the words of Carl Rogers: The most personal is the most general. When the personal story clicks with the human quest, you have two options: follow the call or fall back into sleep or cynicism. The human quest is open 24/7, not only now.

The click happened when I got inspired with the idea for the conference project. My colleagues said GO for it and all of sudden I had forgotten all of it: NO. I noticed I had crossed the threshold as a person refusing the call. Yet, the felt sense of it had stayed. From that position of refusal with the YES, I dug deeper into the topic of AI and digitization. Facing a lot of resistance, with many head- and heartaches, due to new, interesting, overwhelming content to deal with, I continued on my learning journey, something like: I chose the project, but I didn't choose digital transformation and AI to confuse my life. Good, I didn't walk alone, a simple and again profound truth provided one can accept it. Through our connection, your work and readiness to expand into something new, the empty, creative space was back and enlivened me. The tech-learning became more interesting and meaningful and I got a taste of why and how art and artificial can join and live inside and between. And so our future evolved. Looking back, I have learned a lot and left with inner clarity and ease.

**Paola:** In the performance we exchanged the mask to enhance empathy and to elevate each other. Now it would be dangerous but, paradoxically, wearing



the mask we protect the other. So the Covid 19 can serve as a wonderful empathy lesson. perhaps the “I” dimension is over and we are all moving together towards the direction of the “we”.

**Andrea:** Imagine, if we would change our breathing masks – we could kill each other... and we will die anyway. And yes, exchanging our masks was a powerful moment. We called each other into existence then, fully, and carried each other forward in fresh ways. I recall the poignancy of this moment.

**Paola:** I want to be seen – I want to be invisible. I see you.

**Andrea:** Do you remember, our last words in the performance: Stay with your gold. I would like to unfold our purpose and the meaning of the gold in the performance and in the context of culture and consciousness development.

**Paola:** The most ancient civilizations already had an extraordinary mastery of the art of gilding. In the history of art, the value of this “treatment” has always been purely decorative, adding preciousness and light. I have always been fascinated by gold leaves. Fragile extracts of a powerful solid mineral whose value has never been questioned for millennia in the most varied civilizations of the world. When, in the course of my research, I discovered that people are surprisingly “better”. I wanted to add this symbolism, especially when it is not me who makes the cast but when I guide people to it, as in Fragments of the future. When I open the gold leaves box and ask people to look for their point of maximum beauty, it is always a very exciting moment. We are often bewildered to express our beauty with such a strong and synthetic gesture. The awareness of our beauty, as sense of value, strength and balance, is one of the key points of my relational research, which, as I was saying, is expressed through a visual language – as well as strongly sensory, of course.

**Andrea:** I loved you bringing it in! Gold is the hook for our un-conscious to lift our submerged greatness and unlimited creative potential, which Carl

Jung called the Golden Shadow. We can discover our Golden Shadow in intense admiration of other people, mostly with those we fall in love but also with gurus, politicians, artists, technicians, robots, machines... So far, when we spoke of shadow and identity, we focused more on the dark, shameful aspects of ourselves that we have disowned. The gold is the symbol reminding the super-senses to bring home our greatest light, which we also might disown. Both shadows may – could, should find entrance in the cracks of our faces, minds and hearts. That's the work. In this time where people lack security of who they are and what to do they tend to feel either too weak or too small or too strong or too big it is so important to resist the temptation to see all the good and shiny in the others, leaders, technology, external authorities as well as all the bad and horrible. Let's see each other with dark spots and gold and help each other on the way.

**Paola:** Hey, partner, an image says more than ...

**Andrea:** Words? Ok a mask then. Did the new collection arrive in Italy?



Fig. 1 Andrea No. 33-6



PAOLA

I AM SO PROUD  
AND GRATEFUL

N°0

Fig. 2 Paola No. 0

Paola: Yes sure, obviously I have a lot of masks!



Fig. 3 Andrea & Paola

*the self  
as truth perception  
of masked and unmasked layers  
challenged by  
protective devices  
and deadly objects, we become and refuse.  
revealing time as own pace of becoming  
human identity*



PLAY NOW

Fig. 4 Soundtrack

## About the Authors

**Johannes Braumann** heads Creative Robotics at the University of Art and Design Linz. He is co-founder of the Association for Robots in Architecture and the main developer of the intuitive robot programming environment KUKA | prc, which is used by more than 100 universities and 50 companies worldwide. The focus of his work is the development of methods of robotics for new user groups. Thereby, Creative Robotics cooperates closely with the Innovation Center Grand Garage and develops innovative robot processes for (and with) SMEs and craft businesses.

**Sougwen Chung** is an internationally renowned artist and a pioneer in the field of human-robot collaboration. In her work she artistically explores and researches ways to work with machines and the potential of artificial intelligence in creative cooperative processes. Chung has been artist-in-residence at distinguished organizations like Nokia Bell Labs, is a former research fellow at MIT's Media Lab and was selected as the Woman of the Year in Monaco in 2019 for achievement in the Arts & Sciences.

