Welcome to Snail Island. Here the situation is all about rhythm, the timing of leader events, situation is about rhythm of time, and spectacle of place. We begin with traditional linear and cycle situation leadership approaches. We then turn to antenarrative leadership. Antenarratives are bets on the future, and how it will unfold due to leaderly interventions. There are three kinds of antenarratives: linear, cyclical, and rhizomatic (see introduction chapter for examples).

Once upon a time, the on the Channel of Situation there were two islands: Bear (for spectacle situations/contingencies), and Snail (for timing/rhythm). The Situationists on Snail Island became very impersonal theorists. Snail scholars no longer studied great events in history or great leaders who were sensitive to their situations. They plunked out lists of depersonalized behavior on Fox Island and measured these against situational facets. Situationists became actively hostile toward leadership of any other persuasion. It was a dismal island for many years. Magician Ken Burke had hidden rhythm in his Pentad (five) elements. He had collapsed Sage Aristotle’s 6 into 5 (by combining rhythm & dialogue = agency). For Burke, leaders are agents, in situations called "scenes," performing behaviors (acts), using various means (agency) and this occurs with purpose (motivation). Act, Scene, Agent, Agency, and Purpose became the Pentad. He lamented not having his Frame, but you know that story.

The leader decides X (behavior), Y (power), and Z (participative voice) to fit the situation. Situation is Rhythm (time) and Spectacle (place). In Forum Theatre, the leader is challenged by a situation, and must improvise a way to react. Some reactions to situations provoke more chaos; others change the rhythm of chaos to something more orderly. Forum Theatre also changes the theatrical space; it plays with the divide between actor and spectator, resulting in Boal’s (1992) spect-actor.

Some general introduction to Rhythm

Rhythms are defined as novelty and change, as the interaction of order and chaos, flowing, in asymmetry and symmetry, in acts of improvisation and emergent recurring patterns; rhythmic resonances self-organize in chaotic patterns that refuse to freeze, and often disintegrate what was oftentimes just integrated. Rhythm can be the self-organizing urge of nature and its rhythm manifest through the motion, interaction and evolutionary potential; it can also be a self-organizing motion of organizing and emergence of inter-spectacle complexity. Rhythm can mean providing space for improvisation, experimentation with alternative rhythms (Barrett, 1998; Hatch, 1998; Peplowski, 1998; Weick, 1998; Zack, 2000).

It is important to recover rhythm and dialogic rhetoric in a more critical and postmodern dramaturgical analyses of corporate Metatheatre (Boje & Rosile, 2002a,b). For example, in Septet Dramaturgical Analysis, rhythm and dialog are recovered from Burkean (1945) reduction of agency. The rhythms of time are in dialectic
of order and disorder. The situated context of organizations is historical events that spread in rhythmic strands in linear and non-linear trajectories (this is explained below). For now, suffice it to say that temporal historical rhythms experience blocks, transitions, evolutions, revolutions, and chaotic cataclysms (as in the Enron example below).

There are disrupting rhythms, such that the spectacle-scandal decontextualizes, veering out of orbit, and rhythms find their time patterns out-of-fashion, character's dialogs seem comedic or pathetic as the scandal becomes firestorm and megaspectacle. Next, I want to briefly derive the theory of rhythm in work by Aristotle, Goffman, and Burke. I then turn to a deeper understanding of Rhythm in the causal texture theories of the environment of Emery and Trist, and to the source of that work, the Contextualism work of Steven Pepper. I use this to critique linear models of rhythm in organization studies.

**Aristotle on Rhythms** - Rhythm for Aristotle (350 BCE, Poetics) was too obvious too explain; rhythm – (or Melody, his other term) is “what is too completely understood to require explanation” (Poetics, 1449b: 35). Rhythm is the “means of their [i.e. stories’] imitation” (1449b: 31, bracketed addition mine); i.e. it is agency. It is the “greatest of pleasurable accessories of Tragedy” (1450b: 15). We know rhythm now as self-organizing, as chaotic perturbations, or repetitive cycles. Yet, rhythm in contemporary times is all about self-organizing, patterns of complexity, emergence, and chaos. Rhythm springs from intercommunication and from the acts grasped together into plot.

