Quantum Storytelling
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A Theory of Action Storytelling Book dedicated to Silverado! We shall ride again and again!

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ACKNOWLEDGEMENTS

I will put in some dates in this acknowledgement, but I don’t mean ‘datability’ as a chronology, rather datable refers to significant quite meaningful events in establishing processes of storytelling and quantum-ness in my life. There are certain datable moments in life, in terms of making significant changes in one’s life path in the Being-ness of life in this world. These changes led me to ‘quantum storytelling’ an intra-weaving of quantum materiality and storytelling. For now, Quantum Storytelling (Boje, 2012a, c, d, e) is defined as a combination of ‘material storytelling’ (Strand, 2011, 2012; Boje, 2011c: p. 2; Boje & Gladstone, 2011: p. 179; Boje & Baskin, 2011: p. 415) and ‘ontological storytelling’ (Boje, 2011c: p. 30; 2012 a; 2012 c, 2012 e), and it is a new language of storytelling in the Quantum Age of wave-particle simultaneity.

One datable moment was 1976, when my mentor Professor Louis R. Pondy (University of Illinois at Champaign-Urbana) encouraged me to pursue my storytelling theories in feedback on a paper I did in his system theory doctoral seminar. He also encouraged storytelling in my teaching at Illinois and at UCLA, my first professor job (which began in 1979). Another datable event was when it was clear after a meeting with the Dean of the Management School at UCLA, Dr. Clay Laforce, that as I used to say, “The force was not with me” and I would never get tenure there. Before leaving in 1986, I decided to stop, seek spiritual guidance, and let that decide if I would pursue quantitative or storytelling studies. I opened the NIV Bible, at random, to a section all about history, poetry, and the meaning of stories. Not wanting to take that as a sign, without hard empirical evidence, I asked for a miracle. Be careful what you ask for? I went to the Potlatch Coffee area on the 1st floor of the Management School, and a bit hungry, put a quarter and a dime into the vending machine. The machine spun the spiral on which the potato chips were hung, and twelve bags descended into the bin. Who am I to argue with fate? It’s been storytelling ever since. After UCLA, while in-between professor jobs, Eleanor Bregand taught me her visual storytelling approach to art in calligraphy lessons.

I went into the Personnel for Printers business with some partners (bad idea). We struggled to make a go of it. My first brush with opening heart was a branch of Life Spring seminars, conducted by Richard Chavez in East Los Angeles in 1987 (a branch of Life Spring seminars). I sent my small business associates there, and our sales tripled as we put “Healthy, Happy, and Terrific,” “Do It Now” and “PMA” (positive mental attitude) into action.

In 1988, I landed a walk-on visiting professor job at Loyola Marymount University (LMU), filling in for someone on sabbatical. I resolved to only teach storytelling in whatever class I was assigned foreevermore. There was an Organizational Behavior Teaching Conference there, and I noticed no one paid any attention to me, because I no longer bore the signature of UCLA on my nametag. People who sought me when I had the UCLA tag, just walked on by when I had the LMU tag. I noticed someone else no one was paying any attention to, Bob Dennehy, with his Pace University tagline. I used the storytelling in my classes as a stand-in professor. That approach to teaching storytelling netted six ‘teacher of the year’ awards from Loyola Marymount University. I
mixed storytelling with a lot of ‘Healthy, Happy, and Terrific’ positive motivation. I met Professor Bill Hetrick, who countered my ‘Healthy, Happy, and Terrific’ (HHT) act with his rendition of ‘Manipulated, Alienated, and Damaged’ (MAD) Bill was into Nietzsche, Marx, and critical theory. And this was a turning point for me, first to postmodern work by Foucault and Lyotard, then to the poststructuralists, Derrida, Kristeva and eventually after many years to Bakhtin, and on to Heidegger and Arendt, and in 2010 the quantum physicists, particularly Karen Barad, and 2011 Werner Heisenberg’s writings, and the artist and quantum physicist, Julian Voss-Andreae in 2012.

In 1991, Grace Ann Rosile entered my life. She attended a talk I gave at Organizational Behavior Teaching Conference on a book on postmodern management I wrote with Bob Dennehy. I wish the thank Grace Ann Rosile for attracting me to vegetarian life style, getting me to go to the Insight Seminars (facilitated by Raz), taking me on a trip to India with Gurudev and Pramodaji Chitrabhanuji, where I became a practitioner of Jain philosophy, and for encouraging my ‘quantum storytelling’ and its blacksmith art sculpting.

2002, My mother tells me for the first time in my life, that my great grandfather was a blacksmith. William Henry Shelton (born Jul 26 1863 in Brownstown, Indiana; died Aug 18 1946), who in 1897, crossed the Rocky Mountains, with his family, in a covered wagon, and opened the first blacksmith shop and livery stable in Goldendale, Washington.

Somewhere about here, I began to delve into quantum metaphysics, quantum meditation, and quantum energetics. I acknowledge mentors Toni Delgado and Kelley Elkins, who taught me about energetics (Q.E.D., Reiki, and Richard Bartlett at the Matrix Energetics Seminars I, II, & III), and all the wonderful master blacksmith artists around the world that taught me the alchemy of blacksmithing to express my own quantum storytelling art sculptures. I am using concepts I learned from many mentors and masters to develop ‘quantum storytelling.’

2006, I started attending SWABA meetings in Las Cruces about six years ago, and for a year I worked outdoors using a hand-operated bellows, a forge I made from a brake drum, and an anvil I borrowed from Pep Gomez. Pep Gomez, Ben LoBue, and Susan Frary gave me lots of lessons in hammering and forging. Dan gave me lessons in working with wire in rings, and I branched out into pens and heart-swords made in cooper or iron.

2007 David Tobey and I started working with local artists in Las Cruces teaching storytelling practices. We were joined by David Tobey and began doing Talking Stick circles (http://talkingstick.info). This prompted us to look at what Kaylyn TwoTrees had said about storytelling having a place, a time, and a mind. Later we worked this out from writings by Gregory Cajete and Greg Vizenor.

2008, Pep repaired a post-vice I bought from Gunther at a SWABA conference held in Las Cruces.

2009 - About four years ago we built a straw-bale dwelling and a forge with an electric fan. I moved the anvil and post-vice inside. The initial processes of blacksmith art, were iron forged into metal leaves that I made into pendants, some knives made from railroad spikes, the usual sort of stuff a novice does. I did some assisting at Las Cruces Renfair (Renaissance Fair) in the blacksmith booth. This was same year I presented a paper at sc’MOI (http://scmoi.org) on materiality in indigenous storytelling (Boje, 2009).

2010 - About three years ago I went to the Forgery School of Blacksmithing in northern New Mexico, run by Robb Gunther and his two sons, Chad and Brad. About two years ago, I began making metallic wind sculptures.
I had a moment of vision, and went to the UK, to Westpoint Forge, where a master blacksmith named John Bellamy (and guild master of the Blacksmiths’ Guild) taught me how to make the leaf-forging tools, and how to do some basic repoussé. I began making heart-swords after reading about care in Heidegger, and taking two quantum energetic seminars in Albuquerque, New Mexico with Grace Ann. The heart-swords sold well.

2010 is datability of teaching Karen Barad’s book on quantum physics in my classes at NMSU, and wondering how to express spiral-antennaristics in metal. I got hooked after meeting Anete Camille Strand in Aalborg, Denmark and seeing her ‘material storytelling’ analysis.

2011- In the last year, I have been working on refining the repoussé and doing moving figures, such as the blacksmith-action figure, and the moving horse. I want to tell stories in metal, in materiality. I had a glimpse of a moving horse, driven by a wind propeller, in a moment of vision. But, I did not understand enough of the repoussé processes to actualize it. I did build a wind sculpture of a blacksmith, whose arms move with the wind. I took it to Renfair, and got eight orders, which I could not write down, because I was demoing a bellows-forge and how to make the metal leaves I learned from John Bellamy in the UK.

2012 - I was stumped on how to do the horse, so a couple months ago, while in France, I took two lessons from master blacksmith Vitalis Ballabeni, who in 1972 was declared after a two year competition to be the best master blacksmith in all France. When I got home, I completely redid my shop, and started to get going on the directionality of quantum storytelling in my blacksmith art. It became obvious after interviewing Julius-Voss Andreae who lives in Portland, by Skype, with me in Lille, France, and doing a Skype video hookup with the seminar I did in Lille University, that there was a quantum storytelling art work to be done in my blacksmith shop. This gave me insight into how quantum art can represent the nano-micro world through the computer simulated images being put into metal forms. I wanted some quantum storytelling art that was a bit different. I liked Ann Shapiro’s material-art in Providence Rhode Island at the Steelyard that took mementos from ancestors and put them in with metal forms of chandeliers, and such. This was ‘material storytelling’ but not the quantum storytelling I envisioned.

May 14, 2012 – a film crew is coming for their second taping of my shop. The one on YouTube was done months ago, and it is not about quantum storytelling processes. Today it will be about that. I will show the horse that moves in the Metallicwind sculpture. But the quantum storytelling will be about the hammering, the hammers in their equipmentality. And the quantum blacksmithing experiment I want to film the spark test through double slits. Now I could make that into a moving wind sculpture, and let the sparks fly through double slits, and see if they make the band and nothing-between-bands pattern on a screen of something that will tell the tale of wave-particle, of electrons running around two carbon atoms.

2013-death - This is a datability of how the processes of the blacksmith shop are becoming quantum-storytelling art-productions and creations. Life on this planet is primordial, a mortality, then onto some other life (depending on one’s destiny tempered by freedom choices). There is a quantum storytelling, a ‘Metallicwind’ art (the name of my ‘quantum storytelling’ art at http://peaceaware.com) that I have a glimpse of a vision of those processes. And I am resolutely anticipating them coming into ‘Being.’ Here I will produce quantum-storytelling-art-in-metal that has movement that is a storytelling of the indeterminacies of wave-particle, where both pictures (wave and particle) are simultaneous.
I am thankful to Toni Delgado and Kelly Elkins for a decade of coaching me in all things quantum-meditation, beginning with Q.E.D., Reiki energy therapy, horse energetics, rebirthing, and encouraging me to go to Richard Bartlett’s Matrix Energetics seminars. I have many animal friends, including the horses, Silverado, Lucky Boy, Nahdion, Annad (Nahdion’s son), and Rowan; Sparky and Honey (more persons than dog), and Tiger (a Siamese cat with blue and green eye, who is an awesome storyteller). I acknowledge from my animal friends I began to take a posthumanist standpoint on storytelling as well as quantum physics. I acknowledge Anete Camille Strand for introducing me in 2010 to Karen Barad’s work on quantum physics intra-activity to discourse when I gave a seminar at Alborg, Denmark on spiral-antenarratives. Kenneth Jørgensen from Denmark came to work with me for a semester, and I had been invited there. Linda Adorisio Annalinda Musacchio came to Las Cruces to study storytelling with me, and we did some amazing interviews with community bankers who had been absorbed into the storytelling practices of Wells Fargo (actually Norwest who appropriated the material history of Wells Fargo in an acquisition and flipped it over to be every other acquired community bank’s only utterable history). And I acknowledge Heather Louise Madsen, who attending that seminar in Denmark came to study with me in New Mexico to prepare her dissertation on spirals. She introduced me to the Japanese philosopher, Nishida Kitarō, who is the foundation of knowledge management. There are many doctoral students at New Mexico State University (Nazanin Tournani, Matt Elmore, Joe Gladstone, Rohny Saylor in management; Gerri McCollough and Randy Chulick in English; Dennis Kopf in marketing; Ruby Marie Estrada and Diane Walker; Eduardo Macias and Esther Enriquez in Education; and those graduated doctoral students whose committees I chaired working with me to developed antenarrative theory: Bill Smith, David Tobey, Yue Cai, Mark Hillon, Nancy Landrum, Esther Thomas, Carolyn Gardner, who are now professors). I thank the wonderful doctoral students from around the world that have invited me to work with them on ontological and quantum storytelling in their dissertations: Heather Madsen and Anete Camille Strand from Denmark; in the US at other universities: Ivy Durant, Rick Herder, Krisha Coppedge, Diane Thomas, Tonya Wakefield, Wanda Cousar, Vanessa Bourgeoise, Pamela Caldwell, Mohammed Mindate, Deborah Hockenberry, Cynthia Johnson, Marilu Marcillo, Ted Chambers, Samuel Martin, ; Linda Adorisio Annalinda Musacchio from Italy, and many others who are doing storytelling in their dissertations and asked for my help. Finally I wish to thank many blacksmiths for teaching me the processes: Pep Gomez, Susan Frary, Ben LeBoe, and Dan Baeza of Las Cruces; Robb, Chad and Brad Gunter of the Forgery School of New Mexico. As I learned to shape metal with hammer, forge, and anvil, I began to change my approach to storytelling, and develop a Quantum Storytelling. This led to me working with doctoral student Donia Jlassi1 (Lille 1 University) and Professor Miguel Delattre (Lyon 2 University) who helped me translate my quantum storytelling questions to French, and went with me on blacksmith interviews in France. I wish to thank the blacksmith that participated in my study of quantum storytelling: John Bellamy (master blacksmith and Guild Master, Exeter UK and for lessons he gave me in making leaf veins and repoussé); Shawn Cunningham ( Master of Frontstep Forge, Edmonton Canada); Pascal Baviere, Amor Hanni, and Atelier Ferratilis in Lille France; Mathieu Devienne, Bertrand Ernwein, Gilles Tavernier, Damien Grimm, Vitalis Ballabenil (winner Master Blacksmith competition in France 1972) and Joel Orgizzi (winner Master Blacksmith competition in France 1996 and for lessons he gave me in Repoussé) all from Lyon France; Ann Shapiro (blacksmith artist at The Steelyard, Providence Rhode Island); and Julian Voss-Andreea (quantum physicist and metal artist making such sculptures as Bucky Ball, Quantum Man, and Quantum Woman). And thanks again to Grace Ann Rosile for encouraging me in my quantum storytelling and blacksmith art.
The key concepts of ‘Quantum Storytelling’ come from 37 years of storytelling scholarship and the last six years as a blacksmith artist (Boje, 2012a, b, c, d, e). ‘Quantum Storytelling’ is defined here, as combining ‘ontology storytelling’ with the quantum aspects of ‘material storytelling’ (a term coined by Anete Camille Strand, 2011, 2012; Boje, 2011c: p. 2; Boje & Gladstone, 2011: 179; Boje & Baskin, 2011: 415; Boje, Jørgensen, & Strand, expected 2013). The “storytelling materiality approach” (Boje, Durant, Coppedge, Chambers & Marcillo-Gomez, 2011: 592) can be defined as where “materiality is a part of the telling, and affected by telling, in an intra-active process of change. An intra-active storytelling with materiality as iterative change practice … includes the engagement of human and non-human actors, and situational forces such as technology and economics.” My own contribution has been to look at ‘ontological storytelling’ and ‘material storytelling’ from an antenarrative perspective by looking at the pre-narrative practices that shape the future and are being shaped by the field of future possibilities. It is in this storytelling-with-materiality that is quantum, that is in a field of possibilities, that spiral-antenarrative, and rhizomatic-antenarrative processes can be studied.

Materiality in storytelling (Boje, 2009) is also how many Native American scholars (e.g. Cajete, 2000; Vizenor, 1998; Deloria) view storytelling, that is, as constituted by and constituting material practices, where what I call ‘living stories’ have a materiality of ‘transmotion’ the carrying forward of materiality in the living stories, in their aliveness (Boje, 2001, 2005, 2006, 2007, 2008a Chapter 11, 2008b, 2009, 2011a, 2012a, 2012d, 2012f; TwoTrees, 1997, 2000; Tyler 2010; Tyler & Boje, 2008; Boje & Tyler, 2009). The most recent statement (Boje, Jørgensen, & Strand, expected 2013):

“Implications are two-fold. First, it dissolves inherent dualisms presumed in the concept of interaction among entities like actor-structure, subject-object, discursive-nondiscursive in favor of a profound ontology of entanglement and intra-action of materiality and discourse where storytelling is a domain of this discourse. Second, postcolonial phenomena are understood as results of entangled genealogies in which plural voices are present. This implies an understanding and awareness of the intra-action of imperial narratives and material storytelling and antenarrative resistance and thus the resistance and contestation to imperial and colonizing monologic narratives of spatial and temporal alignment.”

Strand (2012) says I am part of a triadic approach to ‘material storytelling’ with Henri Bergson and Karen Barad. My own take, is I have been moving away from Bergson’s ‘duration’ approach in the present, toward Mead’s (1932), Heidegger’s (1962/1996 BT), Bakhtin’s (1993), and Arendt” (1958) critiques of Bergson’s durée (duration) concept of time because it treats time spatially, and I want a temporality that is in the Being-ness of time, in-time, as well as in-space, and in-quantum-materiality. I will give examples of ‘quantum storytelling’ in the blacksmith arts, in-order-to give it some practical circumstance to how radical a space-time-mattering (spacetimemattering in Baradian terms) this is.
My purpose in writing this book is to develop a ‘quantum storytelling’ rooted in quantum physics a project I have been developing in recent writing (Boje, 2011a to e; 2012 a to d; Boje, Durant, Coppedge, Chambers & Marcillo-Gomez, 2011; Boje, Jørgensen, & Strand, expected 2013). This transforms storytelling from knowledge (epistemology) and quantitative-empirical (ontic) approaches to one inclusive of Being-Becoming (ontology) such as that of Gilles Deleuze, Mikhail Bakhtin, Martin Heidegger, and Hannah Arendt. This book wrestles with ‘quantum storytelling’ that is in-between quantum physics and quantum metaphysics. Werner Heisenberg and Niels Bohr’s *Copenhagen interpretation* of the double slit experiment requires a new language and a new storytelling. Language and storytelling saturated with images and conceptions of mechanistic physics do *NOT* get us to what I am calling ‘quantum storytelling.’ The obvious influence of those who I have acknowledged brings me into quantum metaphysics, and at odds with the empirical (ontical/empiricism/positivism) science of storytelling.

The Eleven D-Concepts of ‘Quantum Storytelling’

The ‘quantum storytelling’ book introduces eleven concepts, that for simplicity sake all begin with D. They each begin with D because as a joke, I wanted to poke fun at appreciative inquiry (Boje, 2012a). Since creating the 11 D quantum storytelling inquiry was applied in a dissertation by Krisha Coppedge (2012) in her study of mortgage foreclosure ontological-storytelling. Several other dissertations are in the works.
Table 1 – ‘D-Concepts,’ Questions Asked, Definitions

<table>
<thead>
<tr>
<th>D-Concepts</th>
<th>Questions Asked</th>
<th>Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Directionality</td>
<td>1. What is the directionality of the processes; to what future are they headed?</td>
<td>Spiral-antenarrative moves right &amp; left, in &amp; out; plunges or ascends</td>
</tr>
<tr>
<td>2. Datability</td>
<td>2. What is the datability of the process developments?</td>
<td>Dates that are primordial from birth to death of some process</td>
</tr>
<tr>
<td>3. Duration</td>
<td>3. What is the duration of various processes?</td>
<td>The span of a process before it changes; threshold</td>
</tr>
<tr>
<td>4. Disclosability</td>
<td>4. What is the disclosability of the future processes revealed to you?</td>
<td>How future processes are disclosed</td>
</tr>
<tr>
<td>5. Destining</td>
<td>5. What is the destining of the processes unfolding in ways you can foretell?</td>
<td>The destining of a process that can be foreseen and cared for.</td>
</tr>
<tr>
<td>6. Deployment</td>
<td>6. What is the deployment of processes, in-order-to, for-the-sake-of?</td>
<td>Processes deployed, in-order-to accomplish or for-the-sake-of</td>
</tr>
<tr>
<td>7. Dwelling</td>
<td>7. What is the dwelling, in-place in the world of blacksmithing art processes?</td>
<td>Dwelling, or ‘place’ of Being-in-the-world</td>
</tr>
<tr>
<td>8. Deseverance</td>
<td>8. What is the de-severance (de-distancing) of space-time-mattering?</td>
<td>To de-sever space, such as with radio, TV, cell-phone, far is brought into nearness; Desevering time, experience from long ago is connected to one present, or a future event is linked to a current one. Desevering matter in quantum physics is called entanglement.</td>
</tr>
<tr>
<td>9. Drafts</td>
<td>9. What are the drafts, updraft, and downdraft, into tighter (down) orbits, or into more open outer orbits (up), and the turning points from one draft to another</td>
<td>In a spiral-antenarrative there are choice-points to move from orbit to orbit, or from a down-draft of tight orbits to an updraft of wider orbits that have more liberatory potential, at which there are choice-points to head into tighter orbits of downdraft.</td>
</tr>
<tr>
<td>10. Dispersion</td>
<td>10. What is the dispersion of processes, too diverse, or consolidating them?</td>
<td>Blacksmiths accumulate many processes, some are antiquarian blacksmithing practices, some are more monumentally aimed at shaping the future of art, and others are critical historical projects (Nietzsche’s three types of history) which Heidegger (1962/1996) refers to towards end of his book.</td>
</tr>
<tr>
<td>11. Detaching</td>
<td>11. What is the detaching from being drawn into</td>
<td>Detaching from processes, to follow a more authentic path in one’s art, so one can</td>
</tr>
</tbody>
</table>
they-ness, they-relations, they-self and finding a path of ownmost authentic potentiality-for-Being-a-whole-Self?

become what they can Be, instead of follow other’s in imitation, one innovates.

The directionality of a hammer is part of in a whole “totality of involvements” with the other equipment in the “totality of equipment” of my blacksmith shop (Heidegger 1962 BT, #104, p. 137).

There are datable moments and events, not in calendar sense or chronology, but that stand out as living stories that are life-changing. For example, about a decade or so ago, when I was 53, my mother disclosed to me, that my great grandfather had been a blacksmith. It began something inside me, a living story was taking root, one that changed my material practices, and attracted blacksmithing into my life.

Each duration is like the yellow bucket incident I had on my Harley Electroglide while driving 90 mph on the 405 freeway in Las Angles, between the lanes. The duration of that moment when the bucket jumped out of the back of a pickup truck, and I kept swerving to avoid it, and finally, just throttled all the way up, to meet it head-on, and in that duration, time slowed way down, and I grabbed it by its handle, just before it got under the frame and rear wheels, and everyone in cars and trucks around me, let out a cheer. An event measured in nanoseconds, slowed to what was much longer.

When I am hammering, the duration is not objectively measureable in clocktime, nor is it some sort of psychological subjectivity of a tacit knowledge, that could be made explicit in a Polanyi (1966) sense. I get aware I am in-duration time, when Grace Ann comes out to say something, and I am so startled, it is like a missile was fired over my head. I am hammering in the once-occurrent event-ness of ‘Being’ that Bakhtin (1993) describes, and the Being-in-the-world Heidegger calls duration. When something interrupts me, then I notice, I have been in duration. When I stop and narrate about hammering, I am no longer ‘There’ in-Being, I am reflecting.

Disclosability is something I get in little glimpses. Disclosability is in-space, in-time, and the in-mattering of the future processes I am heading toward, and that are coming my way in the fore-caring of those processes. Wrought iron, for example has .2% carbon (long yellow streaks, becoming leaf like in shape before expiring), mild steel has .3% (more variety in streak length with smaller leaves and some sparking), and medium-carbon steel has up to .59% (almost no leaf, some forking great variety of streak length, sparking nearer the wheel), and high-carbon steel up to 1.5% (no leaf, bushy spark pattern, forking and sparking starting very close to the wheel, less bright than medium-carbon steel) (see Capeforge.com, igor.cudov.com, or Scrapmetaljunkie.com). A high speed grinding wheel knocks off fragments of iron and carbon, which attain a white heat, which mixes with the oxygen in the air to form carbon dioxide, and visible carrier lines. The unique carbon content of iron has its distinctive spark picture, with varying carrier lines, colors, appearance or not of star bursts at the end of the lines, and branches or not in the lines. From a quantum mechanics perspective, what is happening? Particles at greater velocities cause carbon to combine with oxygen, forming carbon monoxide, which gives a luminous color, and a particular trajectory. For fun I conducted my own blacksmithing double slit experiment. When I send sparks of carbon, combining with the oxygen, through two slits, will they make just two impressions on a screen, or will there be the alternating bands? And how do I make that into art. That is the disclosability I am working on.
Destining is a particular teleology in Heisenberg (1958). In the Copenhagen interpretation, there is a change in how we think of materialism. My art is here to “rescue materialistic Newtonian mechanistic physics and put blacksmithing into the Quantum Age. My observation is not cut off from the rest of the world. My observation is part of destining of many possibilities, one of which is a quantum probability. I want to do art with old ways of blacksmithing, include some power hammering and plasma cutting, but use the art to express quantum understandings of materiality. In a quantum storytelling, I use the quantum language because it is not a language dominated by classical physics concepts. My art is not yet a reality, but only a possibility, what Aristotle calls potentia. My shop and business is called Metallicwind. I use the element of wind to make the sculpture move. I use fire, air, earth, and water as a blacksmith alchemist, but one who is in the Quantum Age. The horse sculpture became a living thing, an actuality of quantum storytelling, made by forging and repoussé processes, where the metal forms out of it potentiality. Quantum storytelling is not a dualism of quantum as matter, and storytelling as mind. I can fore-tell the metal with the storytelling coming my way. My art is telling a story, but in quantum ways. Destining is about fate. Generations of blacksmiths for example, form an historic community grounding in advance the possibilities in “Being of care” the “futural” and in “authentic historicality”. And some smiths are training others, so the ancient art continues into the future.

Deployment of tools and processes in my blacksmith shop is all about equipmentality, a deployment not just in space, but in time, and in mattering. Hammers in my shop are deployed in processes, in-order-to be ready-to-hand, handy for that process. There is a place for each hammer. This deployment, or “in-order-to: of “‘serviceability,” “Usability,” and “manipulability” that defines each hammer’s deployability, in the totality of equipment, in the “equipmentality.” It is not a “geometrically spatial” (Heidegger 1962 BT: #68-9, p. 97-8), of the proximal. It is close or far in terms of the role in that process of making something artistic. When a hammer breaks I notice its deployment, otherwise I take it for granted. When the hammer is “material unsuitable” to “usability: then that circumspection of deployment is unveiled in it’s “conspicuousness: (Heidegger 1962 BT: #73, p. 103). The hammer cannot be used and is devoid of readiness-to-hand, and Thinghood. It becomes present-at-hand, and I work on bringing it back to readiness or leave it in the random mess. It has no “authenticity: in the process-ness of the shop. It is not serviceable, usable, and manipulable in those processes. It is not equipment ready-to-hand in-order-to do stuff. What gets “lit up” is the caring I do to move the hammer from present-at-hand to readiness-to-hand (IBID, #75, p. 106).

I make-room for tools, by making their dwelling-places, but not in any “metrical science: of distances (Heidegger 1962 BT, #112, p. 147). The places for equipment are ready-to-hand because of their living story involvement not only in the whop but in the worldhood of blacksmithing itself. Each hammer “dwell” in its closeness, to ready-to-hand, not in some distance measured in inches from this forge, or in yards from the barn.

De-severance removes remoteness in-space, in-time, and in-mattering. Yet, when I take a Bailey-hammer for granted, my closeness to the hammer, sitting on this anvil, next to me, is as remote as the barn is from this blacksmith shop. “‘De-severing’ amounts to making the farness vanish.” De-severing the remoteness of my Bailey-hammer is a living story, that the hammer is not just proximally close or far from the anvil, but I am “putting it in readiness.” De-severing “does not measure off a stretch of space as a corporeal Thing” (ibid). It is not about measuring the hammer in some geometric space, or some corporeal hammer that is present-at-hand. It is about the desevered hammer being ready-to-hand for a lived duration of hammering, not measured in clock time. De-severing in time is when I use a very old blacksmithing process and a very new one. De-severing in space is when I put the remote styles from France (across the ocean) in use in my shop in New Mexico. De-
I am working on spiral-antenarratives in my blacksmithing art. My own blacksmithing artistic trajectory started in a tight spiral-orbit, moving along following the lesson steps the master smiths taught to me. I learned to repeat a piece a hundred times, and by the 90th time, it got artistic. Then I move on to a different kind of art piece. So I did the usual leaves, the fire-place tools, and the railroad spike knives. I went to England and worked with John Belamy a Guild Master of the Blacksmith Guild of England. He taught me how to make tools to do veins in bigger leaves I wanted to use to make my wind sculptures. I came home and built the tools and practiced on a hundred leaves, and made the first Metallicwind sculptures in my shop. I displayed them at the Las Cruces Renaissance faire, and did demos on making them. It was my first public showing of my art, and it moves me into a wider orbit, an upward spiraling toward more innovation. This summer I went to France and interviewed two of the blacksmiths who won the master-blacksmith of France competition, one in 1972, and the other in 1996. The first one gave me two lessons on doing repoussé, on how to make a horse out of sheet metal. I made more repoussé tools, and completely redid my shop until it had the processes organized the way that made some sense as to the future I was headed toward in terms of my metal art. Interviewing Julian Voss-Andreae was an eye opener and sent me into an even wider orbit. He is a quantum physicist turned metal sculptor, but unfortunately had a bad experience with blacksmithing and though he admires it, does not do it himself. He makes sculptures made of stainless steel, by having them laser cut from a computer program mapping that he designs to give some images of quantum micro-phenomenon, such as the Bucky-ball, named after Buckminster Fuller. He also made Quantum Man and Quantum woman sculptures the same way. He does the welding and has people weld with and for him. When you look one way at them they seem solid, and look at a different angle, they look like they are in rapid motion, and almost invisible. There is something akin to this in Edgar Meyer’s art, who lives in New Mexico. He was a research scientist at Las Alamos, and when he retired did a bronze piece that is in the Smithsonian (or was on exhibit there at one time). It was designed by his SCULPT computer software, then a die-cutter cut it into wood, molds were made, and a bronze was poured. It is a replica of his image of what a Polio Virus protein would look like, but made into a bigger scale. This has led me to Tom Joyce, a master blacksmith in New Mexico and his Fibonacci Bowl, and how that is a sort of geometric art, and asking him, what that is about.

