


# + through

# Overview

Today's workshop will explore conflicts related to hosting and touring projects and will include a facilitated presentation, a case study, and an interactive Q&A.

Our shared learning will focus on:

- Generative Conflict
- Individual and systematic ways of engaging in conflict
- De-escalation and repair techniques

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Our learning goals

**Reflect** on individual and institutional capacity for navigating conflict and repair, including how power, roles, and institutional structures can shape conflict.

**Differentiate** between constructive and destructive workplace conflict and recognize signs that conflict may be developing.

**Learn** and practice practical conflict resolution and de-escalation techniques.

**Apply** these tools to situations specific to hosting and touring exhibitions, including curatorial collaboration and exhibition-making.

**Copyright © 2026 together + through, PLLC. All Rights Reserved.**

together + through

# Why this topic, and why now?

**Relationships**

**Sustainability**

**Applicability**

**Please use the chat to share your perspective**

Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# Let’s chat!



Laura



Lauren



Daviree

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Establishing Agreements

Clarity about how we will engage in today's conversation



## Focus

We are discussing conflicts that arise during hosting and touring exhibitions



## Privacy

We will not share specific names of people, places, works, or other identifiable information



## Reminder

You may direct message Teiger Foundation throughout this workshop



**What other agreements are needed so that we may learn together?**

together + through

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Levels of Conflict within Organizations

Understanding the scope, scale, and dynamics of conflict across organizational tiers

**MICRO**



## Intrapersonal

**Only involves one person**

Internal role friction, personal values alignment, or decision anxiety.

**DYADIC**



## Interpersonal

**Between two or more individuals**

Communication gaps, style differences, or direct disagreements.

**TEAM**



## Intragroup

**Among members of the same team, department, or group**

Internal team workflow, shared goals, or resource allocation.

**MACRO**



## Intergroup

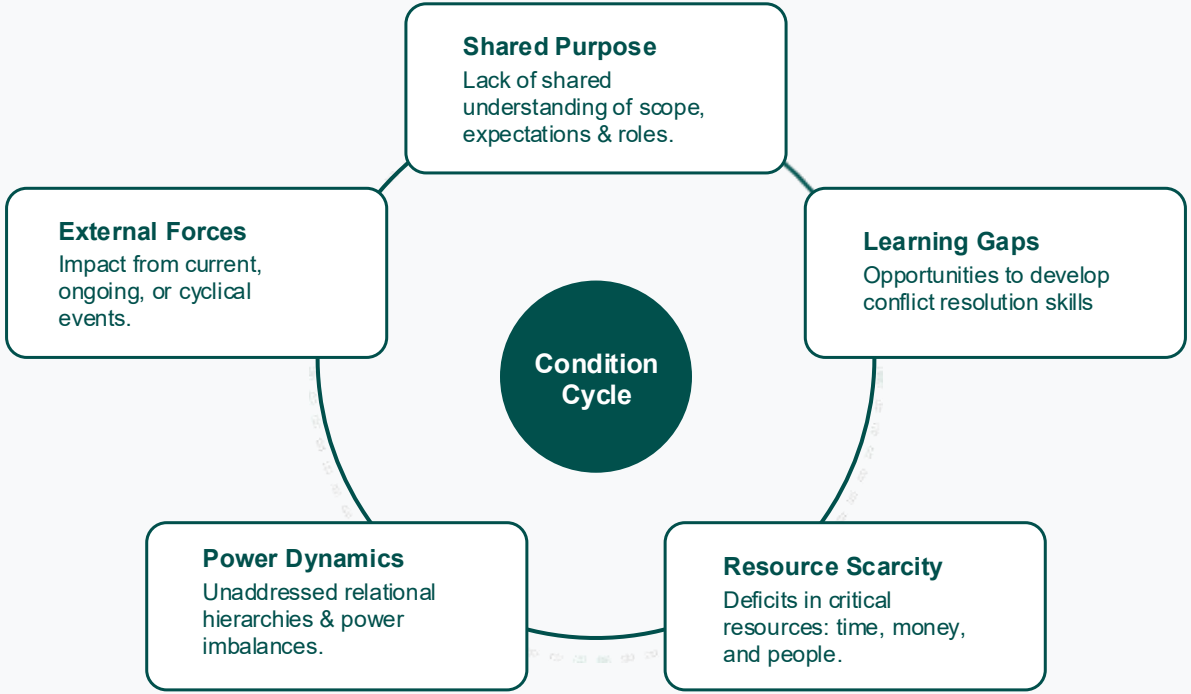
**Between different teams, departments, or business units**

Cross-functional priorities, competing interests, or organizational silos.

Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# **Conditions** that Exacerbate These Conflicts




**Copyright © 2026 together + through, PLLC. All Rights Reserved.**

together + through

# Understanding Power Dynamics

**Positional**

**Societal**

**Seniority**

**Relational**

**Expertise**

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Case Study

Phases 1 + 2

*Please reference your audio file or PDF to follow along*

together + through

# Case Study: Phase 1

**Laird (he/him)** is an internationally recognized artist who has a major solo exhibition at a large contemporary art museum–let's call it the MCA–where he receives a substantial fee, a production budget to create new work, and resources including a six-person installation team. He is working with **Sid (they/them)**, the Chief Curator, with whom he has a pre-existing relationship and who has stewarded his work since the beginning of their careers. An Associate Curator, **Emily (she/her)**, at a small non-collecting institution–we'll call it the ICA–is encouraged by the Executive Director to host the show and elevate the profile of the museum. Although Emily is excited about the exhibition's potential, she is aware that the ICA has significantly fewer resources than the MCA. Laird has never had a solo exhibition in the ICA's region of the country so he, his gallery and Sid agree to the tour. Emily primarily liaises with the gallery's staff and the MCA's registrar, which makes it difficult to build relationships with Laird and Sid, and generates a contract from a template her organization uses to outline basics like fees and budget, checklist, space, shipping, and insurance.

# Case Study: Phase 2

The ICA has fewer resources than the MCA, so Laird's fee is smaller, and he is less involved in this iteration of the exhibition. Because he is not being properly compensated, he redirects Emily's invitation to come for a site visit and arranges to come four days prior to the exhibition's opening. Laird is surprised that the ICA team is so lean with only two installers, doesn't like Emily's preliminary layout, and was not expecting to participate in the installation process. Because he trusts Sid, he calls them to complain. Sid offers to reach out to Emily to help improve the show. Laird is frustrated and Emily has no managerial support because her Director is preoccupied with other matters. She is now also getting messages from Sid, who is offering many suggestions and to participate in the installation remotely, though they have not established a rapport. The install crew is skilled but needs direction and is unable to do any work without go-ahead from Laird and Emily, who have different ideas about how the show should be presented in the context of the ICA. They are running out of time to install the exhibition in a thoughtful manner.

# Levels of Conflict within Organizations

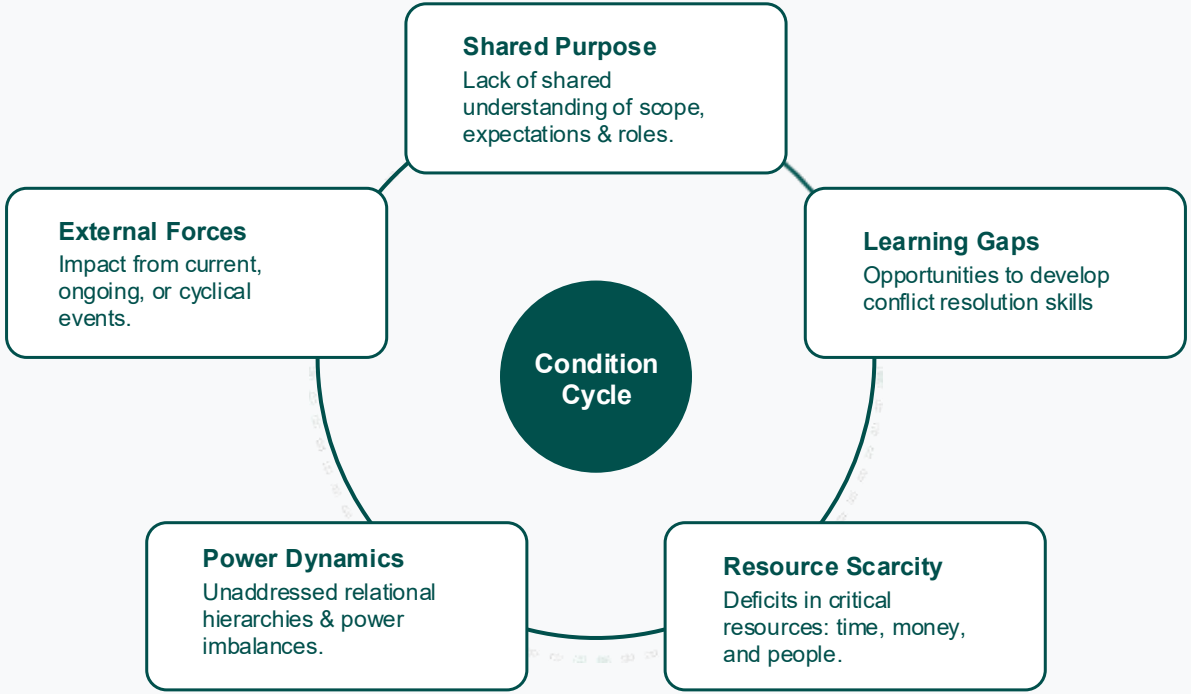
Which are present in the case study?

