

PART II. BEING FESTIVE WITHIN SPECTACLE ORGANIZATION

Chapter 8

Types of Inter-Spectacles of Late Global Capitalism

In the last chapter we examined the classic types of spectacle images and how they permeate organization theory. In this chapter I argue that organization theory is replete, also, with the images of popular culture. The spectacle images of popular culture are caused by as well as causing changes in nature and society. Significant changes in technology, population, and our natural habitat have brought about spectacular visions of late global capitalism (See Tables One and Two). The changes in technology include information technology, nanotechnology, genetic reengineering, the World Wide Web, digital technology, high-speed transportation systems, television, and space travel. Population changes are transforming the natural habitat; there is accelerating bifurcation of societies into have-the-resources to survive, and have-nothing. Since I was born the population of the planet has more than doubled and will double again before I die. The Eco-habitat is fragmenting with more highways, development, and deforestation, resulting in a decline in natural resources, increased global warming, less ozone layer, less air and water quality, less rainforests, more desertification, and spreading disease. I shall introduce four spectacles as if they were separate events, then show their interactive dynamics in a more rhizomatic display of nine spectacles, and conclude this chapter by discussing several key implications of spectacle theory. The most basic implication is that organizations are spectacle, not natural evolution.

The ideal-type four spectacles unleashed by driving changes (fragmentation of technology, population, and habitat), some call chaos and complexity, others call them the transformations of late global capitalism for our next century – I believe are beginning to interpenetrate one another in strange ways (Table Two). I will end by arguing that spectacle interactions reveal that evolution and system theory metaphors are metanarrative illusions covering the fragmented nature of time and space. The shift from mechanistic metaphors of the firm to organic metaphors, such as “self-organization” and “evolving firm

forms” are misleading because they make an organization appear natural instead of spectacular.

I think that four basic ideal-type spectacles are easily understood by looking at movie themes about organizations under late capitalism. Table One organizes the four spectacles of late capitalism along two dimensions: fragmentation – standardization, and individual – community. Fragmentation says Bauman (1995) is the defining characteristic of postmodernity. Kelly (1994; 1998) views fragmentation as a defining characteristic of global capitalism. Fragmentation is the counterpart to global capitalism’s attempt to standardize production and consumption behavior. Late global capitalism combines both fragmentation and standardization. The fragmentation by flexible specialization is, for example, a transformation of Fordist standardization and massification to penetrate more fragmented markets. The Quarter Pounder is a standard item, but becomes the Cheese Royale in Britain. The “McMenu” is fragmenting regionally and internationally with more Cajun “McRibs” choices in New Orleans and leaner “McSalad” options for California. The Disney theme park is a standard item, but varies significantly between the U.S., France, and Japan.

The second dimension (individual – community) recognizes that organizations, societies, families, networks cultures are made up of individuals as well as communities. Some spectacles celebrate individuals without communities, others absorb individual identities into a whole array of tribal identities. In sum, movies about organizations in late capitalism are picking up the spectacle along dimensions of fragmentation – standardization as well as individual – community (See Table One). Four ideal type global spectacles are Bio-tech, Eco, Consumption, and Tribal spectacles.

Table One: Four Ideal Types of Movies Reflecting Global Spectacles

FRAGMENTATION			
I N D I V I D U A L	Bio-tech Spectacle Gattica Twilight of the Gods Twins Sleeper Boys from Brazil Thirteenth Floor	Eco Spectacle Armageddon Deep Impact Twister Volcano	C O M M U N I T Y
	Consumption Spectacle Holy Man Other People's Money Wall Street Pretty Woman Nine to Five Clock Watchers	Tribal Spectacle Dazed & Confused Breakfast Club American Graffiti Star Wars Star Trek Contact	
STANDARDIZATION			

Bio-Tech Spectacle – The movies, Gattica. Twins. and Twilight of the Golds have similar themes that explore bio ethics issues of late capitalism. In Twins Arnold Schwarzenegger and Danny Devito are cloned from genius sperm donors, but the twins end up with different physical, mental, and moral qualities. The Twins set out to find out the biological donors and to confront their genetic reengineer who has played God with their genes and upbringing. In Gattica, an infant has escaped the DNA reengineering protocol and now has to compete in a world of genetically engineered super humans. The hero confronts a panoptic society of DNA profile surveillance that disciplines a caste-society of DNA-spliced haves and DNA have-nots. Employment in professional occupations and out-world travel is restricted to DNA-superior humans. Others clean restrooms and wait on tables. Our anti-hero uses synthetic fingerprints, contacts, and body scrubs to pass for a genetically perfected being. In Twilight of the Gods, a mother learns, from her Genome project-engineer husband, that there is a ninety-percent probability that there son will be born gay. They now have the moral dilemma of having to choose to keep or to abort the fetus. The husband prefers to abort the fetus, and the mother eventually decides to give it birth. The couple separates and the husband moves out. These movies raise bio ethics issues that in all

likelihood will face our society in the next decade. There will be consequences in employment patterns, families, and global economy.

