



T. J. Steiro*¹, R. M. Vennatrø², J. Bergh³, O. Boe⁴

* Corresponding Author

¹ NTNU, Trondheim, Norway, Nord University, Stjørdal, Norway

² NTNU, Trondheim, Norway

³ Oslo New University College, Oslo, Norway

⁴ Norwegian Police University College, Oslo, Norway

Keywords:

Film, *Blade Runner*, leadership training, rhizomatic learning, indirect and direct pedagogy.

Blade Runner as a Means for Leadership Education

Abstract

This conceptual essay explores how the film *Blade Runner* can be used as a pedagogical resource in leadership education. Drawing on narrative film analysis and interdisciplinary literature, the article argues that the film invites critical reflection on ethics, empathy, power, and what it means to be human—issues central to leadership in technologically mediated organizations. The essay discusses how *Blade Runner* supports both direct and indirect educational approaches, fostering critical thinking and tolerance for ambiguity. A dedicated section outlines concrete pedagogical implications, illustrating how the film can be integrated into leadership curricula to support reflective, ethically grounded leadership development. This article is conceptual and contends that the film *Blade Runner* serves as a powerful tool for leadership education by encouraging exploration of what it means to be human. Scholars have noted that the film prompts critical questions and evokes unease. Moreover, the film prompts an existentially grounded reflection. *Blade Runner* offers a “thick description” of a possible future, making it suitable for thinking along various rhizomatic pathways to possible or already emergent human life worlds employing multiple educational methods, both direct and indirect, or in combination.

Direct methods involve connecting the film to, for example, myths, while indirect methods might examine viewers' emotional reactions and reflections. Indirect methods, due to their open-ended nature, encourage students to explore their responses and develop a participatory learning process. Ultimately, the variety of narratives in *Blade Runner* makes it a compelling example of a medium that can contribute to a more holistic approach to leadership education.

Copyright : © 2025 by the authors. This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International (CC BY-SA 4.0) License. Users are permitted to reproduce, distribute, rent, publicly communicate, and adapt the work, including for commercial purposes, provided that appropriate attribution is given to the original author and that if the material is transformed or built upon, the resulting work is distributed under the same license.
(<https://creativecommons.org/licenses/by-sa/4.0/>)

1. Introduction

The first author still remembers leaving the movie theater with mixed feelings in 1992, when the director's cut was shown in Norwegian theaters. As the scrolling text began and the theater lights came on, the first author's girlfriend exclaimed, "The film makes you think." The quote remained with the first author, even 30 years later, serving as a strong motivation for writing this article. By what means, and into what parallel and past future might a film like *Blade Runner* still make us think? Martin (2005) noted that the film often caused unease among his students. It has been claimed that one of the most critical artistic genres of the 21st century is science fiction, as it helps shape our understanding of the future (Harari, 2018). Yuval Noah Harari (2018) argues that few people read articles on machine learning and genetic engineering. According to Harari (2018), movies in the science fiction genre help us understand the development of technological advancements. An important aspect of the narrative of *Blade Runner* (1982, 1992), set to a once distant future of the year 2019, is that it has since then become a *retrofuturist*. Making predictions regarding the future will be more challenging (Harari, 2018). However, this involves something far more than predictive thinking about the *future*. More fundamentally, what is involved are processes of emergent possibilities, simultaneously occurring as hitherto unknown futures *and* pasts. Strongly resembling rhizomatic modes of thinking (Deleuze & Guattari, 2016), science fiction implies a shift from mainly reductionist processes of learning to processes of re-thinking in terms of futures and pasts becoming emergent within specific assemblages of circumstances, enabling new possibilities of being, doing, and learning. Rhizomatic thinking (Deleuze & Guattari, 2016) suggests leadership education should move beyond linear problem-solving toward approaches that prepare leaders to navigate complexity through adaptability, multiple perspectives, and tolerance for ambiguity. *Blade Runner* supports this by presenting layered narratives that invite interpretation rather than single solutions, fostering cognitive flexibility, an essential skill for leadership in uncertain environments. In that sense, science fiction is a genre with potential capable of opening doors to emergent new plateaus of doing and thinking, simultaneously opening possible futures and possible pasts to what goes on.

