What are the 7 Principles of Septet Leadership?
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The 7 principles of Septet leadership are these:

1. Characters can change their leadership act to fit the situations of spectacle and
dynamic rhythm by adjusting X plot, Y power, & Z participation choices.
2. Plots (X) can be revised to establish more effective leader behaviors through
script changes.
3. Themes (Y) of power and oppression are dialectically opposed by themes of
liberation and service.
4. Dialogs (Z) of participation can direct and open up channels of communication
and collaboration.
5. Frames of organizing are a hybrid balancing act of bureaucratic, quest, chaos,
postmodern, and antenarrative idea systems.
6. Rhythms are situational (In the Box), ruts and addictions to doing same thing, in
same way, time and time again, versus others that are less linear, and more varied.
7. Spectacles are situational forces of social and economic context.

See example Septet – Trowbridge Conveyor Story & Septet Analysis

What is Septet of Leadership?

Septet means 7 elements, in this case, the theatric leader concepts of characters, plots,
themes, dialogs, frames, rhythms, and spectacles which I adapted from Aristotle, Burke,
and Boal.

<table>
<thead>
<tr>
<th>7 Elements of SEPTET</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Plots – X – behaviors</td>
</tr>
<tr>
<td>2. Themes – Y – power</td>
</tr>
<tr>
<td>3. Dialogs – Z – participation</td>
</tr>
<tr>
<td>4. Characters – leaders act out traits of leadership</td>
</tr>
<tr>
<td>5. Frames of organizing are ideologies or idea systems</td>
</tr>
<tr>
<td>6. Rhythms – Situation – temporal patterns that repeat or diverge</td>
</tr>
<tr>
<td>7. Spectacles – Situation – concentrated, diffuse, integrative, &amp; megascaland</td>
</tr>
</tbody>
</table>
Three of the 7 elements define the space for what I call “In-the-Box” of leadership. By that I mean, the classic approaches to leadership such as behavior, power, and participation that I translate into theatre.

PLOTS (X transaction or transformation behavior) – defined as “grasping together of characters, actions, rhythms, themes and frames, with dialog that affect the organization in the spectacle of Metatheatre” (Boje & Rosile, 2002, Chapter 4, p. 18). The leader is one of many people crafting plots. So there are multiple plots (i.e. strategies), and sorting them out requires transactional and transformational behaviors (X-dimension), on the part of the leader.

THEMES (Y oppression or liberation power) - Themes of power, oppression and liberation. Here we look at the opposition of will to power versus will to serve. The assumption is that will to power leaders, though they be supermen, are out for themselves. Will to serve is exercise of power for the social good, be it the organization or society. Themes of oppression come from the work of Paulo Freire while themes of liberation is a notion from ‘critical theory,’ the idea that people in oppression can be liberated from systems of power that oppress.

DIALOGS (Z mono or poly voiced participation) – I also refer to this as the four voices of leadership. 1 voice is the voice of the one leader who speaks for everyone. 2 voices is a dialog between self and other; it is an empathy voice in our heads. 3 voices includes the 3rd voice of ethics or conscience, and is called the “internal spectator” by Adam Smith, author of Wealth of Nations and the Moral Sentiments. Internal spectator (3rd voice) looks on at our buy and sell, lead and follow and other transactions and transformations, as well as at our use of power for ethical and manipulative purposes. 4 voices includes being attentive to the ‘voice of the voiceless.’ Examples of 4th voice include listening to clues of people, such as those in sweatshops, or those in lower bowels of the hierarchy who cannot speak out; another example is ecology, or ‘who speaks for the trees?’

X, Y, & Z are our three dimensions of In-The-Box or traditional status quo leadership theory. Each dimension is imagined as a dialectic opposition. Figure 1 gives some examples.
Figure 1 – The X, Y, Z Box of Leadership

Figure 1 presents ‘ideal types’ of leaders and organizations predicted by the XYZ model and consistent with predictions by James MacGregor Burns classic work. One change is I include superman, and the will to power, whereas Burns restricted leadership to only what he saw as ethical uses of power. Another difference is that Burns did not use terms like chaos or postmodern.

In Figure 1, the plotted items are ideal types. Reality, of course, varies on a case by case basis. The beauty of leadership is people and organizations can step out of the box and people and organizations are multi-faceted, with multi-character possibilities.