| MICRO | DYADIC | TEAM | MACRO |
| --- | --- | --- | --- |
|  |  |  |  |
| **Intrapersonal** | **Interpersonal** | **Intragroup** | **Intergroup** |
| **Only involves one person** | **Between two or more individuals** | **Among members of the same team, department, or group** | **Between different teams, departments, or business units** |
| Internal role friction, personal values alignment, or decision anxiety. | Communication gaps, style differences, or direct disagreements. | Internal team workflow, shared goals, or resource allocation. | Cross-functional priorities, competing interests, or organizational silos. |

Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# Conditions: Which are present in the case study?




Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# Case Study: Phase 3

Everyone is stressed and tensions are running high. Sid and Laird are asking for changes to the wall text, which the ICA had adapted for their audiences, up until the last minute. Laird is pushing for major changes to the layout and feels urgency to present the show to his personal standards. The installation crew is noticeably upset by these changes and want better boundaries and direction, and Emily is trying to run interference, while still being unable to resolve some key elements of the show. She has been attempting to fill in the gaps by working late and lending a hand to the installation crew to try to keep everyone happy. By the opening reception, she is burned out, Laird is upset, and the museum's board and Director are expecting a champagne walkthrough of the show.



**In the chat: How relatable is this case study?**

together + through

# Generative Conflict

A framework that encourages us to understand conflict as a common relational experience; supported by a set of skills that allow us to remain in relationship with each other while working towards shared goals.

***Next:*** *5 Strategies to help us make it through conflict together*

**Copyright © 2026 together + through, PLLC. All Rights Reserved.**

together + through

# Strategy #1: Tune in and reflect

How am I feeling?

Where am I feeling it?

What is my understanding of the conflict?

What else might be influencing my interpretation or reaction to the conflict?

Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# Strategy #2: Acknowledgement and Accountability

## Acknowledgement

Identify the conflicts or tensions that are emerging

## Accountability

Consider how your behaviors and actions have contributed to the conflict

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Strategy #3: Give and Receive Feedback

**Two frameworks for your consideration:**

**Compassionate + Direct**

**Situation, Behavior, Impact**

Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# Compassionate and Direct

### Key Principles

- Clarity is kindness
- Lifelong learners
- Consider your use of words and imagine them being documented

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Compassionate and Direct

## Examples

*“I understanding, and…”*

*“Here is everything I’m considering as I offer you this feedback…”*

*“I would like to talk to you about how we are working together, and I know you have a lot on your plate. May we find a time over the next few days when we can connect?”*

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Situation, Behavior, Impact

**Key Concepts**

**Situation:** Sharing your perspective of what occurred without dramatic affect.

**Behavior:** Name the specific behavior the person engaged in that you are providing feedback about.

**Impact:** What impact does their behavior have on you, the community, or themselves?

**Copyright © 2026 together + through, PLLC. All Rights Reserved.**

together + through

# Situation, Behavior, Impact

**Situation:** My team member volunteers to offer support on various tasks during team meetings, but doesn't follow through.

**Behavior:** The team member has volunteered 3x, and each time hasn't followed through.

**Impact:** The team member is seen as unreliable, which has led to frustration and doubt.

Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# Strategy #4: Repair and Realignment

- Goals and intentions
- Roles and responsibilities
- Agreements

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Strategy #5: Forgiveness

- Requires capacity building
- Consistent behavior overtime
- Creates conditions for change

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Strategies Recap

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| Tune in and reflect | Acknowledgement and accountability | Give and receive feedback | Repair and realignment | Forgiveness |

In the chat: Which do you like best?

Copyright © 2026 together + through, PLLC. All Rights Reserved.

together + through

# Applying what we've learned

**Use the chat:**

How might you apply these strategies to Phase 2 or 3 of the Case Study?

Copyright © 2026 together + through, PLLC. All Rights Reserved.