**Practical Examples** - Corporate rhythm can be seasonal, cyclical, linear or non-linear, mechanical or more organic, and there are authoritarian (centered) rhythms and rhythms that are more a democratic dance. Spectacle theatrics invokes un-natural rhythms, such as the 24-7 time orientation in Las Vegas casino work and consumption or recurring rhythms that self-organize into recurring scandal patterns. Larry Greiner proposes another approach to time-rhythm.

The filed of organization studies continues to celebrate linear models of rhythm, without much attention to nonlinear ones. For example, Griener's (1972) linear model of size and age rhythm published in HBR, continues on.

**Figure 1: Greiner's Linear Model of Historical Event in the Growth & Size of Organizations**
The red line is a linear rhythm of evolution moments, disrupted in age and size growth trajectory by historical events (see blocks below) of evolution. For example, in The Leadership Crisis, "as the company grows, new systems are needed - manufacturing, accounting, personnel, etc. The founders usually do not have the expertise to manage this new set of systems nor can they motivate new employees. this is the Leadership Crisis. The company may bring in management who can manage in this new environment or may flounder as founders try to "maintain the old guard" (Greiner, 1972).

**Practical Examples** - Corporate rhythm can be seasonal, cyclical, linear or non-linear, mechanical or more organic, and there are authoritarian (centered) rhythms and rhythms that are more a democratic dance. Spectacle theatrics invokes un-natural rhythms, such as the 24-7 time orientation in Las Vegas casino work and consumption or recurring metascript rhythms that self-organize into recurring scandal patterns.

- Ways differences in rhythm within the organization and between the organization processes and its situated environments (seasons, cycle times, simulations, capitalism). An organization has a life cycle, a market its niches; rhythm is getting the idea system (the growth strategy) in line with the stage of life, and the environment.

### RHYTHM-Life Stage Situation of

<table>
<thead>
<tr>
<th>RHYTHM-Life Stage Situation of</th>
<th>Associated Leader Typology from Normann (1978) building on work of Selznick (1957)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th>1. Feelers (birth)</th>
<th>Entrepreneur (adaptive specialization into new ideas) mapmaker of environment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Developmental</td>
<td>Organizer: Variety pool builder; selector (morphogenesis); aligns power system and organization structure around the direction found by the entrepreneur</td>
</tr>
<tr>
<td>3. Exploitation &amp; Stabilization (maturity)</td>
<td>Conqueror; interpersonal process moderator (does variation on ideas); charges forth into the market with the organization, power system, and competency built up in stage 2</td>
<td></td>
</tr>
<tr>
<td>4. Market Penetration</td>
<td>Defender of the market niche; Steer the learning to fine tune, adapts the power structure, organization, and competencies to better develop the market, and defend against competitors.</td>
<td></td>
</tr>
<tr>
<td>5. Termination (death)</td>
<td>RE-Visioner; Anticipatory adaptation; Destroyer of old ideas; find the new; go back to stage 1</td>
<td></td>
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</tbody>
</table>

Rhythm in the above typology is the stages of the life of the corporation and its market (economic) environment situation. Different types of leaders are useful at each stage.

**What is an Open Systems Theory of Theatre?**

I would like to redefine Emery and Trist's (1965) classic article, "The Causal Texture of Organizational Environments" in Metatheatre terms, as 'the causal texture of rhythms' of capitalism. I do not envision, here, the tired old systems model of organizations importing, transforming, and exporting theatric rhythms from and to its environment (i.e. this is not a second thermodynamics theatre theory of entropy and negentropy). Rather, I envision a study of organization and environment theatre that is time and space, contextually-situated in Guy Debord's (1967) Society of the Spectacle. By context, I mean the the contextualism theory of Steven Pepper (1942), but resituated in a New World Hypothesis of Theatre, capitalism is taking a postmodern turn into theatre.