Gates (1995) claimed that humans often overestimate the impact of technology when it is present but underestimate its effect in terms of the future and, as such, the educational value of science fiction may also be understood in another way: Not necessarily in terms of *predictions* but in terms of investigating possible situated futures (Haraway, 2016; Salazar et al., 2017). The Ridley Scott film *Blade Runner* (1982) is about both the future and the past (Norris, 2013). Based on a 1968 science fiction novel by Philip K. Dick (1968), the film portrays a dystopian future set in Los Angeles in the year 2019. This paper addresses the following research question: How can the film *Blade Runner* be integrated into leadership education to foster both direct and indirect learning processes, particularly in developing students' ethical awareness and understanding of what it means to be human?

2. Conceptual and Analytical Approach

This article is a conceptual essay situated within the humanities and social sciences (Jaakkola, 2020). Rather than aiming for systematic coverage, the contribution draws on a selective, interpretive engagement with relevant literature, combined with narrative film analysis, to explore how *Blade Runner* can serve as a pedagogical resource in leadership education.

The literature engagement follows a narrative and critical approach (Ahmad, 2025), allowing the authors to identify recurring themes, conceptual tensions, and educational possibilities across interdisciplinary scholarship on film, education, leadership, and philosophy. Such an approach is appropriate for essays that seek to stimulate reflection and rethinking rather than to produce exhaustive or replicable findings.

The film analysis is informed by narrative analysis (Frank, 2010; Riessman, 2008), focusing on key scenes, characters, and dialogues that raise ethical, existential, and relational questions relevant to leadership education. The selection of scenes is guided by their pedagogical richness, ambiguity, and capacity to evoke reflection, rather than by representativeness or frequency.

By combining conceptual argumentation, narrative interpretation, and pedagogical reflection, the article demonstrates how *Blade Runner* can support both direct and indirect forms of learning (Sæverot, 2013, 2022), particularly by fostering ethical awareness, critical thinking, and reflection on what it means to be human in leadership contexts.

3. The Script of the Film

Loosely based on the novel *Do Androids Dream of Electric Sheep?* by the renowned science fiction writer Philip K. Dick (1968), the film *Blade Runner* received mixed reviews and limited commercial success upon its 1982 release. It has since become a cult classic, regarded as one of the best and most influential science fiction movies ever. “*Blade Runner is a puzzling film, which many viewers find frustrating*” (Carleton, 2007, p. 15). Hazelrigg (2019) argues that the “film noir” aspects may have deterred audiences from viewing it as an action movie, while those looking for film noir were bored by the gladiator fighting. In our article, we use the 1992 version of the film – the director's cut (Arick, 1992). This version is considered the closest to Ridley Scott's original vision, without the interfering changes imposed by the film studio in the premiering version (Gray, 2005). In the director's cut, the voice-over from the first version is left out (Arick, 1992). Here, two of the most important characters, Deckard and Rachael, leave his apartment without further hints of an escape, leaving a more open ending for viewers to interpret. For a discussion of the various film versions, see Brooker (2009).

In the film's storyline, replicants are synthetic humans bioengineered by the powerful Tyrell Corporation. A fugitive group of advanced replicant models, known as *Nexus 6*, escapes to Earth, led by Roy Batty—a violent yet thoughtful leader. Roy Batty can be seen as a mix of Hamlet and a character straight out of the Waffen-SS, the military branch of the Schutzstaffel (SS) in Nazi Germany during World War II (Begley, 2004).

A former policeman, Rick Deckard, reluctantly takes up the task of hunting them down. Deckard's former job as a so-called *Blade Runner* involves hunting down replicants and “retiring” them (Deckard is informed that four replicants are illegally on Earth). Deckard is reluctant, but his former boss, Bryant, coerces Deckard to stay and watch a video in which another *Blade Runner*, named Holden, administers the so-called Voight-Kampff test. As replicants are artificial biological copies of humans, the test distinguishes them from humans by their emotional responses to questions. In the test, the subject named Leon shoots and kills Holden after the second question, demonstrating the severe threats of rogue *Nexus 6* replicants, designed as servants and special service soldiers mentally on par with, yet physically stronger and faster than, “natural” humans. While they are indistinguishable from, and even physically superior to, humans, in a double sense, replicants are children, both as our engineered offspring made in our image and as adults who lack the human experiences of childhood and growing up. In this way, the concept of replicants brings us face-to-face with something fundamentally human, as well as with fundamental aspects of what it means to be human (or perhaps does not need to entail).

