

A LOCAL FORMAT PROPOSAL
FOR THE HOUSE OF BEAUTIFUL BUSINESS

Objects of Belief

Bring back that lovin' feelin'



*What we believed, what we lost,
and what we want back.*

Where this comes from

Objects of Belief started as an idea in the concept I wrote for my application to the HoBB communications role; one of a set of resonance formats built on a simple premise. People rarely reject beauty or meaning at work. They just stopped expecting it. This format gives them permission to remember.

What it is really about

Most of us started our working life believing something. That work could matter, that we could matter through it, that it would feel a certain way. Somewhere along the road, that belief shifted. Sometimes it deepened. Often it quietly eroded, and we ended up at a place we would not have chosen.

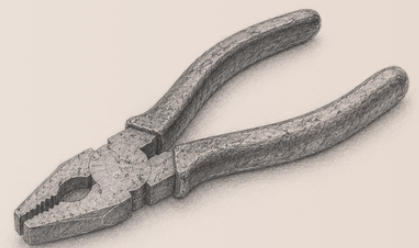
This format holds that honestly, and then it does one more thing. It asks what we want to carry forward from here. A new move ahead, made in full view of where the road actually led.

The premise

Everyone brings one object from their working life that once carried a belief. It could be

- the handwritten note with your own “why” from the first day in a new job
- the book that pulled you into your field in the first place, still underlined
- a tool from your training that you kept long after you stopped needing it
- merch from a project of your own, whether it failed or worked
- an expired company ID whose photo shows a younger, more hopeful person.

Whatever it is for you. The object is the way in. What it really holds is the belief you had when you carried it.



The move that makes it work

Many sharing formats stop at nostalgia, or they stop at loss. This one runs in three movements, and the third is the point. It names the loss out loud, and then it reaches for the feeling again instead of leaving it there.

Each person holds their object and speaks to three things. Roughly two minutes per person.

1 The Belief

What did I believe about work, or about myself at work, when I carried this?

2 What Changed

What is left of that belief today? This movement stays honest, including when the honest answer points down. The grief is real and it stays in. A format that skips this earns nothing in the third movement.

3 What I want Back

A naming of what I want to bring back, and where I still feel a small spark of it today. This is a reach forward rather than a claim that the old belief has returned. The spark keeps this movement in the present rather than in nostalgia.

The turn from the second movement to the third
is the whole format.

After a person names what they want back,
the room answers with one shared line:

Bring back that lovin' feelin'

This is where the song enters, and it is why it names the format. The line carries two cultural lives. There is the pleading original by the Righteous Brothers, and there is the bar scene in *Top Gun*, where one person starts to sing and the whole room joins in. That second movement, one voice becoming a chorus, is exactly what *Objects of Belief* rebuilds in miniature.

And the song itself makes the same turn the format makes. It states that the feeling is gone, then spends the rest of its length reaching for it. Whoever speaks the line belongs, with no prior knowledge required. It lifts one person's grief into something the whole group holds, and it lets the song live in the room with a wink rather than a sermon.



Arrival
~10 min

Placing and Guessing

Each person places their object on a shared table in the middle. Then, instead of waiting, a quiet task. Pick one or two objects that are not yours and silently guess what belief sits behind them. No talking, just looking and wondering.

People walk into the group phase with a sharper eye for each other's objects. The guessing at the start and the telling in the rounds form a small question and answer. The evening quietly answers its own opening question.

Framing
5 min

Setting the Tone

The host sets the tone with a touch of self-irony. Something close to, we are the people who bring feelings to a business dinner, tonight we do it on purpose. One line is enough. The song plays here, low, as the room settles.

Rounds
40-50 min

The three Movements

Small groups of five or six. Each person holds their object and speaks the three movements, taking the time a real conversation takes. The movements are the thread, not a schedule. A second person in the group holds the object while they speak, as a witness, so it does not stay with the owner alone. After each person names what they want back, the group answers, bring back that lovin' feelin'. Then the talk stays open, where stories touch, where someone asks more. The host gives the group its rough window and lets it find its own pace.

Close
20 min

The walk-through Museum

Objects stay on the table as a small walk-through museum. The song plays again as the bracket at the end, opening and closing the evening in the same mood, the way it opens and returns in the film. The crowd sings along.

WHY IT FITS THE BRIEF

A newcomer belongs the moment they place an object on the table and speak the line. It survives at both ends. Two people with one object each can do it over coffee, and fifty can do it across roughly eight to ten small groups. It carries hope with the loss left in, which is the honest version of beautiful business.

A candidate for the HoBB's MVC. One small, repeatable act that carries the whole ethos of beautiful business. A part that stands for the whole.

small

portable across cities

one rule, no outside talent

belonging through the act

How it travels between people. The line does not stay in the room. One HoBBster starts it, another finishes it, the way the whole bar joins the first voice in the film. Said across cities, it becomes a way to recognise each other. A hello with a wink. This is the part that leaves the evening and walks.