The spectacle is considered by Rifkin (1998) to be the launch of the Biotech Century, the Second Genesis, of designer evolution. Like the new "mild jalapeno" genetically engineered right here at New Mexico State University. However, if we could play around with plants and animals, I don't see what will stop us from producing "super humans" in this biotech century. For me, the Second Genesis is a very different spectacle than First Genesis. The movie, Thirteenth Floor, was about a computer genius, Hannon Fuller, who created a simulated version of 1937 Los Angeles so that he could experience his childhood environment. From a broader perspective, relative to organizational theory, I would say that the movie represents primarily a Cyber Spectacle. A class of people has created another class of people to "play" with and to control. One of the simulators, toward the end of the movie, even said that her husband used to be a decent person. Then, he really got into playing the game and began to see himself as "God like" and became corrupted and abusive. When the simulated find out that they have been manipulated by the simulators, they experience disillusionment and anger, with foreshadowing to a battle between the simulated and the simulators.

In Sleeper and Boys from Brazil, more political issues of the Biotech century are explored. These movies explore the idea of cloning Hitler or other fascist-leaders from clone samples. They are plenty of biotech spectacles examples in the classic, Sleeper. Like when they save the leader's nose to clone him later, or when they plan to clone Hitler. The main character (Woody Allen) being thawed out after 200 years in the freezer is just the beginning of the Biotech motif. Woody Allen is frozen by a process called cryogenics and is turned back to life after 200 years. They execute this control by a whole new process of reprogramming people's brain through high-tech technology. As a result, there only remains a new society where people are controlled, manipulated, and assimilated into the mainstream by the political interests of their governors who used (and took advantage of) technology as their main weapon. In the mean

time, the leader of this government is killed in an explosion, but scientists are also able to turn him back to live by the process of cloning. And along the plot of this futuristic film, we can also see -as expected- the underground resistance army fighting back against the merciless government. In the next table, we shall explore some of the cross plots that make *Sleeper* and other movies Inter-spectacles.

Consumption Spectacle – Guy Debord, as we shall explore in subsequent chapters, looks at spectacles of consumption and production from a Marxist perspective. Best and Kellner (1997, 1999) also point to the relationship between Marx and the fetish-spectacle of consumption.

As Marx analyzed in the opening chapters of the first volume of *Capital* (Marx and Engels 1978: xxff), capitalists attempt to present social relations as relations among things, and to endow things (commodities) with agency. The ontological status between subjects and objects, in other words, is inverted, as subjects become object-like and objects become subject-like (Best & Kellner, 1999: 15).

Since this reversal between object-commodity and human-worker/consumer is essential to spectacle theory, I want to look closely at what Marx's theory. In consumption-spectacle, what he terms the "fetishism" of "commodity, Marx said:

A commodity appears, at first sight, a very trivial thing, and easily understood. Its analysis shows that it is, in reality, a very queer thing, abounding in metaphysical subtleties and theological niceties (Marx, 1867: 71).

Marx argued that in the world of commodity production, there is a "Fetishism which attaches itself to the products of labor, so soon as they are produced as commodities" (p. 72). Did you hear about web sites that actually auction models' genes? The Fetish spectacle of consumption transmutes human-subject into human object, many histories into one object-history, while endowing socially-produced-object into subjective-natural-living being. Consumers do not see the social or historical character of production ("material relations between persons" p. 73) and are therefore easily persuaded that commodities have metaphysical powers. Material commodities, not social relations, bring us happiness.

Best and Kellner (1997: 86) summarize the temple of consumption:

With cable and satellite TV, the spectacle is now so ubiquitous and accessible that one need not even rise from the reclining chair to shop; only a telephone and credit card is required to purchase a vast array of products from TV home-shopping networks ... creating new malls in cyberspace...”

Spectacles story labor and consumption into fantastic forms different from their material conditions. Consumption spectacles combine the construction of a fetishism with a new story (a grand narrative substituting for history) that can be consumed by individual spectators in ways that mask the social character of the production and the material conditions of the consumption process. In the movie, *Holy Man*, Jeff Goldblum is (behind the scenes a stage director) a home shopping channel executive, and hustler, while Eddie Murphy plays the on-stage role of a Holy Man recruited to sell stuff with metaphysical and guru-theatrics. Holy Man through spectacle is able to make products on the home shopping channel come to life for the television spectators. The Holy Man also uses the situation to teach Goldblum spiritual lessons about material consumption. In *Other People's Money*, *Wall Street*, and *Pretty Women* -- capital speculation meets the reality of human tragedy of downsizing and the suffering of mega-merge acquisition. In *9-to-5* and *Clock Watchers* we get a rare glimpse of the spectacle of production. We observe the spectacle of production interacting with consumption from the perspective of office workers. In *Clock Watchers* temporary employees are in a class struggle to obtain the privileges of the fully-employed. Surveillance systems are engaged to scapegoat the temps for actions perpetrated by the fully employed. In *9-to-5* secretaries begin to regulate material production with a plan of their own design. As Marx (1867: 80) puts it we get a rare glimpse behind the “mystical veil:”

The life-process of society, which is based on the process of material production, does not strip off its mystical veil until it is treated as production by freely associated men, and is consciously regulated by them in accordance with a settled plan.

