Knowledge Conversion and Arts-Based Methods

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Abstract

The paper discusses the formative ideas behind the Japanese model of knowledge management, the Western difficulties in the understanding and operationalising tacit and explicit knowledge conversion, and the role of arts-based methods in harnessing the still elusive knowledge dynamics, as well as adaptation of the popular, yet rarely used approach proposed by Ikujiro Nonaka.

Keywords: knowledge management, knowledge conversion, tacit, explicit, Nonaka's SECI model, arts-based methods

JEL Classification Codes: L29, M14, M59, O31, O34, Z19

Introduction

In organisational science, ethnocentrism, methodological myopia and paradigmatic devotion often constitute a burden that prevents the use of alternative, sometimes more insightful approaches. Contemporary research on organisations remains deeply rooted in the paradigms that date back to the early twentieth century in Europe. Although modern social theories have turned towards interpretative (cultural, phenomenological and hermeneutic) or even critical approaches (organisational development, critical theory, post-modernism), managers and employees are still being prepared to operate in the world of structural functionalism (system theory, human relations, rational choice, etc.) (see: Johansson and Woodilla, 2008).

The prevalence of the functional approach, characterised by the need for distance and normalisation, has resulted in oversimplifications in the understanding of management processes, particularly in areas where it is difficult or outright impossible to comprehensively measure the observed phenomena. One area of modern management, namely knowledge management, is particularly prone to this issue. For the sake of efficiency understood qualitatively, it is often reduced to a mere information technology challenge. New cognitive perspectives could allow for a deeper understanding of the essence of the most valuable aspect of modern economy – sheer understanding itself.

Knowledge and modern management

Knowledge management typically refers to a range of practices used by organisations to identify, create, capture, and distribute knowledge for reuse, awareness, and learning across the organisation. Strategically, it is linked to organisational objectives, such as shared know-how, improved performance, competitive advantage, or higher levels of innovation.

For these very reasons, knowledge management is a topic of ongoing scholarly and pragmatic discussion (Begoña Lloria, 2008). The advent of information society and the postulate of a knowledge based economy (where traditional production factors such as land and capital are being replaced by the intangible ones) have led to the situation where virtually every modern company is engaged in various forms of data management, information flow, knowledge based initiatives, as well as business intelligence or innovation acceleration programmes. However, despite all these efforts, companies rarely go beyond IT supported information administration, to the point where it is often mistaken for knowledge management itself. Of course,

there are examples of truly learning organisations where people and ideas are meaningfully connected for the sake of sustainable value creation, but these are rare and require a certain strategic wisdom, often supported by maturity of given organisational setting. Attaining the wisdom and maturity is not an easy task in the modern business environment (Dzidowski, 2020).

The last decades of the 20th century, characterised by the development of the Internet, global markets, and hypercompetition, led to a paradigm shift in the understanding of the essence of management, with increased pressure for efficiency and flexibility in operations. Downsizing, strategic outsourcing, agile organisations and similar trends eventually prompted the emergence of new, often temporary organisational structures. These structures responded to the need for rapid accumulation of resources and skills, without the burden of rigid and formal relationships (networked, virtual, fractal and fluid structures). These organisations are designed to adapt to any form shaped by the socio-economic environment (Dzidowski, 2017). Employees in this type of organisation are expected to make their own decisions and self-manage to fit into open, IT-enabled systems, on their own terms, thus achieving the ultimate state of flexible labour relations. At the same time, it is hard to overlook that the level of self-awareness required in this process is unprecedented in the history of work-related interactions. As a result, the employees are virtually deprived of any reference points, and employment stability gives way to the freedom of choice all in the name of the universally promoted flexibility and self-development. Moreover, these processes are not limited to small or medium-sized companies, still seeking the best business models. Even well-established corporations are implementing the agile organisational paradigm, hoping it will provide the ultimate solution to modern business challenges.