EXAMPLES OF ORGANIZATIONS PLOTTED in Figure 1

- **Bureaucracy** = X – transactional; Y – will to serve; Z – mono (1 voice) organization. Bureaucrat leader makes a good home here. Other types of leaders will find it an inhospitable context.

- **Quest Organization** (HERO/charismatic) = X transformational; Y – will to serve; Z - mono (2 voice dialog). In this organization, a Quest leader may be welcome to bring about some organizational change, some new program or design but once over, the status quo returns. Most quests are never completed.

- **Postmodern** Network Organization (OPINION leader) = X transactional; Y – will to power; Z – poly (3 ethical voice). There is much dispute about postmodern organizations. The one I have in mind seeks ethics, and is more than just the
flexible networking “complexity or chaos organization.” Postmodern can have its “dark side” a will to power that is far from enlightenment. For example, the ‘virtual corporation’ with lots of perks and privilege at the headquarters for executives and some technical staff, while at the periphery of the network, works in sweatshops do not earn living wages, and experience conditions that precede Taylor’s (1911) scientific management. Even Taylor called for livable wages, breaks, and reasonable hours. The global economy, combines virtual corporate enterprise (sometimes) with pre-Taylor sweatshop conditions, while presenting consumers a public relations image (again through virtual) that is high on ethics. Off stage, the workers are in squalor.

- **Postmodern** Network Organization (REFORM - Social movement leader) = X transformational; Y – will to serve; Z – poly (4 voice for the voiceless) leader. This version of postmodern organization is more than just ethics on the Z dimension; it is about hearing the voice of the voiceless. It is more than just a chaos or complexity organization. Examples include the carnival of protest against the World Trade Organization meetings. WTO is opposed by a mix of varied social groups from trade union, environment, women’s rights, anti-war, etc. -- who network to be voice for the voiceless.

- **Chaos/Complexity Organization** (REVOLUTIONARY in figure 1). This is a special type for revolutionary. The chaos organization is self-designing, self-organizing system with many emergent phenomena. Note, a postmodern organization is oftentimes defined this same way. However, chaos is more about flexibility and less about obtaining shared governance forms of participation and voice (Z). Chaos can be a positive search for efficiencies by allowing lots of empowered flexibility; chaos can also mean the negative, chaos brought about by awful leadership and managers who act in dysfunctional ways. Chaos, like the other forms of organization has there plus and minus sides.

- **Antenarrative Organizing** (not shown in figure 1). Ante means a ‘bet’ and it means ‘before.’ Antenarrative is an improperly told story that is not yet realized. It is a bet a story can be told that will change the world. It can be negative, fragments of utterance composed to stop a social movement or to send a country to war (where are those weapons of mass destruction). Antenarrative can be positive, a bit of yarn, told to inspire people to innovate, to bring something not yet, into being. Example would be Enron, which spun a good yarn about the “new economy” of deregulation, which allowed stogy utility companies to transform into virtual energy trading firms. Several antenarratives were spun to cover over a host of shortfalls in profits and assets, a kind of bet that noone would see through the façade. But, despite the Hollywood-inspired trading floor theatre, people were awakened when the ratings of the stock change to junk status, and of course when the bankruptcy was filed.

Thus far we reviewed the first three (plot, theme, & dialog) elements of the Septet. There are still elements of rhythm, frames, spectacle, and characters to review. Before doing this, here are some reasons why this is important stuff.
Practical Problems that Septet can address:

- Improving leadership effectiveness – act for success
- Establishing new leadership character – act character needed for the situation
- Plotting leader strategies – act responsive to situations
- Overturning systems of oppression – act for liberation
- Establishing meaningful dialog – dialogs with other, with conscience, and with the voiceless
- Diagnosing dysfunctional patterns that recur – act in ways that transform
- Balancing organizing frames – act to balance bureaucracy with some chaos, postmodern, and quest alternatives
- Knowing how to lead in varying situations – act according to rhythm of the organization and the spectacle situation
- Understanding choices of characters for the situation – act with more or less power, plot, and participation

Septet has a focus on enacting leadership processes to make organizations function more effectively. Theatre is the main way leaders convey their meaning. Theatre is a central way we enact and achieve leadership results.

