

## 1: Catherine Eaton's 'The Sounding'

*Convergence: New Management Imperatives and Their Effect on Design Activity Naomi Gornick Design Management Consultant, Honorary Professor Article first published online: 10 JUN*

I went because I was curious; it was research. To my astonishment, I was enchanted. I was again enchanted. Why did these fine examples of media convergence “ plays on film ” seduce me? Some reasons are obvious: What are the extras? She also introduces the other extras. At the beginning, a PSA public service announcement , about an initiative to educate children in India. We saw trailers for future NT Live films, too. The other extras are different from a DVD experience. The cinema lights stayed up during the introductions and dimmed only when the plays started; that added to the magic. I joined in and so did others in the Wellington audience. Although women characters are central to both the plays I saw, I have yet to see a trailer for a woman-written NT Live play. This is an especially disappointing downside because the theatre audiences for the two NT Live films I saw and the interviewees in the clip about NT Live below appear to be predominantly female. Professor Maggie Gale estimates that in the United Kingdom the numbers of produced plays written by women have declined from key times in the 20th century. But I imagine that these figures are fairly accurate overall, regardless of the theatres excluded. Similar around the globe. So what does NT Live have to do with women who make movies, apart from an opportunity to celebrate yet another Helen Mirren triumph, and a moment to learn that women playwrights in the United Kingdom, like women who write screenplays and like women playwrights elsewhere, need our support? NT Live renewed my interest in using media convergence to increase audiences for good films by and about women. Specialist sites for women-directed films, large and smaller, have been around for a while. Busk Films, Tello Films, Herflix. More are on their way, often as part of a larger project: The presentation I made at the end of the Activate course referred to elements like those that NT Live uses to engage viewers socially, emotionally and intellectually. To achieve the necessary scale, I think all these factors would have to be present: The research I did told me that many women and men , even feminists, tend not to care about whether a woman writes or directs a film, so the film club would need regular access to new studio-type films to draw them to the site. Someone like Meryl Streep. It was a brilliant suggestion and seemed vital to drawing in a significant audience. And after seeing NT Live I also wonder whether an online film club could be enjoyed in cinemas around the world as well as at home. A slightly embarrassing admission here. My reluctance may be something to do with my limited access to screens. I watch stuff on my laptop all the time, at length. Would it also be a beautiful way for women filmmakers to further build our global community and audiences? But there are lots of possibilities. Alice Walker is a poet, and the celebrated author of novels like *The Color Purple*, adapted by Menno Meyjes for a movie directed by Steven Spielberg, as a Broadway musical and for radio. She is also a visionary and an outstanding human rights activist. Pratibha Parmar , another visionary, is a fascinating filmmaker. Mariella Frostrup interviewed Alice and Pratibha clip below after its London premiere. It might soon be available on other channels round the world. Or with your mates at home? To dress up and feel part of the London premiere audience with its buzz? Or the Gala Screening audience, in Los Angeles the other night?

## 2: Press - paulazuccotti

*Convergence: new management i More details; Convergence: new management imperatives and their effect on design activity.* by Naomi Gornick. Gornick, Naomi.

