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# Discourses on Culture

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**Editor-in-chief: Iga Maria Lehman**

  
WYDAWNICTWO  
SPOŁECZNEJ AKADEMII NAUK

Łódź 2021





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## Articles

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## Preface

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“I’ve seen horrors... horrors that you’ve seen. But you have no right to call me a murderer. You have a right to kill me. You have a right to do that... but you have no right to judge me. It’s impossible for words to describe what is necessary to those who do not know what horror means.”

Colonel Kurtz, *Apocalypse Now*

## Literature, Art and Management: Insights, Perspectives and Synergies

We begin this Preface with the quote from one of the greatest of all films based on Joseph Conrad’s novella *Heart of Darkness* to show how literary fiction can provide us with powerful social and ethical dilemmas. It is due to its potential to present such complex and fundamental issues in an engaging way that makes this medium so important. Through literature, we are offered the opportunities to vicariously experience, imagine and consider issues and interpersonal exchanges entirely different from those we are accustomed to and in so doing, broaden our knowledge of situations, values, beliefs, worldviews and communication styles that exist in other socio-cultural settings.

The collection of works gathered in this volume accurately captures the above view by showing how the use of literature and other forms of art can be employed to investigate a wide range of issues concerning the theories and practices of management. This may well be the logical extension of the relentless challenges to what has been previously accepted as suitable content, i.e. the 'literary canon', but also the function of literature and other art forms in society, and the need to include works from minorities and writers from around the globe. None of this has been an easy struggle and despite greater acceptance of new forms and voices, literature and the arts in general continue to fight for acceptance beyond the limited contexts of galleries, theatres and best seller lists, and emerging artists continue to demand their voices be heard along with the more established figures.

New voices can only strengthen the power of literature and art to make us more aware of life's myriad possibilities, peculiarities and ambiguities by presenting us with a range of choices we can make when confronted with a particular problem and enabling us to engage in new ways of thinking about our increasingly complex world. In this way, literature, and other forms of art, can help us break with received and preconceived assumptions about how others want us to see things and react in certain circumstances, and guide us to conceptions and reactions which are more individualistic, unique, context specific – and, perhaps, groundbreaking. Let's consider, for example, a dictionary description of a pear and Wallace Stevens' poem on the same subject. According to *Merriam-Webster Dictionary* a pear is "a pome fruit of a tree (genus *Pyrus*, especially *P. communis*) of the rose family that typically has a pale green or brownish skin, a firm juicy flesh, and an oblong shape in which a broad base end tapers upward to a narrow stem end." If we juxtapose this attempt at a factual description of what a pear is with Wallace Stevens' poetic evocation, are we able to unequivocally say that one description renders a more 'accurate' mental picture than the other?

I  
Opusculum paedagogum.  
The pears are not viols,  
nudes or bottles.  
They resemble nothing else.

II  
They are yellow forms  
Composed of curves  
Bulging toward the base.  
They are touched red.

III  
They are not flat surfaces  
Having curved outlines.  
They are round  
tapering toward the top.

IV  
In the way they are modelled  
There are bits of blue.  
A hard dry leaf hangs  
From the stem.

V  
The yellow glistens.  
It glistens with various yellows,  
Citrons, oranges andn greens  
Flowering over the skin.

VI  
The shadows of the pears  
Are blobs on the green cloth.  
The pears are not seen  
As the observer wills.

Wallace Stevens, *Study of Two Pears*

The collection of papers gathered in this issue sets out to challenge the traditionally held dichotomy that definitions, reports, statistics etc. provide facts which are of more practical use to individuals in the real world than literature and art, which offer personal and subjective experience and interpretation. It is true that novels, plays, poems and other literary genres are not factual, and that they differ in purpose from these types of writing that are meant to transfer facts and data. Creative art of all kinds focuses on the imagined experience which is created through the transformation of “the facts the world provides – people, places and objects – into experiences that suggest meanings” (Meyer, 2002, p. 2). It also focuses on the effect such imagined experience has on the conceptions and subsequent actions of the recipients.

With this collection, we hope to show how literary works, and other art forms, convey a particular interpretative perspective which we can accept, adopt and employ in problem solving and re-conceptualizing situations across a variety of academic fields and work settings. Indeed, the flexibility of creative art provides us with possible alternatives to deal with the increasingly complex, digital, inter-connected, but culturally diverse world of today. The possession of alternative visions is essential in our globalised and digitalised professional settings as “People who make the most significant contributions to their professions – whether in business, engineering, teaching, or some other area – tend to be challenged rather than threatened by multiple possibilities. Instead of retreating to the way things have always been done, they bring freshness and creativity to their work” (Meyer, 2002, p. 4). The overarching conclusion which follows from this perspective is that a critical reading or experiencing of art brings about an important change in us: we are alerted to the presence of subtleties that require us to pay closer attention to nuance and to challenge our own preconceptions.

A twofold benefit for the teaching of management and organisation studies that emerges from the above observation and the contributions gathered in this volume is as follows:

- 1) It offers business schools, students and trainers the possibility to broaden their conceptual and practical approaches to problem solving in the field of management and organisation, the famous ‘thinking outside the box’ idea;
- 2) It helps make links between management studies and other academic disciplines, such as literature, sociology, psychology, philosophy or applied linguistics, thereby challenging preconceptions and enriching possibilities for synergy.

This is in line with current ideas of ‘interdisciplinarity’ and ‘interconnectivity’ which today dominate educational and workplace contexts, placing emphasis on establishing an inclusive and participatory learning environment. Although approached from different perspectives, these two notions emerge as a recurrent theme in the papers collected in this volume.

In the opening paper, *Artistry, Management, and Creativity: Links and Common Denominators*, Michał Szostak conducts a thorough analysis of cognitive, affective and social processes in the functioning of managers and artists. Szostak first outlines the importance creativity has in the world, proposing that it is the link between many of life’s activities with specific reference to art and management. His detailed description and exemplification of this phenomenon finally takes us to the thorny issue of linking the theoretical considerations of creativity and the creative process with its practical application. Szostak investigates the nature of the producer of creative works, the creative output and the recipient of this creative output, which he then links to the process of communication. Alongside these considerations runs Szostak’s conceptualisation of the creative identity. Identity is seen as fundamental in all creative undertakings

and Szostak reflects on its nature, including the aspects of its uniqueness, degrees of strength and complexity as well as its fluidity. Next he moves on to consider the importance society and context have on identity formation; i.e., how people identify themselves in certain social roles. The application of the above concepts are then considered in the social context of the organisation and management. Szostak identifies specific situations in which creativity functions in organisational management, using convincing examples to clarify his points. However, he flags a warning that creativity is not limitless and can be limited by individual or external factors. He concludes his paper by pulling the previous considerations together to demonstrate how artistry, management and creativity have common denominators which link them to one another, and which render them essential in bringing new perspectives to management.

Duncan Pelly in his paper entitled *How Can Lean Six Sigma Foster Organizational Entrepreneurship in a Military Bureaucracy?* addresses the ways in which monolithic regimes can be resisted and organisational change brought about by the adoption of the practices of 'Lean Six Sigma' (LSS) and 'narrative entrepreneurship'. LSS is a dialogic process that specialises in querying traditional assumptions and practices of bureaucratic organisations, while 'narrative entrepreneurship' is proposed as an alternative to the traditional monologic discourses of bureaucracies. The author chooses to use an autoethnographic methodology which works well to clearly describe the processes at work and then offers a post-event analysis of the strengths and weaknesses of said processes. Through a series of vignettes, he outlines the organisational task, describes how this task was approached by way of LSS and narrative approaches and then proceeds to evaluate the success or otherwise of these approaches. The application of narrative approaches to effect change is a highly useful contribution to the challenges we are witnessing to traditional management practices.

In his contribution, Łukasz Muniowski investigates the creation and presentation of an identity in the field of rap music. Muniowski describes how in this area of art and music, identities are normally constructed by media companies, whereas in the case of his chosen performer, the public persona is created uniquely by the artist through his lifestyle, visual presentation and song lyrics. For Muniowski, creating a unique *persona* involves understanding and rejecting the expectations of your audience; one such expectation is that an individual seeking to create a public persona should be agentive. The author goes on to argue that in a culture where the imperative to do anything rather than nothing has become the dominant *ethos*, a more effective public *persona* can be created by demonstrating that an individual has agency but chooses not to use it. The author compares the dominant value and belief system present in the genre of rap music (which he describes as essentially neoliberal) with his chosen artist's value and belief system. Through this comparison, Muniowski presents his notion of successful identity creation in this genre, and through descriptions of the artist's public output, he shows how, in having agency but choosing not to use it, the artist is creating 'believability' in his persona. This conscious choice to reject agency, what Muniowski terms 'laziness', also helps create a more 'real' public persona. 'Reality' is placed in contrast to 'authenticity', a concept which is important to the rap genre. 'Authenticity', he argues is often created commercially by the rap music industry, whereas being 'real' involves creating a *persona* which has self-agency and is true to an individual's own belief and value system.

David Boje, Duncan Pelly, Sabine Trafimow, Rohny Saylors, and Jillian Saylors employ the play *Tamara* by John Krizanc (1981) to introduce and develop the concept of multiple dialogues/monologues happening simultaneously yet spatially apart, and the resultant myriad of 'understandings' and relationships that can ensue. Boje et al. call this phenomenon 'Tamara-land' and present it as a situation which is typical of most organisational cultures: discourses occur in

multiple settings and with multiple audiences making it impossible to witness and/or participate in these polyphonic conversations. The authors' premise is that organisational behaviour can be understood through storytelling venues which are characterised by the infinite permutations brought about by their polyphonic nature. Boje et al. use two case studies to contrast the traditional assumptions in management studies, namely that the stories told are monologic, recounted on a single stage to a stationary audience. With their notion of a plurality of stories, the authors contest these assumptions and show that stories are dialogic in nature and occur in different locations to a fluid audience. These are what Boje et al. term as 'antenarratives' and view as fragmented, non-linear, incoherent, collective and unplotted constructs. Undoubtedly, this contribution offers a very interesting insight into the nature of organisational discourses.

In Antony Hoyte-West's book review of Gupta & Adler's, *Backable: The Surprising Truth Behind What Makes People Take A Chance on You*, he first points out that the relationship between literature and economic forces is not a recent phenomenon, but has perhaps always been the case. He cites the centuries held practice of art patronage as a prime example of this. Gupta and Adler focus specifically on the skills and knowledge involved in marketing products, ideas and effectively, the person doing the selling. Hoyte-West points out that the skills involved in persuading people to 'take a chance on you', are becoming fundamental in many areas of life, including academia. This is certainly a valid point as all academics today are aware that they live in a 'publish or perish' professional environment. The book's main theme is backed up by anecdotes and a 7-step method to success. Hoyte-West suggests that these steps may well be adopted by academics in a variety of fields and we feel it would be interesting to apply this 7-step methodology to say, academic publishing, in future research in this area.

In Pietrzak's review of Morgan, Lange and Buswick's book *What Poetry Brings to Business*, we are introduced to the notion of how



literature, the arts, and in this case poetry, can enhance flexible thinking and the ability to address complex issues as well as improve empathy. He summarises their ideas into 3 major areas:

- 1) the need for instruction in order to train professionals to be more creative which they suggest is essential in any business context;
- 2) the effectiveness of poetry in helping professionals deal with inconclusive or ambiguous situations; the idea being that by its nature poetry can be interpreted on many levels, and is ambiguous and rarely offers conclusions or resolutions to issues;
- 3) the fact that poetry works on the reader's imagination and invites them to imagine other worlds and states of 'being' in this world, and in this way can help professionals be more 'other-orientated'. Empathy has long been linked to aspects of ethics and morality and is therefore seen as an essential aspect of management.

The book addresses these issues through anecdotes and examples, and also through the consideration of how poems might be employed in MBA and corporate training courses worldwide. It is perhaps here that Pietrzak questions Morgan et al's underlying objective. He wonders whether all poetry would be suitable for such an endeavour, or whether the management and organisation courses would require particular themed poems. He sees a mismatch, or a disjoint between the objectives of Morgan et al with this book and the objectives of businesses which deal with balance sheets and profit margins. This leads him to ponder whether the exigencies of the business world can be served by the introduction of poetry on MBA and management training courses.

It may be, though, that Pietrzak is missing the central point at issue here, just as CEOs or managers who ask 'what can poetry do for the bottom line?' are missing the point. In a world where

companies spend billions of dollars on L&D budgets, training employees in a range of skills that may or may not have passed the cost/benefit test, it is often forgotten that, as Donella Meadows famously noted as far back as the 1990s, mindset is the biggest leverage point in any system. From mindset, Meadows insisted, all else flows. If this is indeed so, it seems self-evident that a modest spend on a skill development that can have a direct and positive effect on the mindset of employees (either in-company or on MBA and management training courses) could be a transformative investment in the future of any organisation.

It remains true, of course, that even if cost/benefit analysis is not particularly well suited to assessing the benefits that poetry may offer, business leaders will want to know what they are getting into if they embrace poetry within their organisational structures or within their training. What are the positive effects of poetry? Is there any knock-on potential? The urgent need to raise mindset capability to meet the exponentially increasing complexity of the business environment must inevitably put increased focus on practicality. Do participants undergo shifts in attitude that indicate positive outcomes in terms of an organisation's mindset? Does poetry boost creativity? Feed into the 'softer' goals of job satisfaction and retention? Nurture empathy, self-awareness and self-esteem?

In a recent essay, published in FastCompany magazine in 2020, Morgan shared further research which showed the range of the powerful effects poetry can have in business situations. Participant questionnaire responses from a range of workshops undertaken between 2009 and 2019 indicate that typically around 80% of participants reported agreeing or strongly agreeing with the proposition that working with poetry can encourage engagement in 'thinking differently', being 'more flexible', and feeling 'more confident'. In a project with a UK government ministry that extended over two months, two-thirds of participants reported that they – and their thinking – had gained from the process, citing specific value in

terms of better acceptance of ambiguity, a greater appreciation of the importance of language, and recognition of multiple perspectives. While this data is from a small numbers base, it nevertheless gives a useful indication of the practical benefits potentially accruing from engagement with poetry, as well as suggesting a positive attitude by employees to the processes poetry demands and offers.

What does seem clear is that in a fast-paced world that increasingly demands highly qualitative and creative decisions, the poetry-reader's requirement to engage at multiple levels of meaning simultaneously, to exercise fine judgements, to apprehend nuance and translate conflicting imperatives into workable solutions, chimes tellingly with the business practitioner's pressing need to respond innovatively and creatively. Engaging with the poem's multiple levels – narrative, technique, emotional resonance, cultural subtext – promotes or necessitates the ability, as poet and business executive Dana Gioia puts it, "to separate the superb ideas from the merely very good ones." Separating the good from the great is a vital skill in disentangling and capitalising on the ever increasing complexities of emerging business situations in the twenty-first century.

The last contribution to the volume is Maurizi's review of Pullen, Helin and Harding's book *Writing Differently*, a collection of essays which offers great value to those interested in alternative ways of thinking and writing about research. Maurizi begins her review by asking two basic questions: "Is it possible to write academic texts differently, and break out of the traditional scheme of scientific writing?" And "Is it possible to apply this alternative writing to academic research reporting on organisational phenomena, and to Critical Management Studies?" She comprehensively answers both questions by discussing the content of respective contributions gathered in this book. In doing so, she presents multiple ways of writing about research which can emerge when a scholar is passionate about their work and capitalises on new, personal and reflective ways of expression that resonate with their own.

We hope that contributions to this volume will inspire further cross-disciplinary research into the intersection of management, literature and other forms of art.

Iga Maria Lehman (University of Social Sciences) &  
Clare Morgan (Oxford University)

Warsaw, February 2022

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# Artistry, Management, and Creativity: Links and Common Denominators

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**Abstract:** The article deals with crossing the borders between artistry (from an aesthetical perspective), management (as a way of efficient organising) and creativity (as a fundamental issue in today's competitive world). After adding an aesthetical lens (theory of aesthetic situation), the opposite areas of artistry, management and creativeness reveal fundamental links and common areas. Creativity, a driving force of human behaviour, should be a crucial element in artistry and management. After analysing the literature, the common denominators of arts, management and creativity are revealed: efficiency, a servant role towards goals, becoming above being, adaptation, and

a tendency to drive towards kitsch traps. The particular role of performative arts for the transposition of improvisation and contextual inspiration into management and creativity is also analysed.

**Key words:** artistry, arts, management, creativity, creativeness, aesthetics

## Introduction

Nature and culture are two elements mixing in humanity inseparably. As the world of wild power, nature, and culture, as the world of subtle intake, are constantly moving, it is impossible to distinguish the line between those two worlds. Management, as a result of culture, helps to organise the human's environment effectively. On the other hand, arts, without any doubt, a fundamental result of culture, helps release human emotions (*catharsis*) and channel them into productive solutions (Tatarkiewicz, 2015). Therefore, both in management and art, the motif and inspiration of undertaking these activities are fundamental.

Nevertheless, based on repetition and copying (*mimesis*), life would be boring and lack drive. Therefore, the creativity factor determines the undertaking, proceeding and finishing phases of activities in management and art (Gołaszewska, 1984; Szostak, 2020). On this basis, we may state that seemingly opposite fields – like management and art – may come from the same root: creativity.

The idea of identity should be introduced in this discourse because it determines the human's approach to creative activities that may be channeled in different ways. It is the identity resulting in fruitful undertakings while meeting certain circumstances. However, the exact circumstances met by individuals with another identity will not affect fruitful works. Some research on the issue of identity towards management and art worlds even allowed the complex identities of artists-managers, artists-entrepreneurs to be defined (Szostak, & Sułkowski, 2020a; 2021b; 2021d) who, using paradoxical thinking, develop their creativity



by catalysing identity tensions and trying to connect contradictory factors (DeFillippi, Grabher, & Jones, 2007; Szostak, & Sułkowski, 2021c).

## Methodology

The research methodology was two-fold:

- 1) based on a qualitative analysis of the literature from databases: EBSCO, Google Scholar, JSTOR, Mendeley, and Scopus;
- 2) based on autoanalysis of my own 20-year experience as a manager, an artist (instrumentalist) and a creative person.

Furthermore, the approach was based on an interdisciplinary and multi-paradigm approach considering the arts, management, and creativity publications. Thus, the following research questions were set:

- 1) What are the fundamental links and denominators of arts, management, and creativity?
- 2) Which new perspectives may the performing arts bring to management?

This article argues that creativity is a separate issue towards arts and management and that these three elements may be treated the same way with beneficial effects for humanity.

## Art of creativity

Dictionary descriptions of creativity focus on producing or using original and unusual ideas to make something new or imaginative (*Creativity*, 2021), showing synonyms in cleverness, creativeness, imaginativeness, ingeniousness, innovativeness, inventiveness and originality (*Creativity*,

2021). The creativity phenomenon is a concern of psychology (individual creativity: composers, performers), sociology (creativity of groups: orchestras, ensembles, choirs), management (creativity of organisations, teams) and aesthetics (artistic creativity).

The critical role in the creative process belongs to the involvement. Every child is born inherently creative; however, educational processes, in imposing several restrictions, suppress its inborn creativity; the process of reinventing or 'digging in' to creativity becomes essential (Dahlberg, 2007), revealing an environment for the education of or towards creativity.

Sources of artistic creativity may result from:

- 1) inspiration;
- 2) an act of creation in the image of nature;
- 3) discovering timeless ideas and incorporating them in work;
- 4) imitation of divine creativity;
- 5) meeting the needs of a social group (sociological theory of creativity);
- 6) excess energy that remains after essential needs fulfilment (human life physiology);
- 7) the state of culture having various artistic ideals at a particular stage of human development (cultural approach);
- 8) sums of socio-economic (ideological) conditions in which the artist lives (historical approach);
- 9) expression of the creator's personality (psychological approach) (Arbuz-Spatari, 2019; Gołaszewska, 1984; Jung, 2014).

The psychological theories of artistic creativity are:

- 1) creativity as an inspiration;
- 2) creativity as labour;
- 3) creativity as an expression of personality; and
- 4) creativity as an indispensable component of wisdom.

In the model of creativity as inspiration, the creator accomplishes particularly significant artistic results thanks, not to his knowledge or skills, but thanks to inspiration (a collection of factors that may not be reasonably explained and which come to the fore in spontaneous moments); the results of inspiration are unpredictable. The uniqueness of the product is the exceptionality of the conceptual process that led to the work; it is a combination of inspiration theory and the theory of genius and individualism. The theory of creativity as labour points to work, toil, overcoming obstacles and effort. A man has natural abilities, but he must work on them to create authentic artworks; the necessary settings for creativity are awareness of the creation regulations and the capability to use them; labour persists as an inalienable component of the creative process. The concept of creativity as a personality expression proposes that the creator can express what others feel through expression; the creator's consciousness controls the expression that underlies creativity; art is an approach of communicating, and its function is to communicate inner states; artists externalise their states of mind to enable recipients to achieve similar states (Gołaszewska, 1984; Szostak, 2020). Finally, the theory of creativity as an indispensable component of wisdom suggests that an intelligent and wise individual, at the same time, possess creative skills (Dai, & Cheng, 2017; Ekmekçi, Teraman, & Acar, 2014; Shi, Ardel, & Orwoll, 2017; Sternberg, 1985; 2003).

