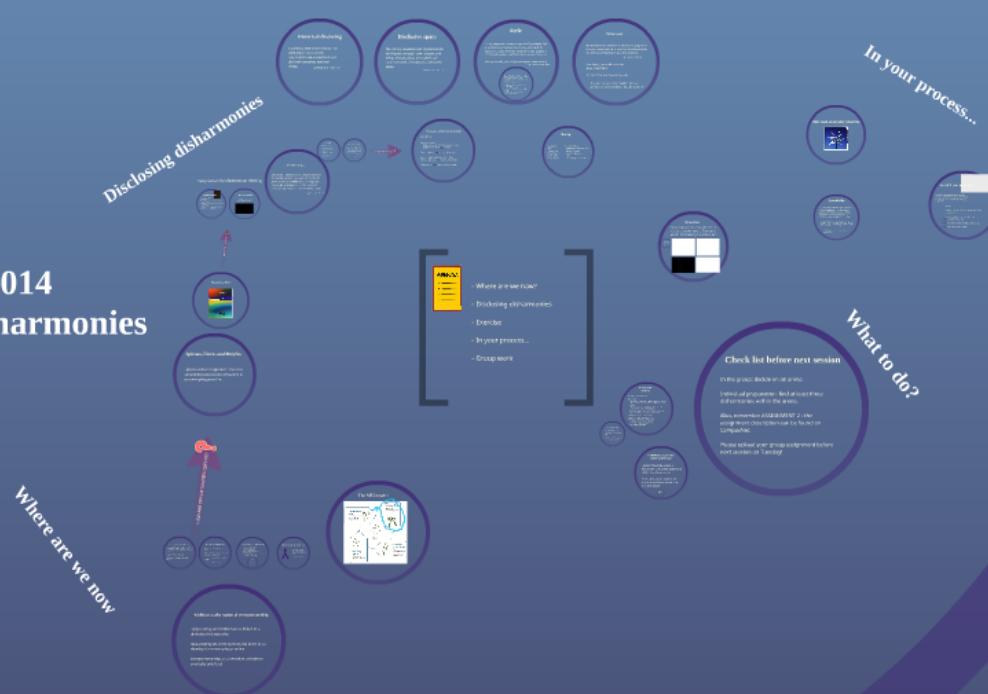


What today is all about

Be disclosers!