A vital, highly emotional key to the film's human narrative is the use of music composed and produced by Vangelis (Vangelis Papathanassiou, 1982) as an integral part of the film. The immersive use of music underscores a focus on an artificial, dystopian future in which the only distinguishing feature between humans and non-humans is an increasingly indistinguishable capacity for “real” emotions. This way, Vangelis underscores a “blush response” conversation from a scene featuring Rachael and Deckard, as well

as Dr. Eldon Tyrell, the *founder and corporate head of the Tyrell Corporation*, who enters the conversation (vignette 1).

Vignette 1
 Rachael: "Do you like our owl?"
 Deckard: "Is it artificial?"
 Rachael: "Of course it is."
 Deckard: "Must be expensive."
 Rachael: "Very"
 Rachael: "I am Rachael."
 Deckard: "Deckard"
 Rachael: "It seems you feel our work is not a benefit to the public"
 Deckard: "Replicants are like any other machines"
 Deckard: "They are either a benefit or a hazard"
 Deckard: "If they're a benefit, it's not my problem"
 Rachael: "May I ask you a personal question?"
 Deckard: "Sure"
 Rachael: "Have you ever retired a human, by mistake?"
 Deckard: "No"
 Rachael: "But in your position that is a risk"
 Dr. Eldon Tyrell: "Is this to be an empathy test?"
 "Capillary dilation of the so-called blush response"
 "... fluctuation of the pupil"
 "Involuntary dilation of the iris"
 Deckard: "We call it Voight-Kampff for short."
 [authors' note: named after the people who developed this test]
 Rachael: "Mr. Deckard, Dr. Eldon Tyrell"
 Dr. Eldon Tyrell: "Demonstrate it. I want to see it work"
 Deckard: "Where is the subject?"
 Dr. Eldon Tyrell: "I want to see it work on a person"
 Dr. Eldon Tyrell: "I want to see a negative before I provide you with a positive"
 Deckard: "What's that gonna prove?"
 Dr. Eldon Tyrell: "Indulge me"
 Deckard: "on you?"
 Dr. Eldon Tyrell: "Try her."

Vignette 1

Vignette 1 has numerous interesting layers. For instance, in the scene, neither Deckard nor we fully know how to read Rachael. "While Rachael's beauty and passivity code her as a potential love interest, she also exhibits the *femme fatale* characteristics of being cool and mysterious, so Deckard- and the audience – don't yet know how to read her" (Brammer, 2016, p. 100). Rachael disarms Deckard by asking him if he has ever mistakenly retired a human. In our view, the scene is excellent in demonstrating power and its execution. Rachael uses questions to shape the conversation, while Dr. Eldon Tyrell executes a more direct form of control by setting the agenda.

4. The Relevance of the Film

Blade Runner may have become even more relevant following recent developments in Artificial Intelligence and Machine Learning, which closely mirror the so-called *post-humanistic turn* within the humanities and social sciences over the past few years (e.g., Grusin, 2015; Knappett & Malafouris, 2008). What is addressed within this post-humanistic turn, as pointed out by Colin Sterling (2020), broadly falls into two distinct discursive topics: One sees post-humanism as *post-anthropocentrism*, analysing prevailing anthropocentric paradigms as

de-centered into more-than-human ontologies where non-human agency may be of equal significance to, or utterly oblivious, or even completely overpowering of human agency (Bryant, 2011; Bogost, 2012; Law, 2002; DeLanda, 2005). The other is posthumanism as a hypothetical condition, encompassing various philosophical and existential approaches to tentative futures that transcend the paradigm of humanism as we know it. Science fiction might entail both, as well as question what goes on in ourselves as humans.