Individual creativity, considered an art, must combine an appropriate level of professional knowledge, enough professional experience, intuition built on the base of knowledge and experience, and a strong identity as a creator. Creativity may be analysed compared to an opposite issue of the fixation (Crilly, 2019; Crilly, & Cardoso, 2017).

## To be or not to be an artist?

Art in human activities has been present since the very beginning. Although aesthetics as an autonomous science was detached from philosophy relatively

late, it was present from the beginning of abstract thought within philosophical discourses. Initially, the concept of individual creativity was not alienated, and art was understood as the competence to combine factors of material (given by nature), knowledge (given by tradition) and work (given by man). The first recognition of creativity was passive in the form of an imitation (*mimesis*). Next, the process of defining and analysing the phenomenon of individual creativity, which is the key to our considerations, has just begun.

The artist creates things with great skill and imagination (*Artist*, 2020a), but the artist concept has been changing over time (Dreijmanis, 2005; Hocking, 2019; Szostak, & Sułkowski, 2021c), and it can be said that the contemporary description of an artist is even off-defined (Sztabiński, 2002). Using the medieval practical perception of arts, an artist works through tools on the matter. Synonyms of an artist are: expert, geek, guru, master, wizard, virtuoso, and antonyms are: amateur, inexperienced, nonexpert (*Artist*, 2020b). Synthesising the achievements of ancient aesthetics, several vital issues define an artist. It is imagination, knowledge, thought, wisdom, the idea in his mind, and the ability in using the rules of art (Tatarkiewicz, 2015). The artist's features are creativity, intuition, sensitivity, 'getting lost' in the creative process, putting everything he does into the creative process (from the conceptual phase to the implementation phase), self-analysis and self-correction. No less critical for the effective implementation of artistic goals are also: the ability to set and implement goals, the ability to observe the world, hard work from an early age and throughout life, mental resilience, openness, perceptiveness, persistence/consistency, responsibility, self-discipline. The most persistent artist's goals include materialisation, bringing the recipient to a *catharsis* state, giving satisfaction and pleasure to the recipient, passing on values, universal ideas, and transforming ugliness into Beauty (from the Plato triad).

It would be valuable for our considerations to answer what a good artist is characterised by. First, he should be understandable; however, we find many examples of artists incomprehensible to their contemporaries and, after years/centuries becoming pillars in their fields. Second, he should be popular, which would mean that he reaches the consciousness of the recipients; however, popularity is also not a good indicator, as it does not

testify to the quality of artworks. Finally, he should refer to universal values and ideas that are understandable and important for humanity regardless of the era (Szostak, 2020).

The essence of creativity is a set of qualitative characteristics of the thought process (divergence and convergence; smoothness, flexibility, originality; breadth of categorisation; sensitivity to a problem; abstraction, synthesis, rearrangement of ideas), as well as the imagination, fantasy and individual personality traits (dynamism, focus on creative search, creative activity, creative well-being, independence), implemented in a person's creative activity (Kochereva, 2019). However, being easily answered by theory, becoming an 'artist of creativity' and a 'virtuoso of creativity' is not easy to implement in practice.

## Aesthetics towards creativity

The concept of the 'aesthetic situation' translates the theory of 'axiological situation' into the aesthetics area: creator in the creative process creates an artwork; recipient receives the artwork in the receiving process; all these elements have connections and interactions with the world of values and happen in the real world that determines the type of art (Gołaszewska, 1984; Szostak, 2020; Szostak, & Sułkowski, 2020a).

Although the most important from the point of view of aesthetics are values, and the most noticeable indication of creativity is the artwork itself, it is in the person (mind, consciousness, sub-consciousness) of the creator that the essential processes that make up the phenomenon of creativity occur. Therefore, we will use the theory of creativity in empirically oriented aesthetics to follow the creative process comprehensively.

Several requirements influence the activity of artistic creation, which are named disposition or creative attitude: personality conditions (capabilities and interests leading to the attitude of interest in creating and valuing art); social conditions (the influence of the background, education, and public opinion regarding the position of art and evaluation of the

works of other artists); a wealth of experience (the amount of the artist's individualistic experiences).

To start the creative process, just a creative attitude is not sufficient – creativity is also desirable; motifs can be of two kinds: assigned – directly affecting the shaping of the work that can be realised with the participation of creative work (contemplation of yourself, i.e. a desire to form a work that meets and expresses the creator's expectations; consideration for the work, i.e. attention focused on the excellence of the work, realising an elevated aesthetic value; contemplation of the recipient, i.e. the readiness to offer others with the experience that artwork can bring); unassigned – marked in the work indirectly and also possible to implement using additional actions; additionally triggering creative potencies (economic thoughts, social coercion, accordance with stereotypes).

For a work to be formed, there must be a direct impulse for starting a creative process, i.e. psychological stimulation through an external or internal stimulus:

- 1) a lack of perception in the world that allows completion or which requires fulfilment (perceiving imperfection, the artist decides to enrich life with a new value);
- 2) fascination with the world, reality (the artist wants to show his admiration for the world and things in the dawn and save this state from oblivion);
- 3) an excess of own experiences from which the artist wants to free himself (wanting to offer them to people, looking for a way to express in artistic form).

The aggregate of the fundamentals to date in the form of internal coercion leads to the ultimate decision to carry out the creative process; then physical preparation for artistic work and first attempts take place; occasionally, the artist starts the work straight away, but more frequently the work is preceded by three phases: the concept of the work, artistic vision and artistic intention.

The implementation process begins when the artist starts truly to objectify his intention. Next, he shapes the material to realise a specific aesthetic value; the critical phases here are to shape the material of the work so that it is equivalent to an artistic vision. Finally, it is worth paying attention to situations unforeseen in the previously planned concept of the work, resulting from a random coincidence or even a mistake at the stage of implementation; forcing the unintended result of an action (an erroneous sound made by the musician during improvisation) into a valuable and immanent part of an artwork requires the artist's reflex, observation ability and creativity. After completing the physical creative process, a post-implementation phase consists of verifying the value of the artist's work and the artist's distance to the work.

Artwork, being a creation of the fine arts completed by an individual of superior skill (*Work of Art*, 2021a) or giving high aesthetic satisfaction to the receiver (*Work of Art*, 2021b), is a central element of the aesthetical situation. The finished artwork is autonomous of the creative process, and the creative process stays independent of the creator's basic personality. The artist's work testifies to the artist solitary. It should not forget that eliminating the world of universal values from the artwork directs straight into the embrace of kitsch which should be avoided or, at least, consciously controlled (McBride, 2005; Szostak, & Sułkowski, 2020b).

Recipients of artwork are specific individuals (when the work was done according to particular order) or all potential listeners who have contact with the work purposely or fortuitously. Recipients may be a source of feedback for the artist about the work and the values read from the work. In arts, the artist, in perceiving the reactions to his work, can associate his intentions with the actual reception, and use this knowledge to implement new works or modify the received work. The receiving process (called the aesthetic process) consists of sensual reception of the message located in the work. The artwork receiving process begins with ignorance and ends with interpretation (Woodward, & Funk, 2010).

Let us look, at the end of our considerations, to the theory of interpersonal communication that defines communication as a practice of exchanging information between individuals through a standardised system of symbols,

signs, and behaviours (*Communication*, 2021). Transferring this definition into the language of art, the creator encodes the message in a work of art and places it into a channel; the receiver decodes the message to read (understand) what the sender wanted to tell. There is a critical trap here: the receiver should be able to interpret the creator's message (artwork) in a correct sense; otherwise, the improperly decoded message will be received in a wrong way – not as the creator wanted. It should be remembered that the receiver acts in a situation hindered by noise, which disturbs and complicates the entire receiving process (Abodunrin, 2017; Negus, & Pickering, 2004).

## Role of personality

From the aesthetical point of view, two personality types (basic and creative) should be first defined to understand the environment where the forthcoming issues will be analysed. The basic personality is a set of traits that constitute each individual, while the creative personality is a variety of basic personality traits that condition the start of creative activity, continuation, and shape. Some of the personal features are manifested in a work itself; others are conditions for undertaking the creative effort. Creative personality develops on the setting of the basic personality – it is not given by heaven. The issue of creative personality is linked with an artistic style. While the overall achievements of the creator allow reconstructing the author's creative personality, the given artwork allows reconstructing a specific approach to the world of values, the point of view from which all occurrences represented in the artwork are captured (Gołaszewska, 1984; Szostak, 2020).

A question often raised by individuals working on their development is, "Where should a creator look for his creativity?" The answer is: inside of him, inside of his personality. There is no sense to look for our creativity in other creators' works, leading us to copy or to avoid. The natural source of our creativity is inside, in the creative personality. The 'creative child' should be raised and constantly developed; growing and flourishing should be a natural aim of each conscious individual.



In analysing the creative process, separation of its conceptual, experience, implementation, and post-implementation phases are apparent. It allows for a typology of creative personalities: intuitive, reflective and behavioural (Gołaszewska, 1984, pp. 176–189). These types do not appear in a pure form but rather as a mix of the above. The intuitive type is portrayed by close entanglement of the experience and realisation stages; the process of carrying out the work is rapid and with a sense of well-made decisions; the essential creative moments are realised based on acts of intuition without the motivation of the expansive type, without the involvement of full awareness (musical improvisers). The reflective type of creative personality is characterised by a clear separation, where the experience phase precedes the implementation phase. In this case, full consciousness is involved. The reflective type of creative personality has a comparably complicated structure due to hesitation in the creator's choice of concept and expression. The creative process is lengthy: the creator controls his intentions, creates a concept, and then implements it more or less consistently. The reflectiveness of the creative process is unique; it is intellectual reflectivity, but it is also emotional concerning personal matters and revolving around experiences gained during contact with reality. In a behavioural type of creative personality, the process phases are alienated from each other. Except that, the implementation phase heralds the experience phase to some extent; it includes both types of consciousness; it is a type of trial-and-error method – the artist does not know what the final work should look like and does not feel the need to take such or other steps; it is about incorporating a not entirely clear artistic vision into other real shapes (Gołaszewska, 1984; Szostak, 2020).

## Reflection on identity

The importance of identity in all creative undertakings is fundamental (Elstad, & Jansson, 2020; Szostak, & Sułkowski, 2021b). An individual, feeling unsafe, will not develop the whole palette of creative activities. However, on the other hand, insecurity may catalyse creativity in looking for nonstandard solutions

to diminish the unwilling feelings. As we see, it is challenging to determine optimal circumstances or environments for creative activities (Ripoll, Pesantez, & Dominguez, 2019). Therefore, identity may be perceived as the basic level of creativity consideration: low/weak self-definition as a creator will be followed by lower creativity.

Psychology has developed a distinction between simple and complex identities (Collver, & Weitkamp, 2018; David, & Bar-Tal, 2009; Noonan, 2019; Shpak, & Pchelkina, 2020; Zamaraeva, & Koptseva, 2020). Both of them have certain advantages and disadvantages in the context of creativity. Identity tensions (among an individual with complex identity) and ways of exploiting those tensions (e.g., paradoxical thinking) may be an excellent form of increased creativity without losing creative possibilities or opportunities. The literature describes many models of creativity development, e.g. the creativity development cycle based on aesthetical theories where creative personality built onto the basic personality influences processes of identification and establishing own identities; then those different identities bring tensions which, with the use of paradoxical thinking, influence development of creativity; finally, creativity catalyses the development of the creative identity of an individual (Szostak, & Sułkowski, 2021c).

Intentional and unintentional shifts in identity may be a fruitful way of influencing the creativity of an individual and its development. Changes in complex-identity individuals looking for new directions in their activities may be determined by internal or external circumstances (Szostak, & Sułkowski, 2021b).

The social role of individuals impacts creativity, being not the same for all. In this context, role perception is an essential factor for perceiving the phenomenon of creativity (Szostak, & Sułkowski, 2021b; 2021c; 2021d). However, research shows no essential differences in the perception of creative identities (like artists, managers, creators, leaders, and entrepreneurs) between men and women (Szostak, 2021d), individuals with and without creative factors (Szostak, 2021a), individuals with and without entrepreneurial factors (Szostak, 2021b), societies with and without communistic history (Szostak, 2021c; 2021e). Thus, the identity crisis of an individual also may impact creativity, both positively and negatively (Szostak, & Sułkowski, 2021b).

As one of the identity factors, self-definition impacts creative individuals (Szostak, & Sułkowski, 2021a; 2021c), which underlines links between creativity and identity. On this basis, the description of creative identities based on creativity level and organisational efficiency may be the following: visionary – a person with high creativity and low efficiency; reproducer – low creativity and low efficiency; craftsman – low creativity and high efficiency; wizard – high creativity and high efficiency (Szostak, & Sułkowski, 2020a).

## Management of creativity

Using the metaphor of the organisation as an artwork (Szostak, & Sułkowski, 2020a), aesthetics theories connected to creativity can be applied to management directly and indirectly. First, basic and creative personalities may be applied to the organisational behaviours of managers, leaders and their followers. Second, types of creative personalities (intuitive, reflective, behavioural) may be implemented to managers, leaders and entrepreneurs who, being creative individuals, represent different mixes of these pure forms. Third, motives of creativity (fascination with the world, perception of the world's imperfections, excess creative energy, selfishness and narcissism, material necessity) can also be applied to managers being artists in the organisational world.

Creativity management may be seen in a few dimensions: individual versus group/team creativity (Liu et al., 2018; Vincent, & Kouchaki, 2016), motifs and inspirations of undertaking creative activities (Crilly, & Cardoso, 2017; Molero-Jurado et al., 2020; Penaluna, & Penaluna, 2020; Szostak, 2021b), limits of creativity (Craft, 2003; Gross et al., 2019).

## Individual and group creativity

As previously described, individual creativity is a basis for group creativity, and although the effect of creativity is the same in both cases, the general

approach from the perspective of creativity management is different. Due to the complexity of problems faced by today's organisations and the fact that a single individual cannot solve them, the role of looking for creative and innovative group solutions is crucial (Reiter-Palmon, 2017). Group creativity requires a particular management approach by leaders and managers focused on group creativity development and organising an optimal environment for raising it; their role is fundamental (Alsuwaidi, & Omar, 2020; Liu et al., 2018). Many techniques are used for that purpose with different effects in different areas (Sik, 2016). It is also revealed that techniques for group creativity development may diminish the creativity of individuals (Vincent, & Kouchaki, 2016), and in the end, paradoxically, lower individual creativity may decrease group creativity.

Analysing group creativity according to the aesthetical situation theory, the person who leads the creative process to reach the established goal should be treated as an artist. All consequences of the aesthetical situation should be applied here analogically.

## Functions of creativity in management: motifs and inspirations

Creativity has its functions in management – positive: looking for competitive advantage (Acar, Tarakci, & van Knippenberg, 2019; Martin et al., 2015; Müller, & Ulrich, 2013), team integration (Che Ibrahim, Costello, & Wilkinson, 2018; Lemoine, & Blum, 2021; Zhang, & Kwan, 2019), an increase of social capital (Sözbilir, 2018; Szczepaniak, 2018; Szostak, 2021c), or – negative: a decrease of team efficiency (Li, Liu, & Luo, 2018) which, paradoxically as a side-effect, may reduce social capital (Kačerauskas, 2018). To fill these functions, it must be a constant motif and a trigger in the form of inspiration.

The role of motifs in undertaking creative work is fundamental (Foxon, 2008; Moulard et al., 2014). Motifs can be of two categories: assigned – directly affecting the shaping of the work and realising with the participation of creative work (deliberation for yourself, i.e. the need to form a work that

gathers and expresses the creator's expectancies; consideration for the work, i.e. attention focused on the perfection of the work, realising a high aesthetic value; deliberation of the recipient, i.e. the disposition to provide others with the experience that artwork can bring); unassigned – marked in work indirectly and possible to implement also using other activities; additionally activating creative forces (economic considerations, social coercion, compliance with stereotypes). In the case of a manager who has a managerial disposition, there are several motivational elements: the desire to create an organisation that meets the goals set by the owner, an organisation expressing personality or values expressed by the manager, the desire to create an organisation creating an effect (product, service) with specific assumptions. Among the unassigned motives, we can mention the need for the manager to acquire the resources necessary for life or society's expectations for a particular manager.

For a work to be created, there should be a direct impulse (inspiration) for undertaking a creative process, like psychological activation through an external or internal stimulus (Adler, & Ippolito, 2018; Biehl-Missal, 2011; Norliana, & Fakhurul Anwar, 2019; Penaluna, & Penaluna, 2020; Szostak, 2018; 2021b):

- 1) an absence of perception in the world that permits fulfilment or which requires fulfilment (seeing inadequacy, the artist decides to augment reality with a new value);
- 2) interest in the world and reality (the artist wants to show his admiration for the world and things in the dawn and save this state from oblivion);
- 3) an excess of own experiences from which the artist wants to free him/herself (desiring to present them to others, looking for a method to express them in artistic form). Based on the organisation, such an external stimulus may be the death of the current manager and the social expectation that our creator will take their place, or the market situation, which, when properly used, can bring the expected results (material or non-material); an internal stimulus may be the lack of livelihood after an emergency or a rebellious decision resulted from deep reflection.

## Limits of creativity

Creativity is not a limitless issue and may be restrained by individual and external factors (Acar, Tarakci, & van Knippenberg, 2019; Baer, 2012; Craft, 2003). Active creativity is an exhausting occupation. Getting used to the permanent state of creation may lead to many negative forms of burnout, depression, or loss of sense (Brieger, De Clercq, & Meynhardt, 2021; Bulei, Mihalcioiu, & Tucmeanu, 2014; Cullum et al., 2020; Rasminsky, 2019; Schielke, 2020; Schreiner et al., 2018). Individuals, keeping a high level of creativity for a long time, after reaching a time of 'normality,' may perceive their life and environment negatively.

Feeling exhausted after a challenging and productive creative process is a natural state. That is why internal emptiness shows that creativity needs a spark in the form of previously described inspiration and fuel in the form of motifs (Szostak, 2021b).

## Performative arts towards management: improvisation and contextual inspiration

Although all arts have common features from the perspective of aesthetics, it is mainly the performing arts – acting, music performance, painting – that may bring interesting conclusions for management. The features that should be underlined are improvisation and contextual inspiration.

As a performative art, music may play a vital role when analysing management phenomena and vice versa. Both music and management are based on the same factors: a creator, a work, and an audience (Szostak, & Sułkowski, 2020b).

Spontaneous artistic activity was the primary source from which the entire culture of humanity was born. Before the artists (*triple chorea*) started composing their repetitive works (*mimesis*), improvised works were used for entertainment and worship (Szostak, 2019). Therefore, it can be said that improvisation is an immanent and fundamental feature of artistic creation.

The dictionary description of improvisation is composing an artwork spontaneously on the spot, under the influence of emotion without any preparation (Kopaliński, 1989). The phenomenon of improvisation occurs in each field of art. Performative art improvisation is a creation that combines elements of creativity and reproduction (performance) in a spontaneous and one-off process (Oleszkiewicz, 1997, p. 7). Theatrical (or acting) improvisation is well described as a source of increasing organisational creativity – both individual and group (Nisula, & Kianto, 2018).

In musical creativity, three improvisation types are classified depending on the role of the performer-composer:

- 1) creativity based on a specific musical topic in close communication with the form, like a fugue, partita, variation, or consisting in adding some of its elements to existing work, like parts or *basso continuo*;
- 2) creativity of introducing one's part into existing work, like a *cadenza* in an instrumental concert, and
- 3) creation resulting in a wholly new and autonomous work, like a free fantasy, impression – as musical genres (Chodkowski, 1995).

Improvisation contains a tension between the objectivity of a given model (form) and the subjectivity of spontaneous production (Dahlhaus, & Eggebrecht, 1978). In the sense of experimenting, performative musical improvisation, especially in monophonic cultures (Gregorian chant), was a phenomenon preceding the materialisation of the first musical works: first tried out, then remembered and transmitted verbally, and written afterwards. Improvisation is attributed to the rise of polyphony (Chodkowski, 1995). Over the following centuries, new forms and achievements owe their development to improvisation. The development of keyboard instruments was particularly favourable to improvisation. As a result, organists remain today's leading improvisers (Improvisation, 2000, p. 126). Generating music capacity on the spot is frequently noticed as a process relying on a knowledge base from which improvisers draw (Wilson, 2021).