In the box TRADITIONAL LEADERSHIP

<table>
<thead>
<tr>
<th>Behavior</th>
<th>X dimension (transaction/transformation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power</td>
<td>Y dimension (will to serve/ will to power)</td>
</tr>
<tr>
<td>Participation</td>
<td>Z dimension (1 voice or voices of other &amp; voiceless)</td>
</tr>
</tbody>
</table>

In the Figure 1 box, leadership writers locate Frames of organizing, and various traits of leader characters. They use a jungle of terms, to talk about the three P’s (plot of behaviors, power, and participation). Above we looked at what kinds of organizational frames that are suspended in the box, and a bit at the leader characters. Next we look at it a bit differently.

CHARACTERS - Organizations are comprises of a cast of characters. The leader, sometimes is able to assemble the cast; other times not. Trait theories of leadership argue that leaders are born with traits or are socialized into them, and that these are quite enduring patterns of thinking and being a leader. I took the old Myers-Briggs personality instrument and developed leader types that seem to fit the 16 basic traits in that test, and put it in values I predict on X, Y, and Z dimensions. The test is available online and can be accessed through my web sites. Trait theory, it should be emphasized, has never been that robust a predictor of leader or organizational performance. And I think the reason is theatre. People are able to adapt and create the traits they need to be able to play the role necessary to the situation. We will define situation below, so for now be patient, while I address characters and frames.
FRAMES - Frames of organizing are developed above as we discussed Figure 1, and looked at bureaucratic, quest, chaos, postmodern and antenarrative ones. Time to look a little deeper at this. I want to argue that multiple organizing frames are in dialectic opposition in most firms. It is what is called a “hybrid” a combination of frames that balance any given organization.

In Figure 2, I use two narrative dimensions to differentiate the five frames. Across the top is “monophonic” versus “polyphonic” narrative. This is similar to the four voices or Z dimension described above. The second dimension is “scientific knowledge” versus “aesthetic knowledge.” Chaos and bureaucratic (in their ideal forms) were science applied to improve the effectiveness of organizations. In reality, both have come to mean quite negative things. Max Weber saw bureaucracy as a way to use the science of division of labor, exams used to qualify people for positions, etc. as better than charismatic and feudal forms where your brother or some other relative appointed someone to a job, or you had to be loyal to the leader’s cause. Now, in popular terms, bureaucracy has come to mean read tape, silos, etc.

In Figure 2, I use two words from anthropology to describe this aspect of each of the 5 frames.

ETIC – a theory or set of categories imposed on real by some academic

EMIC – how lay people talk about and understand their reality.

Nothing is ever simple. What happens is a word like ‘chaos’ has its science or academic definition, then it gets used in popular culture and takes on other meanings. So chaos can mean the science of finding pattern in emergent self-designing system or it can mean chaos brought about by managers or leaders who do not know what they are doing. My point is quite simple; each frame has an ideal and a popular meaning.
Figure 2 - Interactive Frame Types © David M. Boje

**BUREAUCRATIC**
- Hierarchy (Etic/Emic)
- Red Tape or division of labor
- Functional or dysfunctional
- Stuck in Tradition or in science
- Bureaucratic Leadership

**CHAOS**
- Chaos (Etic/Emic)
- Complexity
- Adaptive Systems
- Edge of Chaos Leadership

**QUEST**
- Call
- Journey
- Return
- Reorganization and change Adventures (Etic/Emic)

**ANTENARRATIVE**
- Between the Boxes
- Intertextual
- Polysemous
- Multi-Layered & Embedded
- Story networking behaviors
- Excess not in this Taxonomy
- Hybrids

**POSTMODERN**
- Post-Industrial
- Post-Fordist /Late Modern
- Postmodern (Etic/Emic)
- Network leadership
Table 2 summarizes where the forms (column 3) ideally (in their etic) would be plotted on X, Y, and Z.