In his article "*Computing Machinery and Intelligence*," Alan Turing (1950) asked the question: *Can machines think?* A related question is what it is like to be non-human? (Bogost, 2012; Nagel, 1974). Not to be confused with non-critical speculation, Ian Bogost advocates *speculative realism* as “philosophy claiming that things speculate and one that speculates about how things speculate” (2012, p. 31). This form of speculative realism confronts us head-on in the film *Blade Runner*. Similarly, yet fundamentally different in how this should be grounded in our own situation, Donna Haraway (2016) formulates *speculative fabulation* as a situated way of rethinking possible *what-ifs* in everyday life. As such, an essential tool for learning.

5. Direct and Indirect Education

We will argue that the film suits both direct and indirect educational methods. Sæverot (2013, 2022) discusses the usefulness and necessity of indirect educational methods. According to Sæverot, education serves two purposes: what is suitable for the individual and what is good for humankind. Education has both individual and social perspectives, and thus “*is about living well in a world worth living in*” (Sæverot, 2022, p. 1), Sæverot writes: “*Whenever existence is brought into education, teachers stand before a particular challenge because they are in no position to tell students how to live their lives*” (2022, p. 45). Direct and indirect learning can be compared with a student walking from home to the university. In terms of a direct method, the student would take the straightest way. Through an indirect approach, the same student would take a detour, explore new roads and places, and experience what comes with it (Sæverot, 2022). Fraser (2023) notes that Sæverot (2022) draws heavily on the writing of the Danish philosopher Søren Kierkegaard (1813-1855). Kierkegaard (1967) distinguished between direct and indirect communication. Sometimes, a student will not listen to direct communication. Freire (2000) argues that students should learn how to approach and analyze problems independently. Sæverot (2022) suggests a combination of direct and indirect instructions.

Using film as a mediation for more direct methods

There are several good reasons for using a film like *Blade Runner* as a medium for adapting direct educational methods. The *thick description* (Geertz, 1973) of the narrative and film as a medium makes it highly suitable for analysis from multiple perspectives. Here, it is possible to incorporate all four analytical frames — structural, human resource, political, and symbolic—of Bolman and Deal (2021). Bennis and O’Toole (2005) offer advice on creating tasks that are complex, multidisciplinary, and incorporate ethical considerations in management and business education. Ghoshal (2005) argues that ethics should not only be a standalone curriculum but also play an integral part in leadership education. Therefore, we argue that *Blade Runner* fits well within our scope. Mintzberg (2009) advocates viewing art as an integral part of leadership. Therefore, bringing the arts in is useful for leadership education. The discipline of management education has also used metaphors extensively (Weick, 2024). Morgan (1980) argued for using different metaphors in courses to provide a broader perspective. Atkin and Palmer (2000) claim: “*Use of a limited array of metaphors can trap managers by narrowing the options they perceive as open to them in responding to new (and old) situations*” (p. 17). Morgan (1980) further postulated: “*New Metaphors may be used to create new ways of viewing organizations which overcome the weaknesses and blind spots of traditional metaphors, offering supplementary or even contradictory approaches to organizational analysis*” (p. 612). This implies that metaphors influence how leaders understand reality and how they choose to act within it, and secondly, using new metaphors consciously can open up new possibilities for action and reflection

Other authors advocate for different academic approaches, such as employing critical reading strategies at various stages of the reading process, making inferences, connections, and predictions related to a text, and utilizing an online writing environment to engage in discourse with peers (Carleton, 2007). Carleton's (2007) article provides further examples of questions for group discussion, considering Michel Foucault's (1995) analysis of the social implications of spatial structures of power, such as the *Panopticon* prison model (Bentham, 1791). As suggested by Anderson (2008), a framework of narrative, cultural, cinematic, and rhetorical analysis within film studies helps strengthen critical thinking by facilitating active analysis from different perspectives (Selmi, 2025). Beyond the pluralities of perspectives, the nature of *Blade Runner* as both a 1968 science fiction novel (Dick, 1968) and a 1982 film (Scott, 1982/1992), viewed as different visions of a (now past) distant future in the year 2019, all fused, makes for multiple, parallel, and multitemporal possibilities to our analysis. The narrative is not only a thick description of the future. It has become a past's parallel future of ourselves. Suddenly, we entered highly rhizomatic (Deleuze & Guattari, 2016) and performative ontological (Mol, 2002) ways of thinking.