**Elisabetta F. Jochim** is creative AI lead at Libre AI and co-founder at Cueva Gallery. She has a background in Arts and Humanities and extensive experience in project management working with heterogeneous teams in dynamic environments. Finding her passion in the intersection of technology and art, she explores how artificial intelligence can enhance human creativity. Her interests focus on digital aesthetics, human-computer interaction, human and machine creativity, and society.

**Paola Michela Mineo** is an Italian visual artist: her research is rooted in relational art, but she uses an interdisciplinary language that ranges from performance art to photography, from the purest sculpture to installations. She graduated in Architecture at the Polytechnic of Milan and Athens; she reinterprets the concept of human cast and fragment, transforming them from

an anatomical copy to a real pieces of personal identity portraits. She has exhibited her work in various museums, and is always committed to extracting beauty from the darkest social realities.

For further information see: <http://www.paolamichelamineo.com>

Contact: [info@paolamichelamineo.com](mailto:info@paolamichelamineo.com)

**Elena Raviola** is Professor in Business and Design at the university of Gothenburg. She is recipient of the Tortsen and Wanja Söderberg Professorship in Design Management at the Academy of Design and Crafts Gothenburg and Director of the Business and Design Lab. Her research incorporates artificial intelligence and design, and its implications of work processes, most importantly on creative work. Her main research interest lies in understanding the role of technology and other material artifacts in organizing professional work, especially in news production. She was visiting researcher at Stanford, Bocconi University, Harvard, and Sciences Po, and worked at Jönköping International Business School and Copenhagen Business School.

**Claudia Schnugg** is independent researcher and curator in the field of art and science. Her work focuses on analyzing the effects of art in organizational and social settings, including change processes and new technologies. As advocate of artscience collaboration, she has been the catalyst for numerous projects. Claudia is working with leading scientific institutions, tech corporations and cultural partners. She researched at JKU in Linz, Copenhagen Business School, UCLA Art|Sci Center+Lab, and at European Southern Observatory, Chile. She headed the Ars Electronica Residency Network and was first Artistic Director of Science Gallery Venice. Her most recent book is “Creating ArtScience Collaboration” (2019).

**Andrea Schueller** is an independent business consultant, executive coach and lecturer at various universities specializing in generative change and transformation, organizational design, systemic identity, social innovation, creative emergence. Over the years she has qualified in various fields and applies her work shapeshifting in different contexts pursuing the red line of fostering embodied consciousness development through fresh presence and

holistic working designs. She is teaching trainer for Group Dynamics with the OEGGO (Austrian Association of Group Dynamics & Organization Consulting) which she chaired and served as a Board Member (2012-2018). She is a co-founder of COS Collective.

See more: [www.cos-collective.com](http://www.cos-collective.com), [andrea@cos-collective.com](mailto:andrea@cos-collective.com)

**Christian Stary** is professor for Business Information Systems at the University of Linz, Austria. His research areas include Interactive Design of Sociotechnical Systems, Business Process Management, Conceptual Modelling and Knowledge Management. He is responsible for several European research projects, such as TwinTide, dealing with method transfer in UI design and evaluation. He is member of the editorial board of international cross- and interdisciplinary journals, among them UAIS published by Springer. He is one of the founders and chair of the Competence Center on Knowledge Management, the ICKM (Int. Council on Knowledge Management), and organizer of several academic events on interactive systems, business process and knowledge management. He is also a co-founder of COS Collective.

**Liselotte Zvacek** is management consultant, leadership coach and lecturer at different universities in Austria; teaching trainer (train the trainer) of OEGGO (Austrian Society of Group Dynamics and Organisational Development) and member of the board of OEGGO (2000-02 and 2012-18); facilitator at the Graduate School of Business of Stanford University (USA) 2011-15; member of the faculty of the Hernstein Institute; member of NTL (National Training Laboratories Institute, USA), photographer. She is a co-founder of COS Collective.

[www.cos-collective.com](http://www.cos-collective.com), [liselotte@cos-collective.com](mailto:liselotte@cos-collective.com)

---

## **Next New Action**

(3d)

*Assess your creative potential for leadership and consulting*

## **COS Curriculum Creators for Organisations & Society**

25 days & 1d/8h coaching for master's piece

---

## **Creating my Master's piece**

Writers space \*

Photography & Film \*

Freestyle \*

\* choose one – or more (optional)

*Craft your ideas and developments and bring them into the world. Act!*

---

## **Group in collective flow**

(5d)

*Deep dive generative group dynamics*

---

## **Flow peer group**

(3 x 1d)

*Your homebase for orientation, integration & individual learning*

---

## **COS Conference active participation**

(2,5d)

*Engage on stage, show your intention and action for organisations & society*

---

## **Integrating somatic intelligence in high performance teams**

(4d)

*Awaken somatic intelligence for generative change*

---

## **Whole System:**

**Co-Creating new structures for collaboration**

(2,5d)

*Futuring, working with large groups and networks for transformational change*



## The COS-Certified Curriculum “Creating Organisations & Society”

**New Creations** in Organisations & Society originate in the undivided source of sensing, feeling, thinking. Acting from there we make a difference. In this curriculum you will touch the source, develop your inner world and come out with new resources for action in the outer world. It’s challenging for you and others!