While the knowledge formation is intrinsically linked to the freedom and self-development, the fundamental shift in social relations, group dynamics, and organisational settings may not necessarily benefit the creation of mutually agreed understanding or commonly accepted wisdom. These are essential within the core concept of organisations defined as "a group of people who work together in an organised way for a shared purpose". The information society favours networking, but at the cost of increasing relativism, silo mentality, and echo chambers phenomenon. These are often masked by the illusion of accessibility, omnipresence, and sharing. All of these elements affect personal lives, as well as business practices equally. While knowledge distribution seems to thrive, it often merely results in information overload. That is why it is so crucial to reconsider the current state and methods of knowledge management.

Knowledge conversion

One of the most popular theories of knowledge management was proposed by Prof. Ikujiro Nonaka and presented in Nonaka and Takeuchi's book *The Knowledge-Creating Company* (1995). Despite its widespread recognition, the Japanese model of knowledge management is rarely implemented. That situation serves as a great example of how cognitive perspectives and methodological limitations can hamper even the most inspiring theories.

Nonaka defines information as a flow of messages and meaning, while knowledge is created through the formation and organisation of that flow. Unlike information, however, knowledge also involves beliefs, commitment, and action, and it is the product of a specific instance and perspective. Knowledge is context-specific and relational. Since knowledge is intangible and individualistic, the challenge lies in capturing personal knowledge to make it usable across the organisation. Prof. Nonaka has argued that a successful knowledge management programme needs to convert tacit (internalised) knowledge into explicit (codified) knowledge to share it and make valuable. This interaction between the two types of knowledge is called knowledge conversion.

The distinction between tacit and explicit knowledge is perhaps the most fundamental concept of modern knowledge management. This distinction was first made by Michael Polyani (1958), and is central to Japanese model. Tacit knowledge or 'knowing-how', is knowledge that's embedded in the human mind and body through experience, insight, and intuition. In contrast, explicit knowledge, or 'knowing-that', is often codified in books, documents, or reports and can be easily articulated, shared, and used. With tacit knowledge, people are often unaware of its existence or its value. The effective transfer and use of tacit knowledge requires personal contact, interaction, and trust. This type of knowledge can only be revealed through practice in a real-life context. Apprentices learn craftsmanship not only through language, but primarily by working with their mentors to observe, imitate, and exercise. The key to acquiring tacit knowledge is immersion. Without some form of shared involvement, it is extremely challenging for individuals to understand each other's thought processes.

In Nonaka's model, tacit knowledge can be converted to explicit knowledge, and vice versa. This is a very impactful and often underestimated concept, where the duality of knowledge can be overcome and used to drive the ongoing process of organisational development. Furthermore, it facilitates a meaningful transition from asset-based knowledge management to process-based one. However, this transition doesn't solely entail the rather austere idea of acquisition, storage, distribution, and

use as proposed by Western scholars. Instead, it encourages the transformation flow from hidden to acknowledged knowledge. The related Knowledge Spiral (SECI) model (Diagram 1) follows a continuously expanding cycle of four conversion processes, as defined by Nonaka and Takeuchi (1995):

1. socialisation (through mutual experience – conversion of tacit to tacit knowledge),
2. externalisation (through communication within the group – tacit to explicit),
3. combination (through cross-group consolidation – explicit to explicit),
4. internalisation (through individual embodiment – explicit to tacit).