Most blacksmiths I talked to accumulate lots of different processes, but never seem to let loose of them. For me, it has been a matter of finding a path as an artist, and then focusing on those processes necessary, in-order-to do those future art projects that now I can only imagine. One example of dispersion is the balance between antiquarian, monumental, and critical styles of iron work. There are many styles the blacksmiths in France, for example, do in their architectural artwork: Medieval, Renaissance, Louis 14th, Deco, and even more modern. They have to educate the customers, since many of them do not know enough about the artistic traditions to know which fit the items they want to have made. Other times, there are welders, assembling stuff made in China or Mexico, and even faking some of to look blacksmithed, when they are not.

Finally, detaching, for me, is about how to get away from imitation, and develop my own uniqueness. In the sense that forging iron has some basic moves one has to learn and then detaching is not possible at that level. But to become a whole-Self as an artist, I detach from certain styles, so as to find my own. If I detach too much, no one can relate.
As I make my journey around the world talking to master smiths, I get a sense of what the future of my own art can be, in a unique style that expresses what I call ‘quantum storytelling.’

Storytelling for me is anchored in Mikhail Bakhtin’s (1981, 1991, 1993) work on the monologic manner of narrative and the more dialogic manner of ‘living’ story. My own invention of the word, theory, method, and practice of ‘antenarrative’ is an effort to balance retrospective (backward-looking) sensemaking with more prospective (future-shaping) sensemaking (Boje, 2001a, 2008a, 2007, 2011a, 2012a, b, c). I therefore theorize storytelling as the total field, and look at the intra-play of narrative-past, living-story-present, and antenarrative-futuring. My theory is that narrative-antenarrative links future to past and present, while living-story-antenarrative links present to future. One manner of storytelling does not occur without the other two being complicit, in particular relationship to it. Narrative is forever robbing living story of its ontology, as is the ontic-what is measurable is ‘real, and empirical metrics – objectifying living stories, again robbing them of their ontological Beingness-in-the-once-occurent-eventness. Antenarrative is more in motion than narrative cohesions, more a back-and-forth between future and past, and future and present.

Over the decades, I have lost my allegiance to storytelling as merely a ‘sensemaking currency’ so very popular in ‘storytelling organizations’ (Boje, 1991, 1995, 2008a, b). The recent scholarship is influenced by Bruno Latour’s (1999, 2005) actor-network-theory critique of social constructionism for leaving out all things material, and Karen Barad’s (2003, 2007) integration of quantum physics with discourse (of which storytelling is a domain). Both Latour and Barad include materiality in relation to what I approach as storytelling. This has led me to posit a storytelling-materiality theory. Then there is Jane Bennett’s (2010) work on ‘vibrant matter’ which looks more at the energetics of things, and at onto-story of material assemblages. Bennett is also persuaded by Latour’s actor-network-theory that there are not only human and non-human (sentient) actors, but actors are also agential because they are living things (vibrant matter).

What is a Living Thing? In 2010-2011 Heather Louise Madsen came from Denmark to study storytelling with me. She was all about knowledge management spirals. And I could not find the spiral in that work, only cycles. Finally, I read the Japanese mentors to that approach and found it was root in the Japanese writings of Kitarō, yet, no one had read him to look at his readings of Heidegger, Kant, Bergson, and other European continental philosophers. As Kitarō (1970/1933-4: 117, bracketed additions mine) puts it: “true life exists at the place where the living thing individualizes its environment and the environment individualizes itself” in a “field of forces”, in a “field of motion” of a “living being [that] is not mechanical, but teleological” and “in teleological causality the end is in the beginning.” Kitarō is also retheorizing Bergson’s durée. Bergson’s (1992/1932) alternative to Kant (1900/1781) and I think to Weick (1995) is of course the durée of the immediate present where a series of pasts are co-present with the present and it is that infinite present that revivifies narrative, and “gives us joy” (p. 129). Bergson (1992/1932: p. 134) is making the point that we are not so close in our sensemaking and consciousness to matter, to living things as were the ancient Greeks: “But suppose that instead of trying to rise above our percept of things we were to plunge into it for the purpose of deepening and widening it?” Notice, that like Weick, Bergson is entirely retrospective, whereas, the move that Kitarō is making is more Aristotelian, with a preference for final cause, for the future shaping the present (i.e. teleological causation). Heidegger (1962) theorizes Dasein as an alternative to Bergson’s Durée and to Kant’s a
priori. Dasein is literally Being-There, and with an ethic of Care, but also allows for a more primordial futurity, one where the future is rich in potentialities, and it is here that Kitarō, by my read, is making a leap to conceive of Dasein-primordial in a teleological way. It is this teleological causality that we shall explore.

In addition Kitarō want to privilege place [basho] in a Buddhist way, and retheorize Kant’s a priori (antecedent) to be in dialectical relationship to place, as a field of motion, and field of forces, where universality-qua-particularity is worked out in the struggle of the social, of one person and many, one-qua-many, and many-qua-one. Bennett’s (2010) vibrant matter is also Aristotelian physics, where the potentia and energia of matter is teleological. She attempts to relate such energia-potentia to Latour’s (2005) actor-actant-network-theory. Latour would not make such a move. Nevertheless, living things, are ‘actants’ in intra-play with living beings, not all of whom are humans, as many sentient species are living, but not in the same manner as living things. The final key to the puzzle came in reading Heisenberg (1958), again, and seeing this time around, in 2012, that he is all about an ontology that is a form of vitalism, to explain the wave-particle duality using his Aristotelian ‘potentia.’ In its technical terms it is teleological causality, as opposed to mechanistic (linear) causality. That means that the future can be influencing the present and past.

I should explain why blacksmithing has anything to do with ‘quantum storytelling.’ I work on implementing processes that will be able to help me fashion quantum storytelling with the iron forging and repoussé in my blacksmith shop these past six years. And I am trying to understand just how the storytelling is disclosed in the quantum-ness of the metal, and how the metal is disclosed in the quantum-ness of the storytelling in the past three years. I am becoming a blacksmith that does quantum storytelling in metal art. What does that look like? I wish I knew. It is a glimmer, that I can almost fore-see, but not quite make out, as my future. I had an idea for doing a sort of double slit experiment, but using spark testing, just the other day, and a film crew put it on video. A link will appear soon on my website http://peaceaware.com where this book appears, my vita, some family history, along with blogs about quantum storytelling and its relation to blacksmithing art.

I realized in 2010 that I was changing my own theories and methods of storytelling, but treating materiality differently. I was moving from a Newtonian understanding of materiality to one that was quantum. And for about six years, I was working out a theory of spiral-antenarratives by crafting metal art objects in my blacksmithing. An antenarrative is the stuff of storytelling ‘before’ narrative fossilizes it and a ‘bet’ on the future. There are four types of antenarrative: linear-, cyclical-, spiral-, and rhizomatic-antenarrative. Linear- and cyclic-antenarrative relate living stories unfolding in the present to the past, and the ‘ante’ (bet) is that the past (before) will recur exactly in the future. The spiral- and rhizomatic-antenarrative are quite a different bet and before, the future-ahead-of-itself influencing and shaping the present and the past. This is a radical sense of temporality that does not fit the ordinary linear- and cyclic-antenarratives relations of living stories to narrative coherence. It requires a new language and a new storytelling, suited to not only radical temporality (future→present & past) instead of the beginning-middle-end (BME) of linear/cyclical (past→present→future). And it requires a new approach, I am calling ‘quantum storytelling.’

I don’t want to do art in the “old materialistic ontology” (Heisenberg, 1958: p. 144). In a quantum storytelling, I use the quantum language because it is not a language dominated by classical physics concepts. My art is not yet a reality, but only a possibility, what Aristotle (in Physics) calls ‘potentia.’ The horse sculpture I envisioned before going to France in summer of 2012, has become a living thing, an actuality of quantum storytelling, made by forging and repoussé processes, where the metal forms out of it potentiality.'
We treat “material Things as “worldless subject” when we objectify and reify Things or give things “transcendence”, whereas an ontological materiality “within-the-world” is more what I mean by quantum storytelling (Heidegger BT 1962: #366, p. 417). ‘Quantum storytelling’ is a partly material storytelling, and something else. It is historical, where instead of a summary narrative, an abstract outline of events, you fill in the little stuff, the microstoria (Boje, 2001). It is not just narrative-historicity-themes, not the has-been-there and done-that, rather it is an existential storytelling that narrative cannot touch; it is an “authentic historicality and its disclosure of what-has-been-there” (Ibid, #394, p. 446), and (Ibid #395, p. 446) “having-been-in-the-world” of “possibility. Thinghood is articulated in quantum storytelling that is concernful. Otherwise the material storytelling is “ontologically insufficient” because it is not “grasped” in concernful and care dealings (Ibid, #79, p. 110). It is not just Heideggerian ontology, but also the ontology of the early work by Bakhtin, and the writing of one of Heidegger’s students Hannah Arendt who disgusted that Heidegger sat back philosophizing about care and concern, and yet, when stuff mattered he did not do the right thing. Arendt developed her own ontology, questioning if everything should be about labor and work, technology and equipment. Is there more to the action of life? And quantum physicist turned philosopher, Werner Heisenberg (1958) whose work on ontology and the need for a new language to express it has gone mostly unnoticed.

‘Quantum storytelling’ is not a dualism of quantum as matter, and storytelling as mind. I can fore-tell the metal with the storytelling coming my way. It is a relationship between storytelling and metal, and my relationship with them both. I will put ‘quantum storytelling’ in a blacksmithing context, and acknowledge the importance of hand-work in my life. In ‘quantum storytelling,’ we can take the hammer for granted, and then discover it as lost some place it should not be, and the veiled spatiality of the ready-to-hand is unveiled. Or, we discover the hammer broken, and stare at it, then care for it and put it back into serviceability, usability, and manipulability. We are taking it from objective-empirical present-at-hand (broken hammer) to the ontological ready-to-hand hammer, in-space, in-time, and in-mattering of the totality of involvements of caring for things of a blacksmith shop. In quantum storytelling art, I shape metal into a story, forge the carbon and iron atoms, changing the orbit-path of the electrons, quench the red-hot iron in water, blow air through the forge to get the 1900 to 2100 degree temperatures that make iron mixed with carbon ready for a forge weld. The Earth is used in terms of iron the most abundant metals on Earth, carbon and iron which are essential to life, and coal another Earth element. In short, blacksmithing is the most ancient alchemy of fire, water, air, earth, and ether. And now in the 21st century it is quantum physics alchemy.

Each hammer has a living story. For example, on February 19, 2011, at the Southwest Association of Blacksmith Artists (SWABA) conference, at Mikey's Place in Las Cruces NM, Brent Bailey, and international blacksmith was the demonstrator. Brent is known for his Damascus steel work (a process going back to Syria, and becoming famous in Spain, during the Crusades, and to this day). Brent specializes in a variety of forged products: tools, blades, home accessories, sculpture, jewelry and architectural ironwork. Mostly he goes to Peru and does demos as well in the US, on how to forge hammers. I bought a Brent Bailey hammer, and watched his demonstration of hammer-making. I paid about $300 for my Bailey-hammer.

In ‘quantum storytelling’ a Bailey-hammer “Articulates the context of involvements” that is not given in measurements but “in the significance of concern” (Heidegger BT 1962: #104, p. 137). I once loaned my

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I use this notation system throughout the book when referencing Heidegger: BT is Being and Time book, 1962 is the year of the translation into English, # refers to the section number (i.e. the page number in the German text), and p. to page number in the English text.
Bailey-hammer to a novice, while teaching him to forge and hammer a point on some soft iron. I got a note, reprimanding me, and rightfully so. ‘You don’t loan you best hammer to a novice, who is so inexperienced, only the abuse of the hammer will result.’ Why? Because the novice could make the hammer unserviceable, unusable, changes its manipulability, and take it out of the context of involvements in your shop. A novice won’t know to put it back in its dwelling-place. A Bailey-hammer should be ready-to-hand, in its very own special place in the shop. This place of spatiality shows directionality and de-severance, in terms of close or remote from my concernful care for a Bailey-hammer and care for the equipmentality of equipment, and the deployment of in-order-to, that we will talk about shortly.
Three Storytelling Perspectives on How Teleological Movement Arises from Matter

**Nature-Storytelling-Matter** From the first storytelling perspective, as Kitarō (1990: 93) describes it, “nature is considered to be teleological and a latent purposeful power – similar to the power functioning in the seeds of living things – is held to exist in matter.” This is essentially how Greeks such as Aristotle regarded the purposeful ‘energia’ of matter to develop according to its inherent purposive-teleological destiny.

**Mechanistic-Storytelling-Matter** From the second storytelling perspective, again as Kitarō (1990: 93) claims, “matter is regarded as possessing only a mechanical power, and apparently purposeful natural phenomena all are held to occur fortuitously.” This is a Newtonian physics perspective.

For Kitarō (1990: 94), matter by both its latent-nature of purposeful power and its mechanical power advances in linear or cyclical stages “from individual differentiation to the greater synthesis, thereby displaying its true meaning.” And this is for him a Hegelian dialectical synthesis. And here Kitarō (1990: 94) makes his choice, “it is not material bodies [that] give rise to consciousness but that consciousness gives rise to material bodies” (bracketed addition, mine).

**Quantum-Physics-Storytelling-Matter** From a third storytelling perspective, I am calling the ‘Quantum Storytelling.’ But here we get into the perplexing question: exactly what is a Quantum Storytelling, in the teleological movement that arises from vibrant-matter or is it potentia-living-matter. Here there are several answers to explore in this book.

One answer is from Barad (2003, 2007) where mattering and storytelling are in an intra-active relationship in her theory of ‘agential realism’ that is at once ontology-epistemology-ethics in the intra-activity of matter and discourse (of which storytelling is an important domain). Yet this does not appear to be a teleological causality in Barad’s formulations. Agential realism (Barad, 2003: 810-811) is defined as “an account of technoscientific and other practices that takes feminist, antiracist, poststructuralist, queer, Marxist, science studies, and scientific insights seriously, building specifically on important insights from Niels Bohr, Judith Butler, Michel Foucault, Donna Haraway, Vicki Kirby, Joseph Rouse, and others.” Barad (2003) also believes that the linguistic turn, where everything is reduced to language games, has also gone too far. And by extension, the narrative turn that is so very rooted in Lyotard’s (1979/1984) derivation of postmodern Wittgensteinian language-games, has also gone too far, by dismissing matter as immaterial. Storytelling (agential realism) is not just a sensemaking or linguistic account, it is also about mattering. Barad wants to use quantum physics’ intra-play with what I call storytelling to develop a posthumanist approach. Storytelling is the teleological movement that arises from timespacemattering that is not strictly reducible to sensemaking consciousness (or some other domain of discourse).

A second answer is from Bartlett’s (2007) “Quantum Energetics,” as well as from Kitarō’s (1990) “An Inquiry into the Good.” Both contend that a heart-felt storytelling can create changes in material bodies, we are calling here, ‘living things.’ Kitarō’s (1990: 94) claims that by sensemaking, intuitive apperception, and pure reason matter “becomes increasingly active, multi-faceted, and profound.” My reading is that Kitarō is getting ‘living-thing’ from Heidegger’s (1962) Being and Time, where living-thing has a ‘there’ in a ‘Situation’ that is disclosed by an ethic of care (Dasein). I will call this ‘Heart-of-Care’. Bartlett (2009: 232) following Rupert
Sheldrake’s (1988, 1995) theory of morphic field resonances between “an atom, molecule, crystal, cell, plant, animal, pattern of instinctive behavior, social group, element of culture, ecosystem, planet, planetary system, or galaxy” is in “Matrix Energetics… a huge morphic field that allows you, with minimal effort, to step into a unified field of consciousness….and amplify each other’s desirable momentum and abilities, in service of the collective good” (p. xii).

It is into this morphic-quantum field of storytelling, that I have developed the Heart-Sword you see on the cover of this book. The Heart is ‘care’ and ‘concern’ in a Heideggerian sense. The spiral is more Deleuzian, about difference of possibilities, or in Heidegger’s terms a ‘potentiality-for-Being’ (Heidegger, 1962: 344). One side of the blade is Bakhtin’s (1993) emotional-volitional tonality, which for Heidegger is a sort of resoluteness. The other side of the sword is authentic disclosedness of primordial time, that futurity that Heidegger means to be an alternative to both clock-time and the world-time (arrow) which has smitten narratology in poetics, structuralism, formalism, and grammatology. The Heart-Sword of care, compassionate joy, makes a connection in-between being in “lostness in the ‘they’” (Heidegger, 1962: 344) of what my colleagues and I call ‘living story webs of relationality’ (Tyler, 2007) and the point of that sword aimed at ‘There’ and ‘Situation’ (words capitalized by Heidegger to differentiate them from just ‘there’ or just ‘situation’ in the ordinary sensemaking) that are special terms that mean something primordially-spatial. “Being-in-the-world has a spatiality its own, characterized by the phenomena of de-severance and directionality” (Heidegger, 1962: 346). This primordial sword, then, is all about a quantum sense of space, time, and mattering (i.e. spacetimematter, as Barad, 2007, calls it because there is a oneness in not separating them). The compassionate-caring Heart-Sword of joy is one whose blade of disclosure and resoluteness accomplishes de-severance of spacetimematter. It is not the ordinary sword of deconstruction that severs, splits, fragments, separates, dualizes, and so forth.

Both Barad and Bartlett quote Niels Bohr’s observer effect, and Werner Heisenberg’s uncertainty principles, but give its quantum physics very different material interpretations. For Barad, agential-realism is not simply a matter of heart-space willfulness (resoluteness & authentic disclosedness of primordial futurity). For example, (Barad, 2003: 814, footnotes 18 & 19) says:

- “Bohr argues on the basis of this single crucial insight, together with the empirical finding of an inherent discontinuity in measurement ‘intra-actions,’ that one must reject the presumed inherent separability of observer and observed, knower and known.”

- “The so-called uncertainty principle in quantum physics is not a matter of ‘uncertainty’ at all but rather of indeterminacy.”

For Bartlett (2009: 236, 247) the quantum physics interpretation of observer effect and uncertainty principle are as follows:

- The observer effect is defined as “the changes that the act of observation will make on the phenomenon being observed.”

- The uncertainty principles is defined as the principle that “the accurate measurement of one of two related, observable quantities, as position and momentum or energy and time, produces uncertainties in the measurement of the other, such that the product of the uncertainties of both quantities is equal to or greater than $h/2\pi$, where $h$ equals Planck’s constant.” This for Bartlett is the “origin of zero-point energy” in the Heisenberg uncertainty principle.
Barad and Bartlett offer different answers to the question of a Quantum Storytelling.

For Barad (2003: 815, footnote 21), describing the classic wave-particle two-slit experiment, “Bohr resolves this wave-particle duality paradox as follows: the objective referent is not some abstract, independently existing entity but rather the phenomenon of light intra-acting with the apparatus.” This is known as the complementarity principle.

For Bartlett (2009: 250-1), zero-point energy waves carry “energy and momentum” and it “has a specific direction, frequency, and polarization state.”

Both Barad (1996) and Bartlett (2009) conclude that no one understands the mysteries of quantum physics. I enter into this debate by proposing my own interpretation of storytelling-intra-activity-with-timespacemattering.

The Morphic Field of Saint Martin’s Cathedral of Utrecht – In April 2011 I was giving a seminar on storytelling at Utrecht. We took lunch in the square, in the heart of the city, and while strolling (flâneuring) I encountered the most amazing morphic field. A cathedral constructed by medieval architects beginning in 1254, had partially collapsed during a tornado in the evening of the 1st of August 1674. The morphic field was so strong I could feel the vibratory frequencies shift as I walked through the now missing nave that once connected the great cathedral tower to choir side of the structure.

Figure – Drawing of St. Martin’s Cathedral before Tornado (source)
In the above drawing you can see the nave connecting the cross-shaped choir area to the tower. That middle portion, the nave of stones and glass, is no longer there, yet its vibratory field is clearly manifest. Here is a view from the other side, after the great force of nature. The tornado did its damage, and was called at the time, “God’s Thunder Trumpet.”

Sheldrake (1988: 310) says “before the advent of the mechanistic philosophy, nature had been thought of as alive; the world itself was animate, as were all beings within it.” This cathedral is a living thing, with a life of its own, and it had a disastrous encounter with Mother Nature’s spiral of motion (tornado). In Newtonian physics, the nave collapsed due to the forces of the tornado winds being of sufficient pressure to overcome the structure. In ‘dialectical materialism’ of Marx-Engel, “the creative source of everything is called matter and undergoes a continual, spontaneous, dialectical development, resolving conflicts and contradictions in successive syntheses” (ibid, p. 311). In quantum physics ‘vibrant matter’ has properties that Newtonian and Einsteinium matter does not possess.

Henri Bergson (1991/1911), intrigued by Einsteinium physics, theorized that élan vital (or vital impetus) of emergent evolution, that was not teleological (planned in advance, or potencia). Instead for Bergson, chance (aka goddess Fortuna) was at work with pure emergence without any teleological causation.

Figure – Utrecht Cathedral after the Tornado of 1674 (source)

It is through the collapsed nave that I was being what Benjamin (1999) calls the flâneur and Debord (1956, 1968), ‘dérive’ walking. In both flâneur and dérive walking, one notices the shifts in aesthetics. One such shift is the virtuality intruding on the medieval. There was this drapery, some five stories high covering the center portions of the choir segment of the cathedral, as a virtuality screen, an image of what the view standing in the nave looking into the cathedral from the tower would have looked like were it not for the tornado, a spiral force of nature.

Bergson (1991/1911: 110) describes a similar walking:
For instance, I take a walk in a town seen then for the first time. At every street corner I hesitate, uncertain where I am going. I am in doubt; and I mean by this that alternatives are offered to my body, that my movement as a whole is discontinuous, that there is nothing in one attitude which foretells and prepares future attitudes. Later, after prolonged sojourn in the town, I shall go about it mechanically, without having any distinct perception of the objects which I am passing.

In Utrecht, as I walk for the first time, between the tower and choir, in the morphic-nave, and notice the virtuality, and the aesthetic-stylistic shifts, I do foretell something, and am therefore not Bergsonian, because there is this teleological consciousness. Perhaps it comes from reading Kitarō or from being sensitized to another vanished cathedral, this one in Las Cruces, New Mexico that once was at the center of the town, and now only a strange iron statue remains.

The virtuality-screen, in Utrecht, is some sort of greyish drapery, a painting of what the view into the choir area would look like if the Tornado had not occurred. The WWII statue stands in front of the screen, stands in the midst of the nave that is no longer there. And that statue is totally out of context, its vibratory tonality at odds with the missing nave. The feeling I got was that the tower and the choir wanted to reconnect, wanted the nave back, the way that parents want a dead child back. The two living things constitute living things, in a teleological sense calling for the return of the nave. And the virtuality-screen-image is part of that calling forth. These are stylistically-dialogical forces, of very different styles that are intra-active with one another: a virtual-screen-picture, a missing nave, the tower and choir architecture calling out to the nave, and the WWII commemorative statue in the middle, along with bicycles that are everywhere in the Netherlands.

**Bicycle radar** – As I do my dérive walking through Utrecht, through the morphic field of the nave, I hesitate, and am watching for bicycles that seem to come at me from all directions, whether I am on the road, or the sidewalk, or crossing some bicycle lane. Yet, the people around me, the Utrechrians, are oblivious to the movements of the bicycles, because they have bicycle radar that is in what Bergson (ibid, p. 110) calls, a mechanistic response, and a “automatism.” And “ironically, the mechanistic approach itself seems to be more anthropomorphic than the animistic” (Sheldrake, 1999: 314). By that I mean, the whereas the mechanistic science, and now the social constructionist science declare animistic and anthropomorphic storytelling, and also ‘morphic fields’ to be forbidden metaphysics, the is a particular kind of antenarrative-projection, one that is
quite linear (sometimes cyclical in a rigid stage-by-stage way) that is even more teleological, as the powers of information planning, knowledge management, and strategy wrought their human-purposeful designs.

And if I stay in Utrecht I know, I too will develop the automatism of bicycle radar, and take it totally for granted, unable to sense morphic fields. I prefer to be a more ancient storyteller, a shaman in the midst of the mechanistic physicists and all those social constructionists railing against animism and anthropomorphism, and here I am playing in morphic fields, in Quantum Storytelling.
Quantum Storytelling
David M. Boje, Ph.D.
New Mexico State University

CHAPTER ONE: Introduction of the Quantum Storytelling

Quantum Storytelling Resonates with Ancestors and with Destiny


Tap, tap, sizzle, sizzle, and tap! A blacksmith is the original alchemist, making metal stuff by mixing the elements of fire, water, air, and earth with some ether. In the Iron Age (1200 to 550 BCE) blacksmiths were the physicists before the First Renaissance Age of Italian artists like El Greco 1541-1614, Leonardo di Vinci 1452-1519, Michelangelo 1475-1564, and Raphael 1483-1520, and in its late manifestation the physics of Isaac Newton 1643-1727.

Tap, tap, sizzle, sizzle, and tap! With the discovery of the electron in 1897, a Quantum Age is beginning its emergence. In 1905 Einstein worked with photoelectric effects of electrons. In 1913 Niels Bohr worked out the spectral lines of atoms, and in 1924 (with Kramers & Slater) looked at theories of the interaction of light and matter, rejecting Einstein’s photon explanation of relativity theory. Bohr noticed that some energy is continuous and other times discontinuous. Heisenberg in 1925 stated his uncertainty principle, that in the process of measuring the position of a particle, it will always disturb the particle’s momentum. In 1927, Bohr stated his own principle of complementarity, i.e. space-time coordinates and causality are complementary, and he and Heisenberg presented the famous Copenhagen interpretation of quantum mechanics.

Tap, tap, and tap! We are witness to the dawn of what Julian Voss-Andreae calls the Second Renaissance in metal art and quantum physics, merging together. I call it the Second Renaissance in blacksmithing. The Quantum age of physics is now combining with new metal art sculpting, that is changing blacksmithing from the Iron Age to the Quantum Age.

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Sizzle, sizzle, and sizzle! Hear the sizzle of the water as the red hot iron is quenched. Hear the fire of the forge, as it the air across the coal sends temperatures over 2000 degrees. Look at that yellow-orange color. It means it’s time for the forgeweld, just before the yellow sparks shoot into the air making starbursts. Forging is best when done at night when you can see the yellow-orange more clearly. The moon should not be too bright. The night air should not be too cold so as to cool the iron prematurely. Strike the hammer on the anvil, quench the iron in the water, it makes that blacksmithing music in the night.
Tap, tap, and tap! When I am playing that music on my anvil, as the hammer strikes the iron piece I am moving, I can hear the morphic resonance with my ancestors, with father, and grandfather, and especially great grandfather, the blacksmith in Goldendale Washington. It is a resonance with antiquity, to blacksmiths who were the original alchemists. The resonance across the centuries of blacksmiths making music on the anvil: tap, tap, and tap.

Tap, tap, and tap! The blacksmiths of northern New Mexico and have the forging schools, such as run by the Gunther family (Robb, Chad and Brad), another by Frank Turley. In southern New Mexico, we have Pep Gomez teaching welding at DACC, and doing demonstrations along with Susan Frary, and Ben Leboa of the forging processes. Providence Rhode Island has Anna Shapiro and another person teaching welding and blacksmithing at the Steelyard to all the jobless youth. And in Canada, Shawn Cunningham is teaching blacksmithing at the college in Edmonton. In Exeter, England John Bellamy teaches forging classes at the Guild of Blacksmiths at their awesome facility. In France the remnants of the ancient Blacksmith Guilds rates masters, and encourages apprenticeship.

Tap, tap, and tap! Take my grandfather Ray Eaton, a sheepherder to pay for his gold and silver prospecting around Idaho. Take my other grandfather, August Boje, who made stain glass into art leading the glass into place for the windows for churches in the northwest U.S. and sometimes ventured into Canada. Then there is my great grandfather Robert Henry Shelton, a blacksmith and horse person, training Wilda, my grandmother and her brother Gerald to be trick riders in the rodeo.

Tap, sizzle, and tap! This metal work and horse-ship runs in my blood. I may breathe oxygen, but it is iron that keeps my heart pumping. My great grandparents were the real entrepreneurs in the U.S. They could fabricate things out of metal and glass; make their way in the wild.

Tap, tap, sizzle, sizzle, and tap! My dad moved off the farm, way from the many workshops on the farm property, where one could fabricate anything. He learned his entrepreneurship skills on that farm, on Maringo Road, along the Little Spokane River, swimming in its polluted water, as there was a paper mill just upstream. Sometimes, I use Google Satellite to see the place, but the farm is gone, sold off by my uncle, to make suburban sprawl. I want to see if even to rock cellar remains, where grandma stored jelly and jam preserves, and the roots of her perennial plants, till the next season. I used to drive my children there, along the Little Spokane River, to see to rock cellar, that was all that remained of the farming world.

Tap, tap, sizzle, sizzle, and tap! And my dad, like me, late in life, moved away from the managerial life, back to the art of the art and entrepreneurship of the farm. He went from the firm to managerial life, and I went to academia, having only glimpses of the farm life. He went away from managerial life, just in the last years, to Port Orford Oregon, when he made wood pens. I went away from the academic life, to New Mexico, to the forge, where I make metal pens.

