

PROJECT MANAGEMENT ACTUALITY, IMPETUS, SPUR AN INTERDISCIPLINARY CORRELATION

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Abstract- This paper reconnoiters project management (PM) by pursuing behaviors of PM in various disciplines and their distinct attitudes to society and arts research. It acmes parallels and peculiarities between multiple practices and project management within and out of commercial and noncommercial segments. The idea is to bring forth perceptions of valuable, capabilities applied in a variety of milieus, simulations intended to larger and broader PM applications and scalability. The paper offers an outlook of PM standpoint from both a diabolically diverse disciplines and culture and actuality. To enhance PM creating synergies outside of the traditional industries where PM is used, this paper also takes a peek into the spur and impetus of the arts and education, and the wider project management profession. They are many and varied, in that, the project values and approaches for settings (small, medium and large) in non-traditional arenas engages and develops originality and creativeness for exceedingly successful project outcomes.

Index terms- Collaboration, music, project management, organizational culture

I. INTRODUCCION: PROJECT ACTUALITY

The 'projectification of society', in which project-related features become the dominant organizing principle in modern life, increased the need (or obligation) for collaboration between various partners to execute large undertakings (Midler 1995; Cicmil and Hodgson 2006; Maylor, Brady et al. 2006). Governmental agencies, construction companies, consultancy firms and other specialized organizations join forces to combine their knowledge, skills and resources needed to complete the endeavor. This brings together project participants coming from different national cultures, organizational cultures and professional cultures. It creates a cultural complex work environment. Being the strongest liaison between organizations, (inter-) collaboration is thus coined as a highly significant theme in managing projects (Bresnen & Marshall, 2011; Cooke-Davies, 2002). As such, Project Management can be seen as a multi colored rainbow. The VIBGYOR concept, as explained below, illustrates:

Versatility - dependencies link the PM chain without breakage, but at the same time these dependencies need a versatile approach for easy collaboration and execution.

Ingenuity – when it comes to arts and education applying PM takes a different color. Inventiveness, perceptiveness, creativity and innovation are some of the keystones that take center stage in this paper.

Bridging– when both similarities and differences between disciplines are given considerable penetrance we can bridge the gap and learn from the PM and other disciplines such as music, pedagogy etc.

Gold plating- when taken in a positive way, in disciplines that need the gold plating, astonishing results can be achieved especially in music education for example.

Yield - to determine the yield of any project a multiple spectrum scenario need to be played and replayed to iron out the kinks drawing similes to an agile or scrum methodology.

Originality – where we find fresh ideas, in the PM world, caution is exercised, but in the arts world, this becomes a creation that is explored at length.

Resilience – the dynamic process of behavioral adaption is clearly another color that blends and fits into interdisciplinary correlation.

In recent years, various researchers have acknowledged the need to study the 'inside' of projects so that what is actually going on in these organizations can be further unraveled (e.g. Cicmil & Hodgson, 2006; Engwall, 2003; Söderlund, 2004; Van Marrewijk & Veenswijk, 2006). With a focus on understanding social phenomena, the 'practice turn' emerged as a new perspective on projects management. Research in this domain aims to explain complex organizational practices as they occur, and thus aspires to understand what people do, how they do it and in what context practices are carried out (Miettinen, Samra-Fredericks, & Yanow, 2009; Nicolini, Gherardi, & Yanow, 2003; Orlikowski, 2010). Consequently, a more fine-grained analysis of the micro activities of project participants, as proposed in the practice turn, will make a significant contribution to the understanding of the internal dynamics in project organizations (Blomquist, Hällgren, Nilsson, & Söderholm, 2010). This framework allows for a deeper insight into how project participants make sense of, and respond to, the complex, culturally diverse and ambiguous project setting in which managing projects is required. Hence, unraveling practices of collaboration enhances our knowledge on these collaborative

situations and clarifies what is actually going on within the project organization.