Eco Spectacle – There are a number of recent natural disaster movies in which Mother Nature threatens to get even with the human race. When you look at disaster movies, you are embracing spectacle. The disasters are larger than life, they can only be averted by a handful of daring people doing spectacular things. Armageddon and Deep Impact threaten all human life on the planet, while Twister and Volcano threaten regions with chaos and unpredictable destruction. These are apocalyptic visions of natural destruction. For Example, Armageddon's plot is simple enough to define, as Eco Spectacle because it's premise is that a giant meteor is headed straight for the earth and when it hits, it will destroy the entire planet. Besides, Eco Spectacle, Armageddon has some subplots and that some could be classified as Tribal Spectacle. For example, the movie has subplots that deal with different cultures and social classes having to come together to save the planet from this deadly meteor. Have you heard of all those racist web sites that promote ethnic cleansing? They are also examples of cyber-tribal spectacles that go beyond movies per se. We will look at inter-spectacle in movie genres in the next table.

Tribal Spectacle – With organizational celebration of technology and the fragmentation of the social, new spectacles of civic order are created. In Dazed and Confused, Breakfast Club, and American Graffiti we are spectators to our own tribal civics. We see our graduation in the high schools of different eras as lines of flight moving from one ritual of transition to another (Deleuze & Guattari, 1987). In Dazed and Confused, students pass through fascist rituals of initiation from junior high to high school, and in more sanitized rituals from high school to civic society. The adults watch with humor and glee as the fascist ceremonies are acted out, as gangs of youth war against one another. In Breakfast Club packs of teenagers differentiate by life style, by commodity practices, into competing groups, united temporarily against administrative discipline. American Graffiti takes us back to the 1960s and to tribal youth cultures.

Star Wars, Star Trek and Contact standardize man's quest to leave the planet in search of the inter-global community and interstellar civics, a United Nations of the worlds, and a war of the worlds. Star Wars reveals a

biomechanical world where Luke and his father Darth Vader are part human and part machine. It is also a world in which the rights of humans and the rights of machines (R2D2 and C3P0) have to be negotiated. In the old Star Trek movies man teletransports, rematerializes, in a new cyber spectacle. We also see a new tribal civics among warring and peaceful worlds. The U.S. Starship Enterprise is on a peacekeeping mission among the galaxies. This is analogous to the U.S. role in safeguarding worldwide transnational production from any outside-tribal harm. The social commentary establishes a link to tribal spectacles - such as Star Trek - which reset current issues and moral dilemmas (e.g. cold war proxy conflicts, nuclear proliferation, race relations, exploitation of indigenous peoples) years into the future, after we have presumably gained the knowledge and understanding to resolve our most divisive social conflicts. In the new Star Treks (Next Generation, Babylon 5, etc.) we see more attempts to envision the civics of societies that are part robot and part human. The movie Contact, presents a tamer spectacle in which, like Star Trek, more advanced worlds look after the nurture and development of less developed worlds, but without the resource extraction and slave-labor economy viewed in Star Wars. My students watched Contact and said it was "spectacle trying to be festival." One felt Jodie's character in the movie inspire people to have a greater vision and while Palmer stands as a reminder that one must not abandon ones faith in this technological world. Another saw the tribal face of the movie is clearly shown, when we see that the whole mission has international impact. As repeated many times in the movie "If we are alone here, then its an awful lot of waste of space". I am made to understand that we as human beings should be involved in this "festival" of finding the truth. The religious, moral issues raised by the so called "opinion leaders" of the public cast an opposition to this "greater" issue of searching for the truth.

These four ideal-type spectacles are not independent of one another. And indeed, they form hybrid types, as represented in Table Two.

Table Two: Nine Types of Movies Reflecting Global Spectacles

I N D I V I D U A L	FRAGMENTATION			C O M M U N I T Y
	Bio-tech Spectacle Gattica Twilight of the Gods Twins Sleeper Boys from Brazil Thirteenth Floor	Bio-Eco Spectacle Medicine Man Silkwood China Syndrome Silkwood Outbreak The Stand DNA Species Godzilla	Eco Spectacle Armageddon Deep Impact Twister Volcano	
	Bio-Robo Spectacle Metropolis Modern Times Robo Cop Johnny Mnemonic Stepford Wives Total Recall Fly	Inter Spectacle Bladerunner Fifth Element Jurassic Park Matrix	Eco-Civics Spectacle Mad Max Rollerball Water World Postman Fire Below Towering Inferno Civil Action Soylent Green	
	Consumption Spectacle Holy Man Other People's Money Wall Street Pretty Woman Nine to Five Clock Watchers	Cyber Spectacle Wag The Dog Truman Show Pleasantville The Game Enemy of the State Network	Tribal Spectacle Dazed & Confused Breakfast Club American Graffiti Star Wars Star Trek Contact	
STANDARDIZATION				

Inter Spectacle – What I see happening is the interaction of the spectacles in late global capitalism. As you might have already noticed the films are oftentimes multi-spectacular (e.g. Bladerunner has biotech and biomechanics, cyber spectacle and eco spectacle), referring the interweaving of two or more spectacles. For example, even main themes such as Eco Spectacle movies such as Armageddon have inter-spectacle plots and sub-plots.