Diagram 1. Model of knowledge conversion (SECI)
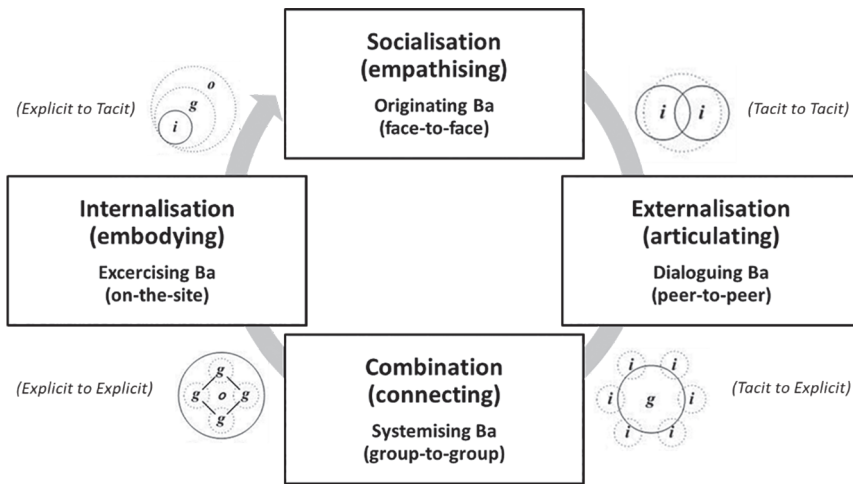
Source: own elaboration based on Nonaka, Toyama, Konno (2000)

The creators of the Japanese model believe that it is not so much important to directly manage knowledge as it is important to create the right space (*Ba*) for its transformation. In this perspective, the organisation is seen as a dynamic, self-regulating system where the flow between individually and collectively held knowledge takes precedence over strictly defined information processing. However, this approach is particularly challenging to adopt, especially within the Western cultural context, where efforts to reconcile differing perspectives on organisational knowledge are ongoing (Dzidowski, 2020). There is a constant struggle to develop a suitable research methodology for knowledge management issues and organisational learning processes. Both quantitative methods (surveys, simulations, mathematical modelling, experiments, statistical analysis, econometrics) and qualitative methods (case studies, ethnographies, grounded theory, semiotics, discourse analysis, hermeneutics, or narrative techniques) are used (Nyame-Asiamah, Patel, 2009).

The question of which approach is more suitable remains a challenge to resolve. Nonetheless, it illustrates the varied ways knowledge can be interpreted (Table 1).

Table 1. **Differences in perceptions of organisational knowledge (based on Xerox company case study)**

Quantitative approach – knowledge is:	Qualitative approach – knowledge is:
• Entered into a structured database • Written • Formally validated • Motivated by individual reputation within a community, individualistic • About technology • Productised • Countable, visible • Of measurable financial value • Manageable • Purely informative • Constructed as a case study from interviews	• Narrative • Oral • Improvised socially • Motivated by desire for membership, collectively owned • About the value • Authentic • Uncountable, invisible • Incommensurable (judged) • In resistance to management • Culturally interconnected • Discovered by a process of ethnographic field work

Source: based on Cox (2007).

As can be observed, differences in the perception of knowledge are not solely attributed to distinctions between explicit and tacit knowledge. Often, they are derived from the cognitive perspective that is adopted. Consequently, there are two strategies employed in knowledge management:
- the codification strategy, which involves establishing databases of codified knowledge and making it available to as many employees as possible, with no need for direct contact,
- the personalisation strategy, which focuses on fostering connectivity between employees and promoting consultation with domain specialists to solve new problems.

Both of these strategies are respectively valid. However, because the concept of explicit knowledge in easier to apprehend and operationalise, the codification strategy is commonly implemented. Despite the clear value of the concealed expert knowledge and synergy effects of peer learning, the realities of modern business often steer many companies away from the personalisation strategy. High turnover rates, shifting organisational structures, virtualisation and the diminishing role of the personal contact all serve to undermine and obscure the concept of tacit knowledge.

For these reasons, despite Nonaka's model of knowledge conversion being widely acknowledged in modern management, it is almost never consciously implemented. This situation is often attributed to the cultural non-transferability of the SECI model,