Table 2 – Types of Organizing Frames suspended in X, Y, Z dimensions

<table>
<thead>
<tr>
<th>3 Dimensions</th>
<th>Organization Frames</th>
</tr>
</thead>
<tbody>
<tr>
<td>X – Plots (behaviors)</td>
<td>Y – Themes of Power (Poly)</td>
</tr>
<tr>
<td>Transactional</td>
<td>Will to Serve</td>
</tr>
<tr>
<td>Transactional</td>
<td>Will to Serve</td>
</tr>
<tr>
<td>Transactional</td>
<td>Will to Power</td>
</tr>
<tr>
<td>Transformational</td>
<td>Will to Serve</td>
</tr>
<tr>
<td>Transformational</td>
<td>Will to Serve</td>
</tr>
<tr>
<td>Either</td>
<td>Either</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Z – Participation in Dialog</th>
<th>ORGANIZATION FORM Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono (1 voice)</td>
<td>Corporate BUREAUCRACY (Weber)</td>
</tr>
<tr>
<td>Poly (many voices)</td>
<td>GOVERNMENT Bureaucracy (Political body) (Burns)</td>
</tr>
<tr>
<td>Poly (many voices)</td>
<td>Postmodern NETWORK</td>
</tr>
<tr>
<td>Mono (1 voice)</td>
<td>QUEST/ Hero or Charismatic (Weber)</td>
</tr>
<tr>
<td>Poly (many voices)</td>
<td>CHAOS &amp; COMPLEXITY</td>
</tr>
<tr>
<td>Either</td>
<td>Either</td>
</tr>
</tbody>
</table>

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**SITUATION** - Septet is a situational theory of leadership. There are two theatric aspects to situations: rhythms (time) and spectacles (place or scene).

<table>
<thead>
<tr>
<th><strong>Situation aspects</strong></th>
<th><strong>6. Rhythms</strong></th>
<th><strong>7. Spectacles</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Situation</strong> (time) e.g. Just In Time</td>
<td>Leader changes rhythm from the status quo, but the new rhythms keep falling into emergent patterns</td>
<td>The Leader integrates the spectacle, diffuses it on the global stage, integrates it across the world, &amp; sometimes there are megaspectacle scandals</td>
</tr>
<tr>
<td><strong>Situation</strong> (place or scene)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RHYTHMS** - Simple example of rhythm is the robotic work at McDonalds. Other examples include seasonal work with is cyclical. More complex rhythms are non-linear.
Complex rhythm includes much novelty and change, as the interaction of order and chaos, flowing, in asymmetry and symmetry, in acts of improvisation and emergent recurring patterns. The rhythmic resonances self-organize in chaotic patterns that refuse to freeze, and often disintegrate what was oftentimes just integrated. The point is rhythm situations differ between bureaucracy, quest, chaos, postmodern, and antenarrative frames. And it is these situations of rhythm that is half the concept I am developing.

SPECTACLE – There are four kinds of spectacles and each is a different situation of leadership. Guy Debord (1967) is my basis for spectacle.

1. **Concentrated Spectacle Situation** - "The concentrated spectacle" says Debord, "belongs essentially to bureaucratic capitalism" (#64). A good example is a McDonalds restaurant. The place in front of the counter and all the advertising is a concentrated spectacle, a place or routine repetitive bureaucratic behavior. The concentrated spectacle is where both production and consumption are constructed in a totalizing self-portrait of power that masks its fragmentation. It is the “vast institutional and technical apparatus of contemporary capitalism… all the means and methods power employs, outside of direct force… while obscuring the nature and effects of capitalism’s power and deprivations” (Best & Kellner, 1997: 84).

2. **Diffuse Spectacle Situation** - The "diffuse spectacle" says Debord, "accompanies the abundance of commodities, the undisturbed development of modern capitalism" as it reaches into every nook and cranny (#64). Spectacle illusions overtake and cover over the reality of material conditions, the world backstage. An example, again from McDonalds, is how McDonalds diffuses to colonize so many other countries.

3. **Integrated Spectacle Situation** - The third form of spectacle is the “integrated spectacle” that combines aspects of the concentrated and diffuse forms in the fatalism of global capitalism, where resistance is futile (Best & Kellner, 1997: 118). As the spectacle diffuses globally it attempts to integrate across various local country traditions. To continue with McDonalds, you find variations in the menu and the décor and the restaurant between countries. The tension is between being a standard McDonalds everywhere, and allowing for niche variations locally.