The team that is chosen to fight this battle is a group of misfits, leading us into a tribal spectacle. The astronauts consider themselves highly trained professionals and they look on the oil drillers as untrained workers that they must

attempt to train to be strong enough to travel through space. The opposite social class, oil drillers, see themselves as brawlers and they see the NASA workers as afraid to get their hands dirty. The astronauts have their NASA uniforms clean at all times and with all the right buttons buttoned and all the right zippers zipped. The oil drillers have their NASA uniforms individualized with different things and zippers unzipped and buttons unbuttoned. These two different groups in supposedly different classes while I suspect that they are not economically class different but certainly culturally different, have to bond together to first get to the meteor and to then drill a hole deep enough to plant the nuclear bomb in and blow up the meteor before it crashes into earth. Another subplot example of a tribal spectacle is when the president of the U.S. addresses the country not as the president, but as a "citizen of the world." He states that the "consciousness of the planet is unified." All the people of the earth come together and are hoping and praying for the success of the NASA mission. Another subplot is the consumption spectacle. For example, when the oil drillers find out that the end of all human life on earth may be near, one of them borrows \$100,000 from a loan shark (thinking, of course, that he will not have to pay it back). He and his friends go to a gentlemen's club and throw the money around and enjoy themselves.

Another example is Sleeper. Even though I classified "Sleeper" as a Biotech spectacle, I did find some other types of global spectacles (cyber, bio-robo, tribal and eco). We can see these other plots reflecting global spectacles such as Tribal spectacle (underground resistance army), Bio-robo spectacle (where robots replace not only humans but also animals as it is evidenced by the personal servant robots and robot dogs as well), Cyber spectacle (people are taught to confess their sins to a computer screen (God)) and Eco-Civics and Eco spectacles, among others. A "telescreen" (has the same pacifying qualities as T.V.), and the "orgasmatron" which needs no further explanation. In addition, the health food consumption spectacle (seen today in the agribusiness effort to relax standards for "organic" labeling) is ridiculed by the doctors who tell our defrosted hero (and former health food store owner) that fat, cholesterol, and tobacco had been found to be some of the healthiest substances for the body. There is also

some kind of Eco-Civics spectacle where the new form of civics (farmers) interact within their ecosystem to make it grow amazingly huge bananas, strawberries and chickens -among others- as their source of food. Finally, The Bio-Eco spectacle is also present as the habitat of this cyber world is fragmented and their ecology is transformed by the new era of technology. All of which resemble mechanisms used today. i.e. the media under conditions of late virtual capitalism. The point here is that in *Sleeper* and many of the other films in the previous table have inter-spectacle elements, with rhizomatic twists and turns.

There are movies at the center of Table Two that for me are particularly inter-spectacle, capturing the interpenetration of each of the surrounding spectacles. I am also moving from Table One to constructing Table Two because I prefer rhizomatics to the binary transactions of a tree of knowledge. In rhizomatics (Deleuze & Guattari, 1987) the roots mingle, recombine, merge, and form taproots where as the tree-of-knowledge branches and splits in one binary after another. I want to speak about inter-spectacular, not the ideal types, and not the tree of knowledge.

Bladerunner, for example, is a Biotech spectacle, an Eco spectacle, a theater of consumption and production, as well as a network of warring corporate tribes and shantytown communities. *Bladerunner* uses DNA splicing to clone androids with a self-destruction time clock. The android confronts his maker in the movie in scenes reminiscent of Frankenstein questioning Dr. Frankenstein, or the robot in *Metropolis* questioning the scientist as well as the corporate CEO. In the *Fifth Element* Bruce Willis drives his taxi in a *Bladerunner* world, but also one that is about to be annihilated in interstellar catastrophe. In *Jurassic Park*, Steve Goldblum lectures about chaos effects of attempts to plan and control DNA, as dinosaurs figure out ways to procreate. The computer is supposed to control the Cyber-Disney-Dinosaur theme park, but a series of small catastrophes releases chaos. If the dinosaurs escape the theme park, they threatened to out-compete man and result in man's extinction from the planet. In *The Matrix*, there is the eco spectacle of biotechnology destroying the natural environment, imprisoning humans in virtual reality so that they can be used to

power the computers, and tribes at war with agents of artificial intelligence. There are four other inter-spectacles represented in Table Two.

Bio-Eco Spectacle – The habitat of the planet is fragmenting, traversed by roads, strip-mining, housing developments, deforestation, desertification, over-population, and other developments of late capitalism. A number of movies attempt to save the world from such developments or rebuild after the apocalypse strikes. Sean Connery in *Medicine Man* has found a natural cancer cure in the canopy of the Rainforest, but the deforestation industry is cutting down the trees before he can collect his samples. In *Silkwood* and *China Syndrome* nuclear plants threatens their surrounding populations with melt downs, years before the melt down at Chernobyl. In *Outbreak* and *The Stand*, bio-weapons (also a product of the Biotech spectacle) threatens to end all human (perhaps all) life on the planet. In *DNA*, *Species*, and *Godzilla*, DNA structures mutate in ways that threaten human survival on a global scale.

Bio-Robo Spectacle – *Metropolis* provides a horrific spectacle of the mechanistic factory where robots replace human workers. There is a Marxist overthrow of the bourgeois class by the factory class substrata (literally living below the factory). In *Modern Times*, Charlie Chaplain provides a more comic image of man becoming machine in a class-divided factory. *Robo cop*, *Johnny Mnemonic*, *Total Recall*, and *Stepford Wives* look at biologically hybrids of robo-humans and computers. What will it mean to live in a society where some of the people, perhaps all of the people, become part human and part robot? In *the Fly*, Jeff Goldblum merges man, computer, and machine in grotesque hybrids.