My general proposition is that a comprehensive understanding of organization and environment theatre requires knowledge of the rhythms of contextualism, in the Theatres of Capitalism (Boje, 2002c). In my revised notation to Emery and Trist (1965), $R$ indicates the Metatheatre inter-contextual rhythmic connections, the suffix 1 refers to organization rhythms, and the suffix 2 to capitalism's rhythms.

$R_{11}$ $R_{12}$

$R_{21}$ $R_{22}$

$R_{11}$ here refers to the Metatheatrical rhythmic processes within the organization, such as the TAMARA (Boje, 1995) of stages where wandering groups of spectators chase characters and storylines from stage to stage, and room to room, within the networking of stages within organizations.

$R_{12}$ and $R_{21}$ refers to rhythmic exchanges between corporate Metatheatrical and Capitalism across local, national or global stages (in either direction), and

$R_{22}$ refers to rhythms through which stages of capitalism (contextualism) become intertextually related to each other in its causal texture, the spaces and times of interdependency that belong within capitalism itself, to its theatrical ecology.
In short, I am proposing, in this SEPTET element, an inter-rhythm theory of organizational-capitalism dramaturgy. In Emery and Trist’s (1965) theory of organization and environment, there are four types of causal texture environments, which we can resituate in a theory of inter-rhythmics.

**Table 1: Four types of Causal Texture Inter-Rhythms**

<table>
<thead>
<tr>
<th><strong>R</strong>₁₁ RANDOMLY DISTRIBUTED</th>
<th><strong>R</strong>₁₂ PLACID CLUSTERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Goals and resources (noxiants) are randomly distributed. Rhythmic patterns are recurrent. Strategy and tactic are not differentiated.</td>
<td>II. Goals and resources no long random, but are clustered. The rhythmic patterns (seasons and cycles) are read by a few organizations as recurring. Strategy differs from tactics.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>R</strong>₂₁ DISTRIBUTED REACTIVE</th>
<th><strong>R</strong>₂₂ TURBULENT FIELD</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. Goals and resources are clustered, and there are many organizations competing for cluster domination. Anticipating the strategy of opponents is critical to survival. Inter-rhythmic relations between organizations and their context form.</td>
<td>IV. The institutions of the environment are inter-connecting in ways that make rhythms self-organizing and chaotic-emergent. The ground does move, and this makes strategy a very uncertain enterprise, even for organizations that partner or otherwise coalesce.</td>
</tr>
</tbody>
</table>

There is an important tie between Emery & Trist (1965) and Steven Pepper's (1942) World Hypothesis work. Emery and Trist cite one of Pepper's (1934) earlier pieces in their essay (See Alvarez dissertation 1999: 25-31 for review of relation of Pepper's relations to Emery's work). The four World Hypotheses are world theories and each has a root metaphor (in parentheses):

1. formism (categories),
2. mechanism (machines),
3. organicism (trees), and
4. contextualism (historical events).

It is the fourth one that is the basis of Emery & Trist's (1965) causal textual environments. In contextualism, the assumption is continuous 'change' and 'novelty' (Pepper, 1942: 235). Small businesses in **R**₁₁ RANDOMLY DISTRIBUTED environments can be free-running affairs with no sense of rhythm at all. The only natural stopping places other than ending the business when there are no more resources or customers. These small businesses graze to find resources they see as randomly distributed. In **R**₁₂ PLACID CLUSTERED environments, small (and larger) firms live in more seasonal rhythms, aware of cycles and periods of resource availabilities, like the New Mexico green and red chile farmers and the Pecan growers. Tax businesses are seasonal, aware that January to April 15th is a peak season for tax work. In **R**₂₁ DISTRIBUTED REACTIVE environments, organizations are strategically conscious of cyclic and recurrent rhythms of resource distribution, but also aware that they are not the lone hunters and gathers. Finally, in **R**₂₂ TURBULENT FIELD environments, rhythms self-organize.