Since the release of *Blade Runner* in 1982, a growing concern has been the globalization and increasing power of multinational companies (Harari, 2018). In a densely layered imagination of a Los Angeles-like decaying city in a not-so-distant future, saturated with the technology of Western Capitalism, the film brings focus to a technologically advanced future full of contradictions, such as crowded emptiness, cast in constant darkness and rain. *Blade Runner* portrays a world with a highly liberal market (Jones, 1998, 2000), where the only government is comprised of police officers, advertising, and garbage service (Kerman, 1991). As noted by Truman (2018), in a critical sense, this might be a valuable analytical starting point for *speculative fabulation* (Haraway, 2016). However, a more optimistic view of technology could also be applied. A film is not a portrayal of truth, but a perspective. Within a multiple approach, we might also see *Blade Runner* in the context of other movies or novels. Different opinions and voices, as well as the interplay and interference between them, are essential. Therefore, teachers and educators should be mindful of their own perspectives and be open to those of others (Steiro, 2015). Closely linked to this argument, we find support in Freire's (2000) perspective, which focuses on the pupil's perspective and avoids restricting learning to a banking model of education. We should therefore be cautious in framing education in terms of "right answers," but instead foster different approaches and interpretations. De Geus (1988), in his classic study on scenario planning, argues that future conversations are essential, people need to interact, and interaction is significant.

Indirect Educational Methods and Blade Runner

The film *Blade Runner* is so detailed that it cannot be assimilated (Warner, 1997). Most importantly, it led to the belief that it created "*Questions, questions*" (Martin, 2005, p. 105). Today, the film must be seen as a multitemporal yet oddly present *thick description* (Geertz, 1973). We think, therefore, *Blade Runner* serves as an excellent tool for an indirect approach to *speculative fabulation* (Haraway, 2016; Salazar et al., 2017; Truman, 2018).

Biesta (2015) states that direct education can be linked to 21st-century skills. Education is also about preparing pupils or students for the future. Today's students will experience even more rapid changes; we should prepare them to be resilient in the face of unforeseen futures. In meeting the unforeseen, an indirect "Bildung" (formation) is recommended (Torgersen et al., 2015). Torgersen et al. (2015) argue that Bollnow's principle of "awakening" should be used. For "Bildung" to find the place, subjectivation is necessary (Biesta, 2010). Subjectivation is about the pupil or student opening to the world, but equally importantly, the world opens to the pupil or student's interpretations (Biesta, 2010). Torgersen et al. (2015) discuss the most effective means of preparing for the unforeseen and therefore argue for more indirect educational methods.

The film, in our opinion, explores existential questions, which are well-suited to the application of indirect educational methods (Sæverot, 2022). Ambiguity is maintained through the final scene, allowing the viewer to imagine what will happen (Hazelrigg, 2019). We believe the educator's background will influence the

students' thinking. Therefore, students' and pupils' questions will provide an excellent opportunity for divergent thinking. This is what Martin (2005) experienced with his students after they had watched *Blade Runner*, much like Roy Batty's encounter with the bewildered genetic designer in the movie, uttering "Questions...questions" (Martin, 2005, p. 105). A similar pattern was observed in Martin's (2005) students, raising a question. Indirect education is not so much about steering the participant toward the instructor's thinking (Sæverot, 2013; 2022). A pedagogical concept of opening the floor for questions would be very favorable. Likewise, the ambiguity of *Blade Runner* is maintained through the final scene, allowing the viewer to imagine what will happen next (Hazelrigg, 2019). Therefore, an indirect method could contribute to awakening (Torgersen et al, 2015).

6. Combining Direct and Indirect Approaches: Pedagogical Implications for Leadership Education

This section outlines how *Blade Runner* can be operationalized in leadership education by clarifying its pedagogical design and learning outcomes. Engagement with the film enables students to reflect on ethical responsibility and moral judgment under conditions of uncertainty (Ghoshal, 2005; Bennis & O'Toole, 2005), develop tolerance for ambiguity and complexity in leadership decision-making (Mintzberg, 2009; Weick, 2024), and examine how power, empathy, and dehumanization shape leadership practice (Bolman & Deal, 2021). More broadly, the film invites reflection on what it means to be human in leadership roles increasingly influenced by technology and organizational systems (Nussbaum, 2011).