II. A COLLABYRINTH

The topic of collaboration is a salient theme when it comes to the execution of a project, in any sector or industry. The arena of a project organization contains a maze of different (national, organizational, and professional) cultures, identities and work practices combined with the project participants’ distinctive interests and perspectives on the undertaking. In this complex network of interactions, intercultural collaboration requires project participants to combine their (cultural) practices and to let go of some of their traditional values and methods. Each guided by their own established ideas and distinct practices, actors need to translate and negotiate their differences into more flexible forms of deployment. However, finding ways to capture all the actors’ desires for the collaboration into a satisfying manner is often not an easy task (Smits, 2013).

The journey towards developing a collaborative relationship can be seen as exploring a collabyrinth (Figure 1).

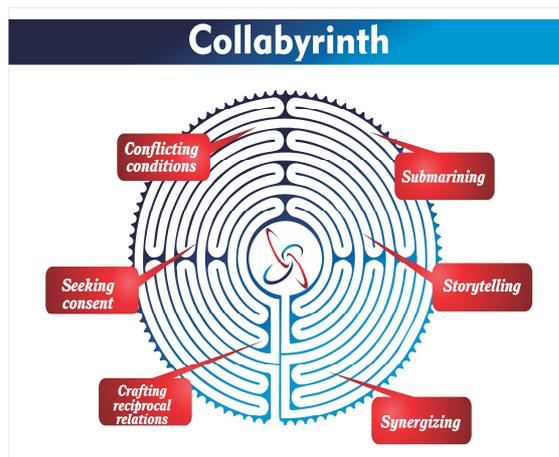


Figure 1: Collabyrinth

This neology of ‘collaboration’ and ‘labyrinth’ reflects the complicatedness of collaboration. Project participants are obliged to find their way in the complex situation and collaboration is essential for understanding the terrain. Often, actors first disagree on the route, and feel disoriented, but over time they come to understand that working together is the way to deal with obstacles encountered along their route. As such, practices of collaboration emerged. The ‘Jazz Code’ (Størmer 2008), for example, is a consulting and entertainment firm that put this into practice: it combines work from the arts sector to enhance collaboration in business. The Jazz Code represents a universal code for teams, a framework for the development of common purpose, systems for promoting positive and productive interaction, and therefore, is synonymous with PM.

Practices of collaboration contain actions and activities that project participants enacted while exploring the Collabyrinth and making sense of collaboration in their daily work life. These practices highlight the ways in which actors deal with cultural complexity in the workplace and capture the doings and sayings that hinder collaboration as well as that shape and connect towards a collaborative relationship. Six practices can be distinguished: (1) conflicting conditions, (2) submarining, (3) Seeking consent, (4) storytelling, (5) crafting reciprocal relations, and (6) synergizing. Table 1 provides a brief explanation of each practice of collaboration.

Viewing these practices from top to bottom, one notices that the practices at the top of the table, such as conflicting conditions and submarining, are activities that impede building a collaborative relationship, we like to refer to them as ‘diminishers of collaboration’. The practices at the bottom of the table are those that encourage project participants in developing collaboration amongst them; to these we refer to as ‘amplifiers of collaboration’.

Table 1. Practices of Collaboration

Practice of Collaboration	Explanation
Conflicting conditions	Ignorance for cultural habits and practices
Submarining	Actors recur to previous behavior and enact traditional habits rather than incorporate new roles and practices
Seeking consent	Actors search for something that is shared by different groups, try to find common ground
Storytelling	Actors use project stories to connect with each other
Crafting reciprocal relations	Actors have a drive to collaborate and use their willingness for collaboration to build a relationship.
Synergizing	Actors learn from and adapt to each other

The authors take a deep dive here to discover and build a bridge between the intercultural collaboration and interdisciplinary correlations using music and education as the playing field. International relations and cultural studies have always been a universal debate in a multilateral level. Therefore, we decided to use disciplines outside of the normal realm, which serves to spur more thought provoking questions amongst readers and listeners. At the same time, as we use analytical skills from disciplines that may not be thought of as a PM centric practice or education, the impetus can be engaging. In the paper, we extrapolate the Collabyrinth and combine this work with music

and education for PM and PM for education and music. Jim Snyder, founder of the Project Management Institute stated “The whole world of music performance from assembly of talent to booking of event and the final performance is without doubt a large and complex project.” (Snyder, 2016). Figure 2 touches upon several of the salient areas of PM such as leadership, discipline, collaboration, creativity etc.