Managerial decisions are often improvised (Kochereva, 2019), so this statement may link the theory of artistic improvisation into management. Although improvising may be perceived as doing random activities, its process is mainly well-structured and based on deep knowledge of the area, experience and identity feeling of doing the right thing.

Personal features play a vital role in individual creativity; however, the role of a creative environment – for individuals and groups – must also be seen as a crucial factor (Kochereva, 2019). Perception of these contexts is also a fundamental matter for improvised managerial activities (Hargreaves, 2012). From the medical and psychological points of view, creativity, curiosity, and schizotypy are similar issues; the only perception is a factor channeling cannelling these three elements accordingly (Gross et al., 2019).

## Links and common denominators

Arts need management in the preparation, performance, and organisation of all stages of the aesthetical situation process; without organisation, it would be a patchwork of random actions. The creative manager may be a management artist, while the non-creative is just an administrator (Szostak, & Sułkowski, 2020a). The performer (actor, musician) without creativity is just a tool following orders of the director or conductor, while a creative performer is a true artist. Creativity needs management to keep order and productivity.

The following issues may be considered the common denominators linking artistry, management and creativity together: efficiency, servant role, kitsch traps, becoming above being, adaptation.

## Efficiency

Nature creates life efficiently and determines it to be efficient. The same approach may be observed in artistry, management and creativity. The artist



works efficiently; hundreds of hours of practising his art allow him to efficiently manage time, resources, and power. The creator does not want to lose his resources for senseless undertakings. The manager aims to organise efficiently; otherwise, his work will not be valuable and requested (Sik, 2016; Szostak, 2021d). Efficiency in arts, management and creativity impacts social capital (Markowska-Przybyła, 2020).

## Servant role

The artwork, not the artist, is in the centre of the aesthetical situation. That is why putting the manager or the artist in the first place (abuse of 'I', 'myself', 'for me') is done to distract from the merit (artwork itself) and transfer it to the replacement areas. A 'good' artwork (organisation) does not need PR or promotion (of course, I omit the marketing approach here) – a good novel or symphony will not be better due to its promotion. On the other hand, mediocre artwork (malfunctioning organisation) requires active PR and promotion activities to focus the receivers' glances on 'safe' areas. Also, creativity is not an independent and central issue; it must be used as a tool to reach a particular goal. These facts underline a servant role of arts, management and creativity (Lemoine, & Blum, 2021; Ruiz-Palomino, & Zoghbi-Manrique-de-Lara, 2020; Tripathi et al., 2020).

## Becoming above being

The role of an artist, manager or creator is not given at once (being); it is more a becoming an artist, manager or creator. The process is more crucial than the fact. As the arguments may be, education is not crucial but can help one become a good artist, manager, or creator. Individuals more educated in arts, management or creativity are not always better performers (artists, managers, creators). Also, the time of building the identity brings psychic comfort to an individual.

## Adaptation

Artist, manager and creator must act adaptative (Goldberg-Miller, & Xiao, 2018). Because their roles are servant, they must observe first and act next. Adaptation may consider many levels: establishing goals, building strategies, and assessing the level of goals achievements. Although many artists, managers and creators in history can be found in history who may seem entirely original and independent, it cannot forget that their 'works' realised particular goals in particular circumstances and environments, consciously or subconsciously.

## Kitsch traps

Based on the servant role of the described elements, we may consider these issues as kitsch traps. While undertaking artistic, managerial, or creative activities, one must be aware of a tight line between true and false (kitsch). Although my approach is closer to the theory that kitsch and art lie on the same scale, and the creator decides which direction (towards art or kitsch) to chose, we cannot forget that Herman Broch called kitsch 'evil itself' (Broch, 1933; McBride, 2005). On this basis, an artist, manager or creator, underlining his personality above the work itself and the receiving process itself, may be called a kitsch-man. The solution (to keep on the right side of the pendulum) may be seen in Truth (from the Plato triad) and conscious balance between powers of art and kitsch.

## Conclusions

Answering the first research question, the fundamental links and denominators of arts, management, and creativity are efficiency, servant role, becoming above being, adaptation, and kitsch traps. Regarding the second research question, the performing arts may bring to management new perspectives of the role of identity and adaptation, which both are fully seen in the improvisation process.

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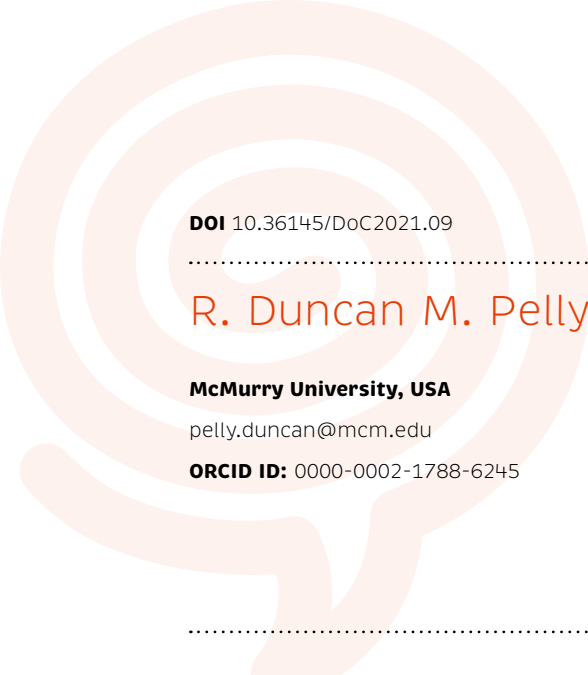
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# How Can Lean Six Sigma Foster Organizational Entrepreneurship in a Military Bureaucracy?

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**Abstract:** How can Lean Six Sigma foster the creation of heterotopias? This article will examine the use of Lean Six Sigma principles to magnify cracks within a traditional bureaucracy in order to create heterotopias that dramatically alter organizational practices. The empirical setting of this paper is a classic bureaucracy – the United States Army – but with an interesting twist, due to an overtness in implementing Lean Six Sigma. Lean Six Sigma protocols may be used to foster long-term change through alternative

narratives akin to organizational entrepreneurship. Therefore, this paper sees Lean Six Sigma as a storytelling methodology, in lieu of a directive set of tools and techniques. In this autoethnography, I tell my story of how I tried to execute a human resources logistics process, a Relief-in-Place, but failed on the first attempt. While facing difficult bureaucratic obstacles, I relied upon my training as a Lean Six Sigma Black Belt to use stories as a way to circumvent these obstacles, create a heterotopia, and ultimately achieve mission success.

**Key words:** narrative, Lean Six Sigma, autoethnography, entrepreneurship

## Jokes, Failure, and Lean Six Sigma: A Story of Creation of a Heterotopia in a Military Bureaucracy (Introduction)

Most of us are familiar with the idea of ‘beginner’s luck’, which oftentimes seems like more of a way of encouraging neophytes than any sort of accurate depiction of behavior, and my own experiences as a beginner are certainly no exception. I want to share with you, the reader, my reflections of how I failed miserably at an operation I conducted when I was a junior officer in the U.S. army, and how I adapted to these challenges. Due to my low status, I could not use power or authority to overcome obstacles; instead, I sought to use humor and stories nested in the command-endorsed Lean Six Sigma to permanently change the way a U.S. Army brigade conducted its operations.

To highlight exactly how this transition occurred, I will expand upon previous discussions of heterotopias. Irrespective of scholars, most have described the heterotopia as almost accidental (Foucault, 1967), largely because these ‘spaces for play’ arise from competing world views – be that the divergence between strategy and practice (Tsoukas, & Chia, 2002) or theory and reality (Pelly, 2017b). Perhaps heterotopias can also occur when one coherent narrative could be superimposed upon another, dramatically different one.



This work will explore how a heterotopia can arise out of two completely different narratives – Lean Six Sigma and the stereotypical military bureaucracy.

To open the black box of the creation of a heterotopia, this paper will proceed with a brief literature review of bureaucracies and of Lean Six Sigma as narratives. I will then highlight the methodology, autoethnography, with a particular emphasis on its role in highlighting entrepreneurial stories. The paper will then begin the empirical section. In the storytelling vignettes, I will explain how I struggled, failed, and eventually created innovation in a stereotypically rigid organization. In the theoretical vignettes, I will introduce organizational entrepreneurship and develop its relationship to heterotopia formation. I will then provide final reflections in the discussion and conclusion.

### *The United States Army, the Most Bureaucratic Bureaucracy*

Bureaucracies are stereotypically depicted as extremely static (Tsoukas, & Chia, 2002), contraindicated to entrepreneurship, and are assumed to be incapable of pivoting during environmental contingencies (Sabrosky et al., 1982). The empirical setting of this article is the idealtypus bureaucracy – the United States Army. Weber (2009) typified the military as the perfect bureaucracy, which is surprising, given that he held a reserve officer's commission. Later studies of the military portrayed armies as plagued by bounded rationality and individual initiative oscillating between national benefit and self-serving interests bordering on corruption (i.e. Böll, Savill, & Bednall, 1950; Odiorne, 1977; Emerson, 2004; Pelly, 2016b).

The bureaucratic narrative is thus seen as monolithic (Weber, 2009), especially in the military (Odiorne, 1977). Strict chains of command are enforced, with little room for interpretation of intent, which is ideal for handling routine situations and favors the career technocrat (Emerson, 2004). Unfortunately, the military machine is chaotic when facing the unknown or novel situations (Clausewitz, 2004) including war, which is an almost never-ending contingency (Böll, Savill, & Bednall, 1950). This inability to cope with

these emergency – causing novelties can lead to space for new narratives to penetrate, as will be further explored.

## What is Lean Six Sigma?

In contrast to the military bureaucracy that favors stability, Lean Six Sigma is a consulting process that specializes in questioning taken for granted assumptions in bureaucracies, including in public service organizations (George, & Gero, 2003) and in businesses (George, Rowlands, & Kastle, 2007).

Lean Six Sigma was coined by Michael George (George, & George, 2003). His contribution united earlier progressive era management theories that evolved into various Lean methodologies from the early 1900s (Feld, 2000) and the Six Sigma ideologies born during the 1960s (Eckes, 2003). Although Lean Six Sigma is commonly viewed as a series of tools, it is actually more of a mindset (Pelly, 2019a). The 'Lean' focuses on 'trimming the fat off of the meat' or, reducing inefficiencies in a process. Concurrently, Six Sigma prioritizes enhancing quality in a process. Lean Six Sigma encourages managers to observe workers to learn best procedures available, to use standardized tools for uniform results, and to encourage feedback when deriving new ways to accomplish a task (George, & George, 2003). The full spectrum of specific tools and mechanisms of Lean Six Sigma is outside the scope of this paper, but their roots in progressive era management literature provide helps us to understand how such ideas foster entrepreneurship and innovation in large organizations.

Lean Six Sigma consultants teach their doctrine in ways that empower prospective green/black/master black belts. Students begin by illuminating a select problem within the organization – known as the define phase (George, Rowlands, & Kastle, 2007), which is essentially developing a research question. They take measurements, followed by a scientific management approach to analysis (Taylor, 1911) – known as the measure and analyze phases (George, & George, 2003). There is then a phase of process improvement, with a healthy dose of worker input, after which a control, or reification phase, is implemented.

Lean Six Sigma is a powerful series of stories for effectuating change because it represents a robust alternative to existing organizational practices. As a narrative, its goal is to find ways to identify anomalies within an organization (George, & George, 2003) and solve them in a way to generate permanent organizational change, akin to organizational entrepreneurship (Hjorth, 2014; Pelly, 2017a). The power of the Lean Six Sigma practitioner is derived from the ability to explain what otherwise might be (Hjorth, 2004), and to use this potentiality to exploit gaps in bureaucracies. Lean Six Sigma tools, techniques, and artifacts extend the agency of the storyteller, and can provide structure and legitimacy in the face of strong organizational resistance to change.

Just like the bureaucracy that is bound to routines and is unable to cope with new situations, Lean Six Sigma is in many ways incompatible with the acceptance of the status quo. It is with this juxtaposition that I begin the story – a junior officer stuck between two narratives – one that was antithetical to change, and another that only understood change...

## Methodology: Autoethnography

The methodology of this article is autoethnography, which is an embodied methodological practice that utilizes a storyteller's personal experiences to further theoretical understanding (Sparkes, 2000; Wall, 2006). It is an orientation in lieu of a defined methodology (Pelly, 2017b). Autoethnography diverges from more traditional types of ethnography because it utilizes a first person perspective, and the writer is encouraged to change and manipulate variables in an attempt to understand a phenomenon. In effect, it blurs the line between literature and social science by using storytelling to study social phenomenon (Bochner, 2020). Furthermore, autoethnography accepts the strengths and limitations of retrospective recall. While individuals do reformulate past experiences based upon memory (Ellis, 1999; Rambo, 2005), recalling an event permits an individual to step away from experiences to provide a deeper understanding; thus, post hoc explanations serve as robust sense making devices (Cook, 2012).

Autoethnography is particularly appropriate to this study. First, this work examines my personal experiences in the United States Army from a post hoc perspective. Second, because my roles and experiences in the empirical setting favored experimentation, such as during the improve and control phases of my Lean Six Sigma project, a methodology that favors researcher objectivity and distance is inappropriate. Third, autoethnography responds to calls from innovation, entrepreneurship (Steyaert, 2011), and qualitative researchers who wish to make research more practitioner-oriented, more accessible, and more focused on organizational stories (Herrmann, 2020). Finally, I selected an evocative approach to research which favors narrative rationality (Smith, & Anderson, 2004).

The structure of this autoethnography is a layered account (Mendez, & Pelly, 2021; Frandsen, & Pelly, 2020; Rambo, 2005). The story will be told in a series of interweaving vignettes: those with titles in *italics* represent storytelling, whereas the vignette titles in **bold** provide post hoc theoretical explanations. In other words, the storytelling vignettes represent my reactions to events at the time, while the post hoc theoretical vignettes provide distance, and allow me to reflect upon the past and incorporate my present actuality as a researcher (Pelly, & Fayolle, 2020).

This article is augmented from a multitude data sources. One of the most significant sources is the Lean Six Sigma Black project I submitted to Headquarters, Department of the Army for Business Transformation. This project consists of numerous documents and slides that depict the ways my team and I created entrepreneurship in our unit. Other sources include emails and various drafts associated with this project. I conducted interviews and created field notes from a variety of stakeholders including my colleagues and the consultants who instructed the Army in Lean Six Sigma. Finally, I rely on memory as a sensemaking and literary device to render the account more relevant to this specific project.

## Empirical Setting

The events contained within this autoethnography occurred between April 2007 and April 2008. At this time, I was working as a second lieutenant, with a duty title of strength manager in a U.S. army brigade in the Republic of Korea. As a second lieutenant on a brigade staff, I did not hold the title of primary staff officer, but rather served as an assistant to the brigade human resources officer. I was the lowest ranking and youngest officer on the brigade staff. From a traditional bureaucratic perspective, I was not in a position to make major decisions. In fact, enlisted personnel were seasoned – most had at least ten years of experience in the army, in contrast to my six months of service – so I spent more time learning and not in making sweeping changes.

One positive – this unit was somewhat progressive. Our brigade commander sent three lieutenants and three majors to Lean Six Sigma green and black belt courses. At the time I was clueless about Lean Six Sigma, but I understood that I would attend training for one week each month for a period of six months. The George Group, a consulting company since acquired by Accenture, was contracted to teach the course. Upon completion of the course, it was expected that we implement Lean Six Sigma principles within our respective organizations in order to receive black belt certification.

My particular project was to improve Relief-in-Place operations. Simply stated, Relief-in-Place occurs when one unit replaces another in an operational area, an event frequently occurring in units deployed to warzones. Battalions are shifted into a given area of operations, displacing another unit, with an end result of manpower character changes but with the same quota of individuals. As units arrive, there are numerous logistical, tactical, and administrative procedures which must occur to ensure combat readiness. As an assistant human resources officer, my mission was to oversee the administrative portion of Relief-in-Place operations, whereas other staff officers were concerned with tactical and logistical processes. The debut of my mission is described in the following vignette.

*Another Day, Another Cent, or So It Appeared*

For me, it was just another day in paradise. I sat in my office, overwhelmed by my physical surroundings. My senses were on overload. Our offices were literally metal trailers stacked upon one another, had no air conditioning, and despite the fact it was September, it was hotter than Hades. Naturally, we opened our doors to some not so fresh air – the metal units were posited in freshly fertilized rice fields and the windows opened to a garbage dump. The smell was so bad it would have peeled the paper right off the walls had there been any. Thus began a typical, normal, uneventful day, entering and analyzing personnel data, and performing basic customer service – grunt work typically assigned to the lowest ranking officers. Suddenly I was interrupted by a scream – almost as horrific as the pungent aroma of manure that filled my nostrils – ‘Lieutenant!’ a booming voice thundered. It was none other than my boss, Major C, the brigade personnel officer. “Hey, we got this new operation coming into play – it is called Relief – in-Place, and you need to come up with all of the administrative needs for an incoming battalion of soldiers. “But Sir, I am just a lieutenant – none of the senior officers in a battalion will listen to anything I say. I’m not even entirely sure what a Relief-in-Place is,” I protested. “Yeah, whatever, you know all that Lean Sigma Six (sic) crap, use all that fancy stuff we paid for, and just make it happen. Either way I don’t give one, two, or even half a s\*%^.”

## Indifference as a Source of Organizational Entrepreneurship

Major C’s attitude sowed the seeds for organizational entrepreneurship – although I did not know it at the time. A prescribed definition of organizational entrepreneurship is the establishment of separate narratives and spaces designed to subvert established orders such as in a bureaucracy (Hjorth, 2004; 2014). Organizational entrepreneurship is commonly grounded in the lowest levels of an organization and investigates novel

forms of adherence when faced with bureaucratic resistance (Pelly, 2017a; Frandsen, Duncan, & Pelly, 2019).

A source of organizational entrepreneurship includes the attitudes within a bureaucracy (Pelly, 2017b). I am not sure if my superiors fully understood what Lean Six Sigma was, or how to use it, but much like in mimetic isomorphism (DiMaggio, & Powell, 1983) the army sought to use an outside standard because “it seemed to work for other people.” This led to a degree of command support for Lean Six Sigma, as evidenced by the fact that my organization was willing to shoulder both the financial burden (which was almost \$20,000 in terms of course tuition, plus \$12,000 dollars in per diem expenses), as well as the opportunity cost of sending three lieutenants and three majors away from their duty stations for six weeks.

The particulars of fostering Lean Six Sigma in driving organizational entrepreneurship remained ambiguous. My direct manager was indifferent to and unaware of how to foster organizational entrepreneurship, which could potentially assist or detract from my efforts. Luckily, my ‘ace in the hole’ was a blind, if not ignorant faith in the value of Lean Six Sigma. These two combined factors widened the cracks in the bureaucracy and provided a solid foundation for establishing a separate space to insert into these bureaucratic cracks (Hjorth, 2004). The support of the macro-level organization gave me the impetus needed to execute Lean Six Sigma and indicates that another pathway might enjoy support. It was left to me to craft a new narrative for the Relief-in-Place.

### *Uncertain Future Paths?*

A nickname for Lieutenants in the army is ‘LT’, and the joke is that “You can’t spell lost without ‘LT’”, which certainly epitomized my circumstance. I lacked a rudimentary understanding of the strategic and tactical importance of a Relief-in-Place. To further pressurize the situation, I had exactly six weeks before the Relief-in-Place would commence. I knew that once the Relief-in-Place was launched, I would be in charge of administratively accommodating roughly six hundred soldiers and sending another six hundred back to the

United States. These events would transpire within a six-week window. During the first week, I would welcome two hundred soldiers; the next week I would bid two hundred soldiers farewell, a cycle thrice repeating. The in-processing phase of a Relief-in-Place encompassed a dozen administrative steps.

My command authority during Relief-in-Place execution was essentially non-existent. Because I was a young and confused lieutenant, I was bullied by internal and external stakeholders, and did not rely on Lean Six Sigma to strengthen my position. As a result, the first iteration of the Relief-in-Place was a complete disaster. The brigade commander mandated that all soldiers be flawlessly in processed within a six-hour window so they could proceed to their crew and weapons qualifications. In our case, comments 'from the peanut gallery' or those who outranked me, and a continual tug of war with stakeholders derailed all of the hard work and planning I had conducted during the previous six weeks. Any attempt at innovation from my level was squashed by superior rank and position. Sadly, I was metaphorically burned at the stake when the operation lasted nine hours instead of six, and almost every in processed soldier had errors in their administrative paperwork. When my colleagues and I tallied the collective results of my failure, I knew the next two weeks would be personally embarrassing, professionally difficult, and financially costly. Of course the external colleagues who had been so 'helpful' before, denied giving any advice and abstained from supporting me in the weekly staff meeting. They refused to assist with any of the rework, instead dumping it on those of us in the administrative section. Three of my colleagues and I visited the offices of our newly welcomed battalion where we toiled for 14 hour days during the next week and a half to repair what should have been correctly performed initially, leaving me a mere four days to prepare for the next incoming and outgoing batches of two hundred soldiers.