Pedagogically, *Blade Runner* may be introduced through an indirect educational approach (Sæverot, 2013, 2022), in which students view the film with minimal framing and subsequently articulate questions, emotional responses, and interpretive tensions (Martin, 2005). This phase emphasizes openness, dialogue, and subjectivation (Biesta, 2010). Direct instructional methods can then link student-generated themes to leadership theories and organizational frameworks, such as ethical leadership, power relations, organizational metaphors, and decision-making in complex environments (Bolman & Deal, 2021; Mintzberg, 2009). Learning activities may include reflective writing, small-group analysis of leadership dilemmas, and plenary discussions connecting the film to contemporary leadership challenges.

The inclusion of *Blade Runner* aligns with broader arguments for integrating the humanities into leadership education. As Nussbaum (2011) argues, responsible leadership depends on educational practices that cultivate imagination, empathy, and ethical reflection, positioning the film as a pedagogical medium rather than a mere illustrative case.

6. Concluding

Blade Runner (Scott, 1982, 1992) provides a "thick description" of a possible future while reflecting on the human condition. And as a future already parallel to ourselves, perhaps even more so. Its portrayal of blurred boundaries between humans and machines invites reflection on empathy, moral responsibility, and judgment, qualities essential for leadership and management in technologically mediated organizations. The film thus serves as a compelling pedagogical medium for leadership education, enabling students to engage critically in questions of ethics, identity, and the consequences of human decisions. Through both direct and indirect educational approaches, *Blade Runner* enables educators to connect theory with experience. Direct methods can frame the film within established management and leadership models, while indirect methods open space for self-reflection, dialogue, and tolerance of ambiguity. In this way, the film not only enriches conceptual understanding but also supports *Bildung*, the formation of reflective, responsible, and ethically grounded managers.

7. References

- Ahmad, M. N. (2025). Narrative Literature Reviews in Scientific Research: Pros and Cons. *Jordan Journal of Agricultural Sciences*, 21(1), 1–4. <https://doi.org/10.35516/jjas.v21i1.4143>
- Akin, G., & Palmer, I. (2000). Putting metaphors to work for change in organizations. *Organizational Dynamics*, 28(3), 67-79.
- Anderson, A. B. (2008). Film in Composition: Developing Critical Thinking Skills through the Study of Film in first year composition (Doctoral dissertation). Indiana University of Pennsylvania.
- Arick, M. (1992). *Blade Runner: Director's Cut* [Film]. Warner Bros.
- Begley, V. (2004). "Blade Runner" and the Postmodern: A Reconsideration. *Literature/Film Quarterly*, 32(3), 186-192.
- Bentham, J. (1791). *The Panopticon Writings*. Bozovic, M. (Ed.) (1995). Verso.
- Biesta, G. (2015). Å kreve det umulige»- å arbeide med det uforutsette i utdanningen. In G. E. Torgersen (Ed.), *Pedagogikk for det uforutsette*. Fagbokforlaget.
- Biesta, G. J. J. (2010). *Good education in an age of measurement: Ethics, politics, democracy*. Boulder, CO: Paradigm Publishers.
- Bogost, I. (2012). *Alien Phenomenology, or What It is Like to Be a Thing*. University of Minnesota Press.
<https://doi.org/10.5749/minnesota/9780816678976.001.0001>
- Bollnow, O. F. (1977). *Existenzphilosophie und Pädagogik. Versuch über unstetige Formen der Erziehung*. W. Kolhammer.
- Bolman, L. G., & Deal, T. E. (2021). *Reframing organizations: Artistry, choice, and leadership*. John Wiley & Sons.
- Brammer, R. (2016). Futuristic femmes fatales: the Android women of Blade Runner. *Screen Education*, 80, 98-103.
- Brooker, W. (2009). All our variant futures: The many narratives of Blade Runner: The final cut. *Popular Communication*, 7(2), 79–91.
- Bryant, L. (2011). *The Democracy of Objects*. Open Humanities. <https://doi.org/10.3998/ohp.9750134.0001.001>
- Bukatman, S. (1997). *Blade Runner*. British Film Industries.
- Carleton, C. W. (2007). Blade Runner Redux: Teaching a Sci-Fi Meta- Art Classic. *Yale National Initiative. Curriculum Unit 07.01.07, published September 2007*.
- De Geus, A. P. (1988). Planning as learning (pp. 70-74). *March/April: Harvard Business Review*.
- Bennis, W. G., & O'Toole, J. (2005). How business schools lost their way. *Harvard Business Review*, 83(5), 96-104.
- DeLanda, M. (2005). *Intensive Science and Virtual Philosophy*. London: Continuum.
- Deleuze, G. & Guattari, F. (2016/1980) *A thousand plateaus: Capitalism and schizophrenia*. Bloomsbury.
- Dick, P. K. (1968). *Do Androids Dream of Electric Sheep?* Knopf. Doubleday.
- Foucault, M. (1995/1975). *Discipline and Punish: The Birth of the Prison* (A. Sheridan, Trans.). Vintage Books/Random House.
- Frank, A. W. (2010). In defence of narrative exceptionalism. *Sociology of Health & Illness*, 32(4), 665-667.
- Fraser, B. P. (2023). Indirect education: Exploring indirectness in teaching and research. *Nordic Studies in*