Eco-Civics Spectacle – In this spectacle there is a new form of civics, a new communitarian civics, that I call the network of tribes. It is the aggregate network of tribes that makes them a new standardization and a new (multi-tribe) community. *Mad Max* (and the Sequel *Thunderdome*) stars Mel Gibson, as a road warrior attempt to help one tribe survive against those warring actions of other tribes. *Rollerball* is a spectacle staged by the state to keep tribes from descending into total anarchy. The hegemony of the global industrial machine is threatened when our hero refuses to kill fellow gladiators. The gladiators unite to

overthrow the corporate empire. Postman is society after the nuclear holocaust. Warring tribes compete in fascist war games feudal domination. Kevin Costner leads the refounding of democratic governance by reenacting the pony express. In Water World, we again see society after the apocalypse, but this time it is a planet of water, with warring island and boat communities. In Fire Below, Steven Segal attempts to save a hillbilly town from the toxic effects of waste dumping. In Civil Action, John Travolta attempts to collect damages from children dying from water polluted by industry. In Soylent Green, Charlton Heston tries to blow the whistle on a global food company that is recycling human corpses for food.

Cyber Spectacle – Wag the Dog looks at political spectacle, the effort to divert a president's sexual misbehavior by staging a war spectacle. Truman Show, The Game, and Pleasantville reflect the simulated nature of spectacle. We are put into worlds that blur the distinction between simulacra and real. In Enemy of the State we witness the panoptic consequences of cyber surveillance.

Tables One and Two introduced some basic types of spectacles so that we might look more closely at inter-spectacle behavior of organizations, doing global theater on the global stage. Table Three drops the movies to look at contemporary organizational life spectacles on our planet. My point is quite simple and quite radical. I think that organizations do not evolve and are quite artificial spectacles made to appear as natural and evolutionary.

Table Three: Nine Types of Global Spectacles

I N D I V I D U A L	FRAGMENTATION			C O M M U N I T Y
	<p>Bio-tech Spectacle Genome Project Genetic engineering industry Gene patents by DuPont, Novartis, Upjohn, Monsanto, Eli Lilly, Rohm & Haas, and Dow Chemical. New firms like: Amgen, Organogenesis, Genzyme, Calgene, Mycogen, Myriad</p>	<p>Bio-Eco Spectacle Bio weapons industry Monsanto terminator Seeds Chernobyl Three Mile Island Exxon Valdez Aids, Malaria spreading</p>	<p>Eco Spectacle Ozone layer Air and Water quality Deforestation Desertification</p>	
	<p>Bio-Robo Spectacle DNA computer chips Robotic Factories</p>	<p>Inter Spectacle Rich versus poor</p>	<p>Eco-Civics Spectacle McLibel Green Peace Save the Rainforest World Vision ISO 14000 standards</p>	
	<p>Consumption Spectacle Disneyland Las Vegas (Mirage, Luxor, etc.) NikeTown Digital Storytelling Theater Shopping Malls Home Shopping Channel Virtual Corporations Global Division of labor Knowledge workers Word Wide Web Telecommuting</p>	<p>Cyber Spectacle Security guard industry Surveillance industry Prison industry Clinton Impeachment Trial OJ Trial Rodney King Beating</p>	<p>Tribal Spectacle Shanty town slums Peasantariat Criminal families Ethnic cleansing Holocaust Nomadic tribes</p>	
STANDARDIZATION				

Biotech Spectacle and Anti-Evolution Theory – Act One, the First Genesis Spectacle is about to close its curtains; Act Two has opened the curtains on a new global spectacle. The spectacle of evolution is headed toward what Rifkin (1998) calls “the second genesis” of the “Biotech Century.” Reality is now a designer theory, a spectacle, instead of a fact of evolution. We are beginning to design our body and mind; we are already designing our environment. Each generation has its own story of the journey of an organization and how to manage that journey. We are designing our own evolutionary narrative, designing our body, mind, and planet. Biologic, psychological, and spiritual reasons are given to justify the dominance over nature and human exploitation as ethical, lawful, and scientific. Our current equations of freedom with free trade are rooted in Bacon. The merchant adventurers in Bacon’s “body politic” are “the large vein, which conveys blood to the liver: nourishing the limbs of the kingdom with trade. People are planted on foreign soils “to be gardeners, ploughmen, laborers, smiths, carpenters, jointers, fisherman, fowlers, with some few apothecaries, surgeons, cooks and bakers” (Bacon as cited and summarized in Nerlich, 1987a: 192-3):

Plantations [i.e., colonies-R.C.] are amongst ancient, primitive, and heroical works. When the world was young it begat more children’ but now it is old it begets fewer, for I may justly account new plan plantations to be the children of former kingdoms. I like a plantation in a pure soil; that is, where people are not displanted to the end to plant in others. For else it is rather an extirpation than a plantation. Planting of countries is like planting of woods, for you must make account to leese almost twenty years profit, and expect your recompense in the end. For the principal thing that hath been the destruction of most plantations hath been the base and hasty drawing of profit in the first years. It is true, speedy profit is not to be neglected (Bacon, as cited in Nerlich, 1987a: 192).

In this quote the organic metaphor locates the conqueror and conquered in biological science and linked this blend to the ideology of global adventure. I think this ideologizing of the praxis of adventure began even before Bacon and continues to legitimate contemporary global theatrics. The legitimacy comes in

the form of ethical qualities associated with the adventure and adventurer (bravery, willingness to take capital risks, discovery, conquest, and wealth accumulation through global production and free trade networks.