## What Ultimately Went Wrong

For the first Relief-in-Place operation, individuals from outside my immediate control superimposed their prior knowledge to an unprecedented event,



which was one reason their advice was inappropriate. To add salt to an open wound, my neophyte status was augmented by advice from those who were unaccountable for their interference. Inexperience can suppress employee-driven change, but it was ultimately the sour taste of defeat that provided the spark of potentiality (Hjorth, 2014; Johannisson, & Olaison, 2007). This overarching failure led me to consider my situation as an emergency.

One of the key antecedents of organizational change is an emergency situation – a moment where actors realize their current path will lead to undesirable consequences (Mabey, & Morrell, 2011). These ‘cosmology episodes’ (Weick, 1993) can lead actors to engage in introspection and explore new pathways as well as to improvise (Boudes, & Laroche, 2009).

These cosmology episodes can be further exacerbated by an overlap between existing and novel routines (Colville, Pye, & Carter, 2013) and from actors’ not observing the first small events leading to a catastrophe, and then failing to make sense of new cues to develop a novel and appropriate understanding of responses to a situation (Barton, & Sutcliffe, 2009).

Given my utter failure, I certainly felt like I was in the middle of an emergency – I had no idea what I needed to do, and my previous experiences seemed less relevant. I had no choice but to improvise, or be doomed to failure as will be explored in the next vignette pairs...

### *The Seed of Lean Six Sigma*

Sometimes the best way to fight novelty is with novelty – albeit with the trappings of legitimacy. Whereas vague similar experiences legitimized by tenure and organizational networks were used to coerce a junior officer into succumbing to pressure, could I not shroud myself in similar ambiguity and feigned expertise – namely through the use of a command-endorsed management methodology like Lean Six Sigma? More importantly, could I not use this methodology to my advantage when it was so foreign to others? Although I suffered from trepidation, I certainly was not going to endure the same degree of failure, humiliation, or rework I incurred in the first iteration. I spoke to my superiors and harnessed the high-priced services of the Lean Six

Sigma consultants available to our organization to escape from my personal purgatory. I didn't know if this would work, but I would certainly try. I at least had nothing to lose.

## Fighting Fire with Fire – or Ambiguity with Ambiguity

Following an emergency, ambiguity creates “spaces for play” where what otherwise may be is discussed (Hjorth, 2004). Bureaucrats may thrive within a bureaucracy; but it is entrepreneurs who thrive in ambiguity derived from these spaces for play (Pelly, 2016). Within a space for play, the entrepreneur has the freedom to tell a story of his or her own making (Johannisson, & Olaison, 2007) and not rely exclusively upon dominant narratives (Spinosa, Flores, & Dreyfus, 1999). However, fantastic tales of potentiality will be inappropriate in bureaucracies, and a key piece of sense giving involves understanding an audience and what it can accept, and engaging in legitimacy building (O'Connor, 2004; Aldrich, & Baker, 2001). For this reason, managerial frameworks and tools such as Lean Six Sigma are an alternate coherent narrative and represent a way to structure a new story; but I still had to adapt Lean Six Sigma to my own operation as will be illustrated in the next vignette pairs...

### *The Beginning of Lean Six Sigma*

The first and most challenging phase of a Lean Six Sigma project is defining the problem. Unfortunately, I was not entirely certain why I failed – was it that outsiders were providing feedback with marginal utility, or that I ineffectively managed the competing demands of stakeholders? I began to think it was the latter. Coercion was impossible due to my low rank, youth, and lack of familiarity with the army bureaucracy. Furthermore, the brigade commander set forth rigorous standards on the Relief-in-Place; consequently, compromise with stakeholders would be inappropriate. These impasses guided my

attempts to understand the problem in the 'define' phase and contemplate ways in which to 'integrate' various stakeholder perspectives (Follett, 1940).

But how could I manage competing stakeholder demands without offending my superiors? Despite the fact that Lean Six Sigma enjoyed the patronage of the upper echelons, it was seen as an invasion in the face of the middlemen. Instead of flinging accusations at my stakeholders, I highlighted the difficulties of the situation in a way all soldiers, irrespective of rank, could appreciate – a humorous story. I used the RIP (Relief-in-Place) RIPopoly board shown in Figure 1.

In an amusing way I told a story of how multiple stakeholders competed, much like the pieces on a monopoly board. The result was an illustration of a process that was chaotic, inconsistent, and failed to produce any reliable result – which is fun when playing monopoly with friends, but the game of RIPopoly was a living hell in real life. This simple diagram was a storytelling device that highlighted the need for change and legitimized the possibility of performing actions differently.

## Narratives as a Way to Extend Agency

Prior to organizational entrepreneurship, together telling is essential (Rosile et al, 2018). Finger pointing in this case would have generated an infamous military bureaucratic 'turf war' (Emerson, 2004). Instead, I improvised through appealing to people's basic humanity – their sense of humor. Such an approach can lead to participants placing themselves in the story and find ways to contribute to the story for their own ways and reasons (Pelly, 2017a). This approach has proven effective as an initial starting mechanism to form teams in the military (Emerson, 2004) and in public-private collaborations (Pelly, & Zhang, 2018).

The prior vignette depicts humor as one of many tools used to legitimize the birth of alternative behavior. Left-field techniques such as laughter can be utilized to build upon the momentum launched by narratively constructed emergencies (Allen, 2007; Mabey, & Morrell, 2011) and are useful for facilitating parallel potentiality by highlighting the inefficiency of existing practices and

ways that bureaucratic cracks that can be filled (Hjorth, 2004). The use of humor opened up the pathway for all of us to jointly conduct the analysis of the Relief-in-Place, as will be discussed in the following vignette pairs.

### *The Define, Measure, Analyze, and Improve Phases*

After our laugh at the weekly staff meeting, I began in earnest to implement the define phase of Lean Six Sigma. We agreed that the biggest problem was that the current process was inconsistent and had too many bottlenecks, but no one could determine the reason. I used a variety of tools to illustrate our process in its current state – including the SIPOC (Suppliers, Inputs, Processes, Outputs, Customers) diagram shown in Figure 2.

I proceeded to measure the time required to complete each step in the process with the VSM (Value Stream Map) shown in Figure 3. Utilizing the meticulous notes from the previous in processing, I analyzed the bottlenecks. Unlike the define, measure, and analyze steps of the Lean Six Sigma projects which were retrospective in nature, the improve and control phases are prospective in nature. While humor had been an essential element for breaking down interorganizational barriers, the novelty and command support for Lean Six Sigma created a sufficient zone of ambiguity to shatter the confidence of my career bureaucrat colleagues. None were familiar with the core Lean Six Sigma diagrams shown in Figures 2 and 3, but as I asked colleagues for help, I was met with nods of agreement, and the volunteering of manpower and resources towards our common cause. I then conducted the first step of the improve phase – deriving a pilot plan – which focused on our hemorrhages identified during the analyze phase and attempting solutions for the next body of 200 soldiers.

### *The Conflict Between the General and the Specific*

My use of Lean Six Sigma to solve an urgent demand created ambiguity, or cracks that I was able to fill as a storyteller, instead of a story reader. But what exactly were we putting in these cracks?

Using Lean Six Sigma as the rally point, we were able to jointly generate one of the outputs of organizational entrepreneurship – the heterotopia. In the previous vignette, this heterotopia is represented in our pseudo-Lean Six Sigma working meetings (which eventually became a Lean Six Sigma task force), where members across the organization contributed to our common cause based upon their expertise, abilities, and needs (Follett, 1940).

For our purposes, a heterotopia is a separate space and a separate discourse (Foucault, 1967), such as our Relief-in-Place meetings and operations that took place outside of our normal working spaces and routines. A heterotopia could be compared to a mirror image that reflects outside values and is internally homogenous but is somehow different from the surrounding environment (Winkler, 2014), much like our heterotopia was both similar and different from Lean Six Sigma and the army bureaucracy. This means they are counter spaces where individuals can behave in significantly different ways than an expected norm (Johnson, 2006), even in entrepreneurial ways (Hjorth, 2004). This bubble evolves into a point of view, and a series of routines that socializes individuals due to auto-reinforcing social capital that grows with each interaction (Pelly, 2016; 2017a).

The relationship between heterotopias and organizational entrepreneurship is not new. Hjorth (2004) identified organizational entrepreneurship as the process of encouraging the growth of heterotopias within an established organization. Colloquial examples of heterotopias include holographic organizations (Morgan, 1997), task forces (Mandell, & Steelman, 2003) and adhocracies (Mintzberg, 1981; Toffler, 1970).

How we sustained and improved upon the success of the heterotopia is the subject of the following vignettes.

### *The Improve and Control Phases*

The initial phase changed the variables at the beginning of in processing. We used our command-endorsed justification of Lean Six Sigma to alter a portion of the in-processing stations' procedures. We began by sending forms for completion to the remaining members of the battalion still stationed in the

states. Our celebration was that forms completed by soldiers alert and awake after a twenty-hour flight to Korea would reduce errors. To a certain extent, we were correct. We reduced the in-processing time from nine hours to seven and the forms we sent in advance contained fewer errors, reducing the amount of rework time from ten to eight days. We then incorporated the modified processes into our brigade's standard operating procedure, embodying organizational entrepreneurship by permanently altering practices (Pelly, & Boje, 2019a, 2019b; Spinosa, Flores, & Dreyfus, 1999).

Unfortunately, seven hours was still unacceptable as per the brigade commander's guidance, and our error rate was still high. The principle source of errors were service member's next of kin and life insurance forms. These two forms were populated using previous, not current procedural requirements; consequently, several document pages had to be reworked manually. We created novel procedures to remedy these problems and, after the third iteration, we in processed all service members within the required six hour time frame, and our error rate was negligible, requiring minimal rework. After three attempts, we adhered to the standard set forth by the brigade commander.

When the next battalion of troops rotated into Korea three months later, we flawlessly in processed an entire battalion across three, two-week iterations. The resulting savings to the army was approximately \$75,000 annually.

## How The Improve and Control Phases Represent Employee Driven Innovation Facilitated by a Heterotopia

One of the interesting facets of the heterotopia is that they are dynamic. While some heterotopias can seemingly freeze time, they are equally adept at behaving like one of Whitehead's actual entities (Whitehead 1941; Pelly, 2017a). Much like the heterotopia straddles competing world views or narratives (Pelly, 2017b), Whitehead's actual entity straddles the worlds of the real and the abstract (Whitehead, 1941).

Whitehead's actual entity can be the perfect comparison to the type of heterotopias described in this paper because of the fact that the heterotopia (or actual entity) is not just one heterotopia, but a multitude or progression of heterotopias across iterations. The actual entity (or heterotopia) serves as the basis for a Relief-in-Place task force, which dissipates, integrates into the larger narrative, and reforms as needed. In other words, it was not the same heterotopia in that pre-Relief in Place meeting as the one from the pilot plan or the final, successful, iteration. Plans changed, the story was reinterpreted and restoried, actions changed, and we all learned in the process.

The improve and control phases represent not only the ability to make changes to an organization's practices, but also to ensure those practices remained in place after the completion of the operation. Organizational entrepreneurship is not just about isolated changes – there must remain an echo of past activities (Hjorth, 2004; Spinosa, Flores, & Dreyfus, 1999).

## Discussion and Conclusion

The application of Lean Six Sigma led to an alternate management narrative that thrived in ambiguity, set the stage for employee-driven entrepreneurship, and manifested itself through the creation of a heterotopia. The implementation represents a concrete way that Lean Six Sigma fits into the organizational entrepreneurship research. A key component of Lean Six Sigma utilizes narrative approaches to effectuate changes in current practices through creating cracks within the bureaucratic narrative and challenging a blind faith to contemporary procedures. Within these fissures, separate spaces for play, or heterotopias, were created to fill in the vacuum (Hjorth, 2004). Through the alternative narrative inside the heterotopia, I was able to improve upon the Relief-in-Place procedures. The result, conceived amid the improve and control phases, retold the story of how a Relief-in-Place should be conducted. I then used this narrative to permanently change practices.

One of the interesting findings of this paper is the advancement of our understandings of the heterotopia. Heterotopias are normally believed to

exist in between theory and practice (Hjorth, 2004) or strategy and tactics (Tsoukas, & Chia, 2002). This paper has shown that it is possible to create a heterotopia by super imposing one narrative upon another, especially when both have internal gaps. It is worth exploring if other management doctrines could achieve a similar effect, or even if less coherent narratives could be utilized in a similar fashion. These further studies could explore the efficiency of heterotopia creation based on hierarchy position – i.e. comparative studies of lower-, mid-, or high-level employees creating heterotopias.



Figures

Figure 1. RlPopoly

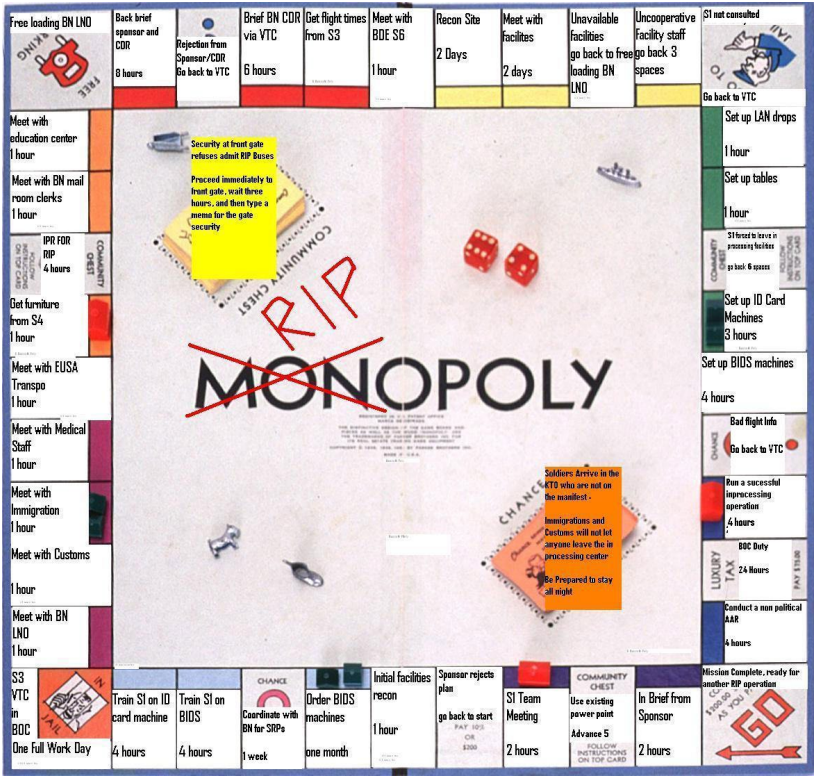


Figure 2. SIPOC Diagram

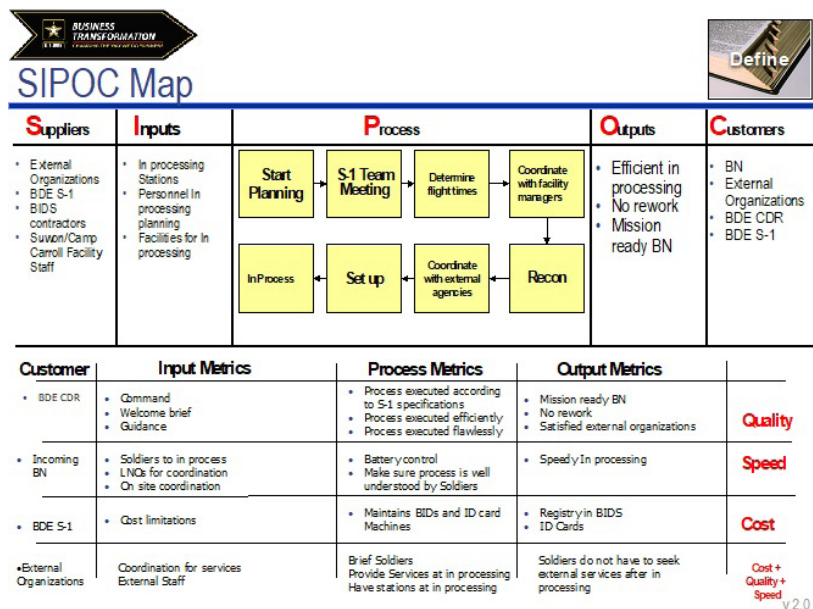
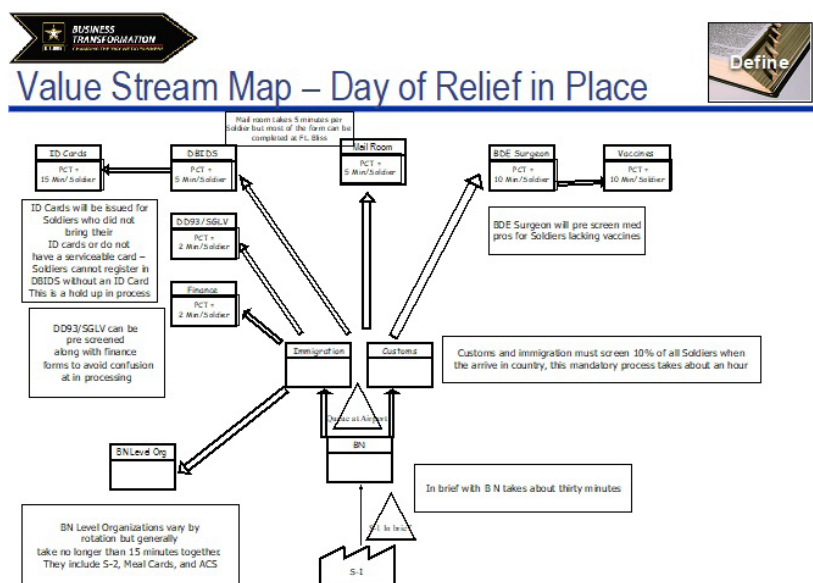


Figure 3. VSM



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## Redman and the Realness of 'Laziness'

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**Abstract:** Hustling is considered almost an obligation of the modern-day rapper, who is supposed to monetize his talent, while also remaining true to himself and his roots. Being a hustler or just achieving the status of one is desirable for modern-day rappers, as it validates their position in their social group. The voices that stand out are therefore those belonging to rappers who chose to go a different route and instead of bragging about their riches, prefer to present themselves as slackers, who are more concerned with the comfort of 'laziness' provided by their lyrical talents. As a case study I have selected a well-known rapper, Redman (1970), who is respected in the hip-hop community and has enjoyed some mainstream success, yet never

commodified his image. He is one of the few rappers whose authenticity is never disputed, and in this article I want to argue that the main reason behind his special status is the laziness he projects through his lyrics as well as visual representations of his rap persona: the *MTV Cribs* episode, his role as Jamal in the 2001 movie *How High*, and the fictionalized version of himself in the short-lived *Method & Red* TV series.

**Key words:** Redman, laziness, hustle, hip-hop, work

## Introduction

The subject of this article is laziness as presented by Redman (real name Reggie Noble), one of the most influential rappers from the 1990s onwards. I want to argue that the main reason behind his special status in the hip-hop community is the laziness he projects not only through his lyrics but also through the visual representations of his rap persona: the episode of *MTV Cribs* in which he presents his house, his role as Jamal in the 2001 movie *How High*, and the fictionalized version of himself in the short-lived *Method & Red* TV series (2004). I am clearly not stating here that Redman is a lazy person, a notion which can be quickly disproved by taking a look at his discography – eight solo and four collaboration albums, as well as five mixtapes, and numerous guest verses recorded since he debuted on EPMD's album *Business as Usual*, released in 1990. Instead, I want to show how carefully he crafted his rap persona and thanks to that successfully presents himself as lazy in spite of the expectations of the hip-hop community.

Through an analysis of laziness in Redman's work, I want to show how big of a part laziness can play in constructing a relatable and likeable celebrity and hence serve as a source of cultural identity. As noticed by Barry Smart: "The media construct celebrity individuals and effectively place them on a pedestal in the course of attempting to accord them something akin to heroic status. After an indeterminate period, in which such celebrity individuals tend to be excessively feted, it is frequently the case that the media machine turns its attention to reports on the shortcomings and misdemeanors of the

very same celebrities. In short, the celebrity as role model is both made and undone by press and television coverage" (Smart, 2005, p. 8). Redman pays little mind to being a role model, he is more concerned with releasing music that is appreciated by his fans. He is never present in gossip columns, because he avoids the spotlight, unless when discussing his music. In other words, Redman markets his products only when he has to.