**Pepper's Work on Contextualism?**

Steven Pepper believes that animism is something not worth even considering in the World Hypotheses. Animism is the belief that humans can learn lessons, even spiritual ones.
We can deepen our understanding of the relation of rhythms as a Poetic element of SEPTET (theatre analysis) and causal textured environments, by looking more closely at Pepper's (1942, 1982) contextualism. The causal texture of the environment is strands of causal texture, contextualizing processes, and references that are (a) linear, (b) convergent fusion, (c) blocked, or (d) instrumental. There is an inter-rhythmic texture among organizations and institutions in the Type IV turbulent field that is both theatrical and (ante) narrative. It is the textured relations among changing and novel historical events that is the rhythmic contextualism of organization and environment. Historical events spread in time. There is a futurity and a pastness of the present (akin to Augustine's theory of 3-fold present).

In my re-reading of contextualism and causal texture, all the world is an historically narrated set of events, and these (ante) narratives are produced, distributed and consumed in theatrical performances. Permanence of a causal textual field is a fiction. The contextualist is interested in derivative time, not in linear time slices (or durations of time). "He does not deny the utility of the latter, but he denies its adequacy to reveal the nature of an actual event" (Pepper, 1942: 242).

Linear Spread of historical event (linear rhythms) - Emery & Trist (1965), by my read, impose what Pepper (1942: 240) call a "linear scheme of time: on to the "intuited event" ; i.e. they assume that environments are since 1965 always turbulent, having evolved from types I to II, then to III, and now all is type IV (turbulent field). However, I think that contextualism also speaks to the spread of an historical event of the present in ways that are non-linear (such as in convergent fusion strands & blocked strands).

ANTENARRATIVES

1. **Linear Antenarrative**: A simple example is goal setting in planning the future. A (in figure below is the starting point; linear paths branch out to B, D, & H and E, F & G; I is the End or Finish-point of the goal

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2 Linear Narrative Climax model image location: http://www.widen.org.uk/responsiveenvironments/projectmanagement/narrative.jpg
network; each line has a duration number. If we project past onto the future (working backwards from imagined Goal-Finish to the Starting Point A) we have future perfect antenarrative in short and long-term memory: imagining future as completed and reverse engineering steps (backwards from I-Finish) to get there (to A our Starting Point) brings us back to prospective narrative.

This kind of linear thinking in antenarrative (& retro-narrative) is highly instrumental. It is a utilitarian ethics. It assumes, in linear antenarrative terms, we can know the end (goal, outcome, result) and layout linear steps to get there. It assumes the predictability of ends, cause-effect chains, and root cause location of beginnings. Western managerialist thinking is linear and hierarchical.

In cognitive science, prospective memory a linear scenario (antenarrative) for the future by remembering to take an intended action (delayed retrieval) on cue. Work by Melissa Guynn (2003) uses laboratory studies of simulations to research prospective memory processes: “Individuals remember to execute event-based intended actions by deploying … attentional resources to monitor … target events.”

The problem, goals (futuristics) are disrupted (short-circuited) by storytelling cycles and rhizomes. Next we look at two more kinds of prospective sensemaking, but these are non-linear: cycles and rhizomes.

2. **Cycles Antenarrative**: Thinking in terms of cycles (such as seasons, life or event cycles) instead of lines of events, has been part of indigenous thinking (Cajete, 2000; Fixico, 2003) before colonization by structural-functionalist-linear modeling (Sandoval, 2000; Smith, 1999) that reduces complexity to a flat-land (1 or 2 dimensions on a time-line chronology).

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3 Linear Goal Path Model image address:
http://cisnet.baruch.cuny.edu/holowczak/classes/programming/example_graph.gif
Socioeconomics behaves in cycles, not lines. In above image, late contraction alternates with early contraction, bonds and stocks move up and down, market cycles shift. If you try to bet on the future, using linear modeling, you will lose your investment. Cycles have been part of indigenous premodern thinking. Cycle thinking was picked up in modernity (in Enlightenment project), again by reclaiming some classical Greek ideas.

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4 Economic Cycle behavior image: http://bigpicture.typepad.com/comments/images/econ_cycle.jpg
Plato’s Cycles includes Fire, Air, Earth, & Water (see also Native & Indigenous views); Ether, Gas, Liquid, solid; Dry, Warm, Moist, Cold, Passive to Active and back.