Rifkin (1998) asserts there are postmodern organizations emerging in the Biotech world with names like Amgen, Organogenesis, Genzyme, Calgene, Mycogen, and Myriad (Rifkin, 1998: 15). “There are already 1,300 biotech companies in the United States alone, with a total of nearly \$13 billion in annual revenue, and more than 100,000 employees” (p. 5). British firms such as ICI are patenting bacteria that can produce plastics. Traditional firms are reinventing themselves as biotech firms: Du Pont, Novartis, Upjohn, Monsanto, Eli Lilly, Rohm & Haas, and Dow Chemical (p. 15). The revolution in agriculture, forestry, human gene design, etc. is already upon us. We in management and organization theory are reform our nature cosmology to coincide with the new technology, economics, and organizational colonization.

Corporations browse the centers of genetic diversity, helping themselves to a rich largess of genetic treasures, only to sell back the same in a slightly engineered and patented form, and at a hefty price – all for products that have been freely shared and traded among farmers and villagers for all of human history (Rifkin, 1998: 52).

For example, “In 1993, Lucky Biotech Corporation, a Korean pharmaceutical firm, and the University of California were awarded U.S. and international patents for a genetically engineered sweet protein derived from a plant found in West Africa called Thaumatin” (p. 53). A new sugar sweetener, used in the West African villages for centuries is being genetically engineered into fruit and vegetable genetic codes. The colonization of gene structures in local countries is being resisted by claims of better royalty arrangements. Biotech firms are forming international, trans-national agreements and promoting spin stories to legitimate the transfer of biological gene patents from the 3rd to the 1st world – “arguing that providing financial incentives to source countries would encourage conservation efforts and help preserve genetic diversity” (p. 53). The new genetic colonialism with its bioprospecting and international gene patenting

is the next stage of globalization and the advent of the second genesis, a eugenic civilization built upon designer genes.

To overcome resistance to the second genetics, a cosmology of nature is being invented as a rationale for why biotech firms are part of the natural order. Darwin's theory of evolution is undergoing a paradigm shift to accommodate the Biotech Century and render it inevitable and irresistible. PMOT will be seen as a manifestation rather than an opposition to nature's lawful patterns, its natural order. The natural order of things, is of course the very definition of objective and common sense "reality."

The new managers will direct the construction of nature and plot our very evolution. The new transglobal corporations are taking out patents on human, plant, and animal genes that will be recombined into new-engineered life forms and released into the evolutionary drama. We do not know if this will lead to an apocalyptic genetic pollution of Earth or a new freedom of evolutionary design. Every adventure has its risks. The modern adventure of the industrial epoch risks the planet's energy resources, fossil fuels burned off to increase global warming, land-use (logging, grazing, and over-population) that has led to a decrease in species-diversity, an increase in deforestation and desertification. In coming out in favor of postmodern organization theory and declaring biotech firms as postmodern organizations, I have my critics. Those who say there is no such thing as a postmodern epoch, much less any contrivance as a "postmodern organization." To make my case I will look at the theories of rhizomatics, theater, adventure, rhetoric, and science. I see in each of these the beginnings of a postmodern management and organization theory (PMOT). There is a postmodern turn in each area, an opportunity to define PMOT. It is not an annihilation of MMOT it is a rearticulation, a rootedness, but also a move beyond.

Consumption Spectacle and Anti-Evolution –The postmodern ideology of adventure, like the modern ideology of adventure has its promises of Nirvana and its human and ecological exploitation. Nike, for example, is a postmodern temple of spectacle, a master of spin control with a global virtual organization built on a network of Asian sweatshops. Monsanto is walking us straight into the

Biotech Century (Rifkin, 1998). In Robbins' (1997: 9) globalization narrative, we learn that "globalization has been reducing barriers to immigration: and to "women joining the workforce." Women in China, Vietnam, Indonesia, as well as in the US, UK, Canada, Australia, and elsewhere will soon become 47% of the total work force. Currently, women with children under 6 years of age are the fastest-growing segment of the U.S. work force" (p. 9). Robbins is an apologist for reengineering. He does not believe it is just another management fad. It is simply a matter of freeing organizations from practices, like the division of labor and fragmentation of work processes, that worked a hundred years ago, but simply don't work anymore (p. 15). "The prototype of the new organization is one that is undergoing, or has undergone reengineering" (p. 16). Let a reduced number of people focus in on just the most core competencies, use temps for what is not important, and out-source manufacturing to the female workers of China. But the reinvention by reengineering pales in comparison to the new Biotech spectacle.

Eco-spectacle and Anti-Systems Theory – To me the storytelling and spectacular organization gives rise to the recurring theme productions that others interpret as evolving organization systems. Organizations, as multi-brained systems (Pondy, 1976) have simultaneous and multiple, as well as fragmenting storylines in what I call "the storytelling organization" (Boje, 1991; 1995). The multi-storied plots arise out of the context of the will to power in a fragmented organization and environment. As the story is told, it has ripple effects into subsequent action on multiple stages that give the appearance of mechanism and evolving form.