The other of my intentions behind writing this article is to expand the scholarship on Redman, which up to this point has been limited to short mentions in academic articles on drug use (Herd, 2008, pp. 167–180; Diamond, Bermudez, & Schensul, 2006, pp. 269–298), violence (Hunnicut, & Andrews, 2009, pp. 611–630); and misogyny (Weitzer, & Kubrin, 2009, pp. 3–29) in hip-hop lyrics. I am going to open my argument with a short analysis of some of his lyrics, and then focus on the visual representations of his rap persona. The lyrics are from a couple of songs Redman recorded in the 1990s, since that was a time when he created his rap persona, while the visual representations come from 2000s – the decade when he was already a well-established rapper, and used television and film to solidify said image.

While the activities described and performed by a rap artist are oftentimes illegal, and his living can be described as on the margins of society, transgressive, maybe even condemnable, by using him as a case study I want to present how prevalent neoliberal ideology is. So much so, that it influences expectations concerning individuals who willingly reject work within respectable social structures, yet apply the same system of values to their line of work, which, due to its illegal character, is deemed anti-systemic. By focusing on somebody who built his persona around an open rejection of these expectations, made it his distinguishing feature, this article intends to defend the importance of laziness in everyday activities and serve as a critique of neoliberal economy.

## Understanding Laziness

Throughout this article I am going to use the terms laziness, idleness and slacking interchangeably. While laziness has solely negative connotations,

idleness can be used in various contexts. Idleness is relieved of judgement, it gives an individual more freedom to do nothing. A slacker is somebody who avoids any sort of labor, so the word describes a person willingly being lazy. While slacking and laziness can be understood as synonyms, the usage of idleness in this article still requires a short explanation. Rejecting a positive interpretation of idleness, while counterintuitive, is in agreement with the neoliberal obligation to stay productive. Just like in streaming services, whose products are massively digested by people who presumably cannot afford themselves any sort of leisure, a break in transmission is seen as something wrong, unwanted. A moment when nothing happens is a time when nothing is produced or consumed, therefore, from a capitalist perspective, it is something negative. With that in mind, in this part I intend to present the theory which will be helpful in analyzing the case study, which is Redman and his rap persona.

Giorgio Agamben claims that in Western thought power has always been connected to the act (2014, p. 480). Those who remained active have been superior to the passive members of society. The reason that they enjoyed universal respect was one thing, he however is more concerned with their sheer ability to act. According to the Italian philosopher, true power comes not so much from the act itself but rather from being able to perform it, something that might be described as self-agency. If one is able to do something, that means that one has a substantial amount of power in that regard. Accordingly, the epitome of power is having the possibility of performing an act, yet declining to do so. Zuzanna Ładyga writes that Agamben's understanding of power stems from a deep appreciation of freedom, as it is truly liberating to be able to do something, have potentiality, yet eventually choosing to simply not do anything (Ładyga, 2019, p. 26). Whether the power is acquired or simply given to an individual, exhibiting it is different than having the capability to do so, as this is more an issue of motivation than ability.

This is partially what Paul Lafargue refers to in his book *The Right to Be Lazy* (2016) however, in his reasoning he goes even further, arguing that it is work that can be considered somewhat of a disorder, as leisure seems to be a more natural state for human beings. Everyone has the right to be lazy, to take a break, yet, according to Lafargue, it is almost impossible for Western

thinkers to even consider the possibility of doing absolutely nothing. That is why acting is presented as an impulse, something done without much thought, hence natural, while inaction requires careful deliberations. This observation stands true till this day, as nowadays idleness is perceived as something negative, while the lack of any activity by an individual is universally condemned. Ładyga makes the connection between Lafargue's argument and the present-day perception of idleness when she writes that: "the twenty-first century is the epoch of hyper-activity and hyper-engagement, which renders the possibility of time for idle thinking as important and desirable as it is unwelcome and socially suspicious. We live in a culture where the imperative to do anything rather than nothing and to be productive has become the dominant value, if not the synonym of value as such" (Ładyga, 2019, pp. x–xi).

Constant activity is a purely capitalist idea, as it corresponds with the duty of incessant creativity that is comprehensively characterized in Jonathan Crary's essay on what he calls '24/7 Capitalism' (2014). In a neoliberal economy "the separation between work and non-work is progressively dissolved so that a general condition of constant productivity prevails at all times, in all spaces" (Spencer, 2016, p. 77). In consequence, labor has taken over leisure as the go-to free time activity not because of its overwhelming power, but rather because there is basically no free time left. Instead, we are forced to believe that labor is a form of leisure, and those who refuse to consider it as such are characterized as lazy.

This applies even to anti-systemic occupations, performed by individuals who openly refuse to get involved in any sort of conventional labor. Even though they step out of social constraints, they are fueled by the same needs and desires, hence their activities, as unconventional as they might be, can be just as oppressive. Ongoing productivity can be easily connected to a prominent figure in hip-hop and street community, that of a hustler. A hustler is an entrepreneur who works outside the system, performing illegal activities in order to make money. These usually involve selling drugs and other illegal substances. Copes, Hochsteller and Williams write that "to understand the social identity of the hustlers, it is necessary to examine how they talk about themselves in terms of identity categorization, as well as how they

construct relevant out-groups” (Copes, Hochsteller, & Williams, 2008, p. 256). The hustler is an urban figure, developed in response to the way the city is constructed – hence in response to the needs and wants of the rich.

The poor must accept the terms offered by the rich, but they also need to survive and/or accumulate wealth on their own terms. In other words, they are forced into the hustle by the same society that casts them out because of their participation in the illicit activities. The hustle, immortalized in the works of cult writers such as Donald Goines (1936–1974) or Iceberg Slim (1918–1992) as an activity associated with urban African American communities, lies at the heart of the work of most mainstream hip-hop artists as well (Perry, 2004, pp. 48–49). By presenting themselves as hustlers they are able to market themselves as anti-systemic entrepreneurs, which elevates their status among potential listeners.

While hip-hop lyrics immortalize hustlers, the hustlers also influence hip-hop culture with their lavish lifestyles and larger than life personalities (Ferranti, 2008). By simply name-dropping famous street entrepreneurs in their lyrics, rappers are affirming their special position and elevating their own status as well. References to Bumpy Johnson, Frank Lucas or Freeway Rick Ross serve as proof of a rapper's proficiency in street mythology. In consequence, many rap artists become hustlers themselves and are soon stuck in the ongoing cycle of productivity. This view is justified by hip-hop's most prominent hustler, Jay-Z, throughout his lyrics. When he proudly raps in *December 4th*: “Hustlers, we don't sleep, we rest one eye up,” he implies that even when they are supposed to rest, hustlers are the perfect neoliberal subjects, always ready to participate in the process of accumulating wealth. The ultimate goal is to achieve said wealth without commodifying one's image, which is problematic in the hip-hop community. This leads to a certain paradox which is pointed out by Jeff Chang: “even as hip-hop was at the peak of its function as a multiplier for entertainment and luxury lifestyle capital, a service that seemed to empower only the crassest tendencies of mass culture, hip-hop continued to give voice and grant vision, one-to-one, to millions around the world” (Chang, 2006, p. xii).

Hustling is considered almost an obligation of the modern-day rapper, who is supposed to monetize his talent, while also remaining true to himself and his roots. That way the hustle becomes ‘a politics and an ethic’ (Sköld, &

Rehn, 2007, p. 52). Lester K. Spence notes that “whereas in the late sixties and early seventies the hustler was someone who consistently sought to get over, the person who tried to do as little work as possible in order to make ends meet [...] the hustler is now someone who consistently works” (Spence, 2015, p. 14). Constant activity obviously harms the quality of the music, since it takes the rapper away from his primary occupation – rapping. Already in 2006 an article on the website of the hip-hop magazine *XXL* proclaimed the year as the one in which “rappers became so busy trying to be entrepreneurs and pitchmen and Hollywood actors that they didn’t have the time or the inclination to make dope music anymore” (Not a rapper..., 2006).

The voices that stand out are those belonging to rappers who decided to take a different route and instead of boasting about their riches, prefer to present themselves as slackers more concerned with the comfort of ‘laziness’ provided by their lyrical talents. I am referring here to a certain carelessness that comes from inbred self-confidence and not the luxury afforded by accumulated wealth. In the title of this article I am putting the word laziness in quotation marks, as I do not claim that the rappers themselves are lazy people, only that their refusal to hustle and afford themselves some time-off from constant activity makes them perceived as such from the perspective of the neoliberal economy which majority of rappers embrace. Ładyga claims that “laziness is unique in how it connects the material sphere of the body with the non-material sphere of the mind. As a signifier for corporeal laxation, recalibration of the senses, intellectual drifting and withdrawal from the world, the motif of laziness maps the same cognitive field that is targeted by the norm of productivity” (Ładyga, 2019, p. 12). Such is the case in mainstream hip-hop, where the hustler is the norm, while a rapper that openly refuses to sell out, even on his own terms, is labeled as unproductive.

## Redman as a Case Study

As a case study I have selected a well-known rapper, Redman (1970, real name: Reggie Noble), who is respected in the community and has enjoyed

some mainstream success, yet never commodified his image. I claim that it was not because of himself lacking the ability to 'sell out', but rather him making a conscious decision not to. For mainstream rappers finding a sense of belonging is possible through material possessions, serving as representations of wealth. In consequence, wealth becomes synonymous with identity, which was best expressed by early 21<sup>st</sup> century hip-hop magazines, where, as pointed out by Alf Rehn and David Sköld, "you will learn more about rap artists' financial strategy and career plans, than about their music" (2005, p. 20). This makes the artists caring primarily about the quality of their music even more notable.

While Redman is mostly appreciated for his comedic style, it sometimes seems to overshadow his lyrical craft. The persona that Redman created for himself is that of a slacker and a marijuana smoker, and he references both in his lyrics. There is however not a more accurate representation of him being the pioneer and foremost propagator of inaction in the hip-hop community than the 2001 episode of *MTV Cribs* (Redman's Staten Island..., 2001). The program was constructed in order to establish an exaggerated and more desirable picture of celebrity. In order to do that MTV cameras arrived at the homes of the rich and famous, and celebrities were giving them, and in extension the viewers, a tour, presenting how they (presumably) lived. Years later, when asked about the show, Redman said that he made the episode only half-jokingly, as he was actually living in a rather regular house, and was surprised how clean all of the homes presented by the celebrities seemed to be (Redman: MTV Tried to Get Me to Rent a House). MTV wanted him to rent a mansion so that he could seem richer than he actually was. The rapper refused to do that and the episode became one of the most popular in the series' history. Redman claimed it was due to its 'believability' (Redman: MTV Tried to Get Me to Rent a House).

This corresponds with the notion lying at the very foundations of hip-hop culture, *keeping it real*, which is exactly what Redman continued to do throughout his career. According to Marc Anthony Neal the phrase is representative of "the ambivalence of black hip-hop artists with the commercial success and widespread visibility afforded to the genre"



throughout the 1990s and early 2000s (Neal, 2004, p. 57). Defining authenticity is problematic in itself, let alone in the hip-hop community, which consists of various artists coming from various backgrounds. In hip-hop authenticity is everything, and yet, it is not always synonymous with reality. In the media rap lyrics are often characterized as 'gangster', but clearly this is not always the case when discussing realness (Alim, 2006, p. 73).

When in *Rock da Spot* (1996) Redman raps: "I don't push a lot of vehicles, but I push a used one/ with a tape deck, if it's feasible./Tell the truth, I don't own a Lex coupe/But I get you souped when I rock respect due," it becomes obvious that he is not really concerned with money, which can be seen as him defying the impulse of constant hustle. Redman is not a hustler, he is a rapper. In *The Wellness Syndrome* Cedestrom and Spicer describe how since the 1960s "no longer assumed to be boring, alienating or dehumanizing, work became seen as an avenue for people to explore their untapped potentials and to express themselves. The artistic critique against capitalism – that corporations make us inauthentic – is now inverted and used by firms to launch a new cultural ideal, partly based on artists and their presumed creativity, entrepreneurial ability and countercultural edge" (Cedestrom, & Spicer, 2015, p. 19). With almost all celebrities becoming branded, it seems almost desirable to commodify one's image after achieving a certain level of fame. As Cedestrom and Spicer put it, "the culture of cool is also the culture of overwork" (2015, p. 19).

Redman however achieves the effect of coolness with seemingly little effort put into honing his image. Instead, he presents himself as a rather regular marijuana smoker, as well as often stresses how little money he actually has. In fact, he is one of the few rappers whose authenticity is never disputed, and because of that he is able to perform acts which for other rappers would be transgressive. When Redman recorded a song with popstar Christina Aguilera, it was never seen as an act of selling out, not only because it was in agreement with the persona Redman created for himself, but also because Aguilera's *Dirty* (2002) was actually an interpretation of Redman's single *Let's Get Dirty* (2001). It was Redman who was supposed to make Aguilera more 'cool' with his presence in the song, and not Redman using the singer in order to become

more marketable. The fact that *Dirty* was originally a Redman song is also significant, because the usage of already recorded material bears the notion of laziness, which is in agreement with Redman's 'lazy' persona.

### How Redman Projects Laziness

Redman's lyrics have always stood out because of his extraordinary rapping ability, as well as the fact that he is one of the few mainstream rappers not ashamed to make fun of himself. This also applies to his inability to motivate himself to make money, as well as to hold on to it. Ever since The Sugarhill Gang rapped about having a swimming pool and a color TV, in the genre's first mainstream hit in the year 1979<sup>1</sup>, rap was closely associated with commodities. While the music itself was considered rebellious, even revolutionary, as it was created by those suffering from economic oppression, the content was often about accumulating capital. As noted by Akilah N. Folami: "historically, Hip-hop arose out of the ruins of a post-industrial and ravaged South Bronx, as a form of expression of urban Black and Latino youth, who politicians and the dominant public and political discourse had written off, and, for all intent and purposes, abandoned" (Folami, 2007, p. 240). That is why, in response to the oppressive environment, the hustler understands that he is to focus primarily on himself. As pointed out by Melissa Wright: "loyalties to particularized identities are misplaced if the experience of those identities is one of oppression" (2006, p. 94). To liberate himself, the hustler intentionally projects a certain persona – that of a successful businessman – of who he is going to become rather than who he is.

While rappers usually describe their humble beginnings to make an impression on the listener and show how they evolved thanks to their ability to hustle – Notorious B.I.G. or Jay-Z are the obvious two that come to mind – Redman almost treats it as a sense of pride that he has never left the projects

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<sup>1</sup> I use this song as an example of rap's reliance on objects as symbols of status not without merit, as Redman, Erick Sermon and Keith Murray have covered it on their joint album as Def Squad, *El Nino* (1998).

and still continues to struggle financially. In that sense he comes off as a truly defiant figure, especially when compared to the other big name rappers that were his competition in the 1990s, when Redman was making a name for himself. That is why I have selected some of his lyrics from that decade to illustrate laziness as not only a source of identity, but also as means of rebellion. I have selected that particular time period because that was when Redman was building his reputation among rap fans, as well as his peers.

In the song *Check N' Me Out* (1998) from a collaborative album Redman recorded with Erick Sermon and Keith Murray as Def Squad, Redman paints the picture of desperation, when he raps: "I'm broke, I lost my deal, my car, my broad/And me and my landlord be at war for the rent." What makes these lines different from numerous descriptions of life in the projects by other artists is that he is not referring to the past, but uses the present tense, making himself look like someone who still suffers from poverty. That declaration should not be taken at face value. Redman uses the phrase 'rob and steal' in order to present his affinity for easy money, instead of willingness to do actual work. With that he puts himself on the margins of American society, but also refuses to take on the role of the hustler. While the figure in itself is subversive, reminiscent of the outsider, whose role is to serve as a social critic (Trachtenberg, 1963, pp. 427-434), here the slacker becomes the outcast, as the hustler is a representative of the order that needs to be restored.

In other raps he takes on the role of a marijuana smoker who is always struggling financially. In *Yesh Yesh Y'All* (1996) he raps: "I should own a fly bitch, house, and a Benz/But I got chickenheads, criminals, and broke friends." In the process he can be seen as an egoist who puts himself above his surroundings. It is as if his extraordinary talent makes him better than everyone else. Instead of underlying close ties he has with his community, fulfilling the naive neoliberal dream of making others better by achieving personal success, he blends in with his surroundings, which are filled with individuals who lack a sense of belonging. It is clear that everyone from his community wants to move on to something better, which makes Redman, due to the extraordinary focus on himself, a clear candidate for the representative of the mindset of an egotist struggling with poverty. Philosopher Aaron James

refers to such a figure quite straightforwardly as an 'asshole', who "acts out of a firm sense that *he is special*, that the normal rules of conduct do not apply to him" (2013, pp. 5–6).

This observation especially applies to Redman's habit of smoking marijuana, which he is going to support no matter what. He comes clean about it in *Smoke Buddah* (1996) stating: "I got a slight problem, I smoke weed too much," although he is still not willing to admit the seriousness of dependence. The 'problem' comes to light in *Whateva Man* (1996) where he raps: "I don't got a pot to piss in/But still spend my last on hydroglycerin," implying that what little money he has left, Redman will spend on marijuana. In *Can't Wait* (1994) and *Smoke Buddah* (1996) Redman states that he is not willing to share his weed with anybody who has not contributed financially to obtaining the drug, while in *Green Island* (1994) he claims to 'smoke everybody else's shit up'. These are clearly traits of an egotist or even worse, an asshole, as defined by James, which, surprisingly, also make Redman relatable, as he does not pretend to be better or more noble than he actually is. By recognizing his own flaws and bringing them to light, Redman is showing little concern for his public image.

Lyrics are one thing, but it is their visual representations that made the rapper more believable to the audience. John Berger writes that "it is seeing which establishes our place in the surrounding world" (1972, p. 7). Witnessing something with one's own eyes is supposed to affirm its status as real, and realness is, after all, the ultimate goal in hip-hop. The above quoted rap line from *Green Island* is revisited in *How High*, the 2001 comedy directed by Jesse Dylan (2001). In the movie Redman and fellow rapper Method Man play two marijuana smokers, Jamal and Silas respectively, who get into Harvard thanks to smoking a special brand of cannabis, which makes them see a ghost of Silas' dead friend, who provides them with answers during crucial tests. While Silas is a botanist, who has an impressive knowledge of plants, Jamal is uninterested in any activities that do not involve smoking marijuana or having sex. The two meet at a parking lot before a fictional THC (Testing for Higher Credentials) test and immediately strike an understanding, as Silas is in the possession of marijuana, while Jamal has a Philly Blunt, necessary to digest the drug.

Throughout the movie Jamal constantly smokes Silas' marijuana supply, which is in agreement with Redman's rap lines about using someone else's drugs in order to get high. The character is rather poorly developed, as he has no distinguishing features other than being lazy and vulgar. Unlike Silas, he has not got any talents or shows any willingness to become a better version of himself. Instead, he is unreliable and simply lazy, the two characteristics being a source of humor. Silas is the one who moves the story forward, Jamal is good for just a few laughs, but not much else. His failure to grow up is underlined by the fact that he lives with his mother, who constantly belittles him in front of her friends.

The mother is played by Anna Maria Horsford, who reprises the role in the sitcom *Method & Red Show* (Cahoon, & Method Man, 2014). While this time she plays Method Man's mother, she continues to ridicule Redman's character. He is not a member of her family, yet she constantly hits him over the head for no apparent reason, as if she were his mother. People who have not seen *How High* will definitely not understand why she is doing that. In the series rappers Method Man and Redman play fictionalized versions of themselves, who live in an all-white neighborhood and continue to cause problems for their neighbors with their loud parties. The show enforces racial stereotypes, with whites being uptight and boring, and blacks being loud and obnoxious.

After watching it for a couple of minutes, it becomes obvious why the series was canceled after just 10 episodes, as it is bland, cliched and uninspired. Still, it serves as a vital tool in understanding the way Redman constructs his rap persona. In the first episode the two rappers are seen playing video games and partying, and those are their go-to activities throughout the series. Of course each episode involves them getting out of some trouble, but it is generally Method Man who has to save the day, while Redman shows little initiative or action, relying on his friend to straighten things out. Just like *How High*, *Method & Red Show* is a typical fish out of water comedy, but the problems are rather predictable and solved during the span of 20-minute episodes. Here laziness refers not to the uninspired plots of episodes, but to Redman's character, who serves as a source of easy laughs and not much else.