Day 5 - 14.11.2014
Disclosing Disharmonies



Day 5 - 14.11.2014

Disclosing Disharmonies

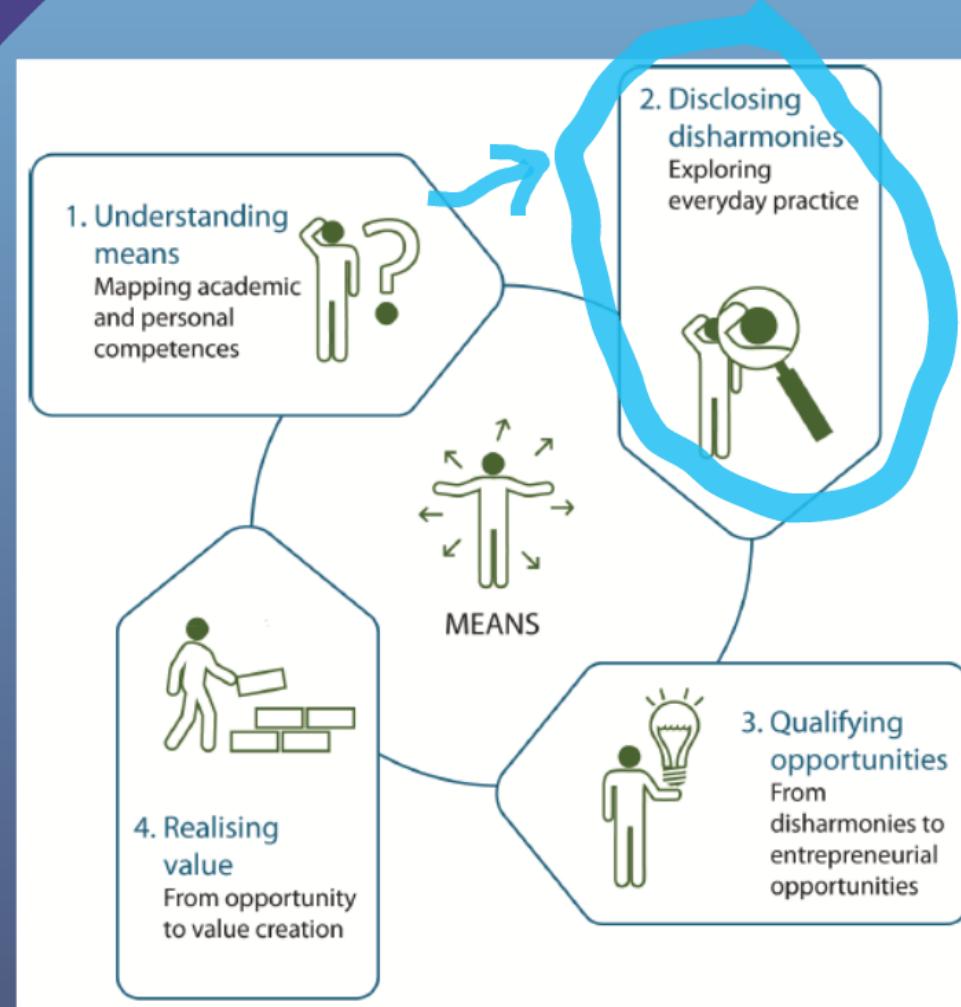
Where are we now



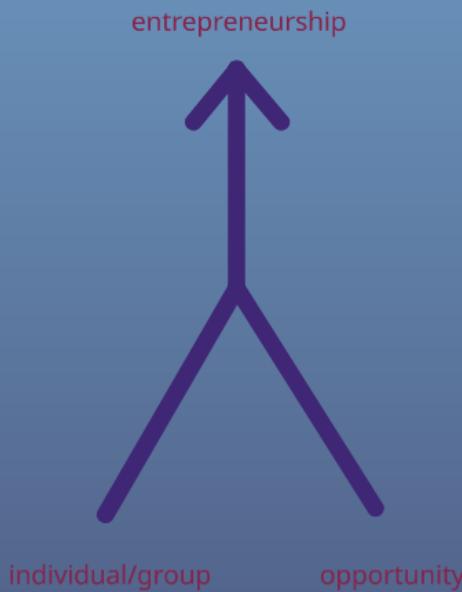


- Where are we now?
- Disclosing disharmonies
- Exercise
- In your process...
- Group work

The ME2 model



Individual/group - opportunity nexus



Entrepreneurship involves the nexus of two phenomena: the presence of lucrative opportunities and the presence of enterprising individuals.

Shane & Venkataraman 2000: 172

S & V entrepreneurial opportunities

...situations in which new goods, services, raw materials, and organizing methods can be introduced and sold at greater than their cost of production

Shane and Venkataraman 2000: 175

= objective opportunities

Critique of S & V's opportunity concept

- Empirically inadequate
- Overlooks social nature of entrepreneurial processes
- Opportunities are created
- Opportunities cannot be understood in isolation from the individual(s)

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Effectuation and opportunities

- Opportunities *created* rather than found "out there".
- Opportunities are created from the resources available to the entrepreneur.
- Entrepreneurial opportunities are *social co-creations*.
- Entrepreneurial process is dynamic.

Entrepreneurship and everyday practice

The rudimentary idea behind effectuation - that entrepreneurial opportunities are created and the world is made - is quite consistent with Spinosa et al. 1997.

So what do **they** contribute with?

Entrepreneurship is embedded in everyday practice.