How can metadesign augment design management? And what I am very interested in at the moment is new contexts for design practice and education. So, what we are going to look at to begin with is some questions. As designers, in our lives, what has changed? What is the status of designers today? How do we view non-designers and how do they view us? How can we expand our understanding of client aspirations? So now I am going into a bit of a history lesson and its rather personal. We have asked these questions and I will try and answer them. But first of all, we are going to go back and look at the emergence of design management in the s. Because there was still a divergence between design industry at that time, in spite of lots of promotion all over the world, and especially in the UK. And there were key roles in large state industries. There were huge corporate identity programs at that time undertaken by design consultancies who acted when they went in to their clients like management consultants. And finally, there were a large amount of government based research reports which were tremendously important. In , this was a Margaret Thatcher quote that the Design Council publicised: Now the Design Council has been going since the end of the war like and it has been putting out this message all the time. And it seems to me that when they get really worried about whether people take on the message, the type gets larger and larger. So this is really a frantic occasion. Good design has never been more important for the success of the British economy. When this publication came out, this was produced in Japan, you see this is a sort of sobering thought here. Also in this pamphlet on design and the economy which was very seminal. Managing Design, which is very dear to my heart, published by the Council of National Academic Awards, the organisation that looked after design institutions and the Design Council, the Department of Trade and Industry looking at putting design content into management courses. What happened was the emergence of something else. That design schools were beginning to look at this subject and what they should do about it. I was on a lot of these committees for a lot of these publications. And what happened to me personally was: So I decided that I would make an experiment with a Masters course in a design school. And this was to encourage industry to understand the value of the design resource in companies, by training specific design-based personnel who would integrate design in organisations. These new design professionals, as we call them, would take up roles in companies similar to their management colleagues, and through their design thinking and new knowledge, create an organisation-wide climate for design to flourish. This was the idea of what we did originally. And why am I doing this? When John and I, we, first started working on the Metadesign project as part of the research, the larger research project, Elisa Giocardi wrote a paper looking at the elements of Metadesign, and I read this paper and I was tremendously impressed by it. What she said in this paper was: The need for methods and techniques that are fluid rather than prescriptive. The call for environments that can involve and the necessity of relation settings that allow systems to be based on a mutual, an open process of affecting and being affected. Metadesign has been conceived, she said, as co-creation, a shared design endeavour, aimed to sustain an emergence, evolution and adaptation. According to this development, the operational terms and potential of designing at a higher order level must be joined to a more reflexive and collaborative practice of design. So this is what I am thinking we were actually doing, we were talking about a higher-order level of design and design education. Based on case studies, current design and management literature. There was an emphasis on team building for investigative research projects. There were links with the schools of business for teaching input and there were formal industrial collaboration leading to employment opportunities through team building, with companies and internships. We worked with over 40 companies at Brunel. At the same time, at Goldsmiths, my friend John sitting here, started his Design Futures course, which had a concern with environmental issues. Now I felt, when I was going through my development of the programme at Brunel, that we were working in tandem, in a way. We were in different directions, to be sure, but there were certain over-arching principles which were the same in both programs. So, what did we have in common? You are not only needing the support of the

institution, you need the support of the staff around you and other departments so that they understand what you are doing and can work with you and collaborate. So, in a way, I think that was a Metadesign pathway that we had discovered, even when we were not talking about Metadesign then. What we were doing is raising the bar on design education, trying to develop personnel that could be used in different ways in organisations. I was always accused of trying to make designers into managers, this is a thing that people always used to say: We wanted people to retain their design thinking, to retain their design ethos, but to use it in a social and organisational wide way, in order to promote design in a quite, gentle way by a conversational way. This was certainly happening in many ways. In both programs, all the students had a map of skills that they developed, but they also had specialist outcomes, they all ended up with some sort of specialisms and so their careers were quite different. It was a beautiful new hairdryer, it was a beautiful new electric kettle, I mean, great! But, you know, what did they relate to? What was it there for? It was stood on the platform like a sculpture. This is how I think we were working. Looking at the relationship of the individual to the team, to the organisation, to the industry, to the society as a whole and then, to the world as a whole. I think there was a much broader outlook to our programme. I was talking about emergence before, now I am looking at the evolution, because certainly it has evolved, and in fact, I believe it is going through a metamorphosis now. Also, in Harvard Business Review, they were talking about new ideal practitioners - people who can generate good ideas within organisations, and find ways and means to have conversations and meetings with people where these ideas can be developed. So, that is where I think we are now. He is beginning to analyse business courses to see how relevant they are. Also in Harvard Business Review, breakthrough ideas in , corporate recruiters are now seeking Masters in Fine Arts instead of MBAs, as their skills can help generate new ideas. Now, this is an extraordinary trend where business has got the idea that design is perhaps a good thing, and design thinking is certainly a good thing, and that has come through a lot of press and consultancies like IDEO spreading the message, so you can begin to see, if you like, a convergence between management imperatives and design activity. If we look at new management roles and new design roles, this is what the new ideal practitioner looks like, for example, this is a person who is attune to the economical and social environment, values interdisciplinary perspective, builds a logic between the idea and the organisation, I like that one. It is optimistic, devoted to new ideas, intellectually restless, boundaries banners; and if we look at what we were trying to do in our programmes with new design professionals, we also called to the boundary crossers, understanding design holistically, able to develop creative ideas and environments, motivated leaders with enhanced communication - which is very important for designers, because they are not usually very good talkers- long term ambition for social improvement. That is a design asset and exhibit constructive discontent championing design, so there are similarities there. In , the design council did a bit of research on the design industry itself, because they thought there were problems with the design industry, and it pinpointed some rather worrying aspects. Of course, I have been trying to push business skills in design education, undergraduate education, for ages and this was the result: There is a huge resistance to change in design education. The argument I normally have is: It is not going to flourish. I think creativity is much more robust than that, I think, no matter how much business studies you throw at it, it will manage to grow weather the storm. So what skills would businesses like the designers to develop? One in five design businesses would like to develop the design business awareness. Are designers undertaking job-relation training? This was all in this research book. Architects are more than twice likely as designers to be doing job-relation training. So, these are some comments from some of the designers: The eariness is falling on design groups to educate graduates with is time consuming, costly and unfair. Our effort should be focused on helping build careers not educating them in the basics. You know, back to the economy again. These are very serious. So, What are the key issues for design, now, that people are suggesting? So, in , what are the pathways and the possibilities? Designers tend to start from zero like artists, because they are in schools of art and design, and we should recognise more the value of constraints. And the balance between technical skills and some intellectual thought, and design and theory, and design and practice. I am a great believer in putting designers out into the industry to gain more experience. So, if we just concentrate on context, for a minute. A central task of design is defining its context, and the act of defining helps designers to position their projects and validate that position. So, when