Tap, tap, sizzle, sizzle, and tap! In Shadle Park high school, they gave me an aptitude test, getting me ready for placement in life. 100 points were possible, and there were some bonus points, to normalize it. I scored 118, in the highest score, so I was told, at the high school. I was off the charts in mechanical aptitude. No academic life was prophesied for me. Off to mechanics school. But my fate lay elsewhere.

Tap, tap, sizzle, sizzle, and tap! When the white settlers and the natives were killing one another, only the blacksmith had immunity to go unharmed between them. The blacksmith traded with the Native Americans,
and traded with the settlers, and with the soldiers. And some of these blacksmith taught forging and hammering to the natives. Before Don Juan de Oñate, that conquistador came in 1598 with nine big forges and lots of soldiers with smaller ones to care for horses did the native see iron-blacksmithing and the iron-weapons and armor it forged. Before that native could only melt softer metal in the fire, but not at the temperature needed to forge iron. In New Mexico a double bellows that the Spanish used became the preferred way to blow air across the mesquite in the fire, and sometimes across the coal fire, and this would make it hot enough for the Iron Age. A lot of people think the Bronze Age came after the Iron Age. But the Iron Age (1200 to 550 BCE) actually came after the Bronze Age (3300 to 1200 BCE) because you do not need as much heat to forge bronze.

_Tap, tap, sizzle, sizzle, and tap!_ It was the blacksmiths, with their privileged immunity as traders of iron with all sides that went to the tribes, and some did teach the natives how to forge, and brought iron chunks, that could be made into all sorts of things. The book by Frank Turley and his co-author has a colorized version of a drawing made of a Zuni Pueblo, Native American blacksmith shop (Simmons & Turley, 2007). The two natives are using a double bellows to drive air in the forge fire. The illustration was by a New York lithographer James Ackerman, based on a field sketch by a Western artist, Richard Kern, that appeared in Captain L. Sitgreaves _Report of an Expedition Down the Zuni and Colorado Rivers_ in 1853 (ibid, p. 39).

Next I want to define storytelling and relate it to quantum.

**Storytelling** is defined, here, simply as the preferred sensemaking currency of organizational participants who live, work, and consume in a world of action (Boje, 1991, 2008a). Storytelling is also an ontological-epistemological struggle of past, present, and several future potentialities that are in intra-play with materiality in that world of action. It cannot be thought that storytelling is without relation to things, as a mere subjectivity. Storytelling is enacted in the world of action that is in the medium of materiality, and in relations between things. There is in quantum physics the action of things, on the level of what Karen Barad (2003, 2007) calls intra-activity between discourse-and-materiality. Here I treat storytelling as a domain of discourse, but I do not limit storytelling to either the discourse embedded in text or the actions of orality. Rather, storytelling is _in situ_ in the world of action among actors and what Bruno Latour (1999, 2005) calls ‘actants’ that is in quantum terms, actant-things. Nishida Kitarō (1970: 115), writing before World War II, said “the world of reality is the world of action and relation of things.” Kitarō also allowed that things in their relationships do storytelling: “Something which expresses itself is something which tells the story of itself.” This is not so shocking when you think of the science of forensics, as the storytelling things have to tell. Storytelling is partly things-telling and equally a teleological activity that contemplates in storytelling events an intra-activity of storytelling-_qua_-materiality (and vice versa), and individuals-_qua_-universal (and vice versa). The Latin word, _qua_ has two meanings: as a noun it means capacity, and as an adverb it means here and across. Therefore in storytelling embedded (in situ) in the world of action, it is in a medium-capacity relation to things and is the here of a place, and the across between things and the storytelling.

**A posthumanist standpoint on storytelling** - Looking deeper, storytelling has long been considered to be humans doing retrospective-(backward-looking)-sensemaking, and only rarely a a posthumanist animals and matter doing storytelling in historicity, and in Nowness-in-the-moment-of Being-Becoming-(emergent)-sensemaking of matter-discourse, and sometimes it has flirted with prospective-(forward-gazing)-sensemaking of human, animal, and other non-human agents/actants. All these posthumanist storytelling-sensemaking—materiality-currencies are in a kind of Gordian knot. To work with the future-storytelling that was not retrospective-sensemaking,

**Antenarrative** - I invented the word, _antenarrative_, defining it to be that genre of storytelling that is _ante_ in two meanings: (1) the ‘bet’ on the future, that is a desire-matter shaping the future, and (2) ‘before’ a
re-resenting-narrative-coherence ossifies (fossilizes, petrifies) de-matters it at just human ideation in the process of becoming into re-presenting the past, as the only path to the future (Boje, 2001). With the publication of the (Boje, 2011a) Antenarrative Handbook, I have been trying to sort out a posthumanist consulting practices of Being-Becoming rooted in the Quantum Storytelling. It is necessary to me because I teach ‘small business consulting’ in a place, called New Mexico, and mostly small businesses are all we have here in the sandy mesas and mountains of this place.

What Quantum Storytelling is Not? It is not a synonym for written text or even for social text or intertextuality. It is not a synonym for acts of lively oral conversation, or for oral discourse. Quantum Storytelling is posthumanist seeing, hearing and telling where there are animals’ storytelling and earth storytelling, the things and even cyborgs are storytelling in worlds of action. These are differential storytelling practices of narrative-retrospection, living story webwork-Nonness, and antenarrative future-shaping. And yes humans are involved, but not always, and there are materiality storytelling possibilities, in an intra-active causal relationship that is unique to quantum physics (Barad, 2003, 2007).

I have a contribution to make. In this book, I introduce you to future-shaping possibility-waves (ones we know that are linear and cyclic antenarratives connecting past to future so common to strategy, planning, systems-design, and consulting practices) and new ones I am calling ‘echo-waves’ (I want to explore) confirming the Past (echoed in past, in processes of re-membrance) and confirming Presentness-materializing-actualities in the Future (that is not-yet put in process) that is in Being-Becoming emergence. For now the point I want to make is that narrative works from past to future in fashioning antenarratives that are linear or cyclical, while living story works from present to future in constituting antenarratives that are spiral or assemblage (rhizomes).

Onto-epistem-ology - The ‘this-ness’ and ‘thing-ness’ of an action approach to storytelling is in the Ontological-Nonness is inherent in two sorts of becoming: becoming-spiral, becoming-assemblage and in the past-future fixation of narrative-antenarratives that are linear-cyclical (Boje, 2011a). This storytelling is an in-between ontology and epistemology, what Barad (2003: 829) calls, “onto-epistem-ology” defined as “the study of practices of knowing in being.” And storytelling is in Being-Becoming, and it’s accomplished materially, in iterative intra-activity of storytelling-materiality. We storytellers are “of the world” not separate from the world, its material conditions are also storytelling. This is not storytelling with lots of material props to support the telling, but storytelling itself as world-making itself intelligible in the storytelling. It is just that nature does its storytelling differently than we humans, but is storytelling no less than that, and since as Barad (2003: 828) puts it “we are part of nature” from a posthumanist onto-epistem-ology we are also of the storytelling nature is doing, and in an “intra-activity” not outside storytelling or observing the world.

In Quantum Storytelling, matter gets defined differently than Newtonian physics. In Quantum Physics “matter is substance in intra-active becoming – not a thing but a doing, a congealing of agency” (Barad, 2003: 828). Humans and animals, materiality and matter, have agency, and all part of the world of action.

<table>
<thead>
<tr>
<th>TABLE 1a Rationalism, Empiricism, Ontology</th>
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<tbody>
<tr>
<td>RATIONALISM</td>
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<tr>
<td>NARRATIVE Subjectivism (mind over matter)</td>
</tr>
<tr>
<td>EMPIRICISM Subjectify the Objective into mind-objects</td>
</tr>
<tr>
<td>ONTOLOGY World is imaginary</td>
</tr>
</tbody>
</table>

31
## LIVING STORY
Objectify (matter over mind)
Objectify the Subjective into relational-objects; what is measurable is what IS.
Corporeality

## ANTENARRATIVE
Antenarratives connect across GAP between Narrative and Living Story
Encounters disclose the concealed and unconcealedness of Life-World
Space-time-mattering of Being-in-the-World

## QUANTUM AGE
Quantum consciousness
Observer Effect; Double Slit Experiments
Nonlinear, curved space-time-mattering of relativity; and quantum experiments

### Table 1b: Temporality, Spatiality, and Materiality

<table>
<thead>
<tr>
<th></th>
<th>Temporality</th>
<th>Spatiality</th>
<th>Materiality</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NARRATIVE</strong></td>
<td>Past-&gt;Present-&gt;Future</td>
<td>Universalism</td>
<td>Is illusion</td>
</tr>
<tr>
<td></td>
<td>Beginning-Middle-End</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LIVING STORY</strong></td>
<td>Present is all there is; time is 4th dimension of space</td>
<td>Space is a geometry of relationships among stakeholders</td>
<td>Objectify and Reify the living stories</td>
</tr>
</tbody>
</table>
Entrepreneurs know these *becoming-spiral, becoming-assemblage* quite well, but when the models of Big Business (that are mostly linear and cyclic antenarrative prescriptions by consultants and gurus) are imposed on Small Business, all that (spiral and assemblage) know-how gets lost. And that is the thesis of this book: To make a quantum change in the storytelling future-shaping-wave and echo-wave functions of a small business by transforming linear-cyclic antenarratives that are dysfunctional into possibly more functional spiral-assemblage sorts of antenarratives.

The **purpose** of this book is to theorize and generate practices of a Quantum physics Storytelling consulting for small business that is rooted in a *Philosophy of Being-Becoming*. As you will see this Being-Becoming Philosophy comes from the new Quantum Physics, from Storytelling that believes in Materiality, and from works in poststructuralism and critical-postmodernism by Deleuze (1994), Deleuze and Guattari (1987), Derrida (1979, 2001) that look at going beyond structuralism (linear, hierarchic, duality-producing forms of structure common to the Corporate world from McDonald’s to Wal-Mart, the Government-Bureaucratic agency world, and the University and Public School world). And structuralism is common to small business, and it need not be so, and ought to be different.

The *Quantum Storytelling* is a book on types of desire. Many types of desire are intra-penetrated with materiality and *shot through* with corporeality at the level of what Karen Bard (2007) terms ‘timespacemattering.’ Yes, I mean this book to be a *Philosophy of Storytelling Ontology* that includes human and animal actor-corporeality and plant and stone (mountain and stream) molecular *actants* (vibrant-thing-ness & this-ness) including the new Quantum Physics of subatomic actants that really makes the word ‘interaction’ obsolete, which is why I adopt the term ‘intra’ (intra-penetration, intra-action, intra-activity, intra-relationality, intra-connectivity, intra-being, intra-becoming) throughout. It is a book about the *intra-relationality* between materiality (thing-ness & this-ness) desire, and storytelling (no-thing-ness) desire that intra-mingle in existent corporeality. In the *Quantum Storytelling*, precise values of both position and velocity, is a new Observer Effect of storytelling-materiality *intra-processes of Being-Becoming* that cannot be observed in both ways (particle/wave) exactly and simultaneously.
Rather than seeing storytelling future-shaping-waves and what I introduce in this book for the first time as ‘echo-waves’ are not separate (dualized) from materiality. Here they are implicated so completely in one another, and in timespacematterizing processes of becoming and change, they are inseparable, and it’s that ineffable process of becoming, making flows and connectivity, that is going on that this new science, new Quantum Physics of Storytelling, a consulting on Being-Becoming to small businesses is all about.

Let us begin with a quantum physics storytelling small businesses. What does it mean to be an ‘Aggie’? To me, its farming, ranching small business, and its intra-penetrated with the personhood of animals, plants, and stones, the this-ness-vibrant physical elements the earth gives life, and by the fire of the sun, the water for life, and air that is breathable that have been elements of life Native Americans, the Ancient Greeks, and Aggies doing farming and ranching, as well as gathering and nomadic processes subscribed to.

I seek an ethics of small business rooted in what is a moral possibility of them to be. It comes from my own life world.

Towards a Quantum Physics Storytelling Materiality Methodology for Small Business – my grandparents August Boje and Catherine Esther Haigh (born 1900) lived their life in happiness on a farmstead along the banks of the Little Spokane River in Washington State. Their life and work in their small business was located at 8212 Maringo, Spokane Washington, on the land for a very long time. They had a farm, raised milk cows, geese, and other animals; had an apple orchard, grew their own corn, and kept a lot of bee hives. They were therefore in touch with the cycles of nature, but did not subscribe much to linear-hierarchic or to the cyclic antenarratives we find so common in corporate work-life. Catherine was all Scottish, and her Grandfather Haigh was the Queen’s farmer (probably Queen Victoria). Catherine was an orphan at age 14, along with her fourteen sisters, after their mother Annie Baxter Haigh passed away. She worked peeling potatoes for a family who seemed to only eat them for breakfast, lunch, and dinner. She always hated that cycle of work, and did not much care for potatoes. Then she worked in a funeral home prepping bodies, after a plague-flu, earning enough prepping bodies, a very material thing-ness affair, another repetition of a cycle of prepping, but did it out of desire to buy her freedom during a particularly severe flu epidemic of 1918. 
http://peaceaware.com/Boje/boje_history/CHAPTER%2011%20CATHERINE%20ESTHER%20HAIGH.pdf
Figure 1 - Photo of Boje Clan; left to right; Vernon and his sister Rose his three daughters: Cynthia, Mona & Susan; Catherine Boje, next is Vernon’s wife Dorothy Boje; then Loraine (my mother) and Daniel Boje (my dad) holding son, David (that would be me), and then is August (grandfather), and his son Dennis (a merchant marine). Digital photo by D. Boje of one my mother had before she died, and I don’t know where it is now.

I was born into this Aggie family and I would learn later in life (age 53 or so) that my mother’s grandparents and their grandparents before, back to the beginning of Boje-ness had been Aggies (ranchers, farmers, gatherers). And both sides of the tree had married Native Americans, which some saw as a good thing, but others including August did not. The grandparents and their grandparents before them were Aggies, people of the land, who knew animals by name, and understood the plant life. The younger generation left farming and ranching, no longer Aggies, by nature (Dennis becoming seafarer, Vernon becoming Sheriff, Rose becoming university administrator, or my Dad becoming corporate lackey, then inventor, hermit, and returning from the forest to be small business person).

Aristotle (350 BCE, Nicomachean Ethics) has a play of differentia, Derrida (1979) a play of différance (called différence), and Guiles and Deleuze (1987) have a play of desire-multiplicities. For Aristotle (Book 2, Chapter 6), differentia is a category, such as the distinguishing characteristics of a biological species or deriving some taxonomic binary-categories of states of virtue from states of vice, but proposes an intermediate (mean) path of thought, emotion, and action between excess and deficiency. For Derrida, différance is a style, a move in deconstructing binary (duality) category-constructions that populate Western society in hierarchies, and all the socioeconomic hegemony (Boje, 2001a). For Deleuze and Guattari, the rhizomatic assemblages make connections that dissolve duality-categories in a desire of proliferation that undoes the desire of lack. Together, differentia, différance and desire are ontology of changes, becomings, and processes that I call the dance of antenarrative Being-Becomings where linear and cyclic antenarratives and in negotiation with spiral and assemblage antenarratives on the field of differentia, différance, and desire.
Grass is growing through one Michael’s feet into his head, through his body into my head (another Michael). Our middle names are both Michael. August Michael Boje was born in Lehigh Iowa in 1894 and died in Spokane Washington in 1975. Besides being an Aggie, he made stain glass windows, a master craftsman who designed and put in church windows west of Mississippi to the Pacific, up to Canada, south to Oregon. He worked for Fuller Paint and Glass for about 45 years, and never wanted to be a supervisor, preferring to just do that craft, in support of the family farm, a real Aggie. His father’s name was Henry Peter Boje (who died in Renton, Washington in 1940). He was by all accounts a scoundrel who ran off from a wife and five kids, to take up with another woman in the next town. His wife borrowed a horse and buggy, and went after Henry and brought him back, and they stayed married 50 years. Perhaps Henry is why August was different, becoming
someone who practiced the virtue ethics, went to church every Sunday, confession on Saturday for breaking all those rule-based (categorical commands) ethics.

My grandfather August Boje was an Aggie with ‘grass in his head’ a desire to be an assemblage of animal herds, family clan, orchards, bee hives, and crafts. Most corporate people I know have a ‘tree in their head’ and they can only think from beginning stage to end stage, from root to branches in developing strategy, plans, designs I call linear antenarratives. The corporate mental structure (mind set of hierarchy) is to keep making differentia splitting branches (dualities), but not finding Aristotle middle ways.

“Grass in the head” is what Deleuze and Guattari (1987: 17) call it and they find, like me, that “many people have trees growing in their heads.” They act and think like trees. And that for Linstead and Pullen (2006: 1290) means their tree-thinking is complicit in preserving centered, hierarchic systems of power and knowledge that perpetuate hegemony and oppression. Tree-in-the-head thinking are always doing dualities such as ones Barad (2003: 820) lists: object/subject, knower/known, nature/culture, and word/world. My grandfather has a different way of thinking. To have ‘grass in the head’ one thinks in terms of multiplicity, becomings, and rhizomatic-assemblages (Linstead and Pullen, 2006). I would add, the grass-in-the-head people are intra-active with nature. Tree-thinkers have some image of nature, but filtered through one duality (tree branching) after another.

Granddad was not perfect. He had many trees-in-the-head, too. After all, he disowned his brother Edward, shunning him for marrying a Native American princess, but then so did most of Washingtonian society, because they had to live on a reservation, and I learned of that late in life. I had been sworn to secrecy, and I learned there is a Ida Boje and other Boje’s living and dying on reservations, and I was shaken free of that duality (no more tress in my head). Boje’s on my dad’s side of the tree, granddad (August), the narrative of re-membrance left out the Native American, some pretty important little wow moments. Here I use Bøje since the dad side of the tree is supposedly Danish, but my cousin Cynthia thinks that a lie and its actually Germans hiding Germaness during World War II (Boje, 2008a, see chapter on murder or was it suicide of Aunt Dorothy). Those unspoken of Indians: “they had moved from Puyallup to a Cheyenne reservation in Montana. The Bøje clan was so prejudice, they decided never to speak to him or of him again. Edward moved onto the reservation with his wife [her name never spoken to me], and I only learned of her a few years ago; my sister Karen did the research and went out to meet the Bøjes on the Puyallup reservation; they have the Bøje name; Edward and his wife had descendants Glen, Ida, Alex and Fred Bøje” (Boje, 2005: 1).

My grandfather August Michael Boje had a good deal of grass in his head, amongst all those trees, and concentrated his thinking what I will call an ontology of changes, on Being-Becomings, on intervening in ontological processes. I think his way of thinking-grass-ways came by the growing Aggie-stuff (animals, children, chickens, cows, walnuts) all in a day’s life and work. All very organic! Never saw him or grandma using chemicals, themselves, of for their animals and crops. At least that is my emotional-volitional memory (Bakhtin, 1993), my re-membrance of August Michael Bøje.

Catherine (who was mostly Scottish) and August married, and lived on their farm along the Little Spokane River, while August worked his job at Pittsburgh/Fuller Plate and Glass, making stained glass church windows, to pay for a few acres of Aggie-farm-ranch life. There is a divergence from August’s corporate
America life, and the path of ethics, justice, and equality of their small business farmstead life. It is tempting to look back on small business farm life through the lens of modern corporate America, and its ‘Live the American Dream’ storytelling standpoint.

August and Catherine, their daughter Rose, and their sons, Dennis, Vernon, and my dad, Daniel had a storytelling standpoint that was quite material. Their quantum-timespacemattering was on that land in relations to domesticated nature. As children, they fed the livestock, harvested the orchards and cornfields, and lived what we see now as an idyllic life that seemed changeless, but was not. Because here I think they lived becoming-spiral, becoming-assemblage (with grass-growing-in-the-head). They also knew authentic crafts, like milking cows, making fresh-baked bread, canning fruit, making stain-glass windows, collecting geese and chicken eggs, growing vegetables, and tending bee hives. America was built by those entrepreneurial skills, not by corporations! Corporations turn spirals and assemblages into routines into linear strategy antenarratives, into cyclic boring antenarratives of repetitive, over-specialized, divided, hierarchically-dominated work, much of it deskillled (and quite denatured).

The Bøje small business consisted of selling milk, eggs, and honey, and practiced daily all sorts of drafts (farming, ranching, jam-preserving, planting, harvesting, stain-glass making) and in all that they had a happiness, that was a virtue, an intermediate path between deficiency and excess.

Their happiness is a virtue ethics straight out of Aristotle (350a BCE, Book 1, Chapter 1): “The Highest Good: Happiness… Every craft and every investigation, and likewise every action and decision, seems to aim at some good; hence the good has been well described as that at which everything aims.”

Catherine and August aimed at achieving their Highest Good: Happiness. The end, farmstead small business, includes the ends of family land-life, and many crafts and sciences of agriculture, becoming-Aggie.

What is the nature of this Highest Good: Happiness? It is pursued in acts and deed, in action (Book 1, Chapter 4). This storytelling standpoint methodology, I am introducing, is not an argument from principles, but from the habits of thought, and habits of action, that is moving towards the principles. The principles of August and Catherine are materially grounded in the life they lead. Their Happiness is not from a life of pleasure (gratification), not from honor (or positions of power), not from money (pursuit of wealth).

What is Virtue Ethics? Simply put Aristotle’s (350a BCE) Nicomachean Ethics, aka, Virtue Ethics, is habits of thought and habits of action (see Chapter 9 in this book for more on this). My grandparents lived a farmer’s life of action: milking cows, spinning out the honey, churning milk into butter, putting seeds and roots in the stone cellar, with stones they cleared from the banks of the Little Spokane River. “The good is the end of action” and it’s “an end pursued in itself” and therefore more complete and “choiceworthy in itself” (Book 1, Chapter 7). Virtue ethics is also about function: “If something has a function, its good depends on its function” (Book 1, Chapter 7). There are many sorts of things, animals, insects, plants, and trees that have functions, providing nutrition and growth, and allowing people to live life to a fuller extent, on a farm or on a ranch. It takes many virtues that function in action to make farming the Highest Good: A Life of Happiness. Let us not forget the vices, the injustice to August Bøje’s Native relatives.

Storytelling Standpoint Methodology has to suit the subject-matter, and the thing-matter, which are inseparable. The principle of Happiness, its virtue is its habituation, and that Catherine and August did well and lived to the fullest extent their farmstead activities and functions, is a storytelling standpoint, and a methodology of ethical inquiry into the small business life. Their virtue ethics was expressed in their activities, in an actualizing state of activity of farm life, not for pleasure, not for wealth, not to acquire external goods, but just the habituation and cultivation of Happiness, acquired by virtue (Book 1, Chapter 10).
Storytelling Happiness (the Highest Good) requires the Account of Virtue (Book 1, Chapter 13). The virtues of the farming character come from habituation of thought and action. “What is the right sort of habituation?” (Book 2, Chapter 1), “avoid excess and deficiency” (Book 2, Chapter 3), and that is something the corporate world just does not seem to do well, not anymore.

**Storytelling Standpoint Methodology** has everything to do with virtue ethics and the habituation of action in a small business, a life connect to a river, to the river banks, to animals, to bees, fruits, and vegetables. As the small business, the farm or ranch, or the crafts and arts, import the corporate America habituations, there is something virtuous falling away into history. A storytelling standpoint methodology is how the small business reacts to being transformed by so many corporate habituations, and that is our topic of study here. When we get to the chapter on ethics, we will make some modifications to Aristotle’s virtue ethics, resituating it in a Native American morality, of not just human actors, but animal, plant, and tree actors and actants of earth, wind, fire, and air.

When August and Catherine, my grandparents, took up the farming small business, and made it a family business, August’s job in corporate America was a sacrifice, a way to keep the farm alive, to have the habits of working for themselves, as a family. I grazed the shed where August kept his stain-glass-making tools and some chards of glass, to repair church windows after he retired from the corporate life. I gleansed wisdom from the shed where Catherine kept her pruning jars, in which she stored jams and jellies. I scraped the manure off my boots after mucking the stalls, on this piece of iron, cemented into the back porch. I lived a storytelling standpoint of land and fleeting nature, domesticated nature, on that farmstead, on Saturdays, while attending high school. I walked the cornfields, apple orchards, the flower gardens, and smelled the fresh baked bread, the fresh milk in the pails, and the piles of manure. I tasted the jams and bread, as well as stack after stack of pancakes, a ravenous teenager who sometimes ate twenty or more. The sounds of the bees, their barking dog herding the cows, those geese that would bite you from behind, and the wind rustling the leaves in the orchard is a timespacemattering, a materiality storytelling embedded in me at the subatomic level that will stay with me forever.

By 1974, both Catherine and August had died, and the children had each left the farm, long before that, and wanted to leave it all along, dreaming of being merchant marine (Dennis), university administrator (Rose), deputy sheriff (Vernon), and entrepreneur (Daniel, my dad), Vernon Boje, no longer a Bøje-Danisch-Scottish sort, cleared the orchard, sold the bee hives, and so forth, in order to create evenly spaced houses, and roads, to create a suburb. Only the rock cellar, not 15 feet from 8212 Maringo, along the Little Spokane River. The sights, smells, sounds, tastes, and feelings, as well as the habitudes of those little farm virtues are gone, a different storytelling standpoint, a suburb with the obligatory lonely cherry tree in each yard, the manicured lawn. You cannot hear the cows chew their cud anymore. My generation could no longer visit the farmstead, a place called home. To work in corporate America, the big State University, the government, I suppose, has its own virtues, its own habitues of thought and action. I work out my storytelling in the medium of metal, coal, fire, water, and air as I do blacksmithing.

**Blacksmithing Small Business** – I will provide examples of the storytelling-materiality evolving relationship from my blacksmithing small business. Becoming-blacksmith! The storytelling and materiality are “negatively present” (Marcuse, 1969: 209) and positively absent in a sort of yin-yang relationship of opposites in unity. The storytelling and materiality of my blacksmithing business are the presence and absence of repelled storytelling-materiality (yin-yang).

This storytelling standpoint begins when I learned that, on my mother’s side of the family, great grandfather was a blacksmith in Goldendale, Washington. His small business was running a livery stable and doing the blacksmithing. That is a reason why my grandmother Wilda (born 1902) did trick riding, with her
brother Gerald, in the rodeo, when as my mother exclaimed, “women just didn’t do that!” I have this photo of her on my office wall. Meet some more Aggies: meet Wilda!

“What good is the past, I hate the past, living in the wild, in dirt floor shacks. I wanted to get away from all that?” screamed my mother Loraine, as she tore the photo of her mother. I pieced it together and took a digital image and that original photo is gone.

My Mother’s sides of the tree, some of them have trees-in-the-head:

“Wilda’s brother had also [like August’s brother Edward on my dad’s tree-side] married a Native American; at least we know her name. Wilda’s brother [Gerald Shelton] married or lived common law with a Native American woman named Stella LaClaire. Gerald and Stella had a child named Georgie, and Wilda kept photos of them. Wilda and Gerald had been rodeo trick riders at a time when in the West, women just did not do that kind of thing. I think that Stella taught Wilda how to survive in the wilderness and perhaps her spirituality. Gerald was an alcoholic, and got drunk once too often; the sheriff and deputy of Goldendale beat him unto death.

Then there is Percy Brown [Wilda left Ray for Percy, lived common law]. Percy was left by his mother at an Indian Reservation [we think it is Yakima], and then his mother married a very rich man. Like some kind of novel, one brother raised by Indians, the other becoming an executive at Shell Oil. By the

Figure 3 - Photo of Wilda Eaton (Shelton/Tuttle) – digital image taken by D. Boje of his mother’s photo, as she ripped it in half.
third grade, Percy leap out a school window, quit the reservation and never returned. He too became a wilderness person, rode horses, and became a forest ranger, among other things. So Percy has his native ways, and perhaps that was partly what attracted Wilda.” (Boje, 2005: 5, brackets, original).

Figure 4 – Georgia (Georgie) LaClair in papoose

Gerald Shelton married Stella LaClaire (Native American); their child Georgia in the papoose
So now I have Indians-in-my-head, and a desire, Becoming Blacksmith that came from learning late in life about Wild’s father, an Aggie farmer/rancher turned blacksmith!

Wilda’s father, William Henry Shelton (born Jul 26 1863 in Brownstown, Indiana; died Aug 18 1946 in Toppenish, WN, buried at Tacoma Cemetery in Yakima, WN) and mother was Virginia Tuttle (born Mar 13 1863 in Wayne County Iowa and died Oct 11 1944 in Toppenish and buried in Yakima, WN). William and Virginia came to Washington by covered wagon on the Oregon Trail in 1897. Like Catherine and August, they were farmers. But they grew wheat, and that storytelling standpoint is complexly different. One child (Henry Wayne) died on Oregon Trail. They could not afford the train, so they did the 2000 mile trek by wagon. Here is a photo of that clan, and includes the first husband of Wilda, my grandmother, a Mr. Raymond Eaton, a gold and silver prospector, a bootlegger during the depression, and a sheep herder after that.

Figure 5 – My Mother’s Tree

Loraine Joyce (my mother) is being held by Virginia Tuttle/Shelton. I was well over 50 years old before I learned from my mother (who kept the secret well) about the heritage of blacksmithing, and the trick riding of my grandmother Wilda. I was struck by this storytelling standpoint, its emotional-volitional tone that was so different from my University life, or the corporate storytelling standpoint of the College of Business I worked in at New Mexico State University. So that is why when I learned that William Henry Shelton was a blacksmith, an echo wave of emotional-volitional tone struck me (vibrating the grass in my head) and I took up learning the habitudes of thought and action of the blacksmith, as a counter-force to the idylls of corporate America of the College of Business. I was finally Being-Becoming an Aggie! Go Aggies!
Figure 6 - Photo of my son Raymond (named after Grandpa Raymond Eaton) holding a broadsword we forged, with a rod-iron snake wrapped around a Mesquite handle (December 2010).
I am holding two Kung Fu swords, made from 1075 blade steel, tempered in oil that burst into flames. The left one with Cactus handle and on the right with Mesquite handle, cut from a bush nearby. And that bush is a rhizome, whose root system makes other Mesquite tubers that become bushes, and are being surrounded by Greasewood bush assemblages. Not all assemblages are a good thing.