There is however no clearer representation of his slacker persona, none epitomizing more the laziness that he started to project in his lyrics, than the 2001 episode of *MTV Cribs*, a reality television series in which celebrities invited the station's film crew to their homes. In it Redman presents his rather humble – judging from his status in the hip-hop community during that time, as well as the homes presented by other rappers – house in Staten Island. The episode was shot in winter, which is already something out of the norm, as celebrities used to present their homes during perfect, sunny weather so that they would look more stunning. Redman on the other hand seems to aim for the opposite effect, as he pretends to be woken up by the filming crew when they enter his room. Calling his home a total mess is not an overstatement. He has his video game consoles next to his bed, and proudly claims that he plays them 'all day boy'. Various items are lying around all over the floors, ranging from clothes to DVDs to gold plaques to... his friend, who is also sound asleep on the floor. Redman has a shoebox filled with money in his kitchen. Years later, when retelling the story behind the making of the episode, Redman said: "While everybody was trying to show a lavish house, the lavish life of living, that's not always the case... and that's what I wanted to display to my fans... I always try and think about what the 'hood would say when I do things" (Faraone, 2015).

These examples help to explain what makes Redman so special in the hip-hop community. Even when starring in movies and television series, he still remained loyal to his rap persona, convincingly presenting it as true to himself, hence real. The notion of realness permeates his work, whether we are discussing his records, music videos or movie roles. While it is clear that he is playing a certain character, Reggie Noble manages to make it impossible to distinguish between himself and Redman. In consequence he makes himself relatable.

## Conclusion

Ładyga claims that laziness is a trope of defiance. She presents laziness as a concept-metaphor (understanding one idea in terms of the other),

which puts into question the capitalist norm of activity and productivity. In Redman's work laziness is not presented as clearly or outspokenly, however, it takes on various forms in the visual representations of his persona, which makes it helpful in expressing his defiance to being just another hustler in the rap game, more concerned with money than with his primary occupation. When asked on the podcast *Drink Champs* about what hip-hop has done for him, Redman says that it allowed him not to listen to anybody (Redman/Drink Champs). He goes on to say that he was fired from every job he ever had, as he was unable to take orders from somebody else. Instead of being frustrated with his inability to fit into societal norms, Redman embraced the identity of a slacker and took on laziness as one of the main characteristics of his rap persona. Still, he managed to remain productive, while rejecting the aforementioned neoliberal impulse of constant activity, finding time for work and leisure, which is not something normally associated with the rap industry, forcing onto rappers the role of hustlers. The word 'industry' itself brings to mind an obligation and an occupation.

Redman willingly participates in the process of production, but does so on his own terms. In the second and third decades of the 21<sup>st</sup> century Redman has not been as prolific or as popular as during the earlier stages of his career. With the changing market and the record sales not really being indicative of a rapper's popularity, branding is currently a necessity for a modern-day celebrity. The issue that arises concerns the overall quality of the music. Such was the case with rapper 6ix9ine, who used digital marketing and branding in order to promote himself and not his music (Pouye, 2021, pp. 64–77). His strategies included using bots to increase the number of views of his videos and engaging in violent behaviors for publicity. With that the controversial rapper created a blueprint for others to follow, while artists such as Redman remain exceptions to the rule.

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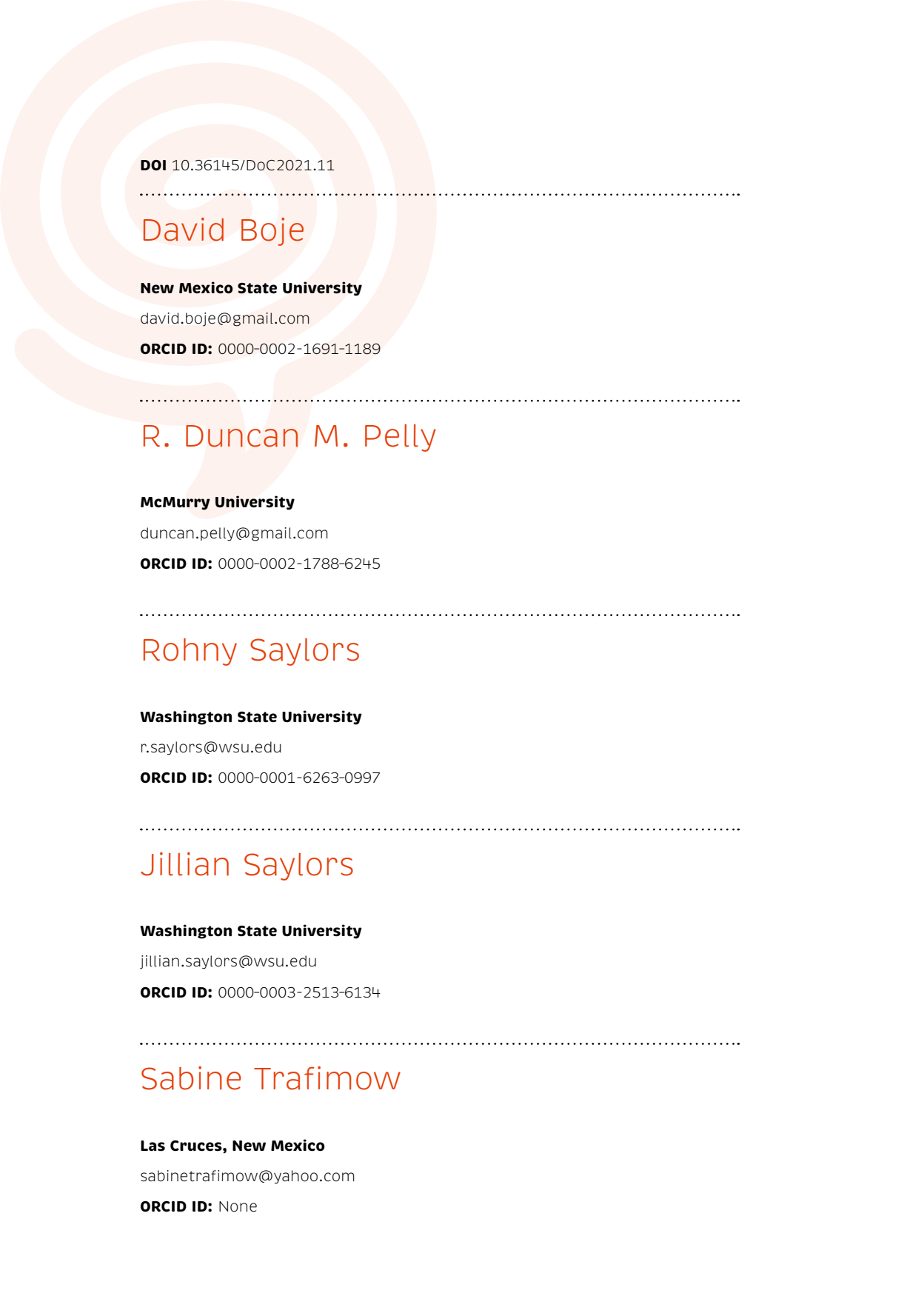
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# Implications of Tamara-Land Consciousness Discourses for Organization Culture Studies

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**Abstract:** It is impossible for a play that is performed in-theatre and with a sedentary audience to have multiple scenes transpiring simultaneously. In contrast, in the Tamara-Land plays, scenes are played on multiple stages with the audience moving freely between rooms, selecting acts that are of interest to them, and chatting with passers-by in corridors to catch up on missed expository. Most organizational cultures typify Tamara-Land scenarios. In other words, discourses occur in multiple settings and with multiple audiences making it impossible to witness and/or participate in polyphonic conversations. The crux of this paper contends that organizational behaviour can be understood through storytelling venues in order to discover and uncover simultaneity. However, to date, a framework for understanding the infinite permutations that lead to these parallel discourses has been underdeveloped. This paper utilizes a model comprised of four 'love systems', seven differing antenarratives, and four forms of consciousness. It updates prior works describing Tamara-Land and antenarrative processes. Because of the model's complexity, two case studies will be provided to aid in its understanding.

**Key words:** antenarrative, Tamara-Land, storytelling organizations, who-consciousnesses, polyphonic discourse

## Introduction

Management can be classed as a social science and as a humanity, and includes literature, ethics, and philosophy. The purpose of this paper is to link existential literature from humanities to management discourses, including narratives. The relevance of literature (plays, novels, poetry) in management is a new avenue in which to view the modern organization and the discourses that transpire in workplaces. We use John Krizanc's (1981/1989) seminal play, *Tamara*, as an illustration of the nexus of existentialism and consciousness. In *Tamara*, the scenes are set in a reconstructed Italian Villa during the reign of Mussolini and fascism (Boje, 1995; Hitchin, 2015). Stories of multiple actors unfold as the audience chases them from room to room, discovering plots and twists within plots. The confusion the audience feels as they wander from room to room mirrors the mental tricks and traps of the modern organization.

Management studies of storytelling and theatrics assume a single stage upon which actors perform tales for a stationary audience. This is in contrast to Tamara-Land and in most workplaces because simultaneous storytelling occurs in multiple rooms, throughout numerous buildings and, oftentimes in different geographic locations. Since it is physically impossible to be in more than one room at a time, an individual must chase the answer to the question: "What storytelling is happening or has just happened throughout the organization?". If we assume a dozen stages and a dozen actors, then the number of storylines a Tamara-Land audience can experience as they amble from room to room chasing a multitude of discourses, is 12 factorial – in other words, there are 479,011,600 pathway combinations (and accompanying micro stories) that could occur in a given period – an incomprehensible figure with respect to sensemaking and sensegiving. To further exemplify, a building with 6 rooms is 6 factorial – in short, there are 720 pathways from which to choose.

**Figure 1. A Visual Support for Tamara-Land**



**Source: (Boje, & Dennehy, 1993).**

In brief, this manuscript will paint a picture of existential situations in which simultaneous storytelling and story-interpretation are occurring in order to uncover story lines. This work draws upon both hidden and untold stories of Tamara-Land 'storytelling organizations' (Boje, 1991; 1995; Hitchin, 2015).

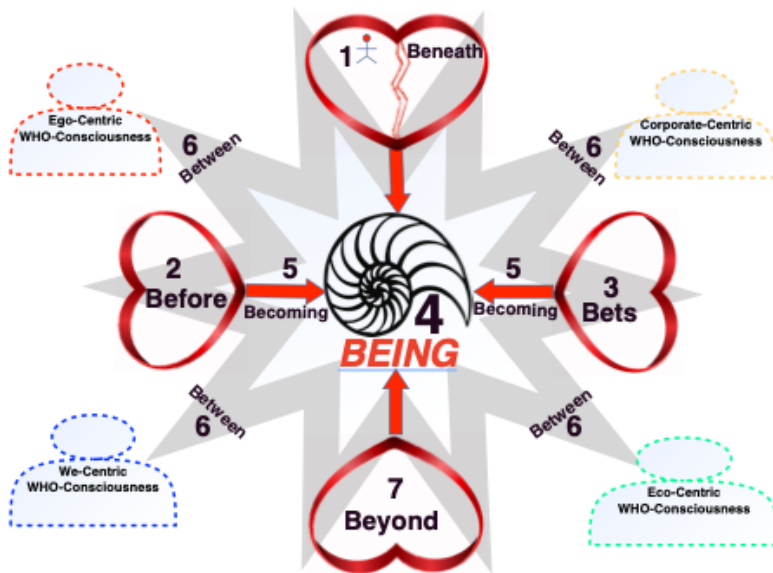
To exemplify, a discussion of the four hearts (or 'four love systems') i.e., the soul of the organization will ensue, followed by the seven types of antenarrative processes used by the 'four types of who'. Simply defined, the antenarrative processes are the essences of being and are the fragmented, non-linear, incoherent, collective, unplotted, and pre-narrative speculation. Antenarratives are bets from which a proper narrative can be constituted (Boje, 2001). Afterwhich, a theoretical background outlining the authors of the antenarratives – the four types of 'who' (or types of consciousness) will be provided. Throughout the discussion of the model's precepts, we will continue to use the Tamara-Land play as a way to translate the model into lived experience. Finally, two mini-cases will be used to explain how the model works in its entirety: the modern university and organizations that are transitioning to the digital age. The goal of our discussion is to create a model that simplifies the exploration of pluralistic organizational life.



## The Model

First, we show a model that is comprised of four love systems, seven types of antenarratives, and four forms of consciousness. The first component is the four hearts which is the soul of the organization.

**Figure 2. Antenarrative Processes Interrelating Four Hearts and Four Who-Consciousnesses**



Source: original figure by D. Boje, used by permission.

**Beneath-heart** is abstract and mired in the dualities of Western Ways of Knowing (WWOK). It has the superficiality of Cartesian-Newtonian Dualism, a separation of mind versus body and organization versus environment. In the beneath-heart, the five senses are mired in universality. Opinions are substituted for facts, and the truth-finders support the opinion of the day in never ending polarities. Debates ensue but neither 'side' is really listening to the heart-of-the-matter.

An example of beneath heart occurred at a large public university in New Mexico (Pelly, & Boje, 2019a; 2019b). The dean, along with senior administration, created an oppressive atmosphere in which professors ceased to be considered as thought leaders; instead, they were treated as plebes. Leadership inhabited an ivory tower divorced from the needs of both students and faculty, thereby increasing the divergence from brilliant plans; thus, the separation from university reality became continuously wider. Although the beneath-heart approach fosters bureaucratic efficiency, it stifles innovation and shifts the university away from its core mission – learning.

**Before-heart** is the historian's playground, but it is also the trauma-center. I feel the before-heart as a Vietnam veteran because those who are stationed in war zones can become cemented in the past. However, war is not the only way to become mired in the past; childhood can be rife with traumatic events. In the face of these deep scars, before-heart continues with retrospective-sensemaking, especially as events are rehistoricized.

As another example of before-heart, many individuals long for an allegedly 'simpler time', which in turn leads to rehistoricizing (Hatch, & Schultz, 2017). This is another example of before-heart. This can be a positive, because it can help us to learn from history and improve upon mistakes. However, this can lead to over-idealizing Socrates' agora, all the while forgetting that, in that era, most pupils and teachers were barely clothed or fed as they baked in the Athenian sun.

**Bets-heart** is a shocking and strange process in the search for the essence of 'what is true' in storytelling. 'Truth' is not the antithesis of a lie, but rather it is being true to oneself. Explaining truth can be difficult because society and organizations can obfuscate their inner truth (Heidegger, 1931–1932/2013), because to learn the bets process, one must always 'unlearn' at the same time. Since we reproach unlearning, learning can be quite difficult. Withdrawal is an event, it is not 'nothing'. Beyond-heart is about intuitive fulfillment. Such truths for the bets-heart can only come about through deep thought, introspection, and/or prayer.

Think of intention as a bet – if we successfully fulfill our bet, then we become change agents of being. A classic example is that of Blockbuster

(the U.S. video rental chain). In the wake of video streaming, Netflix offered to sell their business to Blockbuster. Blockbuster refused the offer which began its slow demise. The Blockbuster bet was incorrect while the Netflix bet has thrived.

**Beyond-Heart** is intuitive, the instinct of 'fore-grasping'. The leap into the fore-grasping of the beyond is an Indigenous Way of Knowing, and is spiritual. Fore means 'already-there-in-advance'. Fore-grasping is intuitive reflection in an embodied way. The beyond-heart points to the being-in-the-world. In the beyond-heart, meditative embodied reflection is an 'openness to mystery' (Heidegger, 1931-1932/2013).

An example of beyond-heart in a university setting would be the classical Harkness table, where individuals are simultaneously students and teachers (Soutter, & Clark, 2021). Individuals sit around tables and engage in Socratic style learning – there is no clear hierarchy, but rather an indigenous style heterarchy (Rosile, 2016). Individuals are encouraged to apply and learn in their own unique ways and for their own (Follett, 1940).

**Hearts Combine into Being** is represented by the Nautilus in Figure 2. The four hearts point to being as standpoints; each of the four hearts are processes that uncover being. The nautilus is soon to be added to the U.S. Endangered Species Act. Currently, it is in the 2016 International Trade in Endangered Species Act. Nautilus species have survived for 500 million years. They have a lifespan of 20 years. They move by drawing water into and out of chambers, and they use a jet propulsion swimming funnel (*hyponome*). Their beauty has made them a prize for shell collectors, thus their near extinction. Trappers use baited cages and sell over 100,000 each year. One can find nautilus shells sold on Amazon for about \$30. There is another reason for nautilus extinction – their food sources are rapidly depleting because of over-fishing. Consequently, the Nautilus population has declined almost 80% in recent decades. The Nautilus is part of the event of withdrawal from the planet. Sadly, if a creature is aesthetically pleasing to a human, then it is probably going to die. We chose the Nautilus to represent the Being-heart as part of a cautionary tale: If we ignore the other four hearts – the soul of the organization – then both managers and organizations do so at their own peril. Consider this: if one views

the Nautilus as the center of the Tamara-Land model, can this be extrapolated to universities and organizations that ignore plurality of being?

Dialogic conversations do not fully illustrate the factorial of perplexity and complexity. Polyphonic spaces, those dialogic spaces, are occurring throughout an organization. Diversity emerges as a collective process (Jabri, 2017) of what I term the becoming of retrospective-prospective sensemaking loop which ties two more hearts together. This 'tying of hearts' is achieved through antenarrative processes.

## Antenarrative Processes

Storytelling organizations, such as Tamara-Land are replete with antenarrative processes. While the four hearts are the soul support for an organization, antenarratives are the foundation of human sensemaking. They influence ways that individuals see themselves within an organization, describe their understanding of both past and potential futures inside an organization, and elucidate the tactical choices. To build upon the Tamara-Land play, think of antenarratives as correlative to the characters of the play. Antenarratives are less about the actions that the audience sees, but rather the explanations that the characters provide when they are asked why they believe one series of behaviors are better than another. It is their evaluation of the past and how that past enhances their place in the future. While the Tamara-Land article (Boje, 1995) explains the importance of antenarratives within an organization, a typology of antenarratives will be described below.

In addition to four love-systems there are seven antenarrative processes (Boje, 2001; Boje, & Rosile, 2020; Larsen, Boje, & Bruun, 2020) which interconnect four kinds of consciousnesses (as depicted in Figure 1).

- 1) **Beneath** are the fore-conceptions in advance of coherent grand narratives of organizations such as capitalism, and society's disciplining us to be an *Abstract* character.

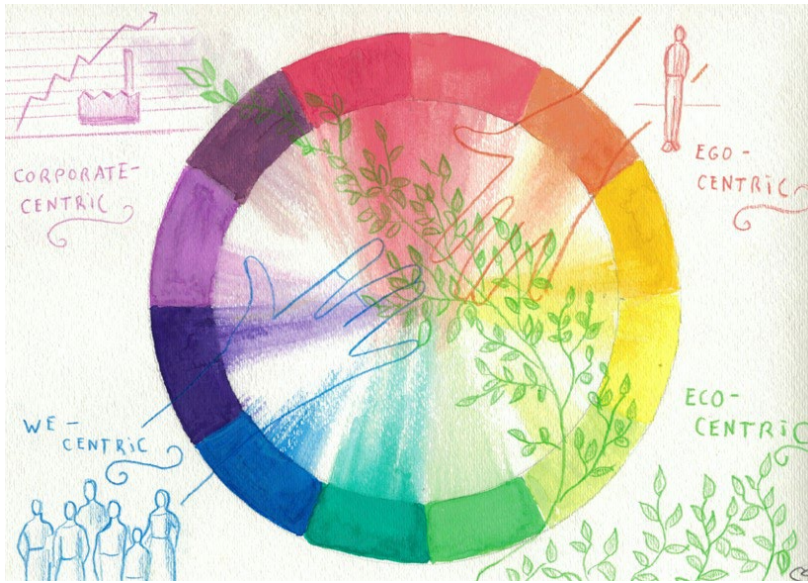
- 2) **Before** is the fore-having of *rehistoricizing* histories.
- 3) **Bets on the future** is fore-sight, *prospective sensemaking, anticipatory resoluteness that changes the histories. There are simultaneous, multiple bets fashioning the futures.*
- 4) **Being** (fore-getting) has a double meaning. Firstly, we are fore-getting our world-hood, fore-getting the inseparability of Space-Time-Mattering. Secondly, we have the 'fore' (already there) of 'getting' our emplacement & embeddedness in world-hood and of the environment.
- 5) **Becoming** is the fore-caring for being. This is a double-sensemaking of temporality – from retrospective becoming to prospective becoming.
- 6) **Between** is the fore-structure and is the interplay between infrastructures. Heidegger (1925/1985, p. 252) says, "Being of the Between" the "Being-itself cannot be taken as Between." In other words, transition and being are not synonymous.
- 7) **Beyond** is the fore-grasping of the intuitive becoming, is our abductive insight, and our spiritual ecology.