I agree with Barbara Czarniawska (1997: 3-4) who asks, "what is the use of the open systems metaphor? ... When the list of differences [between biological and human systems] becomes longer than the list of similarities, when most of the related concepts (environment, adaptation, and even evolution...) appear to be metaphorically deceptive, it seems obvious that what is needed is a new vocabulary" [additions, mine]. I do see a use for the biological systems metaphor, it served in our past to legitimate much corporate activity as a

manifestation of natural law, the survival of the fittest. But, now a new spectacle of evolution is being enacted on the global stage.

Best and Kellner (1999: 14) make the same point. “the theorization of society and the economy through biological metaphors such as self-organization is exceedingly risky, for one can easily lose sight of the enormous differences between biological and social systems.” By being critical of the “co-evolutionary” thesis of Kelly (1998). Kelly collapses technology, nature, and social into a co-evolutionary theory. The use of organic-metaphors like “evolution,” “hive”, “swarm,” and “self-organizing” help to create a spectacle of spectacles, an inter-spectacle biotech, eco-tech, bio-eco, bio-robo, and consumption spectacles. The problem for Best and Kellner (1999) is that Kelly does not look at the dark side of the spectacles. To me this describes the current state of organization theory (OT), privileging natural metaphors without looking at a critical theory of metaphors. OT “homologizes” organic with social and technology (cyber, robotic, digital), without pointing out the downsides. Monsanto sells us that world hunger will end, or that industrial pollution will end, so we do not examine too closely the downside of cybertech, biotech, and robotech production and consumption. Technology change is converted to natural evolutionary change in what Kellner (1989b) term “biomimicry.” OT was mechanistic mimicry and is now organic mimicry and will soon be cyber plus Biotech mimicry. OT is what Best and Kellner (1999: 8) a “quest to erase fundamental differences between humans, technology, and nature.” In the new spectacles and inter-spectacles, we give MBAs a cosmology that scripts their role in biomimicry, while setting up cyber universities to make the transition seamless and non-self-reflexive. As Rifkin (1998) argues each new era of technology development invents a cosmology that makes that reality into common sense. Mechanistic OT was common sense after Taylorism from the 1920s to the 1950s. Organic OT has been common sense reality since Henri Fayol’s body corporate, popularized by Burns and Stalker (1961), and made into the dogma of survival of the fittest population ecology since the late 1970s. We are now reengineering the organic metaphor to

develop a cosmology that legitimates the Biotech, Cybertech, Eco-tech spectacles being produced and consumed globally.

As Best and Kellner (1999: 10) point out, the fragmented, networked, soft-capitalism economy is the new metaphor(s) “appropriate for the present age, where all people, businesses, and nations are interlocked into a massive hive-like system of technology, economics, and communication.” Spectacle dramatizes the new metaphors of OT by making chaos, fragmentation, chaos, and the postmodern a logic that does not have to be questioned. It masks that fact the “the logic of capitalism has always been ‘postmodern’” (p. 11). Capitalism as Marx observed, is by its nature fragmenting and destructive of competitors, community, and ecology. Yet, in contemporary OT, late capitalism is presented as the only way to save the planet, humans, plants, and animals. Technology is progress and more technology is more progress. Globalization is progress and more globalization is just more progress. Common sense, no need to question anything about cyber, biotech, eco-tech organizational development. Cybercapitalism is the new age, the new savior of the living.

Darwin’s theory of evolution was constructed within the English bourgeoisie (the industrial and merchant capitalists) ideology of corporate adventure. His idea of survival of the fittest in a niche previously unoccupied in nature is parallel to Adam Smith’s idea of the survival of the fittest in the global marketplace. The polity of nature matched the polity of the division of labor in the English factory system. “Henceforth, capitalist owners could justify the new factory system, with its dehumanizing process of division of labor, by claiming that a similar process was at work in nature” (Rifkin, 1998: 204). They could also justify English colonial imperialism by claiming Darwin’s theory of migration into new niches. Migrating to colonial niches lessened competition on domestic economies. Through natural selection, it could be argued that the British were more fit for survival than the natives in the natural struggle. The paradigm shift taking place in Darwin’s theory is to claim it is too closely aligned to an economic theory of biology, a rationale for the bourgeois class to claim universal natural law as its authority for colonial violence.

The revised cosmological narrative of Darwin will legitimate the activities of Biotech corporations. “The more successful a species is at processing more complex, more diverse kinds of information, the better able it is to adjust to a greater array of environmental changes” (p. 209).

To me OT is a type of Pleasantville theory, an uncritical acceptance of metaphor as reality, as the story of reality. It is not making clear the differences between “organizing” in the natural world and “organizing” in the socio-economic and technical world (Best & Kellner, 1999: 14). The main point here is that by equating organic-nature with organic-organization studies, we do not see humans as agents of change. If systems self-organize, we do not look at “agents” of organizing. If technology “evolves” we do not look at technology as human choice and consumption behavior, what I am calling spectacle. If we look at co-evolution of nature, technology, and social, we miss the differences that look at democratic choice behavior. As Karl Marx waned we do not question the ideological assumptions of fetishism, or in my terms spectacular organization. The spectacle gives us an ontological narrative that we do not question in OT, but fortunately is questioned in the movie themes in Table Two. The spectacle, in sum inverts object and subject, evolution and choice, self-organization and organizing. Capitalist economies reengineer the natural and social worlds but are not natural or expressions of (organic or mechanical or general) system theory principles. OT conflates nature, social, and technology, using spectacle to deify technology as natured evolution. Being critical of mechanistic, organic, systems metaphors allows us to look critically and skeptically at invasions such as “biopiracy,” “bio ethics,” “predatory competition,” and “racist ecology practices.” As Best and Kellner (1999: 16) argue OT in its transition to the complexity metaphor is “a bizarre blend of Adam Smith [invisible hand market metaphor] and chaos theory [systems hand of self-organization metaphor], with the market as a homeostatic ‘feedback loop’” (additions mine). I would also question the guru-spiritualism that equates “organic” organizations and “self-deconstructing” organizations and “fragmenting network organizations” as the then OT enlightenment. Spiritual-capitalism, like cybercapitalism is spectacle that may or