as well as its scientific critique (methodological, epistemological and ontological). However, these problems are mutually dependent, as the Western critique of the SECI model seems to stem from a misunderstanding of the underlying concepts rooted in Japanese philosophy. For many Western scholars and managers, the SECI model lacks specificity or is even internally contradicted (Gourlay, 2003; Bratianu, 2010; Hong, 2010). On the one hand, Nonaka's model refers to the duality of tacit and explicit knowledge, which in Western tradition implies their disjunctivity and completely different approach to relevant knowledge conversion processes. On the other hand, the equally important concept of "space" (*Ba*) is non-dichotomous, vague and self-referential, much like the underlying idea of "place" (*Basho*) originated from the works of Japanese philosopher Kitaro Nishida. Consequently, it is often misunderstood, rejected, or neglected by Western scholars who lack the relevant points of reference (Graupe, 2008; Kono, 2016; Mayuko, 2009). Ultimately, the problem seems to stem from the fundamental understanding of knowledge itself. In Japanese perspective, the tensions between tacit and explicit, emotional and rational, embodied and expressed are seen as superficial and not treated as problems to be solved, but rather as characteristics to be used. To make the SECI model applicable in a Western cultural context, the appropriate methods of inquiry should be implemented. To support the process of knowledge conversion, they could include arts-based methods which could be closely related to Nishida's "action-oriented intuition" or "enactive intuition" (kōiteki chokkan) – "*we see a thing by action, and the thing we see determines us as much as we determining the thing*" (Cestari, 1998; Heisig, 2001, 53–65).

Arts-based knowledge conversion

The aim of this article is not to describe the Japanese intellectual tradition and knowledge-related contexts; that would be a difficult task for a Western scholar. However, some ideas might be worth considering, particularly to understand the underlying concepts of Nonaka's model and to identify the appropriate for reconciling tacit and explicit knowledge. These include:

1. Oneness of humanity and nature – This concept, along with the appreciation for the beauty of change and transition (mono no aware), illustrates the Japanese tendency to embrace sensitive emotional movements rather than adhere to a fixed worldview.
2. Oneness of body and mind – Knowledge and wisdom are seen as being acquired from perspective of entire personality, often through physical training and character development (as "a man of action"), rather than merely from prudence or intelligence.

3. Oneness of self and others – The Japanese view human relationship as collective and organic, emphasising subjective knowledge and intuitive intelligence, and conceptualising things by their relationships to other things or persons.

In summary, while the Japanese typically perceive reality through physical interaction with nature and other human beings, Western tradition tends to idealise the concept of the detached spectator. The key is to transcend this apparent dichotomy and envision knowledge as being in constant motion, propelled by human interaction, and spanning beyond merely meeting together to share ideas. This seems to be crucial to both Nonaka's model, as well as qualitative approach to knowledge. One way to achieve this is to connect the ideas and people within a devoted concept of space (*Ba*). The connections between workspace, organisational culture, communication and knowledge sharing have been well-documented and studied (Dzidowski, 2014). Discussions on corporate architecture and workspaces resonate with the Japanese ideas of *Ba, Basho* and *Logic of Place*, but not entirely. These ideas are better to be compared to the notion of 'topos', 'commonplace' in Western science (Pachura, 2016).These 'spaces' are not exclusively spatial, but also mental. That conceptual aspect of common space is essential for understanding the concept of *Ba*, but not as a time and space-oriented goal or an explicitly stated topic of group discussion. *Ba* does not necessarily have to be a connecting space *per se*, sometimes it could be only understood merely as a field of thoughts for interaction. It is more of a shared mental catalyst or an accessible intersubjective experience.

This is where performative, arts-based methods could be extremely valuable. They foster familiar symbolic interconnections, creating common space without diminishing the power of individual interpretation. To this end, art can be utilised by companies at four levels (Darsø, 2004, p.15):

1. As decoration – purchasing and displaying works of art, sponsoring museum collections and artists, creating architectural designs for headquarters and office interiors.
2. As entertainment – distributing tickets to artistic events to employees, inviting artists to enhance company meetings and events.
3. As a tool – using artists and creative methods in team building, improving communication, developing leadership qualities, solving organisational problems and innovation processes.
4. As a strategy – leveraging the arts in transformational processes, fostering personal development of employees, creating organisational culture and identity.