4. **Megaspectacle Situation** - Megaspectacles sensationalize scandal in media extravaganzas such as Watergate, the Rodney King video tapes, the O.J. Simpson chase and trial, Clinton sex scandals, the Gulf War, the funeral of Princess Diana, the Elian Gonzalez sage, the collapse of the World Trade Center, the War on Terror, and now Enron. But beneath Megaspectacles is the rest of the iceberg, the other three types of spectacle. The more recent Megaspectacles are interactive, with media competing to provide websites where cyber-spectators can replay simulations on the new stage of the spectacle (Best & Kellner, 2001: 226-
The point of combining rhythm and spectacle is to define the situation of leadership and organizing. In this way we can begin to identify how leaders behave in various situations.

Table 3 combines the 7 elements with the X, Y, & Z dimension and gives a leaderly example of each into each display.

**Table 3 - Relation of XYZ box to SEPTET.**

<table>
<thead>
<tr>
<th>Click for BOX</th>
<th>7 Elements of SEPTET</th>
<th>In the box TRADITIONAL LEADERSHIP</th>
<th>Out of the box DIALECTIC THEATRE OF LEADERSHIP</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 2, 3 are Box Dimensions</td>
<td>1. Plots</td>
<td>Behavior X dimension (transaction/transformation)</td>
<td>Leader behaviors negotiate multiple plots of many factions</td>
</tr>
<tr>
<td>2. Themes</td>
<td>Power Y dimension (will to serve/ will to power)</td>
<td>Themes of oppression are resisted by themes of liberation</td>
<td></td>
</tr>
<tr>
<td>3. Dialogs</td>
<td>Participation Z dimension (1 voice or voices of other &amp; voiceless)</td>
<td>Dialog occur simultaneously in different rooms of TAMARA &amp; leader is one-voiced or dialogs. More...</td>
<td></td>
</tr>
<tr>
<td>4 &amp; 5 are suspended Inside Box</td>
<td>4. Characters</td>
<td>Traits (e.g. Myers &amp; Briggs)</td>
<td>Leader assembles cast of characters, and focus on new traits, while old habit traits reemerge</td>
</tr>
<tr>
<td>5. Frames</td>
<td>Organizing types</td>
<td>Bureaucratic frame is dialectically opposed by Complexity, Quest, &amp; Postmodern frames</td>
<td></td>
</tr>
<tr>
<td>6 &amp; 7 are Situation aspects</td>
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HOW TO GET OUT OF THE BOX

Out-of-the-Box – There are two ways.

First, I am attempting to reinvent leadership as theatre, to translate the old trait, behavior, power, participation, and situation models into theatre work, and vice versa. So, we have been stepping out of the box of the 3 P’s X-plots (behaviors), Y-power, and Z-participation. The trait theory we translated to characters and the situation we translated to a combination of rhythms and spectacles.

Second, we want to open up the field leadership beyond a simple translation into theatre. This means allowing leaders to become theatre performers who effect more healthy and effective enterprises. It is like stretching your character to become a more effective leader.

About the second way out of the box - On a calm sea, our natural leaderly character is situated in the rhythm and spectacle that is in their situational comfort zone; in-the-box. As the situation becomes more dynamic in its rhythm and specularity, the leader character is outside their comfort zone, what I call being Out-of-the-Box.

For example, bureaucratic leaders are most comfortable in the status quo. Chaos leaders love being on the edge of the abyss. Quest leaders await the call to transform and reform the organizations, ready at any moment to step beyond the status quo, and even to descend into the abyss. Postmodern leaders want to recover lost sustainability and seek ethical platforms, even though universal ethical standards have been shattered. Antenarrative leaders will spin a good prestory, a bet that their story that is improperly told will set off butterfly wing flutters that will change the world.

Ante sees the games, sense the breech in social drama before others. Bureaucratic leaders are stuck in their rhythms, their daily transactions, the repetitive cycles, and even an earthquake cannot distract them. Chaos pushes at the edge, and is always cracking the bround beneath the feet of the bureaucrat. Postmodernists leading on the dark side, set up virtual domains, with privileged centers, and sweatshops on the periphery, all protected by illusion produced by the consciousness industry. The postmodern struggle is to recover ethics and sustainability from the virtual vortex of relativity.

In the box, our characters and organizing frames are a fit to their most comfortable situations. Out of the box, each character (be they ante or bureaucrat) faves a situation to which they are ill-equipped.