Figure 2: Musical leadership

III. PM IMPROVISATION

The very root of these pondering takes a different shape in other disciplines. Taking music for PM and PM for music we see that the correlation is vital and eminent. Raji Sivaraman & Chris Wilson (2016) identified two examples. The first example ponders about where, when and how to improvise.

1. ‘For PM, improvisation at the micro scale is fundamental; at the macro, greater focus on capacity and where best guess responses might be most valuable or most necessary in a given project can develop a different project perspective. With opportunity to influence the development of improvisational capacity, ask yourself, where and how does your project team develop their improvisational ability? For that matter, where do you improvise in managing projects? Do you practice this?’

The second example refers to leadership and leading projects.

2. ‘Musical Leadership: Musical Leaders as Project Leaders: The area of musical activity perhaps most readily connected to PM lies in musical leadership contexts. With clearly defined leadership structures evident in most musical contexts, particularly where any form of collaboration or ensemble activity is concerned, some of the most celebrated musicians have had considerable impact primarily through the leadership of other musicians, and the characteristics associated with significant musical leadership are often those connected to successful leadership in all other contexts.’

On a similar strain the agile world in PM and the processes and knowledge areas of PM resonate loudly the practical use of PM in the educational field as well. Many universities around the world are now looking into using an accredited program using PM in higher studies for nontraditional verticals other than computer science, construction, etc. Creative pedagogical design helps in ways that are not thought of usually.

Consideration of the PM literature and practice in the corporate and industrial sectors reveal clear areas where enrichment of music and education is possible (Raji Sivaraman & Chris Wilson, 2015). For example, given that the success of a project is determined and influenced by diverse quality management factors, equipoise models present a useful outline for practice, coordination, teamwork, testing, retesting equipment, and staging. Also, the related Supply Chain Roadmap example in Agile projects can actively mitigate the risk of the practical negotiating the creative in the context of arts-based activities. As such, improving the efficiency of the practical, supports developing creativity and space for exploration and discovery.

CONCLUSION

A practice-based approach in project management is helpful in understanding how actors make sense of cross-cultural collaboration, what they actually do, how they do it and under what circumstances their actions and activities are carried out. In line with Blomquist et al. (2010), we believe that PM can help us understand the internal dynamics and micro activities that occur in a project organization in many different disciplines. We also think that with a focus on what is actually going on in project settings when values, beliefs, experiences and expectations come together, a focus on interdisciplinary correlations can be achieved with intensity and depth using expertise and experiences of its practitioners (Bresnen, 2009). A fine-grained analysis of the micro activities with regard to collaboration and an analysis from ‘within’ of what each discipline is capable of in terms of contributing to project management will show vast and inspirational results. Unraveling the cultural complexity in a project organization be it IT, construction, literary or arts can lead to better insights of project participants, audiences and stakeholders. An equal focus on cultural differences and similarities supports project participants in understanding other cultures and disciplines, act accordingly and reduce the risk of failures (Ofori-Dankwa & Ricks, 2000).

Therefore, we believe that this paper contributes to the PM and other disciplines in the following aspects: 1. PM tools, systems, and attitudes can support a number of projects that are culturally and technically diverse at all measures of project accomplishments.

2. Adaptation, incorporation and reciprocity allow transparency of variety of projects for considerable productive enactability amongst other frameworks.

3. PM characteristics and leadership with cross culture and disciplines lend itself to more arenas for discussions and debates, while almost always imparting valuable lessons from each side.

In a nutshell, we have viewed PM through a different lens: the social science, arts and education lens. We give vital importance of using PM for the arts world and the edification world from an entirely inimitable telescope.

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