may not result in environmental sustainability and democratic governance. I would like to close the chapter with an exploration of OT-Pleasantville.

Pleasantville – Pleasantville (Ross, 1998) is described in a movie revue as “a kitschy TV show, a late-night nostalgia favorite” in which the characters “craves healing immersion.”ⁱ Characters are trapped inside a 1958 Leave It to Beaver-esque black-and-white sitcom. Management knowledge has also become zombified “Father Knows Best” plus “The Donna Reed Show,” a program in which a “timeless” academy is held in “inane stasis.”ⁱⁱ The colors are just black and white, and students are taught to play the roles of Bud and Mary Sue. Management authors say we will have a “swell time” in Pleasantville. I want this book to pierce the veil of Pleasantville managerialist conformity and consensus mania. Management texts are a tired remake of “Invasion of the Body Snatchers.” I seek to restory Pleasantville management history and philosophy by reclaiming the underworld. As one review storied it:

The high school basketball team never misses a shot, nothing ever catches on fire (consequently, the firemen only rescue cats stuck in trees), husband and wives sleep in separate beds, high school sweethearts go no further than holding hands and getting 'pinned', and everything is in varying shades of gray. <http://users.aol.com/aleong1631/pleasantville.html>

Every story has its subplots. In one subplot, Betty Parker finds her color by debunking the myths of dutiful wife and mother. I think my contribution is to look deeply into the issue of management and organizational knowledge conformity, the privileging of black and white metaphors.

. In the 1970s Pleasantville management was the hugely successful machine of mass production, and beyond the blinders of this story, the unseen economic war with Japan and the manufacture of Agent Orange for Vietnam. The 1980s Pleasantville was a time to rediscover quality and excellence, but it was also the great mania of acquisition. Into the 1990s Pleasantville is the journey of the knowledge worker to create the knowledge organization, but outside this dream, is the rumble of the activists about downsizing, sweatshops, and Michael Moore’s the Big One. The activists want the Pleasantville managers to awaken from their dream.

Many of the journeys have an apocalyptic theme. Pleasantville does not see any apocalypse. In the Biotech century Genome adventure, genes are spliced across species, even man, and spare human body parts are cloned from pigs, but Pleasantville managers do not see the looming Neuromancer world. In Pleasantville there is Disneyfication, a Nike PR spin, and what passes for management knowledge and organization theory does not see death and destruction. Yet, others, living outside the organizational journey see smiling robots and a dark side to the modern and postmodern adventures.

Pleasantville management is a one-dimensional view of the world, one that reinvents itself in each generation of management knowledge, without even a self-reflexive, nightmare glimpse of what is beyond the blinkers. Texts are full of cop-outs that dismiss large parts of management thought as inferior and incorrect, classical and best forgotten. In the journey of organization for each generation, there are strategies of concealment that we seek to explore. Texts convey renewal, transcendence, Enlightenment, renaissance, transformation, evolution, growth, excellence, quality, knowledge-seeking, nostalgic-return, and scientific mastery of management and organization without seeing the second dimension of the path of destruction, misery, mayhem, degeneration, de-evolution, and mutability. Of these, we focus on the impossible duality of the Eros desire of the journey of global empire and the mutability reality of the death of every organization's journey. Eros/mutability or life/death of organizational journey is a duality that gets managed in many ways.

I view organization spectacle as the opposite of organizational evolution. I view organizations as created spectacles, not evolutions of nature (Collingwood, 1993; Hodgkinson, 1996). OT has confused a transition in spectacle fashion with the conditions of organizational evolution. Humans and plants are species, and no doubt they do evolve, but this does not mean that an organization or even a population of organization evolves, in some kind of natural space. One organization can enact a spectacle that is imitated by a population of organizations, but this does not make the mimicry evolution. Organizations are

spectacular not evolutionary. We need to create and stage different spectacles that promote non-elitist forms of spectator participation.

Spectacle Interplay – In sum, there is a rhizomatics of spectacular organization theory (see Chapter 13 for examples). The spectacles are interpenetrating as we have explored in our survey of postmodern movies with organization themes. What is at issue here is not the separate molar spectacles of Biotech, Eco, Consumption, of Net-Tribe. Rather, what is curious is how these intersect to form bio-eco, cyber-eco, etc. It is inter-spectacle.

ⁱ Ross, Gary
1998 Pleasantville. Film directed by Gary Ross, Produced by Jon Kilik, Robert J. Debus, Gary Ross, and Steven Soderbergh.
New Line Cinema

ⁱⁱ Snewak Previews. The bulletin, Las Cruces, New Mexico. Thursday, November 5, 1998 (p. 14).