The relation between in-the-box and out-of-the-box is dialectic. To step away from status quo, is to erect a novel character in an uncharted situation. The postmodern is an alien to the bureaucratic regime. The chaos leader is out-of-sorts in the quest. The quest leader is confined in the bureaucracy. The ante leader is more adaptive, since antenarrative can be used in any situation, to reinforce or break away from status quo.
The metatheatre (Boje, & Rosile, 2003) is the hybrid of many particular theatres, in the Tamara of the complex organization. There are many stages and we can not be in every office, every hallway, and every venue at once. The simultaneous performances in different floors, rooms, buildings, etc. make up the Tamara (Boje, 1995).

Five Situations in the Metatheatre – In this next section I want to work with you a bit more on extending a theatrical view of situations. The idea is to work with rhythm and spectacles to figure out how situations vary in and across organizations.

1. **Concentrated Theatre of Bureaucratic action.** This is a theatre of conformity accomplished by the consciousness industry. The consciousness industry is the disciplining of the mind, in this case, socialization into more routine, more hierarchical ways of being. It is the concentrated spectacle, the theatre of routinized rhythm, and control by hierarchy and surveillance. It can be a theatre of high conformity, totalitarian in its micromanagement processes. McDonalds is a good example.

2. **Theatre of Imperial Journey action.** The call to adventure, the search for renewal, and the enrollment of helpers the promised return with the elixir – these are the stages of quest or journey. Yet, so many times the adventure is cut short, no elixir is found, or several other journeys are begun before the first is completed. McDonalds has its diffuse spectacle, colonizing spaces in other lands, as does Pizza Hut, and even Disney.

3. **Theatre of Fragmentation.** The universal ethical plane is shattered. The splintered foundation cannot be reassembled. The mirror is broken. Still with dialog comes some localized consensus, but nothing beyond. Ethics too, is recovered locally, but no universals here. Examples would include the anti-war and anti-WTO movements.

4. **Theatre of Emergence.** Self-designing networks of teams and other units, tied together by cell phones and laptops, reconfiguring to fit the circumstance. Patterns swirl, get formed and reformed, and here and there, efficiencies are found dancing along the edge of chaos. At least so the story goes. Only temporary efficiencies seem to arrive, and patterns are hard to read. They say that Gore Inc., Telecom, and Oticon are like this – each a self-redesigning complexity firm.

5. **Theatre of Storytelling.** The living story is appropriated by the narrativist, tidied up, given cohesion, with beginning, middle, and end, and all that Jazz. The living storyteller resists, lets a prestory take flight, makes a storyteller’s bet that a disorderly improper tale will set the gossamer wings to fluttering, and the vibrations will change the world. Every organization has its antenarratives. Only a few antenarrative make it into legends, myths, and cohesive narratives.

Leadership is quite different in the various stages of Metatheatre. In metatheatre, the various stages of bureaucracy, journey, fragmentation, emergence, and storytelling are networking to form complex patterns. Each has its unique spectacle and rhythm, situations that define space and time, the staging of the scene, and the appropriateness of various characters we call leaders. Leaders perform on all these stages.
The situations sets the scenes, gives us clues to the pace, costuming, and staging so we can choose our behaviors, compose our character, rehearse our dialog, and push along the organizing frames.

Diagnose what theatre you are in, how many theatres in the metatheatre, and what you are trying to do? Then, figure out the rhythm and the spectacle; that will give you clues to your situation. Then choose your plot, power, and participation and set up the character that will be most effective in your situation. The kind of organizing frames you work in and are trying to create mediate the leaderly character that will be more or less effective.

Click for Trowbridge Convey story written as theatre script – with Septet Analysis.

http://cbae.nmsu.edu/~dboje/teaching/338/four_voices_of_leadership.htm


http://cbae.nmsu.edu/~dboje/teaching/490_psl/myers_briggs_and_leadership.htm

http://cbae.nmsu.edu/~dboje/sbc/pages/seam.html


Boje, D. M. (2003). Study guides for ante, bureaucratic, quest, postmodern, and chaos frames http://cbae.nmsu.edu/~dboje/papers/TableBQCP.html


Main site for leadership http://cbae.nmsu.edu/~dboje/teaching/338

For other examples – see main web site http://cbae.nmsu.edu/~dboje You can put in key words in the Search feature at left of screen.