I am not that sort of Aggie who thinks in linear, progressive, ordered antenarrative, trying to replicate a beginning-middle-end (BME) narrative. I have grass-in-the-head, and my thinking, emotions, and actions are all about Becoming-spiral and Becoming-assemblage (rhizomatic) antenarratives, which is what this book is all about, how to move from linear (tree-in-the-head) to nonlinear (grass-in-the-head). Linear antenarratives are those root-trunk-branch antenarratives, corporations love to cultivate. But I don’t think like that (spirals-in-my-head). I make a different kind of sword in my Aggie-blacksmith shop.

I built a Blacksmith shop, with lots of help, out of straw bales, lots of stucco, and a metal roof. It is still an spiral-antenarrative of Becomings, becoming a small business, me becoming a blacksmith, the shop becoming highly specific processes, becoming a “this-ness” as Linstead and Pullen, 2006: 1289) call it. This-ness is an especially unique process, “a changing the level of becoming irrevocable, other than simply changing state, reversibly” (p. 1289) in some sort of linear process of beginning that leads to an end-state (what I call the linear antenarrative). A linear antenarrative is for someone who thinks like a tree, who has a tree-in-the-head. I have grass-in-the-head a “ceaseless motion of becoming” what is called a “rhizome” antenarrative, a non-hierarchical networking, a “meshwork” of becoming connections (p. 1289-90).

The blacksmith shop is my own little Becoming-small business, an antenarrative of becomings, that is sometimes a becoming-spiral, other times a becoming-assemblage making rhizomatic roots and shoots, and vines, in all directions, proliferating in somewhat chaotic ways a meshwork defined by my colleagues Linstead and Pullen (2006: 1290) as “a series of middles from which they grow and overspill, rather than having beginnings and ends.” Anyone who has read my work (1991, 2001a, 2008a, 2011a) knows I move away from BME narratives and their imitation, the linear antenarrative. The building is straw bale, with a metal roof, and inside is a forge I made, an anvil I borrowed, and lots of tools. Those long strap iron hinges hold us some very heavy metal doors that open with a touch of your finger.

I had to learn many craft, art, and science habits of thought and action, entirely different storytelling standpoint and ethics virtues, than I was used to at the University and the celebration of corporate life in the College of Business.

For example, I have been making iron leaves day-after-day for the past four months. The initial versions I learned at the Gunther Brothers’ Forgery Blacksmithing School in Moriarty, New Mexico. I began practicing with lengths of rebar. The initial attempts were flat, thick, and ugly-looking leaves without veins, or the kind of wavy folds that make an iron leaf look organic and natural. With practice I learned to make a stem that could be shaped into a spiral and folded onto the leaf itself leaving a loop, to fashion a pendant. My impoverished iron leaf was beginning to take shape as the negativity became a potentiality, as the flatness turned wavy, as the thickness flattened, to make a more supple looking leaf. A wavy effect a potentiality (negative space) that becomes an actuality (positive space) as an inconsequential difference between potentiality and actuality, between not-yet-Being and actually Being-ness of one experience iron-leaf evolves, day-by-day. An enormous energetic power flows through this timeless, space-full-ness as I learn to be still, be aware, and notice the future-shaping-possibility storytelling waves become intra-twinced with materiality and iron-shaped actuality in my small business. I can repeat a leaf I learned to make, and replicate the pattern again and again, or I can stop, look, listen, and notice, that a possibility storytelling-materiality wave that is more of a spiral has a spaciousness gap, in-between the whirls, and I can evolve to the next level of iron-leaf-making quality, by bridging that tape. I can for example, put wavy features, veins, and prickly edges on the leaves, make the stems long and thin, and at a red-ness heat that is almost orange, twist them together, and at another heat that is orange-white with a few
shooting sparkles, I can forge weld the stems together with some light hammer taps, and create some now actuality. I have not yet done this as of Jan 3, 2010, but I am about ready for the first attempt. As I fashion the leaves, and show them to friends and strangers, I get a reaction from them, from each stage of my emerging storytelling-materiality of iron-leaf making. I ask them to pick from several versions, the one they most want, and give it to them as a gift. From this I learn an echo wave, a wave from the future, confirming the Now-ness most likely to succeed as a quality product line in my small business.

**How does storytelling consulting really work?** Storytelling initiates a flow of subtle interference-energy waves, into an energy field of the timespacemattering of a small business that already has its own ongoing holographic wave functions of yin-yang possibilities becoming actualities.

This **holographic storytelling energy field** is what you study and try to change, in your small business consulting. This is a consulting that is not about Newton’s physics, and is not about the mind-body duality of Descartes ultimate dualism. Rather, this book is about the **Quantum Storytelling consulting**; how to initiate, change, and intervene in a small business’ storytelling wave functions. Simply put, storytelling is inseparable from materiality. When you change storytelling, its ways of marketing, strategizing, and producing a small business, you are also effecting material transformations in working conditions, work organization, and so forth.

In Isaac Newton’s mechanistic physics, particles followed laws of motion in space and time. In his theory of reality things exist independent of one another.

In Rene Descartes, mind and matter, subject and object became a duality.

In Albert Einstein’s ‘relativity’ physics, the particles interact with each other, exchanging energy, in ways that violate Newton’s independence principle, as well as Descartes’ duality.

In Werner Heisenberg’s Uncertainty Principle, one cannot measure precisely both the position and momentum of subatomic particles, not simultaneously. In his ‘Observer Effect’ observing disturbs the path of the quantum particle. We observe particle or wave, but not both at once.

In **Quantum Storytelling, there is no duality of storytelling and materiality**. Not in a posthumanist onto-epistem-ology. Fred Alan Wolf (1989: xiii) *Taking the Quantum Leap* … book develops the idea of “quantum waves of possibility.” He continues to develop it in *The Yoga of time Travel*…. Applying Bohr’s quantum ideas Wolf (2004: 122) says “the simple act of observing changes events, turning the possibility waves into probabilities.” Small business storytelling consulting can diagnose the client’s possibility waves, and how they are affecting the costs, and revenue picture. Bartlett (2009: 238) defines “possibility waves” as “being the nonlocal wave of probability spread throughout space, while after observation, only one of the possible values is actualized.” Here I use the terms, Future-shaping-possibility (FSP) waves.

Storytelling enacts ‘Future-shaping-possibility’ (FSP) waves either from past to future, or from present to future. Both these types of FSPs activate resonate echo waves” either a Past-Shaping-Confirmation (PSC) from future to past, or a Now-Shaping-Confirmation (NSC) from future to present.

**Forward Shaping Waves** and **Echo Waves**

**Storytelling is triple-dimensional Wave Functions:** narrative, living story, and antenarrative. The narrative is stuck in the past, and its antenarratives of FSP connect past to future. The living story web is stuck in the Now, and its antenarratives of FSP connect present to future. Since the connections are different, the
echo waves are different: PSCs are narrative-antenarrative connections that are linear or cyclic; NSCs are living-story-antenarrative connections that are spiral or (rhizomatic) assemblages.

Beginning, Middle, End (BME) narratives are retrospective, backward looking at the past, and attach to prospective FSP antenarratives that are linear or cyclical. The cyclical antenarratives have determinate recurring stages or phases, such a birth, maturation, death of a product or an organization. This BME linear and the bent line cyclical close off many other possibilities.

![Diagram of linear and cyclic antenarratives](image)

**Figure 8: The Linear and Cyclic Antenarratives**

Antenarrative - is defined as a ‘bet’ on the future and a ‘before’ the rigidity, coherence, and linearity of narrative sets in, a bet and before it becomes fossilized (Boje, 2001, 2008a, 2011a).

The linear and cyclic antenarratives (Figure 1) connect the past to the future in a back and forth of future and past shaping possibilities (FSP and PSP). Business lives in the illusion of linear and cyclic antenarrative models of recurring sequences. The linear sequences (A→B→C) and the cyclic stages (X→Y→Z) are about processes or recurring sameness. These are rather crude approximations of actualities of two other antenarratives, the assemblage that is nonlinear and the spiral that left cycle recurrence long ago and far behind. If one does a more in-depth study of business, one finds that the linear and cyclical antenarratives are not recurring, have severe or subtle variations, deviations, deteriorations, and outright changes to linear event-sequence or the stage-by-stage routine cyclic antenarratives. And the patterns keep changing from iteration to iteration.

Living Story – BME narratives are also linear, and have emptied out living stories of their content and context, in favor of something more abstract, universal, and more retrospective (backward-looking). Living stories are in Nowness, are never alone, since they are in webs of relationship to other living stories, unfolding, with no end in sight, and some with no discernable beginning. They occur in webs, where one living story leads to telling another and always one more. Living stories are emergent in the Now, in the event-ness of once-occurrent Being-ness. The living story webs in the Nowness have connections to some antenarratives that are quite
different: spiral and assemblage. Whereas narrative makes connections easily to linear and cyclic antenarratives, the living stories are more apt to attach to spiral and assemblage antenarratives.

The spiral antenarrative perhaps was once a cycle that veered loose, and was no longer recurring. The spiral has one or more vortices, and each looping can close in or loosen. The momentum can be upward or downward, or move in spirals from left to right, or any other direction. The antenarrative spiral is a wave function, quite different from the linear wave or the cyclic type. In the antenarrative spiral is a vortex or even a series of vortices.

Assemblage antenarrative is also called a rhizome. The linear has become non-linear with a variable sequence, an assemblage Deleuze & Guattari (1987) call a rhizome. The assemblage antenarrative has some linear, but these become nonlinear, and it is this that is most important to study. I, for example, am a blacksmith artist. And my linear antenarrative has become an assemblage antenarrative. My blacksmith iron-leaves, and railroad spikes I make into knives, and 1075 steel I forge into Kung Fu swords and the little wire heart of compassionate-caring swords constitute an emerging assemblage rhizome-antenarrative, an eventual product line for my blacksmith art small business. A rhizome in plant life is those tubers and the runners above ground (like strawberry patches) or the roots growing new ones (as in potato patches). In storytelling standpoint method, an assemblage (rhizome) has visible runners and invisible roots that connect agents (usually people, but also animals, and the fire of the forge) with actants (usually material things, such as the iron, the carbon, the subatomic stuff). Agents and actants, people and things, are networked together by their runners and rooting connectivity. The term ‘rhizome’ is used by Deleuze and Guattari (1987) to define social and material assemblages. Bruno Latour (1999, 2005) calls assemblage of actors and ‘actants’ by the name of ‘actor-network-theory’ (ACT).
Figure 9: Spiral and Assemblage Antenarratives connecting Present and Future

The other (non-linear) types of antenarratives are spiral and assemblage (above figure) that connect present and future in a back and forth of future and now shaping possibilities (FSP & NSP). The assemblage of actors, agencies, and props is what Karen Barad (2007) the quantum physicist calls ‘agential realism.’ And I want to move from linear and cyclic repetitions, the ruts of the small old products that are not sellable, to new heights of quality in the evolving assemblages and spirals of my blacksmithing small business so I have high demand products.

Agential Realism is defined as the intra-activity and intra-penetration of storytelling (as a type of discourse) with materiality (Barad, 2003, 2005). The human world and the storytelling world are not separated, but they use different discursive practices in their respective storytelling ways.

“On an agential realist accounting, discursive practices are not human-based activities but rather specific material (re) configurings of the world through which local determinations of boundaries, properties, and meanings are differently enacted” (Barad, 2003: 828). We are not outside the world, doing our storytelling, while the world is insider herself, storytelling. The contribution of agential realism is the posthumanist world has many discursive practices, and we are not some outsider observer. Agency is about antenarrating possibilities in material enactments of discursive practices some linear or cyclic antenarratives and others spiral and assemblage antenarratives. Each one makes infinite possibilities more finite field of potentials.

This storytelling-materiality, this co-agency is not “the naïveté of empiricism or the same old narcissistic bedtime stories (Barad, 2003: 827) you mother or dad read to you. This is posthumanist storytelling that is iterative intra-activity of human-telling, animal-telling, and world-materiality-telling!

Against Social Constructionism - Agential realism rejects social constructionist epistemology (and its ontology standpoint) that separates human social actors from materiality or makes materiality paly a subservient role to human-social. The more postmodern social constructionists make storytelling a prisoner of the social mind, or intersubjective human mind field. This for Barad (2003: 825, bracketed addition, mine) is a reductionism, reducing the effect to its cause “in the case of nature [reducing it] to culture, or matter to language which amounts to one or another form of idealism.” Social construction has taken its separation from material conditions too far. Quantum Storytelling rooted in the agential realist onto-epistem-ology seeks nonduality of storytelling that is human, nonhuman, including storytelling of nature and other sorts of material conditions. Storytelling is not just a human-based discursive practice. It is an intra-active engagement with materiality forces, in acts of Becoming-Being, of which spiral and assemblage are to materialization-antenarratives that we focus upon in this book.

What is intra-activity?

Barad (2003: 823) defines intra-actions” as “casually constraining nondeterministic enactments through which matter-in-the-process-of-becoming is seimented out and enfolded in further materializations.” The material conditions os spiral-storytelling and assemblage (rhizome) storytelling fit this definition of intra-actions in patterns of iterative intra-activity. This is not the cause-effect one finds in linear-cyclic physics. Rather, this is interactive intra-activity causality, one where connections are made simultaneously to positions, to waves and particles. To make sense of simultaneous causality, one has to change from thinking of matter in the ways of Newtonian, mechanistic physics to thinking of mater in terms of quantum physics.
“Matter is substance in its intra-active becoming—not a thing, but a doing, a congealing of agency... in a process of iterative intra-activity” (Barad, 2003: 822).

A spiral is a doing, not a thing, quantum physics not a Newtonian physics causality is manifesting in the spiral. These are not spirals about isolated human bodies, but posthumanist spirals of human and nonhuman bodies, quantum bodies in open-ended Being-Becoming, where matter is not static or mechanical, it is quantum-matter-storytelling “always already an ongoing historicity” (Barad, 2003: 821). In the examples of the spiral drawings in the above figure, a spiral opens clockwise (left image) and sideways with a vortex of entrapment in the middle (right image, what is missing is the congealing of agency, the doing of agency-causality. In the first image of the spiral, “the future is radically open at every turn” (Barad, 2003: 826). In the second image, mattering is more constrained. Spiral is both forces, the opening radically and the closing radically in various turns. The spiral is human and nonhuman agency, more accurately, co-agency. The problem with these images is the spiral geometry over-determines the rather narrow bent line, and in quantum physics causality mattering can move between swirls in more dynamic intra-activity and connectivity. In a posthumanist concept of spiral there are humans, nonhuman and perhaps even cyborgian (Barad: 2003: 826) agents/actants. Together their intra-active co-agencies provide the “ongoing topological dynamics that enfold the spacetime manifold upon itself” which self-organized more dynamics such that “the future is radically open at every turn” (ibid). Wormhole is an example.

In the examples of human-to-human assemblages in the above figure, to the left is actors A and B are in discursive relation from 10:15 to 10:45AM, and then B departs, and C enters into conversation from 10:45 to 11:15 AM. There are also human meets nonhuman assemblages. For example, the assemblage of actors changes, and it is possible that their agencies and props also change. Props in storytelling are not what is meant by posthumanist assemblages. In the image to the right, there is an assemblage adapted from Kurt Lewin’s work on field theory of materialist flows and processes of food distribution channels. First Chanel from garden (A) to table of a family having dinner (C), and second change from supermarket (B) to the table (C) of a family. The families may differ in socioeconomic class, one favoring growing their own food, to the manufactured food products of their supermarket. Agential realism is a way to look at the physics of the storytelling, the relationship of material assemblages to the storytelling. And in Quantum Storytelling, this is an inseparability with materiality, with agents, actants, props (material ones) and material conditions (such as working conditions, work organization, channels of communication, channels of distribution, processes of coordination, as well as the ways of training actors, the kinds of time management (such as the example of the assemblage at left), and the kinds of strategic implementation whereby a storytelling takes hold of the materiality, embeds and is entangled in it.

The ‘Observer Effect’ in storytelling consulting - your own participation in the small business, taking notes, just being there, changes the storytelling wave functions, alters their path, changes their intensity. In Quantum Storytelling, our focus is on waves that are also particles of materiality. The materiality waves studied in quantum storytelling physics have the types of wave functions depicted in Figures 1 (linear, cyclic) and Figure 2 (spiral, assemblage). These wave functions either connect past (narrative) to future (linear or cyclic) replication or connect present (living story web) to future (spiral or assemblage). These are four storytelling wave functions that are to be found enacted in small businesses (as well as larger ones).

It is tempting to theorize narratives as particles, and living stories as waves. But, this would deny that narratives connect to linear and cyclic antenarratives in wave functions that have vibratory, energy, intensity, and frequency differences with those generated out of living story webs to the more spiral and assemblage antenarrative wave functions. I am more interested in establishing connective-relationality between storytelling and materiality. This is a shift from the linguistic turn to the quantum turn, form storytelling rooted in social constructionism to storytelling that is iterative intra-activity and intra-causality in what Barad (2003: 820) calls “mutual entailment.”
Quantum Reality Storytelling consulting re-constitutes wave patterns of future-shaping-possibility (FSP). **Shifting the storytelling of a small business is also an intervention into its quantum reality.** In the Observer Effect, the storytelling is being shifted just by you showing up on the premises of a small business. The storytelling wave functions are being interfered with by your presence, more by your observing, and definitely by your note-taking, as you jot down verbatim scraps of conversation between you and the business owner, employees, customers, venders, and other stakeholders.

Interference is rippling through the storytelling patterns of the small business, and its waves of future-shaping-possibility (FSP). As you do a diagnostic, define a project, do an implementation, and even as you evaluate results, you are interfering with the Quantum Storytelling of that small business.

**QUESTIONS YOU CAN NOW ANSWER**

1. How is storytelling defined? The intra-play of past, present, and future with materiality of things that are actants, in a field of action. The possibility waves and echo waves materializing actualities.
2. What is the purpose of storytelling consulting? To make a quantum change in the storytelling wave functions.
3. What is the Quantum Storytelling? It’s about the relationship between materiality (thing-ness) and storytelling.
4. What do you try to change, in small business consulting? Change the holographic storytelling energy field, its flow of subtle energy, by changing the wave functions.
5. Why is there no duality in Quantum Storytelling consulting? Because storytelling and materiality are inseparable.
6. What is FSP and what are the two types? FSP is Future-shaping possibility. The two types are past to future, and present to future.
7. What is PSC and NSC, and how to they differ? PSC is Past-Shaping Confirmation, and NSC is Now-Shaping Confirmation. They differ in that PSC is future confirming (or stuck in) past, and NSC is future confirming (or stuck in) present.
8. What are forward shaping waves in comparison to echo waves? FSC is a forward-shaping storytelling wave. PSC and NSC are echo waves.
10. What is a BME narrative? Beginning, middle and end, linear structure.
11. List the four types of antenarrative and explain their connection to the future? Linear, cyclic, spiral, and (rhizomatic) assemblage. Linear and cyclic link narrative past in these future-shaping antenarratives. Spiral and assemblage connect the Now of living story webs in these future-shaping antenarratives.
13. What is agential realism? A quantum physics theory by Karen Barad, that says that materiality and storytelling (a type of discourse) are intra-active, intra-playing, or intra-penetrating.
14. What is the Observer Effect in consulting? You showing up, including observing, writing notes, or just being on the premises changes and interferes with the small business’ storytelling wave functions. Doing a diagnostic, a project proposal, an actual intervention, and a results analysis, all interfere in it, even more so.
15. What do storytelling wave functions have as qualities? Frequencies, energies, intensities, and vibrations of the antenarratives.
CHAPTER TWO: Serendipity Spirals, Shadows, and Morphic Fields

In this chapter I want to link serendipity to the upward and downward movements of spiral (antenarratives). A Serendipity Spiral is accidentally stumbling upon something fortunate or unfortunate, especially while seeking something entirely unrelated. In a posthumanist onto-epistem-ology the Serendipity Spiral is co-agential, human and nonhuman, timespacemattering. I suggest there is something more than accidental discovery going on. There are waves in the shadows and these have certain morphic fields of energy (Sheldrake, 1988, 1995; Bartlett, 2007 2009). One view is the morphic field helps spirals to move upward or downward. Another view is that there are just upward and downward forces, as well as amplifying and concentrating forces of timespacemattering in the intra-activity of storytelling and materiality. In the first type of Serendipity Spiral, we are increasing our understanding of upward spirals of serendipity and downward spirals of bad luck, disaster and the unraveling of small business luck may help people cope more effectively with these situations. In the second type of Serendipity Spiral, the morphic field is one of high connectivity, with quantum moves between swirls and turns, and being connected across positions, which seems impossible to a linear/cyclic mindset, but for those of us with what Deleuze and Guattari (1967) call ‘grass in the heads’ it is doable, rhizomatically. The meshworks allow for a different sort of causality, that is nonlinear, what Barad (2003: 824) calls in quantum physics, “causal intra-actions.” At each moment of Being-Becoming there are simultaneous positions in the waves of the spiral, in its turns, that are in causal intra-activity, and each of these is making marks on bodies, on our bodies, on spiral bodies.

Brief Overview of Serendipity – The usual definitions of serendipity are concerned with ‘good luck discoveries,’ ‘making happy accidental discoveries, chancing on an innovation without knowing it,’ or ‘accidently stumbling upon something fortunate, while looking for something completely unrelated’ (en.wikipedia.org/wiki/Serendipity). The derivation of the word serendipity owes a debt to Horace Walpole, who coined the word in a letter written January 28, 1754: “this discovery, indeed, is almost of that kind which I call Serendipity, a very expressive word” he grafted from a fairytale (The Three Princes of Serendip) who made discoveries by accident and sagacity, while in quest for something else (American Heritage Dictionary of the English Language, 2009).

Merton (1958) wrote about serendipity, as did Remer (1965) in his exploration of the Three Princes. Roberts (1989), Andel (1994) and Hannon (2006) among those writing about serendipity in science and research discoveries. In business context, Nonaka (1991: 94; 1994) thinks the Japanese managers have a creative ability to tap tacit knowledge with “subjective insights, intuitions, and hunches of individual employees and making those insights available for testing and use by the company as a whole. Serendipity is a paradox, because while we seek it, we do not know how to make it happen (McBirnie, 2008). Schraefel, Teevan, and Dumais (2009) have questioned whether serendipity is always by chance. Beale (2007) thinks there is an ambient intelligence involved in serendipity. This fits with Polani’s (1966) tacit knowledge, and that is
something that many have tied to storytelling, to living story webs of relationship (Boje, 2008a). Foster and Food (2003) believe serendipity is positively related to strategies of information-seeking.

Is it possible for find serendipity, to notice it more readily? Can one make a quantum leap in innovation or insight by being aware of the Nowness situation, noting what is fortuitous?

**Upward Spiral Antenarratives and Serendipity** – There are times and spaces when there is a serendipity buildup, a windfall, an unanticipated by-chance discovery that you were not looking for, what I call an *upward spiral antenarrative*. Positive synergy ensues. There are other Serendipity Spirals that are not epoch-by-epoch shifts, but in each moment of Being-Becoming, one can connect across webworks of points, across the waves (wormholes, blackholes connectivity).

**Personnel For Printers – Serendipity Spiral as Up and then Downward** - I made a happiness discovery one day and did not know I was seeking serendipity. Two other partners and I began a Mail-order Chemical Supplies for Printing Businesses. My job as a writer was to write the newsletter. I will call the two partners, Ernie and Sammy. Ernie had been selling a Japanese brand of electrostatic masters (used on printers instead of the metal ones), and Sammy had been running a commercial print shop, but was tired of it. We were friends at church, and decided to launch a small business. Never do this! Never think that just because they are church-friends they are good business partners! The friendship turns instrumental (see Aristotle 350a BCE).

We started the small business in Sammy’s garage with a truck load of printing chemicals. We distributed our newsletter to a hundred print shops, and no orders came in. Then serendipity struck.

I was definitely searching for something that would make our small business takeoff. I was willing to make an ante (a bet), to join in an antenarrative that was future-shaping. This is consistent with Schraefel et al (2009) who contend that serendipity is not just-by-chance, but being ready to make a discovery, a volition to design some new process, to get creative and make new and different connections. I was ready to create havoc in the marketplace!

“Serendipity identifies a strategy’s blind spots, or commonly-held but unfounded beliefs, that can help a competitor or newcomer to create havoc in a market” (Martinet and Yves-Michel, 1996, online; see section on ethics [http://www.egideria.com/](http://www.egideria.com/) and general description at [http://www.egideria.com/cyndiniques.html](http://www.egideria.com/cyndiniques.html))

I answered the phone, and the customer had just received the newsletter. “I don’t need chemicals-by-mail. What I need desperately is a printer who can run an AB Dick printing press with a T-51 head.” I put serendipity into practice. I bet on this chance, that this was a new potentiality wave that was future-shaping. This could be that forward-shaping spiral wave that would take us around a completely different bend in an upward spiral. This could be that forward and upward rolling wave that could bring in some desperately needed cash. I wanted to make this ale, win over a customer, open a path to a new future. I scribbled a note to Sammy, “can your un an AB Dick printing press?” He nodded, sure can. I adlibbed, “we have someone here who can do the work.” “What do you charge” asked the customer. Again I scribbled a note to Sammy. He thought about it for a long time, seemed like hours, but it was a few seconds in clock time. “$18 an hour) was scribed, and I communicated the amount to the customer. I had made a sale. And in that instance we were moved out of selling printing chemicals and into the whirl of personnel placement.
Perhaps more accurately this is the second type of Serendipity Spiral, and there as agential intra-actions between the chemical small business spiral (headed down and out) and this new possibility Serendipity Spiral that was beckoning, take a leap to a different spiral.

Two things happened. We were not making any profit selling chemicals. The temporary placement of printers spread like wildfire through the industry. Before long, Sammy was booked solid, driving all over Las Angeles, doing temporary personnel work for print shops.

The Upward Spiral for Personnel-For-Printers (the potentiality that was not-yet) emerged out of our entrepreneurial choices. This is not storytelling as some free-floating ideality (Barad, 2003: 823). The chemical materiality was saying: no go, and the printers needing personnel was saying, ‘yes, move ahead’ and with each serendipity event, I watched and waited for the next turn to emerge in causal intra-activity. Leaving chemicals was not an option for Ernie. He only knew chemical sales, and was definitely not a people person. When Sammie and I brought our wives in to help with mailers and calls, Ernie turned into a grouch. He did not want women in the business, not his wife (no way) and not ours. He did not want any sale to go through unless he okayed it personally. Ernie had been a Hare Krishna before going Christian (this one an evangelical Brethren’s sect), and both institutions had particular views on women not working outside the home. After months of struggle, Ernie left the business.

The new and different, upward spiral took off once we were not putting all our energy into placating Ernie. With Sammie all booked out doing temp jobs, and fast-burning out, we started to hire contract workers who had experience running printing presses. We hired a staff of placement specialists and moved out of the den in my house, and into an office suite. It was a bold move, but business took off. We taught several people how to do personnel sales, and tried to retrain someone we had hired to work with the chemicals (he could not adapt and after lots of attempts to make it work, we had to let him go).

We learned quickly that a printer from a high-quality commercial whop, used to big Heidelberg four-color presses (or Millers0 could not run a simpler AB Dick one or two-color press. Nor could you take someone from an in-plant (a school or hospital) and put them in an instant shop (they did not know speed) or in a commercial shop (they did not know that world of quality). In-plant shops had a mix of some instant and some commercial quality presses. We were also placing graphic artists (they strip the art with a razor blade and make the plates used on the press).

Serendipity this time was the happy accident of discovering a Unix (Foxbase) computer application, where I could build a database of workers we interviewed, the kinds of equipment they were experienced in, and whether it was an instant, in-plant, or commercial shop. I began to network the computers, so that everyone could update the sales and invoicing databases.

I was running into a problem. Too many workers were late or just not showing up at all. I realized by (un) happy accident, that one of my best printers could not get to work anywhere beyond about five miles from his home. I stumbled on the idea of using a geometric distance formula, to calculate how far each worker’s home was from the print shop. I used a database of zip codes and estimated the distance between each zone in a matrix.
Before long the system worked and we had entered a wider, higher, more profitable upward spiral whirl. We were doing 5,000 mailers a month to keep business flowing, and had a staff of four full-time placement specialists.
specialists, and over 75 temporary printers. To keep up with cash flow, we did our billing weekly, and had pick up service to collect the money owed each week. Finally I redesigned the computer network and got the sales, billing, invoicing, and accounting statements into one system. What goes up comes down.