- Education*, 43(3), 266–271. <https://doi.org/10.23865/nse.v43.5917>
- Freire, P. (2000). *Pedagogy of the oppressed* (30th anniversary ed.). Bloomsbury.
- Gates, B. (1995). *The Road Ahead*. Viking Press.
- Geertz, C. (1973). *The Interpretation of Cultures*. Basic Books.
- Ghoshal, S. (2005). Bad management theories are destroying good management practices. *Academy of Management Learning & Education*, 4(1), 75-91.
- Gray, J. (2005). Screening the replicant text. In W. Brooker (Ed.), *The Blade Runner Experience* (pp. 111-124). Wallflower.
- Grusin, R. (Ed.). (2015). *The Nonhuman Turn*. University of Minneapolis Press.
- Harari, Y. N. (2018). *21 Lessons for the 21st Century*. Random House.
- Hazelrigg, L. (2019). “How Can [We] Not Know?” Blade Runner as a Cinematic Landmark in Critical Thought. In *The Challenge of Progress: Theory Between Critique and Ideology*, 111-132. Emerald Publishing Limited.
- Haraway, D. (2008). *When species meet*. Minneapolis: University of Minnesota Press.
- Haraway, D. (2016). *Staying with the trouble: Making Kin in the Chthulucene*. Duke University Press.
- Jaakkola, E. (2020). Designing conceptual articles: Four approaches. *AMS Review*, 10(1–2), 18–26. <https://doi.org/10.1007/s13162-020-00161-0>
- Jones, M.T. (2000). Blade Runner Capitalism: A New Narrative on Globalization. In P. S. Aulakh & M. G. Schechter (Eds.), *Rethinking Globalization(s). International Political Economy Series* (pp. 249-267). Palgrave Macmillan, London. https://doi.org/10.1007/978-1-349-62425-6_13
- Jones, M. T. (1998). Blade Runner capitalism, the transnational corporation, and commodification: Implications for cultural integrity. *Cultural Dynamics*, 10(3), 287–306.
- Kerman, J. B. (1991). Technology and politics in the Blade Runner dystopia. In J. B. Kerman (Ed.), *Retrofitting Blade Runner: Issues in Ridley Scott’s Blade Runner and Philip K. Dick’s Do Androids Dream of Electric Sheep* (pp. 16-24).
- Kierkegaard, S. (1967). *Søren Kierkegaard’s journals and papers. Vol. 1* (E. H. Hong & H. V. Hong, Trans.). Indiana University Press.
- Knappett, C. & Malafouris, L. (2008). *Material agency towards a non-anthropocentric approach*. Springer. <https://doi.org/10.1007/978-0-387-74711-8>
- Law, J. (2002). *Aircraft Stories: Decentering the Object in Technoscience*. Duke University Press. <https://doi.org/10.1215/9780822383543>
- Lawrence, F. (2007). *I am Legend* [Film]. Warner Bros.
- Liu, S. (2019). Using Science Fiction Films to Advance Critical Literacies for EFL Students in China. *International Journal of Education and Literacy Studies*, 7(3), 1-9.
- Martin, M. (2005). Meditations on Blade Runner. *Journal of Interdisciplinary Studies*, 17(1/2), 105-122.
- Merleau-Ponty, M. (2019). The film and the new psychology. In C. Kul-Want (Ed.).