# Questions & Reflections

In the chat: Share a response to one of the following prompts regarding today's workshop:

***I'm still thinking about***
***I want to learn more about***
***I want to practice***
***I want to share this with***

Copyright © 2026 together + through, PLLC. All Rights Reserved.




# + through

**Teiger Foundation**
**Hosting 103: Tools for Conflict Resolution**
**Tuesday, October 27, 2026, 2 – 3:30pm ET**

**Case Study**
***Link to Audio Reading of Case Study***

## Phase 1

Laird (he/him) is an internationally recognized artist who has a major solo exhibition at a large contemporary art museum–let's call it the MCA–where he receives a substantial fee, a production budget to create new work, and resources including a six-person installation team. He is working with Sid (they/them), the Chief Curator, with whom he has a pre-existing relationship and who has stewarded his work since the beginning of their careers.

An Associate Curator, Emily (she/her), at a small non-collecting institution–we'll call it the ICA–is encouraged by the Executive Director to host the show and elevate the profile of the museum. Although Emily is excited about the exhibition's potential, she is aware that the ICA has significantly fewer resources than the MCA. Laird has never had a solo exhibition in the ICA's region of the country so he, his gallery and Sid agree to the tour. Emily primarily liaises with the gallery's staff and the MCA's registrar, which makes it difficult to build relationships with Laird and Sid, and generates a contract from a template her organization uses to outline basics like fees and budget, checklist, space, shipping, and insurance.

## Phase 2

The ICA has fewer resources than the MCA, so Laird's fee is smaller, and he is less involved in this iteration of the exhibition. Because he is not being properly compensated, he redirects Emily's invitation to come for a site visit and arranges to come four days prior to the exhibition's opening. Laird is surprised that the ICA team is so lean with only two installers, doesn't like Emily's preliminary layout, and was not expecting to participate in the installation process. Because he trusts Sid, he calls them to complain. Sid offers to reach out to Emily to help improve the show.

Laird is frustrated and Emily has no managerial support because her Director is preoccupied with other matters. She is now also getting messages from Sid, who is offering many suggestions and to participate in the installation remotely, though they have not established a rapport. The install crew is skilled but needs direction and is unable to do any work without go-ahead from Laird and Emily, who have different ideas about how the show should be presented in the context of the ICA. They are running out of time to install the exhibition in a thoughtful manner.

Phase 3

Everyone is stressed and tensions are running high. Sid and Laird are asking for changes to the wall text, which the ICA had adapted for their audiences, up until the last minute. Laird is pushing for major changes to the layout and feels urgency to present the show to his personal standards. The installation crew is noticeably upset by these changes and want better boundaries and direction, and Emily is trying to run interference, while still being unable to resolve some key elements of the show. She has been attempting to fill in the gaps by working late and lending a hand to the installation crew to try to keep everyone happy. By the opening reception, she is burned out, Laird is upset, and the museum's board and Director are expecting a champagne walkthrough of the show.

# together + through

## HOSTING 103: REFLECTION QUESTIONS

Throughout our lives, we develop beliefs about conflict that often shape how we behave when conflict arises. These reflection questions are intended to deepen your understanding of your relationship to conflict.

1. How have I experienced or witnessed conflict at work?
2. How do I feel when I'm in conflict with someone at work?
3. Where does that feeling live in my body?
4. What values do I want to center as I move through conflict, and why?
5. What support might I need to engage in conflict in a generative way?
6. What ideas or solutions do I have to access the support I need?

If you are currently experiencing a conflict at work, consider the following questions.

7. What are the possible outcomes of addressing the conflict?
8. What are the possible outcomes of not addressing the conflict?
9. What can I take accountability for?
10. What can I do differently, or what can I learn from this experience?

# Hi, I'm Dav

together + through

## LEADERSHIP COACH, CONFLICT FACILITATOR & ORGANIZATIONAL STRATEGIST



togetherandthrough.com

## *My Practice*

Guiding leaders and groups toward practices that balance **caring for people** and **enhancing organizational function**

## *My Services*

- Developing protocols that establish accountability, self-awareness, and enhance operational efficiency
- Executive leadership and team coaching
- Organizational wellness & alignment retreats
- Small-to-medium group conflict facilitation
- Workshops on Decision-making, Supervision, and Feedback structures

### Testimonial

*"Dav's approach is firm but loving, and focused on shaping solutions rooted in integrity, accountability, and holistic well-being for all parties involved."*

**Schedule a 20 minute complimentary consultation with me!**