Daniel Quentin Boje's Becoming Upward Spiral then Becoming Downwards Spiral

I got into teaching business after my dad (Daniel Quentin Boje) lost one million dollars. He created a small business, an upward spiral, from his trash-compactor invention (read story here). For more on this invention see (Boje 1999): 10 Cadillacs Story and the Monster.
Figure 12- what Daniel Q. Boje's Trash Compactor looks like today
He had invested $750,000 in the stock market in a brokerage house that was uninsured (before such insurance was required). He lost it all when the brokerage firm collapsed. The remaining $250K was invested in a construction business and in starting *Mid-Atlantic Golf Association* (to compete with the PGA). Cash poor, these small business ventures entered the downward spiral and they collapsed.
He kept inventing, and invented wide-screen TV (an earlier model that has a magnifying lens, for which he received a design patent award from the U.S. Patent Office, and that is something they rarely give). But low and behold, just as in the Personnel-For-Printers case, he had a partner, one even less virtuous than mine. His partner sold the stock in the new company three times to three different groups of investors, and that is fraud. The partner took the money and ran off to the UK, never to be seen or heard again. My father's new business entered a downward spiral antenarrative, and it could not be reversed. No matter how we tried, it could not be saved.
Dad created a third invention, a coffee-maker that ran on hydraulics for its controls, and shot scalding hot water through coffee bags (strung together). It was meant for restaurant use. Actor Telly Savalis was his main investor. The venture failed, and after three failed business enterprises, and three divorces, he went off to be a hermit doing gold prospecting in the Oregon National Forest, just west of Port Orford, Oregon, along the Elk River. He communed alone in nature, and stayed in the wilderness until, years passed by, and he found a middle path. He created a small business, making art out of Myrtlewood, and some jewelry in a kiln, and found his Happiness, after the upward and downward spirals of his inventor life and work, he found some other manner of Being-Becoming.

**Downward Spiral Antenarrative and Zemblanity** – Disaster stuck! I am thinking of disaster to my dad’s invention-enterprise, and now re-membering my own downward spiral, one of them. I missed all the danger signs! There were blind spots to spirals.

*Zemblanity* means the opposite of serendipity: Making very unhappy, unlucky and unexpected discoveries by design of what we really don’t want to know (Boyd, 1998; see also Roemer, 1995). I discovered that certain accounting information was being suppressed by my partner, Sammy. I really did not want to know the level of vice, corruption, and deception going on. Zemblanity struck the Personnel-For-Printers small business!

Sammy went on vacation and I discovered piles of bills from vendors unpaid, and worse, unpaid tax payments to the IRS for payroll, social security, FICA. It was a disaster, a collapse of our small business ethics. I was complicit and answerable, because as co-owner I should know what is going on with regard to the accounting. I dug deeper and found more accounts receivable, growing older. After 90 days, most of it just is never collectable.

Sammie, my partner, wanted to play the role of accountant. Trouble was he was inexperienced. And he was stingy, refusing to pay the vendors, dragging the payments out until they were 60, 90, 120 days overdue. A downward spiral is an awful, painful experience. Sammie went on vacation. I got a look at the difference between receipts, what was reported in the accounting, and what we owed. We were in trouble. So I got the staff together, and we made calls, and sent couriers and collected thousands of dollars and paid off vendors and made IRS payments. It was not near enough.
The signs of the downward spiral began to accumulate. My partner Sammie and his wife were spending lots of time on politics, helping people run for office, taking vacations, buying stuff the small business could not afford. I could not ignore it. Vendors and then the IRS were screaming for their money. We split the small
business into two, and began to compete with each other. We both lawyered up and only the Lawyers made any money. Los Angeles is a big place, and we thought there was room enough for both of us. Within three months both Personnel-For-Printers businesses went out of business. The size of the debt, the money my partner had taken out of the business violated what Aristotle (350 BCE) called the virtue ethics of just distribution, just exchange. And I learned a good lesson in the ethics of answerability. When small business loses its ethical virtues, then it’s time to fold up, to pay everyone their due and begin a now. I also learned, never start a small business with partners.

All the signs of the upward and then the downward spiral antenarratives were in the shadows, including all the opportunities to be a really great business, that went down the tubes, the possibility of what ought-to-be, but was never-achieved.

**Shadows and Spirals** - In a *Christmas Carol* by Charles Dickens, Ebenezer Scrooge is confronted by three ghosts: Christmas Past, Christmas Present, and Christmas Future. The ghost of the past reclaims Little Wow Moments (LWM), where he fell in love, had feelings, danced, and was not such a money-grubbing, selfish, person from the backshadows of the past. LWM-treasures are covered over by backshadows of the past in back-ward looking narratives. In the Ghost of Christmas Present, Scrooge notices important LWM moments happening in the Now that are hidden in the sideshadows. Scrooge has not noticed these LWM in his living story web of relationships with relatives and his employee’s family, especially Tiny Tim, and how small the goose is they have to eat. Finally, the Ghost of the Future Yet to Be shows Scrooge some LWM hidden in foreshadows of what is likely to happen, what could happen, if Scrooge does not immediately change his ways. These LWMs are seeing Tiny Tim has died, seeing Scrooge’s grave stone. Scrooge asks, are these the shadows of things that will be or of the things that may be? Scrooge also asks, if course be departed from, the certainly the ends must change?

In this example, by Charles Dickens, we have the three modes of storytelling: narrative-past, living-story-web-Now, and antenarrative-future. If the courses played out in the present do not change, then the past will replay into the future, and the present will not change the future.

**Small business storytelling consulting** can be defined, as looking into the backshadows of the past, the sideshadows of the present, and in foreshadows of the future. What is the storytelling consultant looking for? Seeking the treasures, those Little Wow Moments (LWMs) covered over by shadows. The storytelling consultant assembles the LWM treasures into a new storytelling wave of FSP (Future-shaping-possibility) that resonate echo waves.
How does storytelling consulting really work with shadows? A wonderful book by Gary Saul Morson (1996) develops a narrative theory of backshadowing the past, sideshadows of the present, and foreshadowing the future possibility. I have adapted this to the backshadow narratives, the sideshadows of living story, and the foreshadows of antenarrative possibility waves.

**Figure 16: Shadows and Storytelling**

Figure 3 has some waves connecting a particular backshadow-narrative (past) to one sideshadow-living-story (now) and another sideshadow has its wave connection to one of the foreshadow-antenarrative (futures). The first point of Figure 3 is to illustrate that there are other connections that could be made between other backshadows, sideshadows, and foreshadow storytelling. Making those changes affects the kind of resonance pattern of the small business, how it attracts (and repels) customers, employees, vendors, and so forth, in its task environment. The second point is illustrated by the Red images, that are Little Wow Moments (LWMs) covered over by the respective shadows. The small business storytelling consultant, in doing careful field observation, interviews, and studying historical records, can begin to sort out the ways in which more dominant shadows are covering over LWMs. It is the collection of these LWMs that can become part of the feedback (Mirror Effect) to clients, along with the inventory of all the shadows past, present, and future, and their relationships that can be the basis for the diagnosis of the small business storytelling and its shadow workings.

Storytelling shadow interventions are particularly good for the small business revenue potential. Shadow interventions can change the storytelling marketing of products and services. It can implement a different strategy-storytelling. It can facilitate social marketing on Facebook, MySpace, Twitter, YouTube, and so forth.
Storytelling has undergone transformation with each new wave of technological medium. Storytelling is for thousands of years BCE was oral, and a few people learn to write pictographs. The invention of the alphabet is an ancient technology, that eventually led to the image of the page replacing all the memory work, memory palaces were common up to the 12th century, when someone started changing the run-on text, into paragraphs, subheadings, and indexes. In Figure 4, the radical 1st wave of modern technology came with the Johannes Gutenberg’s printing press. His Guttenberg Bible tried to imitate the scriptorium work, and passed the printed books off as hand scripted. But, each printed book was so identical to the next, and his red letter so vibrant, the inquisition said, “surely this is the work of the devil.” Printing texts, really changed storytelling, making texts surpass orality. The 2nd and 3rd waves of technology (telegraph flag based in 1794, then electric telegraph in 1832, and the telephone in 1876 that replaced them) changed storytelling a bit more. Orality was back. The 4th wave (Television) put more focus on the visual storytelling and orality. 5th Wave (Internet) has a long reach in terms of changes to storytelling, as does the 6th Wave (Cellphone) technology. These begin to intra-play with the Internet, once the 7th Wave- PC market gets its kickoff in 1976 with Apple I, Osborne I in 1981, and 1982 K-Pro II (these last two went bankrupt quite quickly), and IBM PC and others horned in. 8th, 9th, and 10th Wave are now in full bloom, changing storytelling through social networking on the Internet, and in Cellphones, and PCs. There are certainly other waves of technology that changed storytelling.

What do these waves of technology for communicating have to do with small business storytelling consulting? Currently most small businesses are scrambling to get their storytelling not just on the 5th Wave of Internet webpages, but in the 8th, 9th, and 10th Waves of on line social networking. Here a combination of visual imagery (icons, logos, and photos), orality (video/tapes), and printed words are a mixed-medium of storytelling in the virtual world. And as the storytelling materiality in these new waves requires some new knowledge of technology wizardry, the start-up costs are high, and the cost of restorying, bringing out new narratives, living stories, and antenarratives is an even higher cost. Fortunately the college students being trained as storytelling small business consultants grew up in these new social media, and can lend a helping hand to small business owners still trying to figure out how to change out their 5th Wave, web pages (the storytelling is often out of date, or too terse a gloss to make much impact on what we study next: the morphic storytelling fields.

Morphic Field Theory
Rupert Sheldrake (1988, 1995) in *Morphic Resonance*, and in several other books, develops morphic field theory. Here we will adapt that theory to storytelling consulting.

“According to the hypothesis of formative causation, not only is the form of organisms shaped by fields, but so is their behavior. Behavioral fields, like morphogenetic fields, are organized in nested hierarchies: and are “stabilized by morphic resonance” (Sheldrake, 1988: 149).

Instinct operates in the morphic behavioral field by way of eight aspects of formative causation:

1. Instincts are organized in nested hierarchies in levels superimposed on one another (p. 150).
2. There are chains of fixed action patterns (e.g. stereotyped patterns of behavior), or in organizational parlance, Herbert Simon’s performance programs. The fixed programs are complemented by orienting programs in adaptive response.
3. There are specific stimuli required to activate the fixed action patterns (e.g. sign stimulus) that come from corporeal body or its environment (e.g. wave a memorial full of typos at a Faculty Senate, and it will be sent back to committee, or just tabled forever).
4. Sensemaking will “enter morphic resonance with particular behavioral fields” in the fixed (& orienting) performance programs.
5. Behavioral cherodes canalize behavioral patterns into consummatory acts (end-points) despite fluctuations and disturbances in particular Situations.
6. These instincts are *not* genetically programmed, but are rather inherited by morphic resonance of past members behavior patterns in morphic fields (p. 155-6).
7. Some “morphic fields of these patterns of behavior come into play” and others do not (p. 156).
8. There are intermediate, hybrid behavioral patterns between, for example a cyclic and a spiral, or other sorts of antenarratives.

Even as a fixed action pattern undergoes (orienting) changes, the fixed action patterns are recognizable from one generation to the next. The formative causation hypothesis of, for example a university acquiring new abilities and new patterns of behaviors, depends upon morphic resonance that goes beyond what we know form systems theory.

The hypothesis of formative causation provides a radical interpretation of neuropsychology, organization behavior, marketing, education, and storytelling-collective-memory. For example, universities inherit collective-storytelling-memory by morphic resonance from previous generations of faculty, students, staff, and administrations, as well as previous legislative, other universities, etc. The university is subject to “morphic resonance from themselves in the past” (Sheldrake, 1988: 159), in nested hierarchies of morphic fields that impose spacio-temporal patterns that make certain behavior patterns probabilistic and forthcoming. Both the inherited and the learned behavior of universities are subject to formative causation on morphic resonance with morphic fields of the past, and with morphic fields in the immediate and extended environment. An example is the way our university in New Mexico learned distance education behavioral programs over the last decades, in response to the morphic field resonances with universities encroaching on enrollment using those same technologies. Competing universities introduced a “framework of potentialities” (ibid, p. 160). As well, storytelling about these universities using distance education was seen as an inevitability, and stories of how older faculty had habits of using worn, yellowed, notes, and the same overheads, prompted pressure from a morphic resonance with what the university had been. Habits mutated in the Business College, as one department after another changed to distance education in some course, and during the budget crunch in many of the summer courses. When this was all new, we noticed the changes in our storytelling-collective-memory, but now we don’t notice them anymore. There is still morphic resonance to what is unnoticed of ‘past patterns of activity, especially those of the recent past” (ibid, pl. 169). We notice a return to normal after the first and now the second round of budget-cut exercise the upper administration has organized as part of its strategic planning. Some of it still stands out as new and unfamiliar, with each successive iteration.
The hypothesis of formative causation, the changes to fixed action patterns associated with a long-standing morphic field of this university, the changes in schedules of classes (no summer school, no remote cohorts planned in the MBA program), the emphasis of distance education in promotion and tenure as well as in annual performance reviews, the way students respond to on line courses has a self-resonance in the storytelling-collective-memory. Higher level morphic fields do their quantum leap into existence when a tipping point is reach, as too many disparate parts of actions, thoughts, and emotions emerge as a whole morphic field, either suddenly, in a flash of awareness, or gradually until we do the storytelling in acts of noticing the morphic field. As the behavior patterns of activity programs are repeated the morphic field stabilizes, and most of the storytelling taken-for-granted, and does not need to be in explicit-telling/listening to accomplish a morphic resonance. Terse-telling and glossing will do just as well as the complete storytelling, for those in the know (Boje, 1991).

Consider me, learning to be a blacksmith. To learn new things, one tunes into the morphic resonance, for not only current teachers, but people unknown to us, in the past, such as generations of blacksmiths whose skills have remained much the same for many centuries.

All such skills, according to the present hypothesis, involved nested hierarchies of morphic fields which are strongly stabilized by morphic resonance from countless people in the past (Sheldrake, 1988: 182).

The invader Juan de Onate, in 1598, brought not only troops, but 150 soldiers who knew blacksmithing to craft a horseshoe or a nail, and more specialized smiths to forge gold or silver, complete with smelting forges. While the technologies of coal, forgery, hammer-making, and so forth have changed there is still a morphic field of the past that resonates as I learn to be a black smith, to taper, spread, upset, bend, quench, and temper iron and steel in New Mexico. Besides the resonance with the past blacksmiths of New Mexico, I have resonance with the collective-storytelling-memory fields of smiths in other states, and other countries.

What is Morphic Storytelling Field? A morphic storytelling field is defined here, as the accumulated storytelling resonances of the storytelling the small business is producing and distributing for consumption. Some products and services are having more morphic storytelling field resonance than others. Some brand images, such as Joe Camel, Ronald McDonald, Mickey Mouse, have more morphic field resonance than Jesus Christ. A group or organization, including a small business established its particular collective storytelling morphic field among its stakeholders for its products and services.

Morphic Storytelling Field Hypothesis: The more the shared collective-storytelling-memory gains stakeholder acceptance the more powerful the morphic field (Shedrake, 1988, 1995; Bartlett, 2007, 2009). With each wave of technological change, the small business storytelling adapts to the new medium, to keep pace, and sometimes to lead the pack, in intermediate morphic fields.

McDonald’s puts out ads, videos, toys, and stylizes its architecture and décor to build up irresistible morphic fields. Joe Camel is such a powerful morphic field, that the image has been banned in U.S. public schools. Disney uses a legion of characters, beginning with Oswald-The-Rabbit, who imitated the morphic field of Felix-the-Cat, and was succeeded by Mickey Mouse, and then augmented by all the other Disney characters that recently follow the release of each new Disney film. The morphic field grows with the Disney stores in the malls and airports, and the Disney theme parks, the Celebration Village housing projects, TV shows, cable network, ABC network, Disney cable channels, and those Disney vacation trips. Disney calls it synergy, but it’s a morphic storytelling field, that has great attraction.

Morphic storytelling fields receive energy from the participating stakeholders who invest in brands, wear fashion and fad clothing, get products they see celebrities own, go on fashionable vacations, etc. The
small business can draw resonance energy from such morphic fields, by imitation. McDonaldland is Ray Kroc’s imitation of his Army buddy, Walt Disney’s Disneyland. That makes Ronald McDonald an imitation of Mickey Mouse, who was an imitation of Oswald-the-Rabbit, who was an imitation of Felix the Cat. Why all this morphic imitation? Because when there is an established morphic field it has storytelling efficacy. The characters, images, brands, logos, dialogues, and spectacle themes are well known to the public. Morphic fields grow into more complex configurations, adding in more associated, imitative, and specialized subdomain relationships.

Two possibility waves (FSP – Future Shaping Potentiality) can create intersections, acting together or canceling each other’s effects (Wolf, 2004: 147) in what Sheldrake (1988, 1995) calls the morphic field. Our contribution here is to add in the storytelling to the morphic fields. Bartlett (2009: 220) calls this the “carrier weave” defined as “a fundamental wave that is modulated by another wave or other waves and ‘carries’ the other modulating waveform(s).” Coherence on the other hand is defined as “a correlation between the phases of two or more waves so that interference effects may be produced between them, or a correlation between the phases of parts of a single wave” (ibid, p. 220).

Additive FSP Hypothesis: Adding the FSP antenarrating resonance waves and consequent echo waves together can expand the power of a morphic field, and this can be good for the small business bottom line (lowering costs, enhancing revenue potential by reaching more customers, attracting employees, etc.).

Resonance produces a combined wave from either past to future or from present to future, along with the echo waves (PSC Past-Shaping-Confirmation or NSC Now-Shaping Confirmation). Possibility waves and the echo storytelling waves affect the probability of revenues.

In sum, we know there is a relationship between storytelling and its inseparableness with material conditions. The shadow storytelling diagnosis can recover LWM (Little Wow Moments) that have a new combinational efficacy to counter stuck-in-the-past FSP antenarratives and their PSC echo antenarrative waves. There are also LWMs covered over in the living story web (Nowness) and these can be combined in FSP antenarratives that have NSC echoes.

This process can also be described using Morphic Field Theory (Sheldrake, 1988, 1995). A small business seeks to establish particular collective morphic field resonances with its products and services. Investments in social networking can increase the force of the morphic storytelling field. The FSP antenarratives from past to future, or from present to future, and the echo waves of PSC or NSC can help intensify the morphic field, into an efficacy storytelling.

Morphic Field Forces of Storytelling – The forces of storytelling include the resonances of the morphic filed, the emotional-volitional tone of the storytelling, and the heteroglossic manner of the storytelling acts and deeds in once-occurrent event of Being.

Heteroglossia – Bakhtin’s (1981: 272-3) heteroglossia is centripetal (centering) force and centrifugal (differencing) counter-force. This force is not only in language but in storytelling. Narrative force is oftentimes centripetal (unifying, centering, centralizing) tendency (Bakhtin, 1981: 67). Living story webs of relationship are oftentimes centrifugal (disunifying, decentering, decentralizing) tendency. Antenarrative forces of heteroglossia are centripetal when linking up to narrative-past (linear/cyclic) and more centrifugal when connecting to living stories emergent in the Now (spiral/assemblage). The storytelling heteroglossia forces are of primary important in small business. The small business owner’s living story web of relationship is enmeshed and embedded in the living story web of the small business enterprise and its stakeholders.
Skimming - Carlos Castaneda calls this first storytelling tool, skimming. We are sensemaking the morphic storytelling field’s quantum emanations. Seers learn to pay first attention to the spectrum of Eagle emanations. Skimming is suppressing those emanations that are superfluous, and picking out the ones that matter. In this first tool, the technique of skimming is adapted to the morphic storytelling field. The practice is in paying first attention to the emanations of the entire field, suppressing superfluous ones, and picking out the LWMs, the ones that are in the shadows. Skimming requires practice, and sharing, so that the skimming has inter-observer reliability. Can you an others skim the same emanations, in the same way, with the same observer effects? A non-aware or a compulsive observer, does not pay first attention, and has a hard time skimming quantum emanations of morphic storytelling fields. Castaneda writes about the capacity of building skimmings. Here, we mean by building skimmings, pushing beyond the symptoms, beyond the initial surface emanations, to the ones on the margins, in the shadows, so that their power might manifest changes in the small business, and monetize in lower costs and revenue potential.

First Storytelling Consulting Tool: The Morphic Storytelling Fieldwork

1. Skim the emanations of the morphic storytelling field. Notice the superficial emanations and let them go. Notice the symptoms, note them, and let them go too. Choose to notice the wage elements, where this small business could be Being, and where it could be Doing future-shaping emanations. Discard the symptoms while noticing root emanations.
2. Scan your emotions. Notice any tugs at emotional contagion. Skim this emotion contagion for waves that are stirring up the currents of the morphic storytelling field.
3. Skimming the sensations of smell, touch, taste, hearing, and seeing. Let go of the surface ones, and ones that are symptoms.
4. Notice centering and amplifying stirrings in the emanations you have not discarded. Some stirring emanations are centering and focusing sameness and order. Other stirrings are amplifying, generative of differences, and disorder.
5. Notice the centripetal narrative forces and the centrifugal living story webs of relationship. How are these in or out of balance?
6. Notice and note the images of products and serves. What archetypes do they denote or connote? How are these images relating to the morphic storytelling field of the small business?
7. Engender a now future-shaping-possibility (FSP) wave and new echo waves (PSC/NSC) by creating novelty in the morphic storytelling field. Do this by play, by improvisation with the participants in the Situation. Let the improv unfold. It need not be dramatic.
8. Improv includes playing with props, changing the assemblage of props.
9. Watch those upward and downward spirals. There are signs one can read.

Conclusions

The existence of morphic storytelling fields must be demonstrated in actual research. Otherwise, the charge that the morphic field is a placebo effect, or that something else explains results, will plague the storytelling consulting field. The same holds true for the potentiality and echo waves. Actual research in small business is needed to make the empirical claim. Finally, there is a need to study the fossilizing ways of narratives (stuck-in-the-past) that is a good thing, in terms of brand image, resolute unchanging core values, etc. But sometimes being stuck-in-the-past means a new technological wave, a new medium comes along and it’s hard to keep up. The word-of-mouth in the living story webs of relationship is still a small businesses best marketing. The word-of-mouth spreads quickly throughout a local marketplace. And that Now-storytelling can also get stuck, if too many customers are having trouble with the small business products and services, those living stories turn into deadly narratives. Then the antenarratives, breaking free of the old linear and cyclic antenarratives requires lots more storytelling consulting work. Find the spiral; notice a new assemblage emerging Now that can become a way to shape the future much differently. The important storytelling
consulting work is in the shadows, finding the LWMs of exception that can create a new wave of potentiality, and recharge and expand the energies of a morphic field. If the moves are too foreign, too weird, or too radical, then there is no resonance to existing, neighboring morphic fields.

QUESTIONS YOU CAN NOW ANSWER

1. What are Charles Dickens three Christmas ghosts? Ghost of Christmas Past, Ghost of Christmas Present, and Ghost of Christmas Future (yet to be).
2. What are the three types of shadows, that Scrooge is shown, and how are LWMs involved?
   Backshadows LWMs examples: when Scrooge fell in love, had feelings, danced, and was not the selfish Scrooge. Sideshadow LWMs: Tiny Tim is fading fast, the employee’s family has a small goose to eat. Foreshadow LWMs: seeing Tiny Tim has died, and visiting Scrooge’s own tombstone.
3. Define Small Business Storytelling Consulting’s relationship to the three types of shadows and to LWMs as treasure hunting. It is defined as looking into the backshadows (Past), sideshadows (Now), and foreshadows (Future) to uncover the LWMs of treasure. The role of the storytelling consultant is to reassemble the recovered LWMs into FSP and echo waves: PSC and NSC (Past-Shaping-Confirmation; Now-Shaping-Confirmation) storytelling waves of intervention.
4. How does a storytelling consultant make shadow connections? Study the resonance pattern of the small business, how it attracts (or repels) customers, employees, vendors. Interview the client to uncover LWMs covered over by the three types of shadows (backshadow narratives, sideshadow living stories, & foreshadow antenarratives).
5. What are the 10 Waves of communication technology change that storytelling has adapted to? Printing Press, Telegraph, Telephone, TV, Internet, Cellphone, PC, MySpace, FaceBook, YouTube.
6. What have these changes in communication technology got to do with your storytelling consulting project? The client is using some of the waves of communication technology, and not others. Most likely the 8th, 9th, and 10th Waves of Social Network in Internet realm is not being utilized in the storytelling that small business is producing and distributing for customer and investor consumption.
7. What is Morphic Storytelling Field Theory? A morphic storytelling field is defined by Boje as the accumulated storytelling resonances of the storytelling the small business is producing and distributing for consumption.
8. What is the Morphic Storytelling Field Hypothesis? The more the shared collective storytelling gains stakeholder acceptance the more powerful the morphic field.
9. What are examples of centripetal narrative forces (centering, unifying, and centralizing)? What are examples of centrifugal living story forces (decentering, disunifying, and decentralizing) differences in the web of relationships?
10. Give an example of the above hypothesis from Disney or McDonald’s or Joe Camel.
11. What is the additive FSP Hypothesis? Adding the FSP antenarrating resonance waves and consequent echo waves together can expand the power of a morphic field, and this can be good for the small business bottom line (lowering costs, enhancing revenue potential by reaching more customers, attracting employees, etc.).
12. How do you do skimming of emanations? Push beyond symptoms, beyond superficial emanations to the ones that are in the margins, in the shadows, that could become center stage and change the costs and revenue situation.
13. What is an upward and a downward spiral?
CHAPTER THREE: Silverado and Time Travel Storytelling Consulting Tools

The purpose of this chapter is to introduce you to several temporality storytelling consulting tools. These are techniques you can use to help small businesses lower costs and attain more revenue potential. It is important to measure costs and revenues so you are not accused of mysticism, of producing unintelligible results. As storytelling has an implicational order relationship with materiality, this accounting for cost and revenues is doable and quite practical. Let us not forget that being Aggie, the farm, the ranch, and the animals, plants, and Earth are part of a small business. So I have this storytelling to do about the life and death of Silverado.

What has Time Travel got to do with Storytelling Consulting? It is a way to assess the effect of FSP (Future-Seeking Possibility) antenarrative waves and echo antenarrative waves, PSC (Past-Shaping-Confirmation) and NSC (Now-Shaping-Confirmation) reverberating back from the future. They interfere with one another, run together in parallel, or superpose. Time travel for Bartlett (2009: 246) is defined as “illusory” and also a “living matrix” or “hologram” of interesting wave fronts “maintained by our choices on a moment-to-moment bases and shape our experiences of the world.” Here I am interested in teleological action of storytelling, where we can travel back through time, to restory past experiences (White & Epston, 1990). This is where it is possible to reverse the effects of dominant narratives of people or organizations stuck-in-the-past, by recovering (uncovering) little wow moments and refashioning these into a new antenarrative that is future-shaping as a possibility wave of FSP. In the teleological activity of storytelling there are also echo antenarrative waves (PSC or NSC) that interfere with restorying.

Imagine a storytelling quantum field that is starting to go out of balance. In a short time, chaos starts to erupt, as processes in the small business and its usual ways of Being-ness, start to fall apart. People start noticing the storytelling is losing control, and material conditions are breaking down. Without balance the storytelling quantum field falls apart. The morphic storytelling field’s energy and intensity can go away entirely, for a brief, or a very long while. Chaos builds up, and a time for restorying, for storytelling intervention sets in.

The FSP waves resonate with the echo waves (PSC, NSC). New storytelling waves can emerge from the interactions that are transforming the material conditions of the small business and its environments.

In the 1985 movie Back To The Future, written by Zemeckis and Bob Gale, produced by Stephen Speilberg, Michael J. Fox played Marty McFly, and Christopher Lloyd play Dr. Emmett (Doc) Brown, who travel back in time to 1955, and a sequel the retrofitted Delorean Time Machine and passengers travel into the future, as well as back in time to 1888. Going back in the past, changes history, and chaos sets in when Marty, in traveling back in time, meets his father and mother, and tries to insure they might, so the FSP waves from an altered past to the present, do not cause Marty to just never exist, to be without future potentiality. Marty also discovers some important LWMs, and these change the future of his family and his family-to-be, and spell trouble for his nemesis.

The spiral asks, “What is this new Present which then springs forth” (Sartre, 1956: 144)? Is it Spring? This spiral, “where does it come from, and why does it arise” (ibid, p. 144)? This is not a life-cycle! That is naïve temporality without change in the stages themselves. And this cycle of birth, life, maturity, decline, death, does it really recur so the death becomes birth, and keep recurring forevermore? Cycle change is constituted in relation to a prior state, a past stage linked to the present stage, and the future stage just a recurrence of some distant previous stage. No, this is not that! Silverado and I ride the Time Spiral!

His bleeding mouth, from chomping on the morning ice and his eye slightly opens, but unseeing. He lay on the ground in his blanket. “I don’t think he wants to live anymore” I dared only say to myself. He lay down and we dug with shovels to reverse the incline of the dessert, so he might get up again. This is a change, Silverado falling to the ground, falling into my past, into the Past and now this “ex-present-to-being” all in-the-midst-of-the-desert (Sartre, 1956: 146). And it is a change that is metamorphosis of spiral, a twirl that is beyond any life-death cycle. Cycle resorts to permanence in “order to furnish the foundation for change is completely useless” Sartre, 1956: 143). This permanence in relation to change is the error Sartre sees that Kant and many others have made.

Antecedently there is an upsurge in Silverado’s Being, with a push of his neck, I tip the balance of his shoulders as he gets his front legs beneath the massive body, and he leaps to his feet. He seems lively, and he is pacing, no prancing, as if proud of himself. That was the morning. And when we returned in the evening, Silverado was still pacing. And he had not pooped, nor ate. And that meant something ominous, antecedently, an echo of the future, a Now-Shaping-Confirming confirming that a metamorphosis change was immanent, in the Present Being-Becoming. The Present is not unitary, it is informed by echo waves of the future and Past-Shaping Confirming waves. There are shadows everywhere that temporality has three “ekstases” past, present, and future and they are annihilating each other (Sartre, 1956: 632). This is a polymorphic Quantum Storytelling, about how time is pregnant with many shadows. By this I mean the positive is only there with its negations. Narrative picks out a monologic and tries to hide all the shadow past.
I walked Silverado around the arena, and then outside to say goodbye to his fellow horse-friends. All greeted him with a farewell nose-rub, except Nahdion, the alpha-male, who of course snarled at him, ever asserting his domination of the herd, even in this moment. The Death spiral has its negation and also its positive in terms of the past-present-future were haunting us. An echo-wave was Now coming into the Present. I walked him outside, beyond the bars of the pen. Ours was an engagement with the oncological twirl of a downward Spiral as we walked in circles in the desert night air. Grace Ann and my coach Toni had the revelation, “Silverado is already dead. His spirit and soul has left his body, and is deciding whether to return. David, he is not coming back!” I cannot believe that to be true. No!