All of these approaches can be valuable in eliciting non-verbal, emotional fields of understanding, but the instrumental and strategic use of art in knowledge conversion appears particularly intriguing, given the performative nature and often abstract essence of such conversion. Empathising and articulating complex ideas,

especially those that extend beyond the sharing of skills or even the verbalisation of expert knowledge, may necessitate unconventional tools. These tools can convey emotional qualities such as tragedy, comedy, grotesque, sublimity, formal qualities like beauty, harmony, elegance, symmetry, uniformity as well as l qualities like insight. Incorporating art to knowledge conversion processes signifies a shift from being a detached observer to an engaged participant. While organisational members are the actors in managerial processes, genuine engagement is neither obvious, nor common. One can fulfil their duties without emotional commitment, to a degree that is seen as the essence of professionalism (or the tragic consequence of burnout). However, addressing the challenges of modern business, such as creativity, work-life balance, leadership, empowerment, diversity, openness, flexibility, or well-being, proves extremely difficult without an intersubjective, reflective approach. These ideas cannot be easily codified or imposed. They must be learned and internalised through cultural practices, preferably organically rather than artificially engineered. The notion of art is commonly understood, as described in sources like Wikipedia, as a "diverse range of human activity and resulting product that involves creative or imaginative talent expressive of technical proficiency, beauty, emotional power, or conceptual ideas". It serves as a timeless counterpart to the tacit, insightful, individualistic, metaphoric, and abstract dimensions of our lives. In the realm of modern management, embracing these types of methods becomes crucial to propel knowledge conversion beyond effectiveness and efficiency. Professor Nonaka himself refers to the concept of managerial wisdom, which belongs to leaders capable of making decisions for the common good (Nonaka, 2013). This concept encompasses several key abilities that enable effective decision-making and leadership in organisations. These abilities include:

1. The ability to evaluate and act for the sake of the common good.
2. The ability to share context within the knowledge space.
3. The ability to grasp the essence of the conditions of a situation.
4. The ability to conceptualise the essence of problems.
5. The ability to influence people.
6. The ability to promote the aforementioned thinking in interpersonal relations.

A good example of arts-based approach that is relevant in this context is artistic interventions. These interventions involve artists, such as actors, choreographers, poets, composers, and others, using their skills to redefine and often challenge fixed forms of work organisation, stagnant ways of thinking, or traditional management processes (Sköldberg, Woodilla, Antal, 2016). These practices create a unique space (both physical and mental) in order to support teamwork, individual motivation, conflict resolution, and creative thinking. As a result, the arts are proving to be an important element in organisational development, because (Schein, 2013):

- art and artists stimulate our perception of events occurring around us,
- art provokes and inspires, triggering reflection and creativity,
- art encourages the acquisition of new skills and modes of expression,
- the role of art is to legitimise individual experiences,
- the education of artists and their associated activities enable us to better comprehend concepts of leadership, influence, and transformation.

Various arts-based tools are currently in use in managerial practice, especially those involved with visual communication (e.g. sketching, drawing, multimedia presentation, film, prototype sculpting) (Dzidowski, 2018). The reflective and cognitive dimensions of various forms of graphic representation have long been recognised. Studies such as *Art and Visual Perception: A Psychology of the Creative Eye* (1956), or *Visual Thinking* (1969) by Rudolf Arnheim, an art theorist and perception psychologist, examine the relationship between visual perception and cognition, sensual and verbal knowledge, and the interplay of idea and experience. In his book *Drawing is Thinking* (2008), American graphic artist and illustrator Milton Glaster argues that drawing transcends the simple reflection of reality, serving as a manner of understanding and experiencing the world. Similarly, the works of Barbara Tversky explore the role of drawing in innovative processes (Tversky and Suwa, 2009). Sketching for personal purposes, in particular, can be viewed as a form of self-dialogue aimed at unveiling hidden knowledge (Pfister and Eppler, 2012; Dzidowski, 2016; Heikkinen, 2017). Such self-oriented practices, including sketching, poetry, personal journals, could be employed in the conversion of tacit knowledge to either other tacit knowledge or explicit knowledge, especially when these practises are analysed by others. However, externalisation – or the conversion of tacit knowledge to explicit knowledge- is typically more effectively achieved through other sets of methods.