One cycle is phase space transitions such as thermodynamics of heating ice, to get water, and then steam. Another example is phase cycles discussed since Plato’s Republic: a pattern of governance would cycle between Timocracy (aristocracy), formation of Oligarchy, the emergence of Democracy, and the eventual collapse into Tyranny and beginning the cycle anew. There are other types of cycles. Nietzsche (1956) theorized that constellation of forces happens from time to time to create an “Eternal Return” pattern. Nietzsche was critical of Plato for making his cycle of governance only flow one way. More complex and dynamic phase transition is non-chaotic strange attractors’ in torus bifurcation (Zhang, Kong, Yu, & Chu, 2008). When an attractor introduces instability (disorder), then predictions of transitions between phase states become uncertain as multi-attractors, noise, and chaotic itinerancy occurs (Sauer, 2003).

4. **Rhizome Antenarrative**: Rhizome antenarratives are nonlinear itinerant processes that do not behave as stable lines or cycles (Deleuze & Guattari, 1987). “A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles” (Deleuze & Guattari, 1987: 8). Rhizomes occur in nature and in the social

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5 Plato’s Cycles image location: http://www.artofdivination.com/images/platoneng.gif
6 Rhizome black and white image address: http://www.mciap.org/herbarium/images/rhizome.gif
environment; e.g. a rhizome in your yard would be crab grass, irises, or in the desert trumpet vines. A rhizome sends out shoots above ground; e.g. strawberries send out runners and form another strawberry plant (tuber) and those form other rhizomes, etc. Potatoes send roots underground forming more potatoes.

Social rhizomes look at covert underground and aboveground dynamic movements, the formation of covert cells. Boje (2007c) developed an analysis of globalization as an interplay of rhizome antenarratives, and two linear antenarratives (road to the top, & road to the bottom). Bougen and Young (2000) looked at the rhizomatic processes of bank fraud and auditors’ attempts to detect bank fraud. Auditors using linear analyses could not detect an already escaping present. Policy prescriptions could not corral the continuous movement of fraud into the future. There was a bank fraud panic in the 1890s and a stock market rhizome in the 1920s, the Enron Rhizome of 1990s, and our most recent as we speak crisis – mortgage-banking crisis? Boje and colleagues’ work traces patterns of rhizomatic antenarrative clustering in the Enron crisis (Boje & Rosile, 2002, 2003; Boje, Rosile, Durant, & Luhman, 2004).

In each of these examples a rhizome formed with a set of covert transactions whose detection even by experts came too late to prevent crisis and tragedy. A proper study of rhizomatic collective dynamics would assess how people keep investing in patterns and ignoring the signals that a tuber, not only can they not see the roots below ground but they are ignoring the aboveground symptoms. Rhizomes are bonded by information you don’t have. The Socio-Economic Approach to Management (SEAM) small business consulting training in rhizomatic patterns of the Arts Scene serves to identify what we call balance points in early detection to disrupt or destroy on-going rhizomatic crisis.

Rhizomes in the arts scene are non-linear. Why? Because as a linear antenarrative prospectively tries to make the future a line path to a goal, there is a tuber breaking forth from the ground. An organization comes into the scene to organize it into lines. The Arts Scene resists by forming a counter-organization (tuber), as a non-line, a non-linear flight. Rhizome is not a cycle. The cycles are recurring. The rhizome just keeps extending in all directions, until an obstacle, and then goes up, down, around, or cracks through.

The tubers that form can shoot up from the (cover) subterranean or descend from the visible vines crawling along the ground. The key facet of rhizomes is movement. They don’t stand still, they are not lines.

Therefore, developing antenarrative skills allows for a greater possibility of intervention to disrupt a rhizomatic spread. To disrupt a rhizome or break out of recurring cycle of doom, it is necessary to understand something I call ‘Collective Storytelling Dynamics.’

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7 Subterranean rhizome network image: http://www.abdn.ac.uk/rhynie/images/plants/nothia/nothia6.jpg