Has he given up on life? I can see why. He was a rescue horse, and we had three wonderful years riding the desert. He never once failed me, never refused to guard my safety. He would ride even when his joints were stiff and they always were. In the first year after the rescue, he needed every sort of supplement, to bring him back to life. The previous owner, his wife had left him, and he did not feed Silverado. Had the gall to try to sell him to my neighbor Pep Gomez who said, “How about this? I take him right now, and my payment is not turning you in to the authorities for animal abuse!” And Carrie and Pep gave Silverado to me, to care for, to befriend, to ride. By the second year, we could trot and cantor in the desert trials. He hated any patch of water, fearing he might slip and further injure his knees.

Silverado is the safest horse, the most heartful horse I ever rode. He and I had a heart space. We rode the Life-spiral, had our emotional-volitional tone, and we were seeing what is with a two-edged de-severance Heart-Sword of Compassionate Joy. And in the third year of our relationality Silverado lost ground. It took longer to heal his joints, and I could only exercise him in the arena, on a lead line. He was so excellent. He did not need a halter, just wrap the lead line loosely about his neck, and he would walk, trot, and canter (just a little bit). It was longer between rides, this winter, and we both looked forward to the summer. But the echoes of that Future were appearing, too rapidly, in a negating that it was not going to be. “This is not that” (Sartre, 1956: 193)! He took a last sip of water, made a stab with his head at a bit of alfalfa. We walked off into the desert night into a future of negation.

The hole was dug, with a steep incline, and he and I walked straight into that grave. He did not hesitate, except to whirl about and look at the bottom, making darn sure there was no water there. We stood together there in silence.

The first purple glow shot was injected by the vet into Silverado’s neck vein. A silver metal spout, the blood pouring out, and then the tube attached, and the purple flow pushed into the vein to mix with the blood. “Be careful, he may get violent, and kick” said the vet. “No, he won’t. He is my friend. I am his friend. He is a good soldier!” Lately I called him ‘soldier’ because he just was so disciplined, not one of those whiner-complainers. I started to falter. “His legs are buckling!” I proclaimed it! He fell, for the last time, laid down, is more accurate, for the very last time. I eased him downward making sure his head came down gently to rest.

A deep fissure in my Being cannot be filled up with sand piled over a body. Yet the Nothingness of Silverado’s-Being-as-event must be made to be. His breathe expelled after the heart had stopped. And yet as Heidegger (1962) stresses, when a living-thing or living-being dies, this does not mean an end-state, for in primordial-time and primordial-spatiality, there are many futural possibilities for Being, in authentic “potentiality-for-Being” (p. 347). The vet said, “That twitching is normal. Never-mind that!”

In the desert grave, he once again had fallen. He fell the wrong way. His body needed to be reversed, to fit the incline of the grave, made by the tractor. His legs were in the shallow end, his head and neck reaching out the high end. “Leave the halter with him” said Grace Ann. “We can push his head and body around with the tractor” said the neighbor driving the monster machine. “No, not that way! Michael, you are a weightlifter. Together you and I will turn Silverado!” It would be disrespectful to have a machine push, break his skin, the
blood ooze out mixed in purple glow. Mike pulled on his legs, and I tugged on the halter to guide his head, and together we moved Silverado. I tied the legs under him with the lead line. “I am leaving the lead line with Silverado, so his legs do not stick out, when the tractor covers him with sand.” I then turned and walked into the darkness. Silverado passed from the Present, and I could not standby watch the next whirl of the process. I heard the tractor roar, and move, as I walked away.

As I examine the metamorphosis of the Present-Silverado I notice the upsurge of the Time Spiral, a new Present. My former Present with Silverado is NOT abolished. “It is” what is the Present is (Sartre, 1956: 146). Silverado became what Silverado was not, a narrative-re-presentation, but for me Silverado is still living story webness, a relationship of Being-ness with still yet-ness of many foreshadows.

A lack is Present in me, a lacking of Future potentiality. The photo of me riding Silverado, in the Summer, our last ride only two weeks ago, in the Winter, is in a series of Pasts (riding done) and a former Future of those (pluperfect Pasts that foretold and promised our ideal Future co-present this next Summer).

Yesterday morning Silverado’s Summer-Future was possible, but by 9:30PM that future left my Present, it became-Past, and yet that Future-Perfect-Summer has not ceased to be. It exists as a backshadow (past-was), a sideshadow (now-is) and that foreshadow (future-always). The shadow-future (foreshadow) has become co-present with this Present as the unrealized Silverado-Future of the Past of this Present, a potentiality that is now outside the field of potentialities. And that is the meaning of the echo-wave of NSC (Now-Shaping-Confirming) as the Future is telling something about the Present.

The Future of this Spiral is equaled affected by the Now-Present Being-Becoming moment as Silverado becomes the Future of a Past, a former Future-Summer that is not-yet, and nevermore. The immediate-future, the desert settles around his body, and I am drawn to visit his grave. I shall ride you nevermore, but I will travel to the day before your death, and travel to the Future-Summer not-yet, and we will ride those trails, so help me God and Mother Earth Goddess! Pluperfect – a series of past pluperfects that I as a blacksmith do now weld into this iron horse!

Silverado underwent metamorphosis, and so did I. Sinking my brined into the desert, sinking into the Past, and the spiral turns, thrust-forward toward the Future in a lesser Field of Potentialities, one less, no two less potentialities, many Summers-yet-to-be, and nevermore.

The Time Spiral addressed the problem of Being-Becoming in a global modification of this-ness-Present in this Past, a former Present is also the Future, now a foreshadow, outside the field of potentialities. The heterogeneity of backshadows (past), the heterogeneity of sideshadows (present) and the heterogeneity of foreshadows (future) that Morson (1994) writes of is about metamorphosis of a spiral. The metamorphosis of the Present-Silverado in Past-Silverado (backshadows) becomes the Past-Present of our riding Past that extends back to his birth to my berth, and for us Jains, many lifetimes beyond those pluperfect series of pasts, as well as forward, reincarnating futures until we meet again, ride again. And this take us into time travel tools.

**Time Travel Storytelling Tools**

**What is Time Travel in Quantum Storytelling?** It is not dropping a stone into a pond and watching the ripple effects of change. That is the common sense analogy, but it’s not quantum physics. Yes going into the past, reclaiming LWMs sets off wave effects that are future-shaping, an echo waves that re-historicize the past.
In Aristotelian ‘physis’ the “X” at the end of a line of dominoes causes all the dominoes to topple in turn. But in quantum physics, there are many possible pasts, many possible presents, and many possible futures. Each Now-once-occurrent-moment of choice, in our lives, changes the past and future.

Time is the fourth dimension of space. There are many sorts of time: clock-time, break-time, harvest time. Narrative retrospection is an intervention into times past. Listening to a client’s narratives of times past is an intervention. As you take notes, the client learns you are paying attention to their storytelling. The past is smeared with backshadows, with paths taken, and paths that ought to have been taken, and ones that could not be taken. We have learned in previous chapters that each shadow can cover over a moment of exception. In the retrospective narrative, be on the look-out for LWM (Little Wow Moments) of exception to a dominant narrative or even some exception to a grand narrative. A dominant narrative is defined as stuck-in-the-past. For example, when Walt Disney died, the successor CEO, and rest of Disney employees, when confronted with a choice, asked, “What would Walt have done?” After Sam Walton died, the Wal-Mart successor CEO, and everyone at Wal-Mart, still asks, “What would Sam have done?” Carrying forward LWM of Walt or Sam can be a good thing, but it can also result in being so past-dominated, that it is no longer possible to notice opportunities emergent in the present, in the Now, and to generate storytelling from the Now to the Future. If all the connections come from Past to Future, then retrospective sensemaking rolls over into projective sensemaking antenarratives that are linear and cyclical. That is OK, if the environment is the same as it always was, and there are no new technologies, the customer base is the same, the customer tastes are the same, and competitors are keeping to themselves. But if the environment changes, becomes more distributed, or clusters, or turbulent, then there is a need to get unstuck-from-the-past. In that situation, different sort of past LWMs need to be prospected, and uncovered.

In Time Travel, the past can smear the present, making one blind to sideshadows, and to LWMs buried beneath them. When Michael Eisner came to Disney, he did not want to know “What would Walt have done?” He noticed that the market for movies had changed, the technology was changing, and the sales at Disney reflected being stuck-in-the-past. When Eisner left, Disney fell into the same stuck-in-the-past pattern of its storytelling. The past projects a shifting configuration of energy waves, and wavy potentialities, communicated back and forth, between past and future without any noticing of the present (Now) realm. Caught in the past, the surface narratives are shallow, hollowed-out, manifestations that are confirming the order of things in antenarratives shaping the yet to happen world.

Narrative is by definition, backward-acting, attaching to linear and cyclic antenarratives shaping the future in shallow imitations of the past. This narrative stuck-in-the-past energy exists and persist at a quantum level of storytelling physics. It has emptied out the living story content, to re-present it in narrative, as a hollowed-up focusing wave of sensemaking. This can be a good thing: retaining core values of the founder or some powerful, now gone leader. It can inscribe lessons of the past that fit that situation. But when the Situation has changed, that those re-presenting waves of sensemaking do not fit the current time and space.

Storytelling Consulting is making that change in narrative sensemaking, to change the future, by moving out of the limits of linear and cyclic antenarrative circularity. This means renarrating the past so it casts a different backshadow and projects different foreshadows than ones currently being reenacted.

The subatomic quantum storytelling waves are connecting all sorts of shadows, spreading the past over the future, the future over the past, and the present over both. There are many LWMs to recover, because these exceptions to the rule make all the important differences. The subatomic storytelling quantum storytelling waves connect past to future, but blinds us to the Situation, to the Now and Here LWMs. Uncovering the LWMs of the Past is as important as uncovering ones the Present, and in the Future. As the Now shifts, LWMs of the past become noticeable, because they carry lessons and clues for the Now.
Quantum storytelling physics is all about intervening in the possibility and echo waves that are connecting the backshadows, sideshadows, and foreshadows.

In doing this first storytelling intervention tool, please take care to get every word, and gesture, pause, and tone of the narrative of the past. Record the tone, the pauses, and the gestures. Do not outline the narratives, or reduce them to a list of words. The LWMs are in-between-the-lines, in the spaces of silence, in the pregnant pauses, in the gaffs, and gestures, in the ‘you knows’ you are expected to fill in. Record the full narrative, line-by-line in your storytelling consulting notebook (a 100 sheet, double-sided composition notebook will do). If you cannot keep up, and get all the pauses, tones, and gestures, then use a tape recorder (one with a dual, stereo microphone will work better than the mono-microphone).

Second Storytelling Consulting Tool: Traveling Back to the Past

1. Inventory the full narrative past histories that are circulating the small business. Ask the client to tell you the historical narratives, beginning at the beginning, with the founding events and characters. Make verbatim notes recording their narratives of the founding of their business, the core values it inscribed into their business, and how these survive to present day.
2. Move along to each successive time period, and what happened next? For new businesses, it can be narratives of each month. For older ones go year by year or season by seasons. For really long-lived ones, inquire in increments of five years.
3. Develop from these narratives, a narrative timeline, highlighting critical turning points and significant events that defined (in retrospect) the future.
4. Shine the light of your narrative listening into the backshadows to recover forgotten, overshadowed LWM treasures of difference and exception. Ask about exceptions. Record these LWM treasures in your storytelling consulting notebook.
5. Notice and note the FSP (Future-shaping-possibility) of each narrative-past, and each LWM recovered. FSP waves bounce from past to future, or from present to future.
6. Notice and note the echo waves of PSC (Past-Shaping-Confirmation), and NSC (Now-Shaping-Confirmation). An echo wave bounces back from the future to the past, or the future to the present.
7. Reassess with your client, the LWMs across all the narrative-past time zones and fashion a new FSP wave and echo wave (PSC/NSC) that will transform the nature of the small business, its identity, its reputation, its way of knowing itself, Being itself, and strategically Doing its future products, services, and processes of production, and distribution.

It takes a good deal of practice to be in the Now, in the once-occurent Eventness of Being. Most consultants are stuck-in-the-future, and many are just stuck-in-the-past. Very few are able to get into the Now, and observe what is emergent in-the-moment. We get caught up in our own living story web, and in playing roles in others’ living story webs of relationship, and we are blind to what is actually happening in the Situation, the There and Here, of Being-in-the-world. There are side-shadows, where an event plays out the way it could be playing out, or the way it ought to be playing out. The paths not being taken in the Now, are what you look for in the Now-storytelling consulting: a customer made to wait, an event that does not happen because someone is late, a service that does not go off with quality performance, a surly waiter, tools in disarray, and so forth.

Letting go of the Past and the Future, opens up a stream of new possibilities that are happening in the Now, in the full eventness of Being (Bakhtin, 1991, 1993). How does one tune into the Now? Through Yoga, ethnography, meditation, and so forth. It means turning off your cell phone, getting prepared to Look, Listen, and Feel. Most people are not in the now, they are multi-tasking, day dreaming, distracted, interrupted, texting,
reliving an insult, anticipating a win, but they are not really all present. The next storytelling consulting tool is a way to tune into the Now, and discover what is about to be the future, and in the shadows what could be, what ought to be. It is a tool for being mindful, which is sort of a misnomer. It’s not have a mind-full, but Being in-the-moment, and in-awareness with an open mind, and feeling the situation with all your senses is not the same as an ontological awareness of Situation which is from a Heart-of-Care.

Third Storytelling Consulting Tool: Time Traveling Back to the Now.

1. Notice what you notice, There and Here in Heart-of-Care. There are little clues in the Presentness, in the Now-ness of emergent, unfolding small business LWM eventness of Being. More important there is the future that is ahead-of-itself, looping into the present, in ontological awareness and attunement. What ought to Be is not always Being. Some accident of process can become the innovation that makes a small business into a billionaire’s business. It’s hard to see them among the chaotic web of living stories as employees, customers, and consultants go through the day-to-day motions.

2. FSP waves are emanating, manifesting, and even monetizing Now-possibilities, into the Future potentialities. Your body is an instrument of wave detection. Take in the sounds, smells, tastes, touches, and notice the sights: the gestures, the colors, styles, and textures. Notice your emotions and your willful attention, as it oscillates and resonates in the Situation. If you are bored, expectant, angry, joyful, then why is that? And what has that emotion-volition to do with the Situation future that is ahead-of-itself, in Now-ness that is not retrospective sensemaking?

3. Notice and note ways the FSP antenarrative waves interfere with one another, or superpose practices that set off new FSP antenarrative waves.

4. Notice and note the echo waves from Future that resonate in NSC waves Here in the Present Situation of once-occurrent Being and Event-ness, there is the loop from the future ahead-of-itself. It is ‘foreshadowing’ (Morson, 1994).

5. Notice and note the side-shadowing of New. There is some event happening, and in the ‘side-shadows’ are the other ways that event could be happening (Morson, 1994).

6. What storytelling is the Situation Nowness, telling to you? Whatever you notice, just notebook. Something is interesting, why? If your mind wanders, and you lose awareness of Here and Now, then let it come back, present. Notice where your sensory focus is now, and how it comes back from its travels.

7. Be careful of judgment. It takes you out of the Present moment, and you are no longer noticing the effect of the Situation on your sensemaking, your body and your emotional state.

8. Be an explorer of the Now, able to observe each sense experience, with a sense of wonder.

9. What possibility futures are you seeing emerge in the Nowness? Which sideshadows are being marginalized, so their potential reality is not emergent, yet is a counterforce to what is Now?

10. Place your attention on the FSP and PSC/NSC waves you are noticing and then let them go, and watch a new wave set emerge. The act of letting go, even as you remain perfectly still and do not change your expression, will have a noticeable impact. Notice and note the entire wave set your observations and letting go has created.

In the Copenhagen interpretation of quantum physics, our observations split this universe into two. Each act of observation, changes the storytelling, its wave paths, and wave frequencies and intensities are altered.

Multiple Universe Theory – The Nowness breaks up into an infinite number of sideshadows, an infinite number of FSPs and PSN NSC echo waves. The sideshadows of Now are simultaneously present. Instead of parallel, independent universes, the Copenhagen interpretation is that the multiple universes are intra-relating. The subatomic quantum waves exist between universes, and worlds past, present, and future.
Are you ready to change the Now? A thorough diagnosis of the socioeconomic functions is required. The small business is perfectly designed to get cost and revenue results it is getting. To change the Now, means thorough diagnosis of the dysfunctions and the functionality of what the small business is doing. Savall, Zardet, and Bonnet (2008) diagnosis of dysfunctions includes working conditions, work organization, communication-coordination-cooperation, time-management, training, and strategic implementation, as well as the costs and the untapped revenues of those dysfunctions. It includes the structures and behaviors associated with the dysfunctions. The next tool is a technique to do dysfunction analysis in league with storytelling in traveling back to the future.

Fourth Storytelling Consulting Tool: Traveling Back to the Future

1. Notice what future you are noticing in the small business. Notice the future that is showing up if they continue to be what they are being, and where doing what they are doing is leading them to.
2. Trust your intuition. The little frequency storytelling waves are emanating and monetizing in the dysfunctions. I
3. Draw a hologram of FSP and echo (PSC/NSC) waves, and in the margins relate them to summaries of the dysfunctions and functionality you are noticing if they continue to do as they do. The hologram can include what they can be if they change their habits of doing.
4. As an expert consultant in traveling back to the future, what FSP and PSC/NSC echo waves would you choose from the sideshadows instead of the wave pathway the small business is currently on?
5. Notice and note the changes you propose, and then suddenly let them go, and watch what emerges in the Now. Letting go means, to stop thinking of them, stop noticing them, and seeing if that Observation Effect manifests some change that you observe in the next Nowness, and the Now just after that.
6. What LWMs in the Now, shaping the Future, have you noticed? Stop and notice one more.
7. Verify the changes in the dysfunction as you and your client manifest changes in costs and potential revenue streams.

That is the material (physical) manifestation of the storytelling intervention, time travel tools you have learned and practiced? Time travel storytelling tools

Consistently hallucinating a storytelling wave, is practicing a habit of thought that becomes manifest in a habit of action, and that is a storytelling that vibrates matter. The storytelling waves are intersecting, creating interference patterns, in the entire storytelling holographic multi-verse (multiple universes).

The quantum storytelling hologram you masters practiced effecting and drawing in the last tool, its possibility and echo waves assemble and manifest vibrant matter. Jane Bennett’s (2010) book, Vibrant Matter, looks at the energetics of matter, how the material assemblages in our living world are vibrant. Storytelling is not separate from quantum matter. Storytelling is inseparable with vibrant matter. We have studied this in the chapter on morphic storytelling fields.
The Gleaners is an oil painting by Jean-François Millet composed in 1857 (en.wikipedia.org/wiki/The_Gleaners). The Gleaners painting depicts three grotesque peasants gleaning a field as the master gaze at them from a distance. The painting is a monumental storytelling, memorializing the lowest ranks of the poor.

Gleaning has always been a form of entrepreneurial welfare, a way for the wretched, poor, and depraved to fend for their selves, after the harvest has concluded.

Gleaners pick up everything they can recycle so after the harvest, nothing is wasted.

Hawking is quite different from gleaning. Hawking (or falconry) includes the sport of humans training birds of prey to hunt small animals. In nature, birds sally from their perch to capture flying insects. The action of the verb to hawk (en.wiktionary.org/wiki/hawking). Here we are interested in Hawking radiation, the quantum physics of waves in a problem called the Black Hole Information Paradox (BHIP).

Agnès Varda (2000) did a marvelous film on gleaning (in French), called, The Gleaners and I. She took her camcorder and filmed the modern times gleaners (http://www.egs.edu/faculty/agnes-varda/biography/).

The modern times gleaners can be seen in the Varda film: the homeless, the migrants, and the people living off recycling by salvaging what the over-consuming classes are tossing away. In urban and rural outdoor markets, after hawkers leave, the gleaners come in and pick through the waste, recycling, reclaiming the glean. A lot of people live by foraging. There is potato, tomato, cabbage, corn, peach, pear, pecan, and strawberry gleaning. There harvest machines are supposed to be entirely efficient, but there are moments when a plough gets stuck, and after its fixed, there are gaps in the ploughing. That breakdown means plenty of perfect pickings. There is so much to glean that Varda found that volunteers were out there working with the homeless, the gypsies, the hoboes, so that food could be shared with all that needed it. There is gleaning in vineyards after the harvest, except in Boudreaux where it is forbidden by law. Some vineyards allow gleaners to enter the vineyard after the second harvest, what is called the gleaners-wine-harvest. At the shore, gleaners glean oysters dislodged after a storm. They walk the low tides or the receding seas to glean what clams might be there. There are laws about remaining clear of commercial oyster beds. Modern gleaners get up early, trekking the trash routes before the garbage trucks arrive. They load up on what the over-consumers have wasted.

Arts gleaners go through the swap meets, dumps, garbage trails, and recycling yards looking for stuff for their art. The material calls out and beckons an artist like Louis Pons. Pons, a French collage artist, does not see his gleans as junk, but as a cluster of gleaned possibilities (Varda, 2000). He sees shapes, textures, colors, streaks, and so forth that can be reassembled into art pieces.

Virtual gleaners - there is all this gleaning going on in the virtual world. We glean facts, information, and storytelling fragments in a Google Scholar, Proquest, Emerald, Ebsco, or some other search. Plagiarists glean the virtual world without citations. Others glean possible purchases on Ebay, and Craig’s list.
glean Google for images. The encounter happens, the material beckons the gleaner to pick it up, imagine it in some other location. For example, we can glean an image of Pon’s art on Google:

![Figure 19: Gleaning made into sculpture by Louis Pons - image source](http://deliciousinformation.blogspot.com/2010/05/louis-pon-gleaning-and-agnes-varda.html)

A gleaner is someone who picks up items for recycling, or picks up grain left in the field by the commercial harvesters. Tourists glean souvenirs. Artists glean scrap material for their sculptures.

Gleans are not profitable for big business to commercially harvest. How many small businesses survive by gleaning the gleans of some larger business?

**Storytelling Gleaning** is defined as collecting leftover storytelling from the small business’ quantum storytelling field. Each gleaned object has a past. The world of materiality, the discarded things have what Jane Bennett (2010) calls ‘vibrant matter.’ ‘And a gleaner is storytelling is someone like you, who gathers the small storytelling pieces, measuring their pathways, slowly and carefully. Storytelling gleaning is a compilation of selected storytelling waves through a small business’ marketplace, as customers share by word-of-mouth, Facebook clicks, or respond to other media by telling one another.

**Tamara** is a play I went to in Las Angeles, in a Mansion, where a fragmenting audience chases stories-in-the-making, and storytellers, from room-to-room.

**Gleaning in Tamara-land** - We glean the storytelling, the fragments we gaze, and enter into hallway conversations to catch-up to get echoes of what went on in rooms of the mansion, in that storytelling we did not personally eye-witness. A wonderful student of mine at Loyola Marymount University drew a picture of Tamara-land. Tamara-land is a storytelling organization, one that is very much about the practical reality of storytelling. You cannot be an observer in every storytelling room, at once. Storytelling is simultaneous, going
on in the various rooms. The choice you make of which rooms to enter, how many, and at what times, in what order --- all affect not only your interpretations but the storytelling dynamics.

![Figure 20 – Tamara-Land Storytelling Organization Mansion – image by Rodney Ingham – used by permission (see Boje & Dennehy, 1991).](image)

**What are Tamara-land Effects?** Tamara-land sets up a play of storytelling differences, and observer effects that is a quantum phenomenon, wave effects: quantized waves, zero-point energy, decoherence, entropy, and other wave functions.

**Tamara-Land** - When a storytelling observer enters a Storytelling Organization, what I have called a Tamara-land (Boje, 1995), there is simultaneous storytelling going on in the rooms of an organization. The observers, as well as the participants (tellers & listeners & other observers) cannot be in every room and floor and environment of the Storytelling Organization at once. They must choose which room to be in, which room to go to next, and these choices define their storytelling network. With 12 rooms, the number of pathways for storytelling waves to travel is $12!$. The storytelling observer is therefore in one room at a time, and is a distant observer to the storytelling going on in other rooms, which he or she gleans what we have called ‘echo waves’ from hallway conversations (what went on in the room you were in while I was in some other room?). These echo waves set off their own Tamara-land effects.

**Storytelling Energy Loss** - There is a storytelling energy-loss from not being in each room at once, to observe all the storytelling simultaneously, given that the hallway catch-ups are haphazard, and distorting of what actually transpired. The meaning generated depends on the sequence of rooms an observer has been in. Observers coming from two different storytelling room events can enter a new room together, and experience the implications and meaning of that storytelling entirely differently. In the Tamara play, as in real life, the storytelling characters change their persona from one room to the next, form one storytelling to the next; the
storytelling embeds different contextual relations. Chasing storytelling from room-to-room results in many different simultaneous circulating observations that do not match up.

**Observer Space** - The physics of the storytelling interactions in a small business yields quite interesting observer effects. Observer space can be ‘literalist,’ ‘instrumentalist,’ or ‘quantum experimental’ approaches (http://www.nationmaster.com/encyclopedia/Observerspace). In logical positivism a literalist Newtonian physics observer in a storytelling reality would merely look at the interactions of the storytelling encounters in the various rooms and environments and contexts of the small business as it interacts with its customers, vendors, investors, regulators, taxers, inspectors, and other stakeholders. In an instrumentalist approach, one simply measures the number of customers who were drawn to visit a small business on the basis of various storytelling gambits: ads in newspapers, Facebook postings, flyers on the mall, word-of-mouth campaign, and so forth. In a quantum physics storytelling, there is no ‘interaction’ there are rather ‘intra-actions’ between the storytelling and the material conditions (Barad, 2007).

**In Tamara-land of storytelling physics**, the apparent behavior of the storytelling organization, the small business, does not behave according to classical physics. In classical physics, one drops a stone in the pond watches the ripple effects, or strikes a billiard ball and watches the interactions with cushions and other balls. In our example of small business storytelling to its customers, the quantum effects include the Tamara-land effects of people not being in all rooms at once, the echo effects of hallway catch-up conversations, the time lapses of these echoes in intra-play with the future-shaping choices of which room to go to next. Storytelling in the small business also seems to continually disappear, to be disconnected, and entering fits of decoherence, distortion, as people really are not that accurate in what they share. Even if they were entirely accurate storytellers, sharing it exactly as it was, there are storytelling sequences of observer and storyteller choices of rooms to go to next, that do not match up in their sequence effect. The storytelling changes on the basis of what rooms one has been in, as does the observer choice effects. The observer space is in flux, with merging and diverging sequences, and echoes of fuzzy catch-up.

**Storytelling is a dynamic event-ness of high complexity**, an observation space with quantum-style intra-plays that effect behavior. The physics of stones dropped into pond water spreading ripple waves from shore to shore is an entirely different event space. Wind currents playing across the waves changing the dynamics is a slightly more accurate description of Tamara-land, but these classical physics metaphors and tropes, of water and air will not do. Tamara-land has a wider range of dynamic situations in the simultaneous storytelling rooms, in the choices of rooms to sequence in observation visits, and the result defies the limits of quantitative and qualitative measurements to come up with an interpretative reading of the small business and its communicative environment with customers and its other stakeholders.

Here we embrace storytelling as being materially real, being actualized in corporeal, embodied, and virtual Internet intra-activity that sets off future-shaping and echo storytelling wave functions.

**Quantum Effects of Storytelling Physics** - In the Quantum Storytelling, there are quantum effects that are not predicted by classical physics, or be logical positivist methods such as survey research, or post-positivist structured interviews to elicit storytelling. The unpredicted dynamic Tamara-land phenomenon can experienced in *situ*, in fieldwork, in going into the everyday life of small business and its marketplace and engaging the observer effects of quantum physics.

I do not think we need to go beyond the Tama-land evidence of storytelling dynamics set off by simultaneous storytelling and observer effects. We need not enter the realm of quantum metaphysics, as tempting as that might be. The storytelling dynamics that are actually there are sufficient to study of future-shaping and echo antenarrative wave effects.
Experiments and theory work by Niels Bohr and Werner Heisenberg in their 1927 work in Copenhagen focused on how frequencies of light emitted and observed under various conditions found new forms of quantum energy that did not fit classical physics ideas. Here we are looking at the quantums of storytelling trajectories under conditions of multiple simultaneous storytelling events of a small business and its marketplace.

Storytelling quantum physics first principle, is that measuring the position of a particular storytelling event, prevents us from knowing its direction (the sequence of its arrival in a room) or the velocity (its trajectory across the rooms), or its echoes (hallway conversation to catch-up on rooms one was not in with those who were there, and those who have hearsay). Observing the pathways of storytelling in a storytelling network of living story, emergent relationships, makes it difficult to measure the storytelling as some sort of particle. The storytelling is passing through transformations as it moves and travels in a network of relationships. The sequencing of choices in an everyday small business can change the dynamics. The storytelling consultant/observer can change the reality of the storytelling events.

The Copenhagen interpretation of quantum physics, by Bohr and Heisenberg, separated from the instrumental and logical positivism of classical physics. Here we embark on a new experiment, by asking, ‘What to these amazing small business storytelling experiment results actually mean?’