We designed the curriculum for **mindful people** who:

- Wish to live and work closer to their calling and aspiration.
- Desire to go on a journey of transformation and tangible action.
- Want to intentionally achieve better, more creative results in the organisations they own or work for.
- Change their surroundings collaboratively, mindfully and powerfully.
- Direct intention and generative power towards shared development.
- Enter uncharted territory.

**Here and now** modules address individual, group and organisational learning spaces and offer learning on the spot in the here and now. You practice presencing and learn how to intervene in the moment – here and now. This is where immediate change happens.

**Flow and grow together** through action learning. You come closer to yourself, develop ways to generatively hold your many facets, connect with others in this way and manifest your actions from a fresh, supportive social network. A learning through experiencing and acting, experiencing and acting ...

**Craft and manifest:** During your learning journey you are continuously crafting your own masters’ piece. This artistic, scientific or freestyle „piece

of work“ is your gift and your challenge to yourself and to Organisations & Society: The one you work or live in or the one you are intending to create. A project development, a new business idea, a book, a new way of working and living.

**Your calling** triggers and shapes your learning journey throughout all modules. We support you in making a pearl-chain, your intentional learning process is the pearl string. – Beautiful!

## **COS Certified Curriculum: Creators for Organisation & Society**

For more information please contact:

Dr. Andrea Schueller: [andrea@cos-collective.com](mailto:andrea@cos-collective.com)

Dr. Maria Spindler: [maria@cos-collective.com](mailto:maria@cos-collective.com)

Costs approx.: €5.600,- + VAT

## **Become a Friend & Member of COS!**

Join the COS movement and become a Friend&Member of COS! COS is a home for reflective hybrids and a growing platform for co-creation of meaningful, innovative forms of working & living in and for organizations and society, between and beyond theory and practice. We invite you to become an active member of COS.

Being a part of COS you have access to our products and happenings. As a Friend&Member, you carry forward the COS intention of co-creating generative systems through mindful, fresh mind-body action. Let's connect in and for novel ways around the globe!

Access points for your participation & future contribution are:

- Mutual inspiration & support at the COS-Conference
- Development & transformation at COS-Creations Seminars
- Creative scientific publishing & reading between and beyond theory and practice
- COS LinkedIn Virtual Community
- And more ...

The Friend & Membership fee is €200,00 + 20 % VAT for 2 years.

### **Your 2 years COS Friend & Membership includes:**

Free access to all Volumes and all Issues of COS online-Journal:

[www.cos-collective.com](http://www.cos-collective.com)

- Conference fee discount of 25 %
- COS-Creations: Special discount of 20 % for one seminar of your choice during the membership period.

Please send your application for membership to [office@cos-collective.com](mailto:office@cos-collective.com)

## Join COS, a Home for Reflective Hybrids

The future is an unknown garment that invites us to weave our lives into it. How these garments will fit, cover, colour, connect and suit us lies in our (collective) hands. Many garments from the past have become too tight, too grey, too something...and the call for new shapes and textures is acknowledged by many. Yet changing clothes leaves one naked, half dressed in between. Let's connect in this creative, vulnerable space and cut, weave and stitch together.

Our target group is reflective hybrids – leaders, scientists, consultants, and researchers from all over the world who dare to be and act complex. Multi-layered topics require multidimensional approaches that are, on the one hand, interdisciplinary and, on the other hand, linked to theory and practice, making the various truths and perspectives mutually useful.

If you feel you are a reflective hybrid you are very welcome to join our COS movement, for instance by:

- Visiting our website: [www.cos-collective.com](http://www.cos-collective.com)
- Getting in touch with COS-Creations. A space for personal & collective development, transformation and learning. Visit our website: [www.cos-collective.com](http://www.cos-collective.com)
- Following our COS-Conference online: [www.cos-collective.com](http://www.cos-collective.com)
- Subscribing to our newsletter: see [www.cos-collective.com](http://www.cos-collective.com)
- Subscribing to the COS Journal: see [www.cos-collective.com](http://www.cos-collective.com)
- Ordering single articles from the COS Journal: [www.cos-collective.com](http://www.cos-collective.com)
- Becoming a member of our LinkedIn group: go to [www.linkedin.com](http://www.linkedin.com) and type in "Challenging Organisations and Society.reflective hybrids" or contact Tonnie van der Zouwen: [office@cos-collective.com](mailto:office@cos-collective.com)

---

## **The Journal with Impact**

The Journal "Challenging Organisations and Society . reflective hybrids® (COS)" is the first journal to be dedicated to the rapidly growing requirements of reflective hybrids in our complex 21st-century organisations and society. Its international and multidisciplinary approaches balance theory and practice and show a wide range of perspectives in and between organisations and society. Being global and diverse in thinking and acting outside the box are the targets for its authors and readers in management, consulting and science.