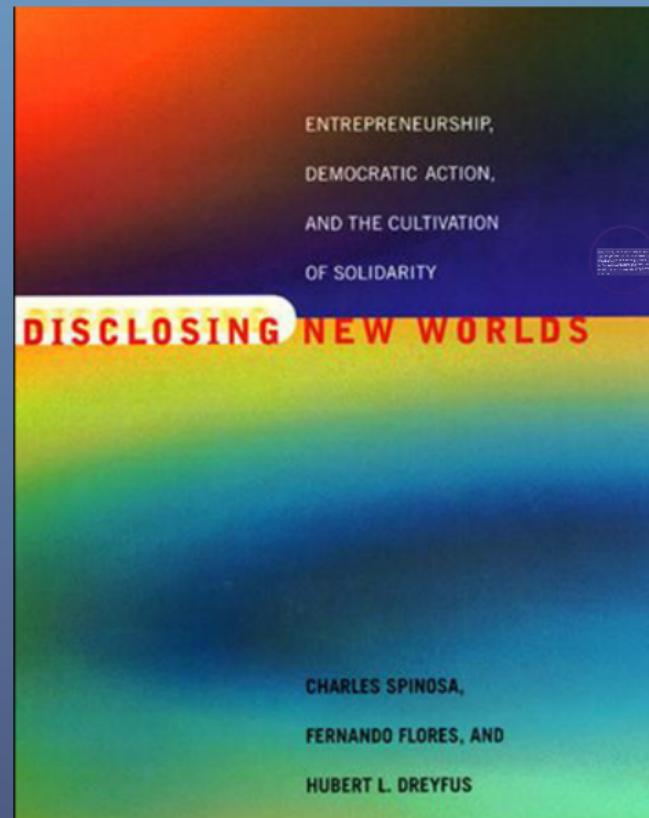
HOW ARE OPPORTUNITIES CREATED



Spinoza, Flores and Dreyfus

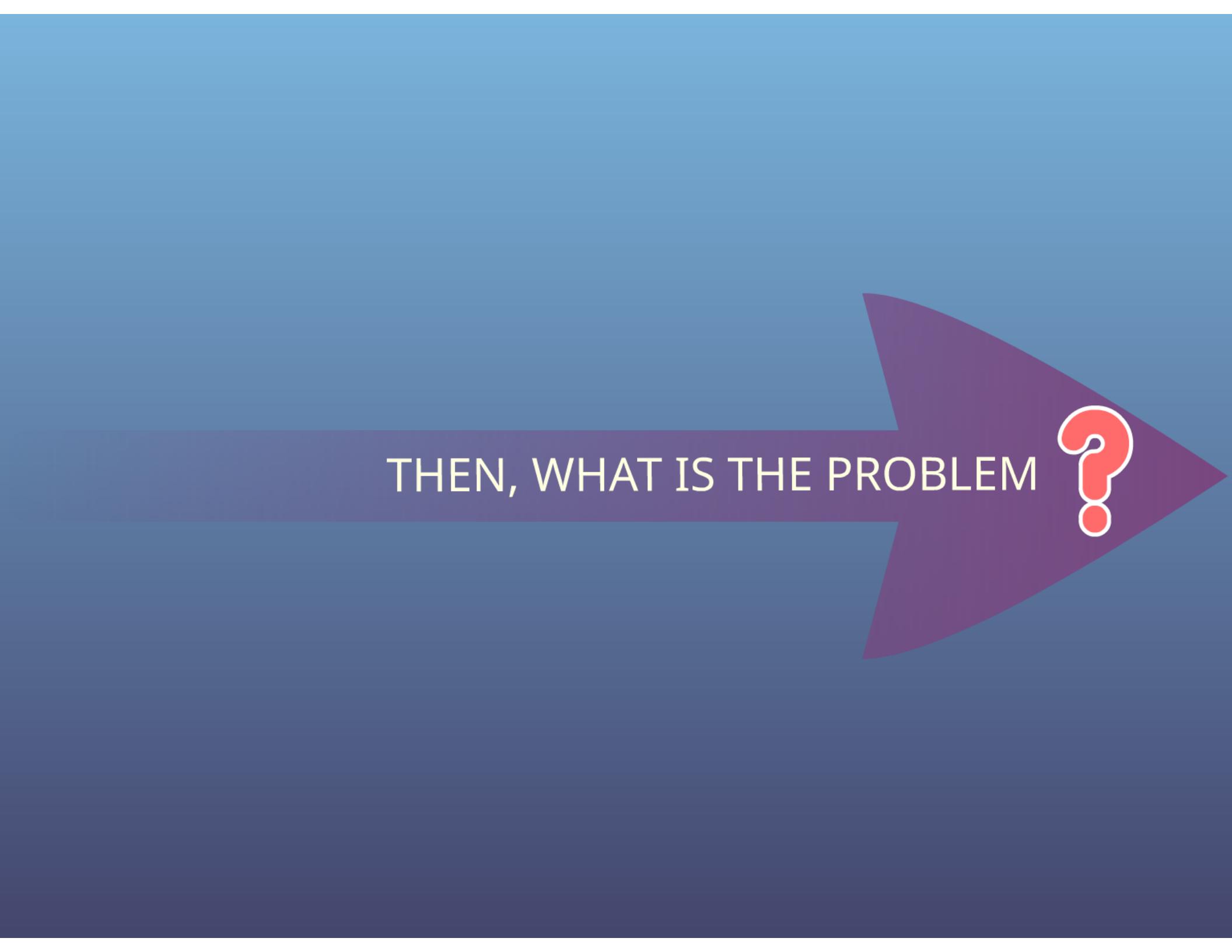
Opportunities originates from our sensitivity toward disharmonies in our everyday practice...