Principles of Quantum Storytelling Physics

1. Storytelling organizations consist of wave functions, including the ones unleashed by Heisenberg observer effects.
2. Heisenberg’s Uncertainty can be applied to storytelling: observing the storytelling Tamara-land at one time, is different from measuring the storytelling trajectories through time and space.
3. The Storytelling possibility waves (future-shaping & echo) effect probabilities of material events.
4. Storytelling exhibits a wave-particle duality. A researcher can study a stack of narratives-past sorting them into N-Vivo theme taxonomies, or you can study living story and antenarrative trajectory dynamics by doing tracings of movement, but one cannot do both at the same time.
5. Devices of storytelling measurement, such as open-ended surveys, structured interviews, semi-structured interviews, life history interviews, focus groups, retrospective sensemaking interviews, phenomenological interviews, and N-Vivo repositories of text and intertextuality, and so forth are classical narratology devices that reduce living storytelling in situ collective dynamics to a dead narrative fossilized object that has position but no movement momentum dynamic qualities.

What is a Storytelling Wave Function?

The Copenhagen Interpretation of wave function is that it mathematical abstraction, rather than a discernable, discrete entity (http://www.nationmaster.com/encyclopedia/Copenhagen-interpretation). The idea that there are real storytelling wave functions is inconsistent with logical positivism. Is it possible to develop a study of storytelling wave functions that is not metaphysical? What storytelling wave functions can we actual observe in small businesses? And can we also observe our own observer effects on those waves?

The storytelling wave function is not the abstract statistical function (http://en.wikipedia.org/wiki/Quantum_wave_function). Rather storytelling is intra-penetrating with vibrant matter. The wave effect collapses when we try to measure storytelling as a set of past objects.

The storytelling wave function is a finite set of storytellers intra-acting with material conditions such that a complex trajectory (vector) is initiated that has a linear, cyclical, spiral, or rhizomatic assemblage
Quantum storytelling superposition – QSS is defined as the physics of storytelling whereby storytelling can occupy in Tamara-land all possible rooms, and networking sequences, simultaneously. One can use probability theory to assess the probability a possibility wave will emanate from one room to another in Tamara-land storytelling organizations.

The Quantum Storytelling
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CHAPTER FIVE: Storytelling Efficacy Theory and Action

Storytelling Efficacy – I have been working with my colleagues Steve Elias and Stephanie Maynard-Patrick to bring the fields of storytelling and efficacy together (Boje, Elias, and Maynard-Patrick, in review). Bandura (1977) came up with several efficacies that we can now relate to storytelling. It is simple to hypothesize the relationships of narrative-past to mastery and vicarious efficacies. In retrospective narrative, one easily finds people describing their mastery of various skills and events, as well as vicarious experiences where they saw someone else succeed or fail. The accumulation of these narratives of mastery and vicarious efficacy, though simple to theorize, has yet to be empirically studied.

Self-efficacy is belief, but it is situated in storytelling, and in habits of thought and action, that is the dynamics of storytelling past, present, and future. We can therefore look at ways a small business does its storytelling in ways that are more or less efficacious. In this chapter we will look at narrative efficacy (Remembrances), living story efficacy (Now), and antenarrative efficacy (Futuring). Self-efficacy is concerned not with actual skills but rather with what people believe they can do with their skill in future specific tasks (Bandura, 1977). Self-efficacy belief is a subjective assessment of what performance people can achieve in a future Situation (ahead-of-itself) and is therefore, I think, relevant to antenarrative.
FIGURE 21 - EFFICACY STORYTELLING
COPYRIGHT - DAVID M. BOJE
What makes a narrative efficacious? It seems to distill the past mastery and efficacy encounters into basic coherence patterns. However, the problem comes in as the monological tendency of narrative takes over, and those very same experiences are emptied of their once living story content. We are left with the superficial, abstract shell of the experience in those retrospective narrative accounts. This is why it is necessary and wise to investigate the emptied-out movements, and the cover-over Little Wow Movements (LWMs).

**Mastery narrative efficacy** includes remembrances of being successful in small tasks so one can go along and repeat it in something bigger.

**Vicarious narrative efficacy** includes remembrances of seeing others perform a task, or hearing about what others have done to succeed in some task.

What makes living story webs efficacious? A different set of efficacies becomes salient in living stories, happening in the Nowness of the present. Emotional contagion and other physical states at T-1 and T are in the physical feelings associated with storytelling, story-listening, and observing.

**Physiological living story efficacy** in the Now situations we feel the blood pumping in running, feel test anxiety, and so forth in situ.

**Affective living story efficacy** is defined as in situ, in situations of emotional contagion that is all around us, as we get swept away in it.

**Social persuasion efficacy** is defined as someone, in situ, telling you that you can do something, convincing you it is possible to achieve something Here and Now. Social persuasion is part of being enmeshed in ‘collective efficacy.’

What makes antenarratives efficacious? Performative, persistence, outcome expectancy, and motivation efficacies have yet to be linked to their antenarrative (future-shaping and echo) processes.

An antenarrative is defined (Boje, 2001) as a bet on the future, and before narrative set in its structure. Antenarratives relate to several other types of efficacy:

**Collective efficacy** is concerned with the social and organizational aspects of efficacy. Collective efficacy can be future-shaping, and therefore relatable to antenarrating.

**Global efficacy** is the universalizing, generalizing aspects of efficacy. Immanuel Kant looked at how people try to make their local norm into a universal norm. However, it can work in reverse: a universal norm can impose itself as a way the locals need to conform to. McDonaldization and Wal-Martization works this way, as the globalizing narrative processes attach to linear and cyclical antenarratives of imitation by other organizations.

**Domain-specific efficacy** consists of local differences and variations that are unique, not universal, and are specific to a time and place. These differences are generative in an idyllic way (Bakhtin, 1981). Out of the local, the sense of place, and time of a family, a community, a locality comes a dialogical generativity, a communal way that is antenarrative.
All these ways of efficacy, can be related to specific sorts of efficacy that are also antenarratives:

**Performance antenarrative efficacy** is an evaluation by the person that they can take effective action in a future situation. Do they have fewer accident, better response time in situations?

**Persistence antenarrative efficacy** is how much persistence the person will exhibit when faced with situation obstacles. How much effort is a person willing to expend.

**Outcome antenarrative efficacy** is the outcomes the person expects to achieve in a future specific task. High self-efficacy beliefs in those who expect to have terrific outcomes.

**Motivation antenarrative efficacy** is the confidence a person expresses in achieving outcomes in future specific tasks.

**Efficacy of Antenarratives Proposition**

Each kind of antenarrative has its own efficacy by negating into Nothingness the other sorts of antenarratives of thought, emotion, and action.

Each antenarrative is concealing “concealing a hole in nothingness” (Sartre, 1956: 21) that is the negation of the other types of antenarrative. That Nothingness is dispersed and encompassing the wholeness of linear antenarrative processes of Being-Becoming. All those linear strategic plans are engulfed by Nothingness, in a contingent relationship with the denial of each other antenarrative. The cyclic recurrence antenarrative fills the hold of Nothingness with negation of being linear, and negation of being spiral or an assemblage of relationality and connectivity. The spiral conceals of Nothingness-hole filled by negating all other antenarrative patterns, trying so hard never to repeat a twirl at the same elevation or in the same inward-outward-ness. The assemblage swarms in “possession as much reality and efficacy as other beings” (p. 21). Assemblage has many lines of flight (Deleuze and Guattari, 1987) but they are not centered, or symmetrical. Including all the other antenarrative ways of being into non-being (Nothingness) is a condition of the efficacy of each sort of antenarrative granted status in Being-in-itself, but denied being in Nothingness (Being-for-Itself, and not for any other). Therefore efficacy is a condition of each sort of antenarrative denying all others while being-for-itself, and not for other sorts of antenarratives.

Antenarratives in intra-activity with Ensembles of Inefficacies and Efficacies, and Performance results in Upward or Downward Spirals – Antenarrative + Efficacies + Performance = antenarrative-efficacy-performance spirals. The Hypertrophied Dysfunctions and the Atrophied Structures and Behaviors feed into the antenarrative-inefficacy-performance (downward) spirals. Preventing and eliminating Hypertrophied Dysfunctions and the Atrophied Structures and Behaviors facilitates the emergence of antenarrative-efficacy-performance (upward) spirals.

The antenarrative nature of the upward and downward spirals is not mentioned in work on efficacy-performance spirals (Lindsley, Brass, & Thomas, 1995) not in the macro downward spiral work of joint ventures (Hambrick, Li, Xin, & Tsui, 2001). Yet it is the antenarrating sensemaking that is intra-actively mutually causal with efficacy and performance (including both task and financial performance). The progressive deterioration in the ensemble of efficacies (manifest, vicarious, persuasive, psychological, &...
proxy), cross level behaviors (between individuals, work groups, collective, etc.) and the storytelling (narrative, living story, & antenarratives) is what needs to be researched to understand spiral dynamics.

Antenarrative sets off efficacy or inefficacy expectations, as a type of sensemaking of effective (or dysfunctional) communication by level-behaviors (individuals, work groups, up to the collective-organization & transorganization network) that is implicated in constructing efficacy and task/economic performance results (atrophied or successful performance outcomes). Hambrick, Li, Xin, and Tsui (2001) have theorized the amplifying spiral as extending beyond the solitary organization to join ventures and other Transorganizational sorts of networks. These more macro spirals are impacted by demographic structures (differences in race, gender, age, functional tenure, etc.).

“Research in organizational failure generally supports the portrayal of collapse as a downward spiral” (Hambrick & D’Aveni, 1988: 1445).

At the level of macro strategy, such as strategic alliances, the downward spiral research and theory has not looked at either collective efficacy or at storytelling. Group level work by Hackman (1999: 481) focuses on the tendency of groups and inter-group behavior to be caught up in “self-fueling spirals” but has not looked at the storytelling aspects. Work by Lindsley, Brass, and Thomas (1995) has looked at collective efficacy at the level of inter-group behavior and organizational behavior, but not looked at more transorganizational behavior nor at storytelling aspects of upward or downward spirals.

Antenarrative is not incidental to the inefficacy-nonquality hidden costs, or to the financial consequences of nonproduction and noncreation of potential revenues at the organizational or the more macro transorganizational (e.g. strategic alliances) level of analysis of the downward economic performance spirals.

Indeed it is the cross-level patterns of behaviors and structures that fuel the upward and downward spirals. For example a certain demographic diversity is key to effective innovation and problem solving by allowing for more diverse perspectives, experiences, and mental structures to address a situation of comprehensively than when demographics are less diverse. However, then that diversity exceeds the conflict management threshold for effective dialogical exchange, the substantive and relational conflicts can be too dysfunctional, yielding stereotyping, blaming, in versus out-groups, rigidity, polarization, and so forth.

Judging from efficacy belief theory, what Bartlett (2009) calls dropping into our ‘heart-space’ we are free to develop efficacy narrative activity (manifest, vicarious, & affective states), living story relationality (social persuasion), and antenarrative efficacies (performance, persistence, outcome, & motivation). Given our experiences of efficacy (past or present) we develop efficacy belief about our future “possibility waves” (Bartlett, 2009: 238), i.e., our antenarratives shaping future performance-efficacies. Yet as Kitarō (1990: 96) reminds us “we cannot freely control all things in the external world. As Heidegger (1962) says, the ‘Situation’ (not the usual use of term ‘situation’) has accidents, and chance, as well as something more primordial about it. A ‘Situation’ is a term meaning “there is an overtone of a signification that is spatial” but in a primordial way (Heidegger, 1962: 346). Even our own bodies cannot be freely manipulated in any absolute sense.” Bartlett (2009: 238) also acknowledges, “the laws of quantum physics do not predict which of the possible values will be actualized in any given observation, this violating classical determinism and introducing an element of acausality and spontaneity into the theory at a fundamental level.”
Even the development of a lofty efficacy antenarrative-performance (outcome, persistence, or motivation), resets in the former narrative-efficacies (manifest, vicarious, affective) and in the emergent awareness of living stories (social persuasion). But there is also another efficacy, one that arises from the activity of material things (actants) that matter in Barad’s (1996, 2003, 2007) timespacemattering. As Barad (2003: 817) puts it, “The world is intra-activity in its differential mattering. It is through specific intra-actions that a differential sense of being is enacted in the ongoing ebb and flow of agency.”
CHAPTER SIX: Storytelling for Life-Path Choice-Making

This chapter is about finding the life-path with equifinality and multifinality of the Quantum Storytelling. There is a constant storytelling struggle in which different stakeholder factions construct different optics, histories, and futures with different ways of selection, and achieve different ends. But this is oftentimes just the ontic (stakeholder networks) present-at-hand, or an epistemic (cognitive, thematic schmea). Here we are concerned with the ontological life-path that is from the Heart-of-care.

Michael Lane Burner (2002) developed a ‘narrative limit theory.’

“No history can be completely honest history. All concepts, all identities, and all narratives leave out things” (Bruner, 2002: 9).

Narratives are not the only storytelling phenomena that leave out things. Living stories and antenarratives also leave out things.

Steal a small business’ history and you steal their future. Narrative is always monological, reductionist, and selective (Boje, 2008a). Narrative repackages history by repressing memory, revising the living story by emptying out its content, replacing it with concepts, generalities and abstractions. The can choose to transgress these narrative limit imposes by narrative “strategies of remembrance.

Heidegger (1991: 162-4) lays out five phases of knowing which can serve as a practical guide to strategy formulation and implementation.

Phase 1: Directionality, the directing-itself-toward something of caring and concern. In Heidegger (1962) directionality has the added trajectories of movement that plunges downward or ascends upward. This we have extended into moving away from strategies of linear- or cyclical-antenarratives of past rolled over into the future, and towards more spiral-antenarratives that are repetitions of strategically different processes. Mintzberg (2000) looks at patterns of decisions instead of linear pursuit of goal (end-states).

Phase 2: Dwelling-in place, or dwelling-with something, something encountered in Heidegger (1962) becomes the acquaintance of the ‘Being-there’ of a caring-encounter with particular environments: work environment, supplier environment, equipment environment, consumption environment, welfare environment, and Nature environment. Heidegger (1962) distinguishes between an abstract space (schemata) or the ‘map’ in social constructivism terms, and the primordial-place, dwelling-in place, a familiarity with place. As with Bakhtin (1981) this is a dwelling in-place that is in danger of becoming reified or treated metaphorically, instead of an ontological encounter. Dwelling-in for both Heidegger and Bakhtin denotes familiarity with one’s environment context. Heidegger extends it into caring for one’s equipment (environment), caring by putting tools in their proper place, repairing tools, in the overall equipmentality. How technology is approached in
strategy, as a caring for equipment can make an important contribution to strategy, to how new tools are brought on line, placed, and cared for.

Phase 3: Desevering an interpretation, an understanding that instead of duality of subject-Object, there is joining together into oneness. Desevering can be the use of technology in connecting a near to a far time or place. The 1996 translation of Being and Time, calls it ‘de-distancing’ and the 1962 version translates it as “desevering”. Heidegger (1962, 1996) gives the example of radio as de-severing the near and far, collapsing distances, but now there is the Internet, the cell phone, and other sorts of equipment that deservers space, time, and matter. The Rebalesen purge (#7), in our reading, comes closest to deseverance. It is a more authentic rendering of time-space that purges epistemic and ontic representation to get at a more authentic potentiality. Instead of using interval time metrics, the implication for strategy is to focus on meaningful events of past, Present, and future.

Phase 4: Disclosure of a preservation or retaining, in disclosedness of in-Being, again to sort out relations of inauthentic and authentic understanding of the future, as well as the past and Present. Rogue-clown-fool (#7) is where Bakhtin stresses disclosing, in the more carnivalesque theatre (Boje, 2001b). This is still taking place mostly in inauthentic ways in New Orleans mainstream events that have turned into consumption spectacles (of feed, drink and edgy entertainment), while off the main street, the more authentic protests against religious, political, and sexual mores can still be found (Gazi, Zephyr, & Boje, 2008). This is apparent in contemporary ways organizations and institutions are subjected to street protest (outside) while those in power in the boardroom and in corridors of power (places) are meeting. The inside and the outside come into conduct, to the extent that those in power are watching and persuaded by the street theater such as occurred in the Battle for Seattle, the G-6 and subsequent meeting, IMF and other meetings, and most recently in the Wall Street carnivalesque demonstrations. Disclosure is also quite prominent in 7, 9, 4, 10, 11, and 12.

Phase 5: Deployment of the worldhood of the environing world, the ‘in order to’ (Heidegger, 1991: 171). The new mode of ‘in-Being’ in which is deployed in aroundness is a constitutive feature of worldhood. It enables antenarrative ‘bets’, ‘befores’, ‘anctecedents’ and ‘anteriority’ of caring. I.e. the various modes of antenarrative possibility characterizing caring in their deployment. Deployment ) is not the usual view of narrative plundering its booty back into the ‘housing’ of consciousness (Heidegger, 1991:. 164). That would be an inauthentic deployment [uncaring]. Authentic deployment “does not mean narrative description reporting on the outward appearance of things in the world, that there really are mountains, streams, houses, stairs, tables, and the like, and how all of this stands” (ibid, p 169). That would be just the ontic-analysis. The 5 D’s of ontological-storytelling is “not a narrative report of world-occurrences but an interpretation of worldhood, which characterizes everything that does occur as worldly” (ibid, p. 169). Strategy can look to the in-order-to, and for-the-sake of way an organization has of Being-in-the-world (its environs), authentically, answerably (ethically), as Bakhtin (1991, 1993) frames Being in once-occurrent-Being, and eventness, where a person or an organization may be the only one who has the capacity to act or intervene.

We would like to add a sixth and seventh phase, by way of contribution to this essay: duration and datability

Phase 6: Duration – both Heidegger and Bakhtin theorize duration (threshold) as an ontological process, whereas for Bergson duration is durée and thoroughly retrospective. Bergsonian reading of materiality, “matter is a clustering of ideas” (Bergson, 1992/1932: 114) and without guarantee of things existing outside our tacit
and explicit knowing, and is definitely privileging epistemological over ontic and ontological. Bergson’s (1992/1932: 100-101) durée of the immediate Present, which swells up with the past-nows, is retrospective, but not at all futural:

“It’s quite simple. Let a man of talent or genius come forth, let him create a work: it will then be real, and by that very fact it becomes retrospectively or retroactively possible. … That is why I tell you that it will have been possible today, but that it is not yet so… That one can put reality into the past and thus work backwards in time is something I have never claimed. But that one can put the possible there, or rather that the possible may put itself there at any moment, is not to be doubted. As reality is created as something unforeseeable and new, its image is reflected behind it into the indefinite past.”

For Heidegger, “The [monstrous] ‘now’ is not pregnant with the ‘not-yet-now,’ but the Present arises from the future in the primordial ecstatic unity of the temporality of temporality” (Heidegger, 1962: 479, bracketed additions, ours). The strategy implication is that duration can be either instantaneous or more drawn out temporally. This suggests that strategy can look to crisis and breaking points that are arising in slow evolution and at more revolutionary ‘jolts’ that take place. In each of these ‘Situations’ (capitalized in Heidegger, 1662 to denote ontological emphasis), the practical importance to strategy is analyze the kind of duration.

Phase 7: Datability – Historical inversion (#4) comes closed in Heidegger (1962) to forehaving –the-future, and to foreseeing the future ahead-of-itself, as well as fore-structuring, and fore-caring about that future. Datability is a form of not only meaningfulness of events that are dwelling-in place, have threshold, etc., but are answers to what, how, what, and who questions.

Narrative remembrance – has its “strategies of remembrance” (p. 12). Narrative cultivates identity, ideology, images, roles, and selective historical records. This is done by emtping out the living story content, in acts of erasure. A good example of this is how the community banks acquired by Wells Fargo and Bank of America, empty out the histories of those community banks, and displace them with a fantasy narrative. Wells Fargo buys Dona Ana community bank, trains the surviving employees in the history of Wells Fargo bank that never was theirs. Nor was it Wells Fargo’s history, because Norwest bought Wells Fargo, then they branded the history onto every community bank it acquired. Few employees survived the ‘flip-over’ from their authentic history, which became taboo for them to articulate, and could not stomach the artificial, contrived history. They were either fired from mentioning their own community bank’s history to a client, or they quit. Bank of America does much the same thing, except the survivor rates for acquired community bank employees, learning Bank of America history, is far less than that of Wells Fargo.

Critical antenarratology – gleans the waste after the reduction, omission, and exclusions of the narrative harvest. Bruner (2002: 16) does look at narrative limit theory in a way that allows us to assess the antenarrating.

In Nazi Germany, “The future is won by those who are able to harness memory, coin concepts, and interpret the past” (Stürmer (1987: 36, as cited in Bruner, 2002: 16).
There are consequences for the narrative strategies of remembrance that distort, reduce, displace, the events and moments of history into a fictitious history. There is a field of victims that is left out. Heroizing a branding narrative, such as Wells Fargo, or Bank of America, and fashioning the brand-stars, and heroizing as well the brand-executives, and so forth, has ethical answerability. Narrative limits remembrance of the victims. A good example is Nike Corporation. Nike heroizes the brand-sneakers, the brand-star-athletes, the bran-Nike-executives, but its strategic remembrance leaves in cover-up a field of sweatshop victims throughout Asia. These corporate strategies of remembrance are also FSPO (Future-shaping-possibility) waves with echo antenarrative waves.

**Figure 22 – Equifinality Image – source – Richardson (2002).**

**Equifinality and Antenarrative** – Equifinality is defined as "the tendency towards a characteristic final state from different initial states and in different ways" (von Bertalanffy, 1969: 46). Equifinality is the idea that all paths lead to the same endpoint. Different starting points lead trajectories to the same end-state. Linear and cyclic antenarratives possess equifinality. Narrative creates the basis for a simplistic equifinality antenarrative to occur out of the limited remembrances. Those remembrances get routinized into strategies that are future-shaping. Equifinality antenarratives leave out the sense of hopelessness and human suffering, as well as innovative LWM of exception that could be the basis of liberation from narrative-antenarrative strategies of remembrance-projection.

**Multifinality and Antenarrative** –

Multifinality is the idea that from similar initial conditions multiple divergent paths and endpoints emanate. An initial cause event can produce different end effect states. Spiral and (rhizomatic) assemblage antenarratives possess multifinality. A spiral or assemblage antenarrative veers off its initial conditions into divergent pathways. In multifinality, “the strategies of remembrance are magnified” (Bruner, 2002: 28). They do not reproduce the narrative representations (retrospective sensemaking), nor do they replicate the linear/cyclic antenarrative projections (prospective sensemaking) (see Boje, 2011a for more on this topic).

Controversies stimulate noticing, at a deeper level of discontinuities. Something new and original is going on, that gets notices, and this changes the field of antenarrative potentialities. The coherent narrative enters into questioning, and decoherence. The blinders are taken off.
Shadows and Path Finding - The backshadows are explored to reveal back-paths, and the equifinality unravels. Sideshadows are explored to uncover side-paths. The foreshadows are reimagined to reveal foretold-paths that increases the possibility of multifinality.

Path of multifinality are liberating when one is caught in a recurring nightmare of equifinality. Change this or that, and winding up at the same end state, is highly frustrating.

Serendipity – is a happy accident, some good luck effect, unsought, and stumbled into, a discovery that is unexpected but quite fortunate. Making fortunate discoveries by happenstance (coincidence). You are looking for something unrelated and find at random, great treasure. Many happenstance accidents produce unexpected effects that become innovations (list is adapted from [http://en.wikipedia.org/wiki/Serendipity](http://en.wikipedia.org/wiki/Serendipity)):

- Chocolate Chip Cookies – Ruth Wakefield did not have the required chocolate, so she dropped chunks of a candy bar into cookie dough, that later morphed into what it is today.
- Corn flakes. The Kelloggs brothers in 1898 left wheat they were cooking unattended for a day and then rolled the happy accident into a sheet, obtaining the flakes.
- Corning ware – S. Donald Stookey, a chemist at Corning company, improperly cooled glass, and noticed crystallization tinting.
- Inkjet Printers - A Cannon copier engineer, accidentally put his soldering iron on his pen, and ink ejected moments later.
- Microwave Oven – Percy Spencer was testing magnetron for radar sets at Raytheon and accidently melted a peanut candy bar in his pocket.
- Post-it Notes – Arthur Fry attending 3M seminar on ‘low-tack’ adhesive, wanted book marks for his church hymnal.
- Safety Glass – Eduard Benedictus in 1903 accidentally knocked a glass flash on the floor and noticed the broken pieces held together in the liquid plastic that had formed a film in the flask.
- Slinky – Richard T. James accidentally knocked a tension spring off his workbench and observed a new motion device.
- Vulcanization – Charles Goodyear accidentally left rubber on a hot plate, and it vulcanized.

Dérive Walking – is a way to invite serendipity - Guy Debord (1956), the situationist, devised this aesthetic way of walking. Dérive is an attempt at analysis of the aesthetics of everyday life, through walking through space, through a landscape, and noticing the shifts.

To notice, in walking through a city, when the aesthetics shifted, and something premodern survived in all the modern sameness of the architecture. The gleaners seem to do dérive walking through the heaps of over-consumption, liberating some vibrant matter that beckons their attention. Break with complicity in repetition, move along new runners and roots, into some new assemblage. Let the assemblage beckon you.

Can storytelling physics glean (or discern) multifinality and equifinality wave functions? Take a dérive walk through the small business. Notice the aesthetic shifts, the changes in color, texture, stylistics. Is there some survivance that could be the basis of a new future-shaping wave of innovation? A new wave is discovered in happenstance.
Here is a practical guide to life-path choice-making.

**Life-path** is choices we make between authentic and authentic Being-our-potentiality-Self. It is a matter of uncovering the authentic pathways in relation to more inauthentic ones. It is setting the directionality. Many people and many organizations cannot find their authentic life path because it is covered-over with the inauthentic (fears and trivialities). We uncover life-path direction by projecting towards our ownmost potentiality-for-Being-a-whole-Self (Heidegger, 1962, *Being and Time*). Some things I want to do on my life-path: finish my quantum storytelling book, do 12 interviews with master blacksmith artists and 6 with quantum physics professors, enter some kinetic dragon sculptures in the November Renaissance Faire, balance my horse-riding life with my writing life and my art life.

**Forecaring** is taking care of the future by caring for our things. As a blacksmith I care for my tools, in-order-to do my art work. I make metallic wind sculptures. [http://www.etsy.com/people/metallicwind](http://www.etsy.com/people/metallicwind) You have to make tools and take care of tools to fore-have the future art. You must forestructure the shop, with a place for each tool, and ways of caring for tools. Mike Bonifer has been developing ways in which quantum storytelling can be applied to organizations, teaching them through improvisation theatre to play some new games. This is also an example of forecaring for the games played in organizations. Quantum storytelling has everything to do with forecaring for the future, in developing pathways to better energetic sources and away from those sapping one’s energy. In quantum storytelling, there is resonance with certain energy fields, some of which are futural. Forecaring for one’s ownmost energy is care of the Self in what I call a Heart-of-Care by making life choices that uncover an authentic path.

**Antenarrative** is a word I invented (Boje, 2001, *Narrative Methods for Organization and Communication Research*), and has everything to do with finding a path from the future to the Present. Instead of linear- or cyclic-antenarratives that would merely repeat the past, the spiral-antenarrative & assemblage-antenarrative) are the future-ahead-of-itself. The spiral-antenarrative is nonlinear, and noncyclical. Many people and many organizations get stuck in the past (e.g. Disney).

I am working on a way to develop a life-path. Anete Camille Strand has done her dissertation in Denmark on giving people a set of toys and a sandbox to play with. Here I am adapting her marvelous idea, to a paper and object exercise. But if you have a sandbox, by all means…

Step 1 – list 12 things you want to do in your life-path

Step 2 – Pick a symbolic object to represent each one.
Step 3 – Place the symbolic objects on a large piece of newsprint paper. Re-place them along a spiraling path that has peaks and valleys

Step 4 – When you have the symbolic objects places as you like them, draw the path, and put in the peaks to climb, and the valleys to walk down into.

Step 5 – At each major twirl of the *spiral-antenarrative-life-path*, not the paths you are choosing not to take. For example, if you have several objects and they cannot all be done next year, and you have to prioritize, then you may take the path to one and not to the others, in the future horizon. The paths not chosen (null paths) are still existent, ontologically. In Gary Saul Morson’s (1994, *Narrative and Freedom: The Shadows of Time*) terms, they are *fore-shadows* of the future not selected. Economists call them opportunity costs, the cost of taking a path, is the opportunity cost of not taking some other paths.

In Native American practice, there is the Red Road (pathway) from childhood to elder where one moves from innocence to wisdom. And there is the Black Road (sometimes blue path) where one moves from introspection to illumination. In spirals, there are peaks and valleys, upward ascents, and downward plunges. Directionality is disclosing how the future is calling you to make authentic potential-choices, that arise from the future-landscape that are coming back to you from the future to the Present. It is living life forward instead of backward. Instead of back-to-the-past for another boring repetition, it is back-to-the-future calling you to authentic-potentiality-for-Being.
CHAPTER SEVEN: Intervention Research and Storytelling Standpoint Methodology

The *Time Spiral* has three forces of change. It is actually three-dimensional, but the figure makes it look flat. Is this an upward or a downward spiral? We don't know. The *Time Spiral* is slowing, then speeding up, making its turns, achieving tempo. I am not sure what is around the bend, I can see the swirl just completed. I can see a swirl just completed in the *Time Spiral*. A turn is in process. There is a forward rolling motion and some undercurrent. The pace and forces of change is faster that I like it to be.