## Who is authoring each antenarrative process?

Although the aforementioned typology explains the different types of antenarratives and how they impact individual actions, we still do not know the author of the antenarratives. Who exactly is molding the relationship between the four hearts and the individuals within the organization? A typology of the four different 'who's', or the authors of the story, will be posited. It is not our intention for the reader to think of the author as a specific 'who' (i.e. a writer with a particular name), but of a more generalized or abstract 'who'. To link this concept back to the Tamara-Land play, think of the style of the drama. A comedic writer 'who' would write a production very different from a horror writer 'who'. Of course, all writers benefit from a variety of literary influences, so we see these 'who's' as Weberian idea types (Weber, 2004). In Tamara-Land (much like an organization) each room has its own 'who', or authors of the

micro-stories. Though the author is influenced by the four hearts of the room, this 'who' nonetheless pens the story.

Martin Heidegger (Heidegger, 1925/1985, p. 237) asks '*Who is this entity?*', "which we ourselves in each instance are?" His answer: the 'they-self'. The 'they-self' was developed in Heidegger (1927/1962, p. 129): "*The 'they' is an existentielle*" and may change with the course of history. The self of our everyday can become the '*they-self*' and become the 'they's' *averageness*, as distinguished from '*authentic-self*' (Heidegger, 1927/1962). The they-self of averageness is where most beings are most of the time. However, there is a freedom to work hard to overcome a fall into the '*they-self*' in averageness and choose 'Being one's-Self' (Heidegger, 1927/1962). In each who-consciousness one can heed 'the call of care' that "belongs to the possibility of its own most potentiality-for-Being" and we return 'from the lostness in the they' (Heidegger, 1925/1985, p. 287). In prospective sensemaking we can get 'ahead of oneself', yet at each choice event, "the they-self keeps on saying 'I' most loudly" because at bottom it's not an '*authentic* potentiality-for-Being' (Heidegger, 1925/1985, p. 287.). Alternatively stated, in an organization, we all hear the call of the herd mentality. Some will succumb to it, but others can fight against the status quo and change it.

**Figure 3. Four Who-Consciousness**

**Source: original art by Sabine Trafimow, used by permission.**

The four who's (ego, corporate, we, & eco) have six inter-who relations to explore between. By these inter-who True Storytelling conversations you enter the embodied restorying process. These Inter-Who dialogues take us to places we must explore to reach the point where only the leap will take us further. Going between the who's is a kind of quantum leap that takes some practice steps toward the 'chasm's edge'. For example, corporate-centric-who is being brought into answering the situation of eco-centric-who, and the we-centric-who of community. Most of us are familiar with the corporate-centric-who and its continuing dependence on the ego-centric-who. You can work out all six relations of inter-who, bringing them into the between of True Storytelling conversations. We uncover a 'who' different in each of the between-the-hearts. The inter-who is a Relational Process Ontology (RPO) to bring about change in the whole system of who's with a grip on power. This is done by True Storytelling dialogues with all who's present in active listening and doing the patient work of together-telling.

The four 'who's' are inter-animating relationships with the potential to become a polyphony, a '*plurality of consciousnesses*' (Bakhtin, 1929/1963/1984), or the polyphony of unmerged voices '*in the unity of the event*' (Bakhtin, 1929/1963/1984). The problem with polyphony of the four who's is that they can become monological (they-self can take over the dialogical). For genuine polyphony to exist, in the unity of the once-occurrent event (Bakhtin, 1919), the polyphony must be comprised of equally valued and unmerged consciousnesses remains unmerged, and not given over to one particular ideological view.

***Are systems one discourse or many pluralistic discourses?*** The discourses of the four who's and the four hearts is relevant. An abstract monoist-framework often dominates corporate-consciousness. There is much debate between monoists of system (monologic) theorizing and the pluralists (plurality of systems with multiple standpoints). The pluralists would indicate that the world is full of partial stories that run parallel to one another, beginning and ending at odd times. Tamara-Land exemplifies pluralism because it is a multi-plotted, 'plots within plots' theatrical production. It contributes to a growing critique of the western conceptions of monologic and linear plots with a beginning, middle, and end. Plots and counterplots compete in Tamara-Land with disinformation as the only apparent constant. Disinformation, according to Walter Benjamin (1936) teaches us that the art of storytelling is coming to an end. Less and less frequently do we encounter people with the ability to tell a tale properly.

In Figure 3, we 'go-beneath' to overcome that monologist abstraction. The pluralist approach is, indeed, a 'whole collection of them' (Benjamin, 1936) to show how different 'who's' interact.

True Storytelling explores the relationship of polyphony as freedom from the monological. An example is stakeholder theory which has become a monologized consciousness, or the takeover of polyphony by a 'single unified authored consciousness' (Bakhtin, 1929/1963/1984, p. 9). In sum, Heidegger rejects empathy as ontologically problematic. For example, it is assumed that a leader can empathize with stakeholders. "This way of formulating the question [of who] is absurd, since there never is such a subject in the sense it



is assumed there” ... “the problem of *empathy* is just as absurd as the question of the reality of the external world” (Heidegger, 1925/1985, p. 243). To express this concept poetically:

The true storytelling alternative to empathy is to uncover, to discover,  
Being-with-one-another,  
through dialogue face-to-face, in-the-flesh,  
in the eventness of together-telling.

Tamara-Land is a kind of storytelling organization (Boje, 1991; 1995; 2007) that is changing with the digital age. The polyphony in Tamara-Land is problematic because it is factorial. People are entering the room in which you are located from 720 possible sequences of before-rooms. If there is subterfuge (people in masks, subverting truth), then it is possible for 12 people to walk out of the same room, with 12 different answers to ‘what is true’ (Bakhtin, 1929/1963/1984).

To acknowledge the diversity of statuses possible within an organization, examples from universities that colloquially illustrate their respective impacts will be forthwith imparted.

## Mini case one: the modern university

Upon entering the University Tamara-Land, as a faculty member, student, staff, or administrator, Tamara-Land is already in progress. As a new entrant to a university that has a century of storytelling orality, a history books, and/or an online archive, you are unlikely to understand the totality of simultaneous storytelling collective dynamics across many rooms, in buildings, and on websites across the Internet, or the pathways between and among them. It’s history and future are still in play. You may discover part of its history by taking a campus tour in which a student leader will tell you scores of dates of buildings and statues, but the whole of Tamara-Land-University will remain untold, perhaps even untellable. Official university history memorializes

some characters (usually provosts, presidents, coaches, and a few scientists) and only a few of the millions of events that occurred in a centuries-old university. Complete historicity is a worthy goal, but quite impossible, in Tamara-Land. During the tour, you see signs on buildings, 'Mask Required'. The tour guide, seeing you stare at it, adds, "Monday is the deadline for everyone to put their vaccination card into the online database." A lady next to you mumbles something under her mask, "what if you have immune deficiencies, or allergies." Her companion adds, "The science is not in. I prefer to wait for the clinical trials." The tour guide remains composed (probably heard these comments during every tour this month): "Good questions. Here's the thing, the vaccination protocol changes with each mandate by the State. We can only comply. There are no exceptions."

In Tamara-Land-Universities, no one person, no tour guide, no old-timers, know all the factorial pathways that are constantly shifting. This is the grand illusion of narrative, the notion that there is one narrative that fits all of the collective dynamics. Meetings are happening simultaneously in rooms and hallways, with everyone discussing the complexities du jour. Universities are particularly rich in drama. A Resolution of No-Confidence in the President and Provost at the university has been submitted by the Diversity-Equity-Inclusion Committee, alleging misallocation of university funds, hiring staff without posting positions, and downsizing graduate students, faculty, and staff [<https://facultysenate.nmsu.edu/wp-content/uploads/sites/10/2021/09/04-2122-A-Resolution-of-No-Confidence-in-the-President-and-Provost-of-New-Mexico-State-University.pdf>]. In other rooms, scientific discoveries are being requested by other committees.

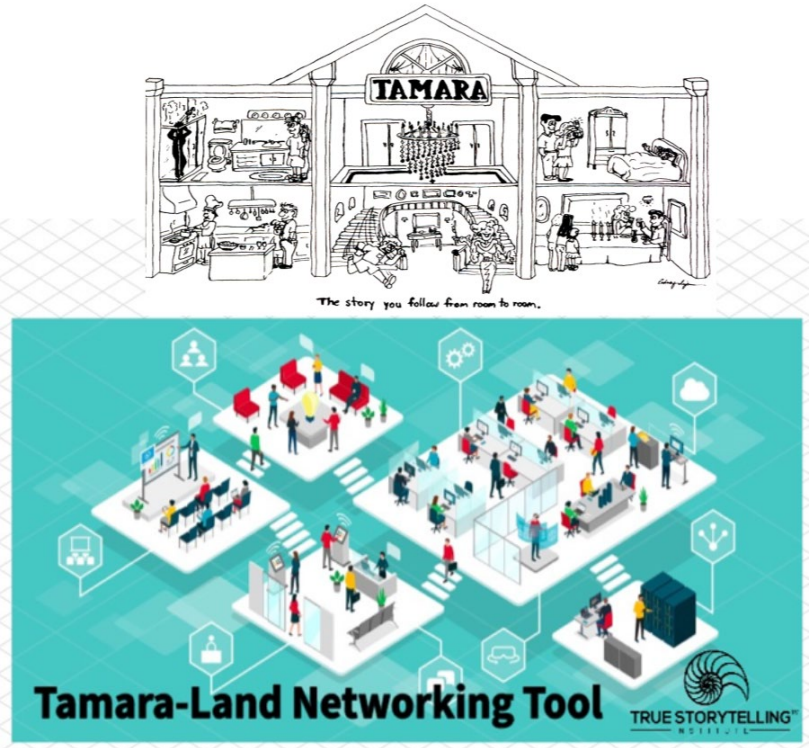
In still other rooms, a committee on ethics is reviewing over 2,000 research applications each semester. Angst persists despite, or because of, the plethora of committees. University-collapse is eminent and is on everyone's minds. For Heidegger (1927/1962) the 'they-self' envelops our individual consciousness. In the domain of corporate-consciousness, the 'they self' (or the 'everyone') alienates the individual consciousness. It is the purpose of this paper to develop the existentialist implications of Tamara-Land and highlight the kinds of simultaneous storytelling that are occurring throughout many rooms and

are distributed spatially. Making an existentialist turn is no small task. William James' (1907) provided a key point in this dilemma: 'variety of things' he states is not 'such an irrelevant matter' (James, 1907, pp. 90–91). James makes this claim, 'things tell a story'. This is the impetus for looking at organizations as they transition in the digital age.

## Mini case two: organizations as they transition to the digital age

What is exciting is the way Four hearts are reunited after centuries of separatism. This is aided by the transformation of Tamara-Land (Boje, 1995) into a digital Tamara-Land, since it allows the we-centric-who-consciousness to fuse with the corporate-centric-who-consciousness. It is not the finite solution, but it is a step towards true-storytelling alignment.

Figure 4. Transformation from Tamara-Land (storytelling organizations) without digital to those in Digital Era



Source: original art by David Boje, used with permission.

Figure 4 shows the classic Tamara-Land along with the implications of Tamara-Land in the Digital Era. Six rooms are depicted, yielding 6 factorial (720) networking pathways for communication. Prior to the conclusion of the paper, a story is used to illustrate how the who's in the university interact.

### A Together Telling of the Who's.

**The Eco Centric Who.** Universities have a remarkable equilibrating impact upon societies and their stakeholders, especially with respect to elevating

non-traditional students. Community education is a subset in which I had the privilege to meet budding artists from all walks of life. Teaching art is about teaching people how to visualize. Learning how-to see via art requires a mastery of focusing on the details and upon the whole simultaneously, because everything that is created on a *tabla rasa* impacts everything else. All individual elements are interrelated, with a degree of mutual reflexivity flowing among the scenes, the artist, and the audience.

Reflecting this artistic orientation, Martin Heidegger wrote a famous essay titled *On the Essence of Truth* (Heidegger, 1931–1932/2013). He points out that the way in which we normally think about truth is too narrow: ‘Truth’, understood in its ‘essence’, goes much deeper than anything like an ‘opinion’ (Heidegger, 1931–1932/2013) or the truth of a ‘statement’ (Heidegger, 1931–1932/2013).

Heidegger argues that the ‘essence of truth’ lies in ‘freedom’ (Heidegger, 1931–1932/2013), which he defines as the general, inherent, ‘openness’ those humans are permanently wired to have towards all ‘beings’ (Heidegger, 1931–1932/2013). Humans have the amazing capacity to actively discover and try to comprehend ‘beings’ – it is part of the human ‘Being’ to pursue the ‘unconcealment of beings’ (Heidegger, 1931–1932/2013).

Ontologically speaking, humans live in a connectedness to ALL ‘beings’, to ‘beings as a whole’ (Heidegger, 1931–1932/2013), and through sensory perceptions, but this connection is far from holistic. Because our attention span is limited, we deal with one or only a few ‘beings’ at a time (Heidegger, 1931–1932/2013). ‘Beings as a whole’, Heidegger states are ‘forgotten’ (Heidegger, 1931–1932/2013).

Artistic orientation has this connectivity because each piece created is a universe unto itself, which impacts upon all beings as a whole. In other words, artists are continually unconcealing. Much like Bob Ross breathed life into a realm of discovery, all artists invite their audiences into a journey of discovery; it’s more about showing, in lieu of telling. An artist can convey the breathtaking awe of nature and create an opening to the realm of Gaia. This awe is the essence of being for the Gaia-Centric.

This does not mean that as humans we are incapable of a fuller understanding. In *Being and Time*, Heidegger writes about the

interconnectedness of everything. Given that we have ‘freedom’, each of us has the ‘freedom’ to evaluate our own thinking and our own behaviours in light of what they convey within a larger context that reaches beyond our immediate circle. We have the ‘freedom’ to look further than our own silos.

**The Corporate Centric Who.** Mary Parker Follett describes herself as a corporate – centric who, and her various works view the world as composed of organizations (Follett, 1940) and communities (Follett, 1919). In her discussions, she explores conflict as constructive – it is an opportunity for dialogue that can highlight joint needs, leading to a pathway for novel solutions. These novel dialogues are the process of ‘integration’ – which avoids the suppression of both coercion and compromise (Follett, 1940).

Likewise, the university is a place with great potential for integration. As illustrated in Pelly and Boje (2019a; 2019b), universities are slowly shifting away from the corporate centric to an egocentric mindset. This has resulted in the rise of neoliberalism in universities as they cease to serve as a gathering place for intellectual freedom. However, not all universities are the same. My current dean is a Follettian economist.

Most of us who work in universities are well aware that professors are known to heatedly disagree. In fact, the arguments are oftentimes so bitter, because the stakes are so low. I argue, or as my boss, our dean, explains, “the arguments are so bitter because the stakes are so low”. Unfortunately, belligerent and/or incompetent faculty cannot be fired if they are tenured, which more often than not, leads to intense arguments that result in little or no visible progress. At the university at which I am employed, individuals are given the opportunity to thoroughly vent their frustrations. The Business School Dean asks follow-on questions so he can understand everyone’s true desires, ultimately creating solutions that incorporate all viewpoints. Despite the intensity of the dialogues, arguments are depersonalized, opting for the ‘truth of the situation’. Ultimately, this allows us to contribute to the university in our own unique ways and for individual reasons.

**The We-Centric Who.** There are two things to consider in the we-centric-who-consciousness – power and ethics. The power in a we-centric-who-consciousness must be separated from oppression. Ethics is a social system

used to determine what is 'right or wrong'; whereas morality is an individual's perspective of an act as good or bad. The two must be separated. Power is a tool used by a group to override individual thought and/or actions and can lead to oppression or a dismissal of an act of harm to another individual. The most salient example of the relationship between power and ethics is found in Martin Luther King Jr.'s (1956) statement, "The law does not seek to change one's internal feelings; it seeks rather to control the external effects of those internal feelings. For instance, the law cannot make a man love me...but it can control his desire to lynch me." In the words of W. Edwards Deming "a bad system will beat a good person every time." There is a responsibility for the we-centric-who consciousness to be present with all other who's and their hearts in the together-telling. This process allows for changes and solidarity as corrections are made to transform a social system.

As an example, the we-centric university is geographically distributed. Funds are raised on the local campus, but the space for meetings, tenure, and promotion are dispersed. The local campus focuses on we-centric-WHO-consciousness via diversity inclusion and equity. I was recently asked to explain entrepreneurship education. "To me, entrepreneurship is about respecting different ways of being in the world. Life experiences lead to different ways of being, ways that the structures of our society assume are invalid, ways that create the entrepreneurial opportunity for inclusive organizations." Subsequently, many there thanked me for the discourse; as a result, entrepreneurship now has more tenure-track professors than any other.

**The Ego Centric Who.** I am closer to Kierkegaard and Dostoevsky than to Sartre or Heidegger. It is the opportunity of ego-centric-who-consciousness to stand in misery, to persevere toward an ethical life despite angst, despite angst towards an ethical life, and to embrace the other consciousnesses. Most of university life seems fixated on rationalism, a we-consciousness (a they-self). We are eager to be empirically correct, and to impose bureaucratic hierarchy everywhere, but we are unable to grasp the dynamic complexity of the whole. Rationalism plus empiricism eliminates passion from scholarship and deadens the academic nerve. What if the Tamara-Land-University, with its many simultaneous meetings across campus, never sorts out enough

communicative-authenticity to glimpse its untold history, its complexity presentment, and ignore its possible futures? Universities are being McDonaldized and is increasingly becoming insignificant in society.

## Conclusion

Sociomaterialities are implicated in fractals and in Tamara-Land in the rooms where we work and where multiple stories are simultaneously transpiring. We have tools to understand the theatrics of multiple stages concurrently under way, in almost every organization.

All organizations are theaters to a greater or lesser extent. As we move from room to room in an organization, we see their visual theater. There are multiple theater rooms (formal, informal, off and on stage) in a Tamara of sites with a starring and supporting cast of characters who (1) affect the quality of products and services; (2) enhance or lower productivity; and, (3) constitute the concentrated and diffuse spectacles of theatrical performances experienced by employees, investors, and customers and vendors across transorganizational networks.

It is imperative to reunite the artificially separated who consciousnesses. As the four who's were crisscrossed, seven antenarrative processes were developed. The four who's of the between-the-hearts utilized a multifractal approach to True Storytelling processes. In other words, the complexity of organizational life is difficult to model and to understand. Through this system of four who's, four hearts, and seven antenarrative processes a pathway towards plurality of understanding is shown. There is no monologic interpretation of the organizational experience – only multiple viewpoints that deserve a voice. While much work remains, and there are many opportunities to deepen the ability to describe the Tamara-Land organization.



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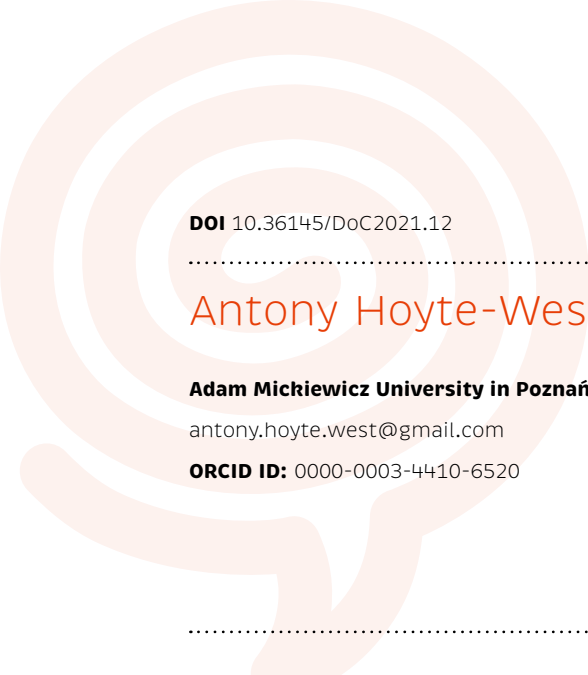


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## Reviews

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Book Review of *Backable:  
The Surprising Truth Behind  
What Makes People Take  
A Chance On You* by Suneel  
Gupta with Carlye Adler.  
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In his famous book *Rich Dad, Poor Dad*, the well-known author and investment guru Robert Kiyosaki recounts a tale where he advises a struggling writer to raise the chances of literary success by adopting a more sales and marketing-related focus to their endeavours. At the same time, Kiyosaki notes wryly of himself that he is someone who happens to be a best-selling writer, rather

than necessarily a traditional author with the best literary style (Kiyosaki, & Lechter, 2017 [1997]).

This anecdote neatly illustrates the challenges that those active in the arts, literature, and other creative industries can face in ensuring their dreams, aims, and objectives become reality. Marketing oneself and ensuring that the right people are behind the creative project has become part of everyday life in a variety of domains. To take examples from the classical composers – would Beethoven, Tchaikovsky, and Wagner have been free to create their musical masterpieces without the support of their patrons? In many cases, support from others – including those with the necessary resources, influence and power – may be one of the hallmarks of the successful professional in the creative industries as well as in other spheres of human endeavour.

