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How do we construct the Actor-Reality Perspective (ARP)?

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1 Purpose

The communications presented in Pisa last year variously referred to the perspective which is the focus of the research group. Some of them used it as a global and loose perspective emphasizing the role of actors in constructing their own reality (ARP). Others relied on the Actor-Reality Construction (ARC) model, which investigates this construction in depth. Namely the ARC model postulates that the success of activities operating in a social context depends on the integration of four actor-constructed elements: facts, possibilities, values and communication (Nørreklit, 2011).

2 Methodology

Such differences can be explained by the unequal status of participants regarding the genesis of the ARP and ARC model – those having crafted them being more likely to refer to their various elements in depth. It can also be that some participants took the opportunity to attend the meeting and present papers not especially written for it – adding some concluding (generally loose) remarks regarding the ARP. There might be of course plenty of other reasons explaining one type of reference or the other.

3 Findings

Collecting and exchanging about the variety of our representations regarding ARP and ARC would be interesting in at least two ways. It will first provide us with an inventory of our representations regarding what gathers us: What is our shared conception (if any)? To what extent do we have divergent representations beyond common points? This inventory will then nurture a collective debate about the core concepts shared in our network – debate which generally occurs but not necessarily in depth during paper discussion. I believe that shedding light on our diversity can be a source of mutual enrichment and conceptual refinement. Teambuilding and fun can be collateral benefits.

4 Originality

I propose to use the workshop to make participants reflect on their own views regarding both the ARP and the ARC model. I will use a projective material (photographs) which fosters the emergence of representations in a very open and “non-rational” way. Individuals’ representations will be shared in small groups (5-6 participants) then with the whole audience. I will ask everybody to write down about their representations (photographs chosen and why) – so that, after the conference, we can keep a detailed record of them. These “data” will be analyzed and presented in the next ARP conference. Representations collected are about:

- the distinctive features of the Actor-Reality Perspective;
- the CORE conceptual point in the perspective;
- the benefits of the perspective;
- the drawbacks of the perspective.

References

- Nørreklit, L. 2011. Actors and reality: A conceptual framewok for creative governance. In M. Jakobsen, I.-L. Johanson, & H. Nørreklit (Eds.), *An Actor's Approach to Management: Conceptual Framework and Company Practices*: 7-38. Copenhagen: DJOEF.