they leave school, graduates will be representing design to the non-design personal they meet in their working life, that is, the whole spectrum of design, not just the discipline in which they have been trained. So inter-disciplinary studies - designers increasingly acknowledge the value of collaborative team working and the need for students to develop interpersonal skills is a key. The stars will always emerge but the majority of the design activity is team-based, due to the complexity of modern projects. Students will be better prepared for work if they understand the special relationship between designers and professionals in ethnography, sociology, marketing and management. In organisational issues, benchmarking case study companies with long-standing creative and innovative culture is as valuable as the recognition of the characteristics of manufacturing and service companies. Understanding the attributes of an innovative organisation teaches techniques of knowledge exchange between the individual, the team and the organisation as a whole. There is a new spectrum of design roles that students should be aware of and new directions for them to consider.

## 3: Attainable Utopias : NaomiGornickMovie

*Naomi Gornick This study examines new directions in design and management theory and practice, and illustrates how design managers in large corporations are responding to organizational change and.*

Catherine Eaton and team. Have you performed in many Shakespearean plays? Thanks for the kind words about *The Sounding*. Yes, I have a long history with that honey-tongued Shakespeare! A driven neurologist, brought to the island to protect her, discovers her speaking this acquired language and commits her to a psychiatric hospital. She becomes a full-blown rebel; her increasing violence threatens to keep her locked up for life as she defends her difference and fights for her freedom. That said, the act of making the film about a woman by women and as a female director is without a doubt a feminist act in itself, so in that regard I certainly consider it a feminist film. *The Sounding* is shot and currently seeking finishing funds. What will the campaign help you accomplish and what kind of release are you hoping for with the film? The crowdfunding campaign is crucial, thanks for asking! Photo by Asya Danilova One cool thing about the campaign is that, as with all crowdfunding, when you support the film, you get to choose a reward, and one of these rewards is that I create a unique, aesthetic two-to-five minute profile piece about an individual in a marginalized community, giving them a moment and a platform to share some of their own story. Basically, when a backer gives at that reward amount, it supports *The Sounding* and gives me the resources to create one of these short films with a lot of good old sweat, equity, and passion thrown in. Storytelling creates empathy, a resource we need to nourish and cherish in the current climate. As far as the release? A possible summer ally-ship with Shakespeare festivals has been discussed, and of course we hope for a theatrical release—the film was shot in a very cinematic way intended for the scope a large screen allows. Plus I really put a lot of stock in the collective experience of dozens of people watching a film together. You had a period on the campaign during which funds were matched. Can you tell us how you made that happen and what effect you expect it to have on the campaign? Our matching funds came about via an individual who has been interested in the work of one of my brilliant cast members, Deborah Rayne, who plays Hannah, for some time. He learned about *The Sounding*, saw the campaign, and wanted to support it in a major way. He suggested the idea of a matching fund, by which he could not only support *The Sounding*, but also encourage other backers and support them by doubling their impact for backing the film. In this way his impact is doubled as well! Photo by Asya Danilova Your team mainly consists of women. Was that a conscious choice or did that happen organically? If it was a choice, why was this important for the film? It began organically, actually. I was unaware of the extreme lack of parity for women in film when I began the journey of becoming a director. I had anecdotal experience as an actor on sets, but not the numbers and first-hand accounts that were later provided for me by organizations that have supported me as I navigate through it, such as Film Fatales, NYWIFT, and Tribeca, or by my own brilliant producer Caitlin Gold, who is now working on the front lines of it with *The 51 Fund*. Since that awakening, it became a conscious choice on *The Sounding*, and is one I will continue with moving forward. I feel very fortunate to have experienced that personally. Can you talk about what it was like to write and also star in a film you were directing? What were the greatest challenges you faced? I love doing each individually, but it can be a gift to do all three on the same project. So as a director—despite the multitasking required on a thriving and chaotic indie set—because the other two muscles are always engaged, it is instinctual to always be primed and centered around the single most important thing: Catherine Eaton as Liv in *The Sounding*. It happened to be a complex, emotional moment—the kind I live for as an actor—and the relief of sitting into it felt like dancing. I knew this world inside and out. When I called cut and shook off the emotion of the scene, I looked around and the entire crew was standing silently, breath held. And then the whole team burst into grins and back-pats and head nods and took off like a well-oiled machine. The energy from my team was incredible, and suddenly, I thought, oh, this is going to be a good thing. Tell us a little about your involvement in the Film Fatales and how—if in any way—it assisted you in the creation of *The Sounding*. Film Fatales has been a gift. The Fatales provided that for me. They became my film community. Explain why and how that works in the film. I spoke a bit about it above, but really the central question of the