In his new book *Backable: The Surprising Truth Behind What Makes People Take A Chance On You*, the American entrepreneur Suneel Gupta, developer of the successful healthcare start-up Rise, focuses on how people can develop the skills required to pitch to backers to ensure that their ideas become reality. With pitches becoming ever more important in today's world, this message will surely resonate with professionals not only in the creative and managerial fields, but also in other domains – for example in academia, where individual career paths can depend not only on teaching and publications, but also on keynote lectures, influential presentations, and successfully attracting new grants from external funding sources.

Aimed primarily at a popular readership, *Backable* is written in a clear and approachable style, and is based on interviews with and insights from numerous successful entrepreneurs, advisors, and venture capitalists in a variety of fields. At its core, it is underpinned by Gupta's own journey from being a certified 'failure' (at least, according to *The New York Times* (Martin, 2014)) to a successful entrepreneur, public speaker and author. As the title of the book suggests, Gupta outlines a series of steps – outlined here very briefly – that seemingly ordinary people can follow in their pitches in order to become 'backable'.

The method is divided into seven useful steps, with the first highlighting the importance of self-belief and the necessary emotional investment in a given idea, accompanied by the need for concepts to gestate, as well as the



role of ostensibly 'throwaway' tasks in the creative process. The following step underscores the need to create a 'story' behind the idea, complete with a pivotal 'character', which serves to create an emotional connection between the idea and its potential backers. This aspect is deepened in the third step, which focuses on the need to gain what Gupta terms an 'earned secret' – that is, some additional nugget of useful information that cannot be gleaned merely through an internet search but requires significant time and effort to obtain and thus will impress the backers during the pitch. In the fourth step, Gupta highlights the need to ensure that a 'backable' pitch is not merely new, but inevitable, which can be done by examining the bigger picture and creating the necessary momentum around a given idea. This is deepened by the fifth step, which centres on the notion of inclusivity, including the possibility of involving the backers in the realisation of the process. The sixth step focuses on the need to practice your pitch and of airing your ideas, no matter the venue, with the final step centring on the importance of removing one's ego from the whole process.


What is notable about *Backable* is the fact that at each stage of the method, Gupta uses a wealth of real-life examples taken from top performers. Though, as noted previously, the book is aimed largely at a non-academic audience, nonetheless the book contains an appendix with highlights from nine of the many interviews that Gupta and Adler conducted with entrepreneurs and investors. In addition, the volume has a full set of chapter-by-chapter endnotes with a list of relevant sources appended.

In summary, *Backable: The Surprising Truth Behind What Makes People Take A Chance On You* has much to commend it. As such, it represents a welcome addition to the literature on the topic, and the principles it contains will be relevant to a wide public – as noted previously, this includes not only researchers and scholars in a variety of fields, but also those professionally active in the creative and cultural industries. Quite simply, the book is recommended for anyone who has an entrepreneurial dream that they would like to see fulfilled in real life.

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Book review of *What Poetry Brings to Business* by Morgan, Clare, with Kirsten Lange and Ted Buswick. Ann Arbor: The University of Michigan Press, 2010.

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Although at first glance they would be regarded as strange bedfellows, poetry and business have been brought together on a regular basis since at least the early twentieth century, certainly since Ezra Pound's deliberate exploration of financial matters in his *Cantos*. He could be ramblingly bellicose, espousing

little except an anti-Semitic disposition, but he could also be spot-on, like in *Canto XLV*, in which usury is attacked not on racist grounds but as an indication of intellectual and imaginative demise. Money can, it seems, make the poetry world go round as well, or as Wallace Stevens claims in one of his aphorisms, ‘money is a kind of poetry’ (Stevens, 1997, p. 905). While it would be disingenuous to insist that business is resistant to poetic exploration in any special way, the idea that poetry can help business become more successful in surmounting obstacles and, ultimately, reaching the projected annual aims is rarely given careful consideration. And yet, it is this issue that lies at the core of Clare Morgan’s *What Poetry Brings to Business*, in which she proposes that business people of all levels of corporate hierarchy could and indeed should be exposed to poems in order to maximize their professional potential.

Morgan’s claim is, roughly speaking, threefold. Firstly, she observes that teaching (although the word assumes a master-apprentice context, which is hardly amenable to spurring personal growth, especially among highly skilled professionals of whatever occupation, a point that Morgan does not address) business people to read poetry “may provide [them] not only with a new view of something [they] were considering: it may provide [them] with new skills in approaching that consideration” (Morgan, Lange, & Buswick, 2010, p. 13). This idea will be investigated in its various guises, all of which point to the importance of fostering creativity, a trait that by common agreement is essential to becoming successful in any branch of business. And so, poems impel one to think outside the box in order to be able to ‘envision what is not-yet’ (Morgan, Lange, & Buswick, 2010, p. 17, emphasis in original) and can “impede the easy reliance that turns facts into assumptions and so closes down the different ways we might look at things” (Morgan, Lange, & Buswick, 2010, p. 93). Secondly, given its open-endedness, its refusal to lead to conclusive outcomes, its downright ambiguity, poetry can help business people operate under conditions of uncertainty. The familiar point of reference is Keats’s notion of negative capability, one’s capacity to abide “in uncertainty, Mysteries, doubts, without any irritable reaching after fact & reason” (qtd. in Morgan, Lange, & Buswick, 2010, p. 37). Specifically, in the executive environment, this translates into being better able to 1. “postpone the requirements for ‘results’

and closure;" 2. "Include downtime in its definition of productive;" 3. "Modify its expectation of the logical progression of a project" (Morgan, Lange, & Buswick, 2010, p. 139). While results, productivity and goal-oriented thinking have come to be recognized as yardsticks of a successful entrepreneur, Morgan goes to some lengths to showcase that too narrow a view of those ideas is bound to cripple their implementation.

Lastly, poetry not only allows you to imagine other individuals and their travails, which would otherwise be inaccessible to you (for a variety of reasons like gender, racial or status difference), it also "invites you to enter the mind-sets opposed to your own" (Morgan, Lange, & Buswick, 2010, p. 166, emphasis in original), which can sharpen your emotional perception of otherness. This, in turn, leads to an enhanced 'social sensibilities' (Morgan, Lange, & Buswick, 2010, p. 174) that enable one to form more nuanced ethical judgements. What poetry offers is an exercise in empathy understood as other-oriented perspective-taking (Coplan, 2014, p. 5), which is seen as one of preconditions for being ethically-aware social actors. Morgan refers to Martha Nussbaum's influential view of literature as a mode of sharpening our ethical sensibilities (see Nussbaum, 1997, pp. 89–90) but the view of empathy as a key capacity in increasing one's ethical keenness has been discussed at length by such thinkers as Peter Goldie, Jesse Prinz or Adam Morton.

To bolster her argument, Morgan proffers a generous selection of poems that she discusses from the point of view of how they can help a particular facet of business operations, from client-handling to creating a socially responsible image of a company. While little is said about those poems that would not already have been established by criticism, Morgan's goal is to reach business professionals, at the same time enlisting the literati in her project of brining poetry on the syllabi of MBA courses and the actual agendas of corporate training schemes. To this end, she gives up on dry academic discourse in favour of partly a memoir, partly a record of meetings with business people and partly an introduction to understanding poetry outside the hermetic realm of the literary scholar. Her ideas may not be new but neither are they meant to be, for Morgan wishes to show the way for poetry to become relevant in the modern world, to the mutual benefit of all parties concerned. And in this she no doubt

displays much merit, her readings of poems solid, her records of business people's reactions encouragingly positive, albeit not sugary. However, there is an underlying assumption behind the book and, I fear, behind trying to sell poetry to the salespeople in general; for on the one hand, only a certain kind of poetry is susceptible of being offered to the financial sector and, on the other, this offer must, I suspect, at one point impinge on the hard-core principles of successful entrepreneurship.

Morgan does not exclude poets and poems that are openly critical of business; one finds a discussion of W. H. Auden's *The Unknown Citizen* and Kenneth Fearing's *Dirge*. Nor does she shy away from some more abstract and demanding works like Ted Hughes's *The Thought-Fox*, which is one of her central texts for inciting creativity (though one wonders how her use of the poem would square with Hughes's trenchant criticism of modernity's profit-obsession). What Morgan's selection and her idea of poetry are predicated on, though, is an assumption that poetry conjures order out of chaos, that uncertainty must prevail but there is enough evidence in the text to form workable hypotheses, that there are ways of acting implicit in poetry, or as Derek Mahon (a poet Morgan does not discuss but whose work might very well fit the bill) put it in a different context, "a good poem is a paradigm of good politics" (Mahon, 1970, p. 93). A poem needn't address issues in politics but its admission of contrasting points of view, which are worked into a balanced utterance, however wobbly this balance should be, becomes a model for how debate ought to be carried out. Similarly, a poem needn't praise entrepreneurial skill or lambast corporate mendacity to prove useful in teaching one to think beyond the formulaic. Still, there are poems, as there are poets, that set out to interrupt our customary modes of thinking to the degree that trying to retain ideas such as creativity or empathic engagement with otherness from them would not only appear a stilted venture but would contravene the internal operations of the text. One thinks of poets such as J. H. Prynne and the constellation of radically experimental poets gathered around him at one time or another. I can see how a Prynne poem could be made useful in Morgan's practice but I also can't help but think that, if successful, the poem would cause the corporation to close down or to adopt

a business model so at odds with the current trends that in no time the board would have to declare insolvency.

Morgan is fond of exercises, so let us try one here. Consider the opening of Prynne's 2003 long poem *Blue Slides at Rest*: "Pacify rag hands attachment in for muted / counter-march or locked up going to drainage / offer some, give, none ravine platter; tied up / to kin you would desire that [...]" (Prynne, 2005, p. 553). The poem resists translation into ideas, unless one revises one's reading modes. The image of 'rag hands' suggests destitution and lack of agency, the imperative 'Pacify' implies an oppressive attitude but it is unclear whose attitude that is. One way of looking at it is to say that the very language in which clear-cut utterances are cherished becomes the oppressor, through its observance of cause-and-effect logic, through its insistence on relevance, through the implicit necessity that it conform to the Gricean maxims. Prynne has suggested that "poetic thought is brought into being by recognition and contest with the whole cultural system of a language" (Prynne, 2010, p. 598). If then poems get you to think, this is likely going to oppose the way you conceive of language in the first place. If we rely on syntax as the crucial tool of ensuring that our sentences are actually going to convey ideas that other might decipher, then we fall for the trap of reification (in Adorno's sense). Therefore, in reference to my second point, to think outside the box would be to think outside the extant system of language, to challenge its ostensible essentialism: words can mean without being fitted into the SVO framework, although for the sake of expediency, vital in the business environment, 'you would desire that'. Examples of similar radicalism in their approach to language could be found in the work of poets such as Keston Sutherland, Drew Milne, Tom Raworth, Maurice Scully or the US Language poets.

These remarks are not aimed to belittle Morgan's project but rather to suggest that rather than ancillary to business, poetry is its other. For poems can only serve business to the extent that they help the balance sheet, which is no attack on business, merely a statement of the blindingly obvious, that business people are responsible for their ventures' and their shareholders' profits. And as long as poems can prove useful in completing that task, they are happy to bring them on board but to presume that along the way a more

sensitive and fairer business model can be propitiated is wishful thinking. If anything, though, I would be curious to see how Morgan utilizes poems which demand a radical break with notions of expediency, all the way to dismissing goal-oriented thinking, not only its postponement.



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## Book review of *Writing Differently* by Pullen, A., Helin, J., & Harding, N. (Eds.). Bingley, UK: Emerald, 2020.

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Is it possible to write academic texts differently, and break out of the traditional scheme of scientific writing? And is it possible to apply this alternative writing to academic research reporting on organisational phenomena, and to Critical Management Studies?

*Writing Differently* is a series of experiments in different ways of researching and then writing about the research, where every chapter is a demonstration in itself, that de facto answers these questions. The authors research organisation, workplace, workers' experience, intersectionalities in

a globalised world, and social structures by allowing themselves the freedom to use different genres to write their academic report, as a way of conveying a prototypical, genre-bending scientific writing.

Fieldwork and academic writing in *Writing Differently* are conducted through the use of ethnography, auto-ethnography, and duo-ethnography, but also fiction, anecdotes, film scripts, plays, poetry, interviews, notes on sensory or physical states, annotations and performance. Most of these genres are usually rejected as non-standard in an academic paper, unfit for scientific writing or data evaluation. At the same time, beyond the medium or writing style, there is the constant research on how to bridge the gap between new management theory and business schools, and between critical theory and the traditionally structured academia.

Chapter 1 is meant to be an introduction, but it is already research: in a chain of messages the editors interrogate themselves and each other on new methods of enquiry, and that is exactly the main investigation fleshed out in this book, although the *Writing Differently* project started years before this publication. In Chapter 2, Özkazanç-Pan uses the very un-academic method of fiction to illustrate how work and globalisation create an intersectional clash of gendered structures, diversities, socioeconomic conditions: when a workplace has no national borders it becomes a flow of different cultures and technologies (Appadurai, 1990), mostly coming to the realisation that Organisation Research has not tended to the problems of migrant workers, and that in a society that is no longer homogeneous, Organisation Studies are not going to be either. In particular, so far we have seen diversity in structured organisations as meaning simply switching out the gender or the ethnicity of a leader, while maintaining the systems as they are. The result is a double-edged sword: diverse professionals can find it hard to change the system from the inside, yet they will achieve no change at all if they defect from it.

In Chapter 3 Clarke, Corlett and Gilmore bring us into the origins of *Writing Differently* with an experimental work, posing that the researcher-researched encounter should be part of scientific writing. Touching encounters and the way they affect the researcher, interviews, the researcher themselves and their interiorisation of the moment, of being there, even

the research preparation, like reading and thinking, should accompany the gathered data. Parallelisms between writing as an academic and creating art, such as references to 'performing the research' (Burge, p. 36) are found throughout the contribution, which is presented in the form of a script, a play in two acts, a poem, and an interview, all the genres interlocking. In Chapter 4, Bjursell aims to demonstrate, instead, that just as technology can enhance human work, human expert skills can enhance technology, and that their understanding of the machine makes them almost part of it, in the act of working, in the performance of the job. To do so, she writes her Chapter around a personal short story, rejected twice because storytelling is a non-standard, scientific text, defending narrative as a medium for academic writing. Her story is also a personal memory, so it can be auto-ethnography. A story is art, and represents knowledge, but is it science? Bjursell answers with reference to Dewey (1934/2005), inviting us to focus on the experience of art, the experience created by the artistic product, posing that if science is the journey of discovery, then 'story' is the 'art of science' (Bjursell, p. 61).

Chapter 5 sees Brewis and Taylor Silverwood introduce spontaneous annotations to texts as a genre unto itself, characterised by reflexivity, like a portrait of the approach and thoughts of the reader, as a dialogue between reader and text, and as a personal response by the reader to the organisation of the structured publication or working text. Chapter 6 is a heartfelt feminist manifesto by Beavan addressed to the Organisation Studies Academia, mostly inspired by Cixous (1976; 1993) and proposing to restart from trying to break the rigid formula of scientific writing or the status quo.

The linear, clean, abstract organisation of textbooks used to teach Business Studies moved Grafström and Jonsson to experiment with fiction in education. Other contributors have suggested and given an example of fiction meeting theory in this work, but perhaps in Chapter 7 we find the method that has been the most demonstrably applicable in Business and Organisation Studies. The two Associate Professors mean 'writing differently' as writing differently for a textbook and engage professional novelist Oline Stig to write a novel, *A Story About Organising*, depicting managers' relatable dilemmas and experiences. The novel has been written for their textbook but can also be

read as a standalone work and is both a starting point to write the rest of the textbook and for potential new observations by the readers. Thus, the usually monolithic textbook become a genre-bending work and fiction can become a case study. The writing style crossover is defined as allowing the authors to have a personal voice, to connect more or elicit something more from the reader ('creating resonance', p. 121) and with an open end, replacing further debate to the final conclusions. In Chapter 8 Academics Johansson and Jones superimpose researcher and researched, applying ethnography to themselves, using memory work and comparison of their past as a method, and working on the meaning of their past. The memory work brings forth questions about their present, and even more questions on the class.

Ethnography is also favoured in Chapter 9, in the interesting work by Połeć. The Chapter offers an overview of a years-long study on the informal organisation of street artists, intended both as self-organisation and government's regulation. The author also wonders whether the researcher has a social role in this context or is she just an observer and collector of data. The answer is given by the observed subjects themselves, through relevant impressions on the differences between the work of an ethnographer and the work of a journalist, and their implied consequences, thus making the case for the functionality of ethnography in Critical Management Studies. A reflection on journalistic versus scientific writing could have been expanded to benefit CMS students' understanding of potential mass media content influence on decision-making. In Chapter 10, instead, the Danish collective Mycelium describe their own internal organisation and, consequently, their writing organisation and intent, where activism translates into collaborative writing, although other methods of communications are integrated in order to convey their social messages, including performances: a physical presence beyond observation and writing.

In Chapter 11 Noortje van Amsterdam is another contributor who chooses to create her whole contribution in the form of a poem. However, her effort truly makes the poem a medium expressing everything a standard academic essay could. It poses a question (why do women stay silent after a sexual assault?), investigates interior and exterior observations, and successfully

deconstructs a misconception ('rare exotic bird' / 'common birds', p. 191). In Chapter 12 Alakavuklar goes back to ethnography and fieldwork, volunteering in a food bank that he would rather call a free food store, and, along with observation of the people who need the store, interrogates himself on the academically oxymoronic 'participant observation' and on a potential, concrete social role of the observer. Finally, in Chapter 13, Satama proposes other examples of ethnography and auto-ethnography, even trying to transform the investigator into a conductor of sensory research, a catalyst for aesthetic moments felt within immersive observation of organisational phenomena. In two studies (on her motherhood and canine companionship) she takes fieldnotes on herself and in a study on professional dancers she takes notes on herself and her sensory involvement in order to study the ballet company's workplace, thus also integrating the experience of research to the data themselves and hoping to become a 'living body of thought' (Holman Jones, 2016, p. 228) in the process.

The experimental writing in this book is always consequential to fieldwork, therefore it does not dwell on theory alone: the alternative writing itself is at the same time its greatest strength and the reason it positions itself within the larger scholarly discourse on Critical Management Studies, and on academic writing in general. Interdisciplinary methods of research, expressing results, and, in the case of two contributors, teaching, make it so that, in a way, the key value of this book lies in the existence of the book itself.

Similar ideas and topics chase each other from chapter to chapter: living the workplace, being part of it, what kind of change do different workers bring to it and what does the Organisation Study researcher bring to it (if s/he brings anything to it)? But while some contributors have an experimental approach to fieldwork, most of them experiment on alternatives to the scientific article format. This can be justified in the context of CMS, given that Academia itself is a workplace and an organisation. This opens the flood of criticism of scientific writing: it is 'methodolatry' (Harding, p. 2), 'tyranny of academic expectations' (Burge, p. 42), it has 'idiosyncrasies, routines and rituals' (Burge, p. 47), is an 'intellectual bottleneck' (Bjursell, p. 61), it 'reproduces some of the hierarchies of the status quo' (Brewis & Taylor Silverwood, p. 88), it has a 'rigid

formula' and is a 'straitjacket' (Beavan, p. 100, 106), and it is 'perform publishing (aka playing the game)' (Alaklavuklar, p. 194). Some authors, however, dare to mention rejection of their works, because of a lack of traditional structure, and Bjursell reminds us that ethnography, "and especially auto-ethnography, is nevertheless questioned by parts of the scientific community" (Bjursell, p. 59). This act of rebellion against gatekeeping in academia-produced texts might sometimes forget that alternative, very personal, and genre-crossing academic work could result in being less accessible to the reader. Furthermore, even though the irony on commenting on formality in this kind of text does not escape me, a few authors keep posing questions well into the second half of their contribution, where the reader might expect to find answers or propositions to these questions stated earlier.

However, if different creative genres used in academic writing happen to be called unscientific, according to the personal experiences of the authors, Grafström and Jonsson correctly remind the reader that "organisations and individuals are far from rational and the way we organise cannot be described as a linear activity" (p. 116). There has been a call for "moving beyond one-dimensional technocratic consciousness" and more "socially-informed, humanistic practices" and more awareness on the relationship 'between science and reality' (Tinker et al, 1984, p. 45) at least since the 1980s. And yet, only in much recent investigative works have the so-called unscientific factors, such as "mutual trust, shared values, [local] history" (Micinski, 2022, p. 31) begun to be considered not only part of the enquiry, but as determining factors in organisations, even at an international organisational level. Therefore, the representation of organisation might allow a 'far-from-rational' investigative work like this, which breaks new ground and brings a new reading of evidence and data.



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