Design thinking is a management concept that applies methods and tools used by creators to solve problems in an inventive and engaged manner. It involves iterative verification of ideas through consecutive creative stages, achieved via interaction with prototypes and the actual context of their use (Dzidowski, 2014a). At is core, design thinking is a knowledge conversion process, very similar to Nishida's concept of "action-oriented intuition", which can be understood at three levels (see Visser, 2010):

- as problem solving: Herbert Simon describes design as any activity aimed at transforming the existing situation into a preferred one, in which objects, processes and ideas are brought to life, so others can see the process through which they were created,
- as reflection-in-action: Donald A. Schön argues that designers not only imbue their constructs with meaning, but they also create ontologies for these meanings. Their ongoing interaction with the material during the solution creation process

shapes their actions. As a result, the designer engages in a reflective dialogue with the essence of the problem, continuously rediscovering it,

- as a construction of representations: Willemien Visser emphasises the self-referential and iterative nature of the design process, wherein artefacts and solutions not only reflect design requirements, but also co-create them during the process of constructing subsequent iterations of the final product. These interactions are refined, detailed, and concretised until they become the final representation of the required specification.

Design shares numerous methods with arts-based approaches (see: servicedesigntools.org), and their cognitive aspects could be easily referred to artistic activities (especially those involving reflection-in-action and the construction of representations). Many of these methods, such as drawings, mood boards, maps, stories, and prototypes serve as tools for the conversion of tactic knowledge to explicit knowledge. In situations that are less focused on products or solutions, where abstract concepts need to be communicated, purely artistic methods seem even more relevant. Nonrepresentational painting, installations, and alternative forms of narratives could be useful in the extracting meaning from more abstract organisational concepts such as structure, power or strategy (see: www.stordes. com/portfolio). Other methods, like brainstorming, group sketching, role-play, journeys, scenarios, fall under the category of combination process (explicit to explicit knowledge conversion). However, when groups need to negotiate the meaning of the visionary ideas, perhaps more expressive forms of arts such as dancing, theatre, music, or filmmaking would be more suitable.

Greenwood (2019) asserts "one of the main reasons for the growth of arts-based approaches to research is recognition that life experiences are multi-sensory, multifaceted, and related in complex ways to time, space, ideologies, and relationships with others". This statement aligns closely with the concept of knowledge conversion. Greenwood further emphasises that: "art, product, and process allow and even invite art-makers to explore and play with knowing and meaning in ways that are more visceral and interactive than the intellectual and verbal ways that have tended to predominate in Western discourses of knowledge". Interestingly, she references non-Western and indigenous ways of sharing and using knowledge, which makes the Japanese model a part of a bigger philosophical landscape yet to be fully explored. Greenwood concludes by stating, "The epistemology of arts-based research is based on understandings that color, space, sound, movement, facial expression, vocal tone, and metaphor are as important in expressing and understanding knowledge as the lexical meanings of words. It is based on understandings that symbols, signs, and patterns are powerful means of communication, and that they are culturally and contextually shaped and interpreted. Arts-based research processes tolerate, even

sometimes celebrate, ambiguity and ambivalence". While ambiguity and ambivalence might not be welcomed in business practice, they are common challenge in the modern, dynamically interconnected economy. There is also an emerging issue of addressing ill-defined problems- problems that lack clear goals, solution paths, or expected outcomes.