film is this: As I mentioned before, *The Sounding* is about a woman defending her own extreme form of otherness, with that specific otherness standing in for marginalization and difference as a whole. We are at a time when we desperately need to connect and include the marginalized. At a tipping point for otherness in our current climate, *The Sounding* champions it. Which women filmmakers have inspired you or served as mentors in your creative life? If you had to do it again with *The Sounding*, what if anything might you do differently? I have a simple but clear takeaway: Things moved at lightning speed once the film was green-lit, and I was obsessive about interviewing people in all positions because I wanted to find the team I would ideally work with moving forward on all projects I love long-term collaborative partners.

#### 4: Users: By name | Kendraio

*Naomi Gornick, Producer: The Book of Gabrielle. Find industry contacts & talent representation. Access in-development titles not available on IMDb.*

#### 5: 'The Audience', Media Convergence & Audiences

*By Naomi Gornick. I am going to try and tackle this word "Metadesign". And what I am very interested in at the moment is new contexts for design practice and education.*

#### 6: EconPapers: LIS Working papers

*Convergence Training is a leading producer of eLearning media, training management software, and operational efficiency tools for general industry, manufacturing, pulp and paper, and mining.*

#### 7: Convergence : new management imperatives and their effect on design activity - EconBiz

*Naomi Gornick This study looks at recent opinion shifts in management theory and practice and illustrates how two key design consultancies are responding to significantly new contexts for design.*

#### 8: Naomi Gornick - IMDb

*Users: By name Primary tabs. By name Chief Evangelist at convergence integrated media GmbH; Naomi Gornick. Naresh Sarwan.*

*Powerful kings of Mali Knowledge Management Toolkit, The Garrison Life at Vindolanda Statistics and data interpretation for the helping professions Let me go piano sheet music Unlocking energy innovation Land of powerful influence The Gorgons head The great defenders. The Cambridge Companion to Carnap (Cambridge Companions to Philosophy) Rule 13 : Ball played as it lies Movement practices and fascist infections : from dance under the swastika to movement education in the Br Firehole River Murder Basic food production notes Characteristics of descriptive research design Monster slumber party Wordly wise book 9 lesson 5 answer key Lost treasures of Dracula Collaborative learning theory How we get to how we are Andrew Jackson, the border captain. Better Homes and Gardens Womans Health and Medical Guide Gotcha Twice! the Art of the Billboard 2 Essentials of Pediatric Nursing (Point (Lippincott Williams Wilkins)) Survey of Scottish literature in the nineteenth century (with some reference to the eighteenth) Island of the rich port Trophoblast invasion and endometrial receptivity Simple linear regression notes Fractions (Prealgebra Makes Sense Series, Book 1) Vcap5 dca study guide Gillian rose visual methodologies 3rd edition Wallace Stevens and the Realities of Poetic Language Youngest Dowager (Historical Romance) Richard Mather of Dorchester Application of enzymes in food processing Champions of mathematics Metaphor probabilities in corpora Tony Berber Sardinha The Well-Beloved (Dodo Press) Getting into America Claude gordon systematic approach to daily practice for trumpet*