What did you think?



Disclosing New Worlds calls for a recovery of a way of being that has always characterized human life at its best. The book argues that human beings are at their best not when they are engaged in abstract reflection, but when they are intensely involved in changing the taken-for-granted, everyday practices in some domain of their culture—that is, when they are making history. History-making, in this account, refers not to wars and transfers of political power but to changes in the way we understand and deal with ourselves. The authors identify entrepreneurship, democratic action, and the cultivation of solidarity as the three major arenas in which people make history, and they focus on three prime methods of history-making—reconfiguration, cross-appropriation, and articulation.

Charles Spinoza is Vice President of Research at Business Design Associates. Fernando Flores, who was Finance Minister in the Chilean government, is President and CEO of Business Design Associates. Hubert L. Dreyfus is Professor of Philosophy at the University of California, Berkeley.



THEN, WHAT IS THE PROBLEM



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and
ours

Two practices that dominate our thinking

Cartesian practice



- "Academic" detachment
- Objectification
- Uses given methods and theories that explain causal relationships
- No disclosing of disharmonies, "only" optimization of "possibilities"

"Logic will get you from A to Z; imagination will get you everywhere." — Albert Einstein

Postmodern practice

- The death of the great narratives
- Change for the sake of change
- Improvising



Cartesian practice



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inking

A better way...

*[we should...] direct our thinking away from the mistake of starting...with our Cartesian preconceptions of **what** we and things are - and begin with **how** we, in fact, deal with ourselves and things in our everyday coping.*

Spinoza et al. 1997:17

We encounter the world with tons of pre-understanding.

Constant flux of interpretation.

Familiar things are meaningful.

No reason to question.

The invisible

The world as we see it, is culturally produced and reproduced by our practices.

We ascribe meaning to everything.

We encounter the world with tons of pre-understanding.

Constant flux of interpretation.

Familiar things are meaningful.

No reason to question.

Disturbance in the usual course

Only when there is a disturbance of some sort do we appear to ourselves as agents, with beliefs and desires directed toward goals that require some particular action.

Spinoza et al 1997: 18



Ordinary being-in-the-world

Living with loads of disharmonies – "it is just too bad"

Alienated towards changing the world

Jumping to simple/known solutions immediately

Or just jumping to action

Entrepreneurial being-in-the-world

Experiences the same disharmonies

Holds on to these disharmonies - with intense focus on facts and details – until they can see:

- What is wrong – what is “really” the problem?
- How we could be doing things instead?

Spinoza, Flores and Dreyfus

Opportunities originates from our sensitivity toward disharmonies in our everyday practice...



HOW CAN WE CREATE SENSITIVITY TOWARD
DISHARMONIES IN OUR EVERYDAY PRACTICE

Through a method (not detached)

Sensitivity

Disclosive spaces

Organized set of interconnected everyday practices and styles → "focus"

Everyday practice → what you/people do!

Style is the ground of meaning in these everyday practices → why it is meaningful

Disharmonies → what is f%#\$ annoying

Historical disclosing

Something that makes history, we shall argue, changes the way in which we understand and deal with ourselves and with things.

Spinoza et al. 1997: 24

Disclosive space

We call any organized set of practices for dealing with oneself, other people, and things that produces a relatively self contained web of meanings a disclosive space.

Spinoza et al. 1997: 17

Style

*All our pragmatic activity is organized by a **style**. Style is our name for the way all practices ultimately fit together. (...) style is not an aspect of things, people, or activity but, rather, constitutes them as what they are.*

Thus style is the ground of meaning in human activity

Spinoza et al. 1997: 19-20

Practices are changed on the basis of the style they already have – i.e. style acts as the basis on which practices are conserved but also as the basis on which new practices are developed

A style opens a disclosive space by:

- 1. Coordinating actions
- 2. Determining how things and people matter
- 3. Being what is transferred from situations to situations

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Disharmony

Disharmonies are practices in which we engage that common sense leads us to overlook because they are not well coordinated with our other practices.

Spinoza et al. 1997: 23

Something that rankles us, that doesn't feel right.

Practices that play together poorly.