Arts-based methods might assist in the deconstruction of such problems. By incorporating elements like intuition, emotions, metaphors, and symbols, they could guide the mental process in the right direction, providing temporary cognitive proxies or emotional threads. While not perfect, these methods serve the same purpose as sketches, mock-ups, and prototypes in design theory – they offer meaningful approximations. While design methods tend to be highly explorative, communicative, and pragmatic (positioning them in the knowledge conversion processes of externalisation and combination), arts-based methods can have an additional purpose in the knowledge spiral. They provide an extra focus on inward direction, with an added reflective purpose (explicit to tacit). This process, an equally crucial component of knowledge conversion, usually associated with internalisation (embodiment) in Nonaka's SECI model, should not be confined to individual skill acquisition through exercise or practice. In modern organisational environment, abstract concepts must be not only communicated, but also internalised. Questions about culture-oriented values and norms, structural dimensions of hierarchy, power and mutual adjustments, or even the strategic sense of direction, should be not only learned but also assimilated.

The author's personal experience with the topic is connected to the community and conferences of SCOS (Standing Conference on Organisational Symbolism), a group well-known for embracing arts-based methods in organisational research, such as poetry, theatre, dance, drawing, sculpting, etc. During one event, a group-based activity was proposed. The participants (around 30–40 people) were instructed to grab a very long tape and form a static network with their peers. Then, the entire group was asked to move in a specific direction while maintaining the shape of the network and the tension of the tape between particular participants. Unsurprisingly, coordinating such mutually depended movement proved extremely challenging. This single performative exercise might have provided deeper insights into the relationships between individuals in organisations (considering structure, direction, responsibility, inertia, interdependence, and timing) than hours of lectures about organisational design could have. Another performance featured a ballet dancer moving on a constantly changing stage, demarcated by shifting white lines on the floor. This evoked immediate reflection on the limits of creativity and expression within an enforced and unstable environment.

Still, such performative arrangements are yet to be recognised as learning tools in the business environment. While dance, movement, poetry, narrative inquiry, writing and music might seem out of place for grounded, professional managers, they are not as unusual as one might think. For now, they are often employed for community building or as enjoyable activities for employees during company retreats (e.g., writing a song about a company, drawing a colleague, making a short film together). However, even these seemingly trivial creations could bear a significant cognitive load, a potential that is, (un) fortunately, seldom used by managers or HR specialists. The power of artistic expression to reveal internal aspects of our lives is immense and should be treated with required respect it deserves. Consequently, arts-based methods should align with organisational culture, taking into careful considerations about provocative and expressive aspects unless, of course, inciting deliberate sensemaking provocation or creative conflict is the goal in itself.

Conclusion

Arts-based methods seem to be a perfect match for knowledge conversion, both in articulation and embodiment of more abstract concepts, and facilitating the emotive process of socialisation. They also serve as a unifying element for non-verbal group connectivity. Art, architecture, and aesthetic experience could also be collectively used to create a common mental field for ideas to emerge and take of (Dzidowski, 2014b; Dzidowski, 2018). Alongside other qualitative methods of inquiry, they could, finally, or at least partially, translate the Japanese model of knowledge management. Perhaps to the degree where Western scholars and practitioners, with the right set of tools, and also with the correct sensitivity, could decipher the internal dynamics of the tacit and explicit.

However, one might question the appropriateness of employing a method outside its defining cultural context. Other management concepts that have been implemented cross-culturally from Japan (like Kaizen quality management philosophy) have been eventually corrupted by the efficiency-based, normative oversimplification of the Western approach. The knowledge conversion concept and SECI model, although inspiring and likely touching the essence of sustainable knowledge creation, might only truly work among within extremely committed, stable, and ethos-based workforce of a specific country. When finally operationalised for a Western setting, it might become a caricature of itself, akin to the colourful, fun-packed offices of IT companies- complete with game rooms, cafeterias, and sleeping pods- ostensibly introduced to enhance creativity and wellbeing, but ultimately trapping employees in a golden cage of perpetual job commitment (Dzidowski, 2014b).

Could the subversive power of art protect hidden knowledge when it needs be shielded from business exploitation or could it be weaponised against indulged employees in an effort to extract every bit of personal know-how?

Might it be worthwhile to study Japanese art forms (such as haiku, calligraphy, prints, origami, anime) to truly comprehend the potential role of arts-based methods in Nonaka's SECI model?

Methods are hard to grasp.
The paper creases.
Accepts anything.

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