- Philosophers on film from Bergson to Badiou: A critical reader* (pp. 97-112). Columbia University Press.
<https://doi.org/10.7312/kul-17602>
- Mintzberg, H. (2009). *Managing*. Pearson Education.
- Mol, A. (2002). *The Body Multiple. Ontology in medical practice*. Duke University Press.
- Morgan, G. (1980). Paradigms, metaphors, and puzzle solving in organization theory. *Administrative Science Quarterly*, 25, 605-622.
- Nagel, T. (1974). What Is It Like to Be a Bat? *Philosophical Review*, 83(1974:4), 435–450.
- Norris, A. (2013). How Can It Not Know What It Is? Self and Other in Ridley Scott's *Blade Runner*. *Film-Philosophy*, 17(1), 19–50.
- Nussbaum, M.C., (2011). *Creating capabilities: The human development approach*. Harvard University Press.
- Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage.
- Saeverot, H. (2022). *Indirect Education: Exploring Indirectness in Teaching and Research*. Routledge, Taylor & Francis Group.
- Saeverot, H. (2013). *Indirect pedagogy: Some lessons in existential education*. Sense Publishers.
- Salazar, J. F., Pink, S., Irving, A., & Sjöberg, J. (Eds.). (2017). *Anthropologies and Futures: Researching emerging and uncertain worlds*. London & New York: Bloomsbury.
- Scott, R. (1982). *Blade Runner* [Film]. Warner Bros.
- Scott, R. (1992). *Blade Runner. The Directors cut*. [Film]. Warner Bros.
- Selmi, D. (2025). Exploring ESP University Students' Critical Thinking Skills through Films. *International Journal of Management, Knowledge and Learning*, 14, 129-149.
- Shakespeare, W. (2020/1623). *Macbeth*. Independent published.
- Steiro, T. J. (2015). *Helhetlig perspektiv på lederskap. Å stå på skuldrene til giganter*. Steiro Consulting.
- Stefanek, F., Lipka, J. P., & Trynduś, A. (2022). But what do androids feel about electric Sheep? Educating about emotion-related constructs with "Blade Runner". *Annales Universitatis Paedagogicae Cracoviensis. Studia de Cultura*, 14(4).
- Sterling, C. (2020). "Critical Heritage and the posthumanities: problems and prospects," *International Journal of Heritage Studies* 1–18. <https://doi.org/10.1080/13527258.2020.1715464>.
- Sorly, R. (2024). *Narrativ metode*. Cappelen Damm Akademisk.
- Tan, E. S. (2018). A psychology of the film. *Palgrave Communications*, 4(1).
- Turing, A. (1950). "Computing Machinery and Intelligence," *Mind* 59(236), 433–460.
<http://mind.oxfordjournals.org/cgi/reprint/LIX/236/433>.
- Torgersen, G.-E., Steiro, T. J., & Saeverot, H. (2015). Den fjerde vei- indirekte danning mot det uforutsette. In. G.E. Torgersen (Ed.), *Pedagogikk for det uforutsette*. Fagbokforlaget.
- Truman, S. E. (2018). SF! Haraway's Situated Feminisms and Speculative Fabulations in English Class. *Studies in Philosophy and Education*, 38(1), 31–42.
- Vangelis. (1982). *Blade Runner: Original Motion Picture Soundtrack* [Soundtrack]. Nemo Studios.

Weick, C. W. (2024). Using Metaphors in the Management Classroom: Conceptualizing Complexity, Exploring Mindsets and Driving Change, in A. Örtenblad (2024), *The Oxford Handbook of Metaphor in Organization Studies*. Oxford Handbooks.