They are easily missed- familiarity leads common sense to overlook the disharmony

Recap

our goal is:

via:

Happens in:

We start with:

Understand:

We qualify to:

history making

disclosing (+change of style)

disclosive spaes

everyday practice

style

disharmony to anomalies

Through a method (not detached)

Sensitivity

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Four groups of students participated in a course similar to this. They came up with the following four innovations.

Questions

- Who are they (what are their means)
- Why would there be opportunity?
- What does the innovation do?
- What does the disruptive space look like (who, what, when, where, and Why?/Style)
- What is the disharmony that they are trying to solve?
- What has changed?

Parrot Flower Power

Insert this battery-operated sensor into indoor soil to track light, humidity and temperature. Choose the type of potted plant you want to monitor from a library of 6,000 species via an app.



NanoTouch Travel Mat

This portable, anti-microbial travel mat cleans itself—it kills bacteria, viruses and fungi. Use (and re-use) it to protect personal items from germ-infested surfaces.



CordCruncher

- CordCruncher prevents knots by keeping the cord straight within an elastic sleeve.



Fitbug Orb

This button-sized activity tracker records the number of steps taken, calories burned and distance traveled during the day, and monitors sleep patterns at night. Your data is delivered via Bluetooth to a mobile device. The cost includes a year of online coaching.



Questions

- Who are they (what are their means) and why was this **their** opportunity?
- What did their initial description of the disclosive space look like? (who, what, when, where, and WHY? Style)
- What is the disharmony that they are trying to solve?
- What has changed?

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- What has changed?

In your process...

Our own everyday practice



Scratch you own itch



The skill of uncovering the tension between standard, commonsense practices and what one actually does is a skill of intensified practical involvement.

Spinoza et al. 1997: 23

The ideal:

- Personal connection to the disclosive space of the disharmony
- Personal experience with the disharmony - you feel it!
 - deeper understanding
 - heartfelt motivation for creating the change
 - ultimately a better solution

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Spinoza et al. 1997: 23

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Sensitivity

The life of skillful disclosing (...) is a life of intense engagement. The best way to explore disharmonies, in other words, is not by detached deliberation but by involved experimentation. Spinosa et al. 1997:24

FIRST element in the disclosing activity is the difficult art of intensified practical involvement in your everyday practice - *and meanwhile* be exactly conscious enough to identify the potential disharmonious elements of the practice,

SECOND element is to describe and analyze the given disharmony.

Additions to the notion of entrepreneurship

Opportunity and individual as linked in a dialectical relationship

Opportunity and entrepreneurial identity co-develop from everyday practice

Entrepreneurship as a sensitive attitude to everyday practices

What to do?

sion

Teamwork ARENA

In groups - choose your arena!

How to decide?

- Working on ASSIGNMENT 2 will be of great help to you!
- What are your personal experiences within the different arenas?
- Where and when are the different arenas accessible to you and part of your everyday practice?
- Remember your network: do you know someone with strong relations to one or more of the arenas?

Choose the arena that "turns you on"

Ideally this will also be an arena, where you can create/imagine discursive spaces

- agreement can be difficult: listen to each other actively and openly, make sure everybody is heard.

ivity taboo!

K IN SOLUTIONS YET!

reat solutions to a problem,
ow and understand what is
!

Creativity taboo!

DO NOT THINK IN SOLUTIONS YET!

For creating great solutions to a problem,
you have to know and understand what is
really the issue!

Next two sessions we will work on getting a
grip on the disharmonies... and THEN we
will start working on the solution...

Individual preparation

DISHARMONIES

Find and describe at least 3 disharmonies that you experience within the chosen arena.

These disharmonies will be the fundament of the team work in the next session!

Questions for exploration

- Are there any conflicts among everyday practices? If so, what?
- What is troubling you with respect to the present behavior?
- Who is involved and to what extent?
- Where and when is it a problem?
- Why does the problem exist in the first place?
- Why does the problem persist?

Questions for exploration

- Are there any conflicts among everyday practices and/or styles?
- What is irritating you with respect to the present behavior?
- Why is it a problem and to whom?
- Where and when is it a problem?
- Why does the problem exist in the first place?
- Why does the problem persist?

What to do

Check list before next session

In the group: decide on an arena

Individual preparation: find at least three disharmonies within the arena.

Also, remember ASSIGNMENT 2 - the assignment description can be found on CampusNet.

Please upload your group assignment before next session on Tuesday!

Preparation
DISHARMONIES
at least 3
you experience
arena.
will be the
team work in

What today is all about

Be disclosers!