![Time Spiral](image)

*Figure 23 – Time Spiral* (Adapted from p. 26 in Savall, Zardet, & Bonnet, 2008)

In my blacksmith workshop, I am utterly swept away in the ascent from the center of the *Time Spiral*, from its center to its periphery. A descent has even greater velocity. Each point on the Time Spiral is once-occurrent, never-repeated event-as-Being (Bakhtin, 1993), a “now-being of the present time” (Benjamin, 1999: 392). Deleuze (1994: 21), for example, addresses “spirals whose principle is a variable curve and the trajectory of which has dissymmetrical aspects as though it had a right and a left.” Spirals can be thought of as having left and right trajectory forces.

Very few cycles recur (Nietzsche’s eternal return cycle is rare). Most cycles people set up, veer away into spirals. The very expectation of an increase in force of change, the pace of change puts me on alert. A shift in the spiral, its twirl is immanent.

"If the stories of past business cycles could predict the future there would be no surprises, and by that fact no business cycles" (McCloskey, 1990: 96).

This is because the antenarrative-cycles people storytell predict the future quite badly. For example, in Enron, many people held onto their stock even as the bankruptcy became inevitable. "But if business cycles are unpredictable to the actors they are unpredictable to the drama critics, too" (p. 96). In short, as antenarrative couples with living story, "the extrapolated story contradicts the model" (p. 96). What I get from this is that if we flesh out a web of living stories in to a cyclic-antenarrative, it can contradict the simplistic life cycle (or
other cyclic metaphor of stage-by-stage sequences) (Boje, 2011a). As we do so more contradictions arise. To me, more spiral-antenarratives become rhizomatic-bundles (weakly-linked-assemblages), not yet petrified into a tight narrative frame, complete coherence with its stage-by-stage metaphor.

"The story of business cycles can organize the past, but it contradicts itself when offered as a prediction of the future” (p. 95).

The implications of McCloskey are that we observe counterfactual scenarios, such that by actors and actants making critical left-right, up-down turns, at what Yue Cai (2007) calls ‘inflection points,” then multiple counterfactual-antenarrative-spiral-futures form a field of possible futures.

My sensemaking of spiral comes from Deleuze, Foucault, and Derrida. A spiral is not cycle, or once was a cycle but its repetition [compulsion] went astray, veered inward or outward (Deleuze, 1994). Foucault, in the problematization of his concept of power in looking at Freud’s “death drive” and the “repetition compulsion”, according to Derrida (2001: 88-90) Foucault “calls the spiral in the duality of power and of what gives it its alleged unity under the essential dispersion… The theme of the spiral would be that of a drive duality (power/pleasure) that is without principle... It is the spirit of this spiral that keeps one in suspense, holding one’s breath—and, thus, keeps one alive.” A spiral can be highly material, vibrant metal.

![Image of a large hammer](Figure 24 - Big Red (Photo by Boje)

Meet ‘Big Red’ a seven foot high power hammer I built for my blacksmith shop. Big Red has such a hefty hammer that as Karl Marx (1867, Vol. 1 Chap 14: p. 385) said, “Thor himself could not wield it.” Big Red
is a “mechanical monster” (ibid, p. 381) weighing over four thousand pounds. It is a sort of Frankenstein made from the parts of many bodies: leaf spring form a Ford 350, a car axle, the piston from an industrial air filter that now instead of a cartridge contains iron window weights, a flywheel from an old car, a swamp cooler motor. It was once an Appalachian power hammer design, but that was clumsy, so I kept altering the design, sculpting it until it worked.

I have left the cyclic antenarrative, and have spiraled out of cyclic (repetition compulsion) antenarrative of “survivance” to become a blacksmith shop my great grandfather would recognize (Derrida, 2001: 90). He would not know what to make of Big Red. No power hammers when William Shelton in 1900 or so, started his blacksmith shop, just the hammer and anvil (see chapter one of this book).

Big Red exploits the force of magnetic current (electricity fed to a swamp cooler motor). Big Red can make light taps on hot metal or pound it hard. Still I can get better quality the old-fashioned way, pounding away on my anvil. Big Red saves labor in my shop: can make products faster than with the anvil and hammer, doing it by hand. Problem is I become slave to the machine and its “value-begetting process” (Marx, ibid, p. 387). I am a one man shop with an occasional apprentice, so I use Big Red when for some things, but not everything.

The Time Spiral embeds both human-labor-power, machine-power, capital, and materials The labor of the spiral undergoes a change when it is reduced to narrative-abstractions, tidying up the spiral. Human labor-power is expended in the production of a spiral and in Marx’s (1867, Vol. Chap 1, p. 38) terms, “Its existence is put out of sight” by [narrative] abstraction/reduction (what I call the emptying out of living story webness).

What kind of productive-labor and materiality enmesh in a small business Spiral? Marx, ibid, p. 35) says “every useful thing” … is an assemblage of many properties, and may therefore be of use in various ways.” Labor-time, administrative-time, etc. is socially necessary to produce and sustain a Spiral. Various competencies and materialities are required to weave a spiral and keep it moving. The spiral is partly a “mass of congeal labor-time” and partly “social organization of production” and these are shot through with materiality (timespacemattering).

I am telling you about Big Red because a small business is a tradeoff of human power, materiality, and machine power. And there is something that happens when you move from handicraft tools to the bigger equipment. I used to just use a hand pumped billows, and now I always use an electric blower to heat up those coals to over 2,200 degrees (more than that melts everything). I just got a blow torch and I am noticing it is a different sort of machine than the coal-forg. Soon will come the gas forge, and will I ever go back to coal? I have left cycle-repetition of sameness behind to surf some sort of spiral.

The twirl of the Time Spiral can tighter or loosens, on me, and its momentum can speed or slow. How I love the pauses, and the spacious nothingness in-between the twirls. I can turn away from a weaker spiral, but other times its force of change will buildup and the whirl will move more timespacemattering that I can process, keep pace with.

In blacksmithing, or any other small business, going with the flow is always good advice. That is, unless the low lacks virtue, freedom, and independence. Going against the flow of the spiral is easier when there are few pressures built-up in the whirl. The whirl is centrifugal (throwing me outward) and centripetal (pulling me inward).
*Time Spiral* is not water, but I do have the feeling of surfing a wave. When I cut across the directional flow, on one of the forces of change (axes), I do go much faster.

**Be still!** Feel the Time Spiral’s energy. It curls and swirls around me as I forge iron to a hot-red-orange glow. I try not to be disturbed by its time currents, and remain in timelessness, in Now-Being, awake and alert. In the Nowness Primordial Spiral there is the futurity of potentialities, I try not to resist one or more of them, and allow it to be, a futurity that is calling to me, so I have choice of this or that one.

Here you are. I don't know your life, your narrative-past, your living story web relationships Now, or the antenarrative lines and more spirals you are in that are future-shaping your careers. The small gaps between two spirals are gaps of stillness, emerging in you. [Eckhart Tolle in a YouTube](https://www.youtube.com) I am listening to, says it’s a gap where there is no noise playing in the head, from the thoughts, or the storyline, telling me who you are, telling you who you are. The narrative is who you think you are, that your parents gave you, and you glance at it in retrospection (backward looking) forming your thought-mentally derived self. Living stories are happening in the Now, in your field of awareness, but the narrative you have telling yourself for so long, as your identity, has emptied out so many living story experiences. “Become aware of an undercurrent of stillness” in the Now, instead of replaying the narratives-in the-head of what was me (ibid).

**What are these three forces of change?** In socioeconomics, they are 3 Axes through which a spiral turns: A, a cyclic process, B, a line of tools, and C, elaborations of the structures and behaviors leaves. The three forces of change (the axes) and the *Time Spiral* are the socio-economic approach to ‘intervention research’ (Savall, Zardet, & Bonnet, 2008).
Figure 25 – SEAM 3 Axes of Socio-Economic Intervention Research (Source, p. 26 in Savall, Zardet, & Bonnet, 2008).

Below is Axis A, in its cyclic antenarrative, moving stage-by-stage.

![Diagram of Axis A]

Figure 26 – Axis A– Cyclic Improvement Process (diagram by Boje)

Axis A – CYCLIC IMPROVEMENT PROCESS is a "cyclic" antenarrative of recurring stages. The Cyclic Improvement Process has four stages (or phases): Diagnostic, Project, Implementation, and Results. The thing to remember about a cyclic antenarrative is that oftentimes, the cycle does not recur exactly (stage-by-stage) and can become an upward or downward, even inward or outward spiral. The best diagnostic is LISTENING to narrative-past, Living stories, challenging entrenched narratives, opening path for new antenarrative possible futures (as-yet-not-achieved, & what-ought-to-be); Making Spaces for them to get told to you in your storytelling notebooks.

A. DIAGNOSIS of 6 Dysfunctions (WO, WC, 3Cs, TM, TNG, SI – see top leaf of 4 leaf clover below). The word ‘dysfunction’ has a special meaning in ‘intervention research’; it comes from Aristotle’s book on Virtues; the deficiency or excess of a habitude is a dysfunction, whereas the intermediate path is habits that are just right for the situation and virtuous ethically. Habitude in Latour’s (2005) action network terms is the habitual actions.

Mirror Effect – This is most important section in mid-term & final report where you put in all your Blackboard entries from your field Storytelling Notebooks (5 by mid-term, 5 more by final). Again use storytelling standpoint methodology. You collect the stories (verbatim dialogue) and you tell the stories in a Mirror Effect meeting with your client. They listen because you also share the costs and lost revenues that are happening by continuing to do just as they are doing, and all the lower costs and untapped revenue potential that comes from doing a project with you. Mirror Effect (pp.66, 149) is defined as the direct quotes and the
storytelling recorded from stakeholders (copied out of your Storytelling Notebook interview & observation verbatim quotes), your own Expert Opinions (p. 66), & hidden revenue/hidden cost (see p. 55 Figure 5.2, p. 58-9, Figure 5.23 & 5.24 through p. 62 Figure 5.25.c; and in Chapter 6, p. 86 Figure 6.7, Appendix 3 & 5 Examples of Creation of Potential and Hidden Cost Calculation forms as templates

B. PROJECT PLAN: This is co-designed with your client and is over and done by the end of the semester. It only implements a doable part of what you diagnosed. It includes your contract with the client called PNAC (see Axis C). The intervention is designed to change the actuality of habit patterns of the actants (actors & things) that are ongoing in the small business. Please include storytelling standpoint excerpts from your storytelling notebook of the project intervention and how it was co-designed with the client.

C. (PROJECT) IMPLEMENTATION: Please tell the implementation living story of your project implementation and how it is changing the dominant, entrenched narrative of the past, and initiating a new transformation, an antenarrative of future potentiality in the material conditions.

D. EVALUATION OF RESULTS: How are you measuring the results of the intervention and its action implementation in terms of changes in habitues? Again, use storytelling standpoint methodology.

Axis B PERMANENT MANAGEMENT TOOLS – This is what you train the small business client to do. It seems linear, all the 6 tools in a line, but this is itself a Force of Change, and the Time Spiral whirls through this axis, and the other two, one-by-one, beginning with #1 Time Management:

1. TM (Time Management) this is a diary of time usage. (pp. 121-125), this is where the client learns to delegate) and eliminate tasks so a space can open up for strategic actions. In the words of Peter Drucker, "There is surely nothing quite as useless as doing with great efficiency what should not be done at all." (Drucker, Harvard Business Review, 1963). For Karl Marx (1867, Vol. 1, Chap 14: 360) the worker sells their time and labor-power to the owner of business (capital) and becomes unfit to "make anything independently.” Should a machine be used to decrease the labor-time? The owner coordinates machine-time and worker’s time in one or more stages of a labor process to make products or services. In a Blacksmith workshop, one person cuts the iron, another runs the forge, another is the motive-force of a billows (if the forge has no air-machine), another hammers on an anvil (unless there is a power hammer with motive-force of electricity, water, or wind). The air-machine of the forge and power-hammer machine that substitutes for human’s (motive power) hammer blows of the hammer on anvil, saves time, so more products are made per hour, and per day. The labor process is part of the division of labor into these detail-workers (specializations of repeated time & motion of the body) with each worker using a particular tool or tending a machine. If the labor process is linear (a sequence of process phases of worker-tool-machine) when the owner can increase production (amount of products produced per unit of time) by grouping different operations together in the blacksmith workshop. Marx (1867: Vol. 1, Chap 14: p. 345) calls it turning out a “given quantum of production in a given time” and that is “a technical law of the process of production itself.”

2. SPILB (Strategic Piloting Indicators Log Book) - Your storytelling notebook has entries about how to track things and serves as your SPILB. Develop 5 types of indicators (include qualitative & quantitative) for IESAP, PAP, etc. pp. 126-129 in Savall et al (2008) book. The piloting of a small business depends
on reading indicators to know if the spiral is upwards or downwards, if the business is making or losing money, if customer returns and rework is decreasing or increasing, and so forth.

3. **PAP Priority Action Plan** - for one semester (a few months). This is a simple chart translating the IESAP goals to specific sub-objectives, with priority actions, and who is responsible to get it done in the small business, and when it gets done during the 10 weeks of this course. (pp. 114-117). Doing (by workers) and Thinking (by owners) can become separated. The result of this sort of division of labor is a deterioration of “intellectual… virtues” of workers (Marx, 1867, Vol. 1, Chap 14, P. 362). PAP is a linear antenarrative (a sequence of future-shaping events). As Marx puts it “division of labor … is an effect of past, and a cause of future progress” (ibid, p. 363). The past narrative (retrospection, backward-looking) is effect and a cause of future-shaping linear action plan. Savall et al (2008) recommend involving workers in the PAP process, which in turn sharpens their Planning and Thinking in relation to their Doing.

4. **CG Competencies Grid** (aka Scale of Skills) - What are their strong, weak, and critical competencies before you consult (intervene), and ones needed to develop to get the level of quality, performance, capacity, market desired? (pp. 118-120 in SEAM Manual; also 96-99 & 56-59). Knowledgeable, trained, competent workers can do everything in the small business. An excessive specialization (division of labor) is a working condition where there is no flexibility: people cannot adapt to cover each other’s functions, there is no sense of how one’s job fits into the division of labor, skill sets become too narrow to exploit new opportunities in the environment, etc. Decomposition of competencies by specialization to form repetitive low-skill labor use, at lowest possible labor cost is only value-added in making simple products or services.

5. **IESAP Internal/External Strategic Action Plan** - This is SAP for internal organization and external environment change. IESAP covers 5 years. It is a simple chart with 3 objectives and a 5-year implementation schedule. (pp. 112-113 in Savall et al book).

6. **PNAC (Periodically Negotiable Activity Contract)** - PNACs, your student-consultant contract for three objectives your project will complete with your client. PNAC is renegotiated several times during the term to keep your objectives in sync with client and instructor expectations. The PNAC builds on your contract with the client, and it goes further. Here your 3 intervention project OBJECTIVES get specific piloting indicators, you work out how the supplementary incentives for workers (its bonus etc.) work out. And you plan out the resources and means allocated by client to meet each objective (time from specific Parsons, work space, copy machine, etc you need to get your intervention to happen. Note: PNAC is expected to change from the first agreements in early part of term, to the middle, and before the end. Plan on it (Savall et al, 2008: pp. 130-134).

**Axis C PERIODICAL STRATEGIC AND POLITICAL DECISIONS** (aka PROACTIVE STRATEGY): It also points along the Time Spiral, and a Force of Change, Main Directions (upward or downward spiral, more of the same linear strategy, repeating same cycles, reassembly), Rules of the Game (who makes them and what is being done to change them?), Resources Redeployment (strategies need resources, where are they?), Technological and Procedural Changes (from more tools, machines, to job and department and process descriptions and procedure manuals for training), Strategic Choice: Product Market (or service); there are choices at each point in the moving spiral, Choice of Management System (more or less bureaucracy, more or less participation), and Strategic Development of Human Resources (training, recruiting talent, sharing the wealth, inviting head and hands to work participatively). Axis C is all the proactive strategies to intervene in the Structures and Behaviors that have atrophied, as presented, next, in the Four-Leaf Clover.
Storytelling enacts ‘Future-shaping-possibility’ (FSP) waves either from past to future, or from present to future. Both these types of FSPs activate resonate echo waves” either a Past-Shaping-Confirmation (PSC) from future to past, or a Now-Shaping-Confirmation (NSC) from future to present. The cyclical antenarratives have determinate recurring stages or phases, such as a birth, maturation, death of a product or an organization. This BME linear and the bent line cyclical close off many other possibilities.

Figure 27: The Linear and Cyclic Antenarratives

Antenarrative - is defined as a ‘bet’ on the future and a ‘before’ the rigidity, coherence, and linearity of narrative sets in, a bet and before it becomes fossilized (Boje, 2001, 2008a, 2011a). Antenarrative is a becoming, an ontological intrusion. There are at least four types: linear, cyclic, spiral, and assemblage (rhizome).

The linear and cyclic antenarratives ((3 Axes Chart) connects the past to the future in a back and forth of future shaping potentialities (FSP) and echo waves past or future shaping confirmations (PSC, NSC).

Living Story – Living stories are never alone. They occur in webs of connecting and changing relationships, where one living story leads to telling another and always one more. Living stories are emergent in the Now, in the event-ness of once-occurrent Being-ness. The living story webs in the Nowness have connections to some antenarratives that are quite different: spiral and assemblage. Those webs of relationship are also called “meshworks” making connections and intersections that become spirals or more rhizomatic assemblages (Linstead & Pullen, 2006: 1291).

The spiral antenarrative perhaps was once a cycle that veered loose, and was no longer recurring. The spiral has one or more vortices, and each looping can close in or loosen. The momentum can be upward or downward, or move in spirals from left to right, or any other direction. The antenarrative spiral is a wave function, quite different from the linear wave or the cyclic type. In the antenarrative spiral is a vortex or even a series of vortices.
Assemblage antenarrative is also called a rhizome. My blacksmith iron-leaves, and railroad spikes I make into knives, and 1075 steel I forge into Kung Fu swords and the little wire heart of compassionate-care swords constitute an emerging assemblage rhizome, an eventual product line for my blacksmith art small business. As I forge the Heart-Swords, I think about the blade as doing de-severance, not severance. The spiral is one of potentialities in the Heideggerian sense of potentiality-for-Being in a primordial spacetime mattering. The Heart-Sword is “Thrown into the ‘There’” (Heidegger, 1962: 344). A rhizome in plant life is those tubers and the runners above ground (like strawberry patches) or the roots growing new ones (as in potato patches). In storytelling, an assemblage (rhizome) has visible runners and invisible roots that connect agents (usually people) with actants (usually material things). Agents and actants, people and things are networked together by their runners and rooting connectivity. The term ‘rhizome’ is used by Deleuze and Guattari (1987) to define social and material assemblages. Bruno Latour (1999, 2005) calls assemblage of actors and actants by the name of ‘actor-network-theory’ (ACT).

Figure 28: Spiral and Assemblage Antenarratives connecting Present and Future

The other (non-linear) types of antenarratives are spiral and assemblage (Figure above) that connect present and future in a back and forth of future and now shaping possibilities (FSP & NSP). The assemblage of actors, agencies, and props is what Karen Barad (2007) the quantum physicist calls ‘agential realism.’ And I want to move from linear and cyclic repetitions, the ruts of the small old products that are not sellable, to new
heights of quality in the evolving assemblages and spirals of my blacksmithing small business so I have high demand products.

**Figure 29 - The 4-Leaf Clover (Diagnostic of Small Business Dysfunctions)** (see p. 124 in Savall, Zardet, & Bonnet (2008) book for the original version).

**TOP LEAF: Hypertrophied Dysfunctions** – I will relate each leaf in Savall et al to Karl Marx, (1867, Vol. 1 *Das Kapital*, on line). Savall et al. are not into Marxism, but I see some important parallels to fashion in the small business. A small business is the gathering of several handicraft processes in one workshop, and/or being handicraft set that receives inputs or sends its products and services to other small (or sometimes large) businesses in a sort of supply chain.
A. Working Conditions - The Working Conditions of a linear process, a cyclic process, a spiral process, and an assemblage process are quite different. And you job is to sort out these differences, since these four processes can combine, be hybrid in the same small business. Wages, tools, machines, space, labor process, etc. Wages according to Marx (1867, Vol. 1, Chap 17: p. 519) are the “value of labor-power” and that needs to equal (survivance) “values of necessities of life habitually required by the average laborer” to exist in their community. And the skilled and unskilled workers set conditions for “the splitting up of handicrafts” to lower costs by sorting specialists doing detail (repetitive) work: (Marx, Vol. 1, Chap 14: p. 367) in the more linear process, and some of the stage-by-stage cyclic processes. In labor process theory, owners try to deskill workers, while increasing the linearity (tree-in-the-head) thinking of strict division of labor, each grouping of workers doing a simple low-skill task, combined with lots of automation (machines), so as to lower the costs of production. The spiral is the cyclic gone off its routine repetition of stages, and into stages no longer as predictable as once before. An upward spiral seems a good thing, adding stages, splitting off into new directions, going with the flow. A downward spiral seems more catastrophic, more deficient. Either spiral necessitates working conditions of a variety of specialties, but not all ordered, making it more likely to adapt to what is around the bend. With (crabgrass-in-the-head) the assemblage of crafts under one small business, one farm or ranch is the working conditions of relationality, connectivity, more of a webwork (or meshwork). The excessive division of labor and hierarchy conditions is for Savall et al (2008) is inadvisable, since it is not an investment if human potential (see Axis C of 3-Axis chart). And here Marx and Savall are in agreement, since Marx also prefers skilling, and not too much division of labor. Here are some questions to ask and things to observe:

1. Do people work in linear, or cyclic, or spiral, or assemblage (webwork-rhizome), or in some combination of working conditions?
2. Are the wages fair and just given cost of living in the area?
3. What is the time spent by labor (and owner) in the working day hopefully creates value (services or products to sell) in the various types of processes (linear, cyclic, spiral, or assemblage)?
4. Is the work done by unskilled or skilled labor?
5. Are workers using just their hands and not their brains, or both? In a division of labor, oftentimes the owner tries to be the brains, and the mostly unskilled workers are the ‘hands”? (Marx, 1867, Vol. 1, Chap 14, P. 362) makes the point that the will (volition) of workers is corrupted by limiting them to simple repetition of simple actions of dexterity, at the expense of intellectual virtues. “Detail work [i.e. simple repetitive piece work] is distributed to different individuals” and each one in deskill ing “is made the automatic motor of fractal operation” becoming a cog in the machine (Marx, 1867, Vol. 1, chap 14: p. 360, bracketed addition, mine).
6. Is there a division of labor into a labor process (people doing different task specialties with different tools and machines)?
7. Are there machines that take the place of labor (e.g. self-checkout machines in grocery stores; robotics in manufacturing, a power hammer instead of human use of hammer on anvil, etc.)?

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8. What is value-added time (time spent making the products), and valueless time (time spent on other stuff, breaks, phone calls home, & other stuff that wastes time)?

9. What is balance of human, animal, and machine? The productivity of labor (Marx, Vol. 1, Chap 17: p. 520). The productivity of machines gets balanced to yield value-added to producing goods or services.

   There are two key concepts to know and implement:

   ii. **What is Surplus Value?** *Surplus value* is the difference between sales (minus any fixed [rent, machines] & variable costs [supplies, materials] minus the cost of labor-power [wages/salaries/commissions/payroll taxes, etc.]. Suppose you the small business is the owner (who schedules and sells) and two workers who make the products. If you were to pay $80 a day to each worker and those workers make a total of four products selling for $100 each ($400): You have $400 in sales minus your fixed costs and non-labor variable costs, say $200, and you pay $160 to labor, and that leaves you with Surplus Value (profit) of $40. Now your choices are to increase productivity of labor by getting more output, or lower the cost of labor, by paying them less, or giving them less hours. Let’s try the increase productivity option: Pay same wages, but demand six products a day that you again sell at $100 each. Now you net $240. Let’s try a different option: lower the cost of labor by cut in pay and cut in hours from the second worker. Let’s assume you pay the first worker $40 and demand three products a day, and put the second work on half days at a cut in pay, $20 a day and demand one product a day. So now your cost is $60 a day for labor to make four products. Selling them all, you net $400, less $200 in other costs, and less $60 for labor, for a Surplus Value of $140. One problem with cheaper labor is they go elsewhere for more money, and you end up hiring someone who can produce fewer quality products (or services).

   iii. **What is Multi-Skilling?** Savall et al (2008) recommend multi-skilling. Instead of training worker to do one job, with repeated time and motion, workers are cross-trained to be skilled at several different operations or phases in the labor process (division of labor) needed to make products and services. In this way the worker develops “intellectual potencies” in the “material process of production” and can attain the knowledge and skill to become independent of the shop, even open their own shop (Marx, 1867: Vol. 1, Chap. 14: p. 369-362). Fearing this result, many small businesses keep knowledge of certain operations a secret and employ half-idiotic persons” to maintain secrets of their work processes (ibid).

**B. Work Organization** – No surveys, this is all from observations and interviews.

1. The various processes group into one or another work organization, or some sort of hybrid, of some succession (one into another). What are differences in work organization of a linear-hierarchy-antenarrative, a cyclic antenarrative, a spiral or an assemblage antenarrative

2. Is there a hierarchy? It’s a sign of tree-in-the-head thinking and doing. Is it what Marx (1867, vol. 1, Chap 14: p. 364) calls “the lordship of capital over laborers?” This also ties into working conditions. Savall et al (2008) by contrast favor consulting that intervenes by promoting more democratic processes, less hierarchy, more horizontal and vertical teams to implement projects (to innovate), and sharing the wealth when people’s ideas bring in
revenue, lower costs. For Marx, the work organization is a totally oppressive, exploitative affair because of the pressures for a labor process that desskills labor.

3. Is it too much or too little hierarchy? Too little, and the business is rudderless, chaos. Too much and it’s too bureaucratic to compete. That is, owner does one set of functions, and delegates to specialized labor functions (production, sales, accounting, information systems, etc.).

4. What is the division of labor (top and bottom, and between horizontal functions, see Marx (1867: Chap 14).

5. Is it a relational and participative (webwork, meshwork of connectivity), or very top-down (do as I say, not as I do)?

6. Is it bureaucratic (rules, formal procedures, job descriptions, hiring is by competencies?  

7. Is it adaptive to changing conditions? The Work Organization re-presents itself, oftentimes as a narrative of historical progress and that becomes the bases for a linear or cyclic antenarrative of repeated phase of economic development (Marx, 1867, Vol. 1, Chap 14: p. 363).

8. It is a particular Storytelling Standpoint of repeating the same division of labor (skills) and the same hierarchical divisions.

C. 3C’s: Communication-Coordination-Cooperation – Top-down co-ordination is quite different from assemblage-webwork connectivity. This is every kind for storytelling communication, and stories of all forms of coordination and cooperation necessary to the operation of the small business, its marketing (getting the story out to the customer), etc. Get these by observation, participation (shop), document analysis, (including web-presence), and interviews (non-structured, please no surveys, just LISTEN and take verbatim fieldnotes!).

1. Is the communication top-down, bottom-up, or relationality of connectivity (webwork)?

2. Is the co-ordination by hierarchy and rules, or is it by stages in a cycle, or by the turns in a spiral of what is the situation Now, and in the next Now, or some sort of connectivity of self-designing adaptive webwork?

3. Is the cooperation by fiat, by open participation, or by an assemblage of negotiated periodic relationality?

D. Time Management - In Savall et al (2008: chap 7, see chart p. 103) there are five types of time. Two types are about past excess time (doing the wrong things that need to be abandoned, transferred, and eliminated. You figure out each of the following by using Storytelling Standpoint Methodology (participant observation, and gathering stories, diaries of time events):

1. **1st DYSFUNCTION**: (Shift in Function) **EXCESS TIME** – not adding value to the small business (its sales or services); tasks or functions that needs to be abandoned, transferred, or eliminated. Included for elimination are unethical behaviors (stealing, cheating, lying, not doing the right thing, etc.). This is where you get time to do 3 to 5.

2. **2nd DYSFUNCTION**: (Regulation of Dysfunction) **DEFICIENCY TIME** – Time spent correcting mistakes such as rework, due to dysfunctions that could be resolved. This includes lack of good habits of action. This is also where by resolving deficiencies in quality and productivity you get more time to do 3 to 5.
3. **3rd DYSFUNCTION: (Day to Day Management) NOT ENOUGH VALUE-ADDED TIME** – Time that adds value to the production of goods and services, to necessary functions. Maintain these value-added habits of action.

4. **4th DYSFUNCTION: (Prevention of Dysfunction) NO PREVENTION OF DYSFUNCTION** – This is antenarrative: shaping the future processes so type 1 and type 2 time dysfunctions (excess & deficiency) are prevented from happening again. Distracted owners who forget this one are spinning their wheels, putting out fires instead of preventing them. This needs to become a habit of action.

5. **5th DYSFUNCTION: (No Implementation of Strategy) NOT CREATING [REVENUE] POTENTIAL** – This is also an antenarrative: shaping the future with strategies that enhance revenue, expand the market, build capacity, advertise, market, etc. It is an investment of time in the future that a small business cannot due, if 1 and 2 and 4 are out of control, or no #3 (value-added) is consistently happening. It is oftentimes the most neglected area, because there is no time left to do it, if 1-4 are out of control. Again, this needs to become a habit of action.

E. **Integrated Training** – Most small business training is on the job. In Marx (1867: Chap 14 p. 349) the idea is training people to be more productive so that they produce more products and services in the same time” labor-power requires different degrees of training” for different kinds of labor specialties. In the Socio-Economic Approach, the idea is also to train to increase Human Potential (Axis C) and to have Periodic Negotiated Contract Renewal (PNAC, see Axis B) that gets workers paid more money for their increase in productivity (it is also an example of Virtue Ethics of Justice in Distribution and Equity). Some businesses exploit training, increasing productivity without sharing the rewards. The question here:

1. Is it the right training for linear, cyclic, spiral, and/or assemblage processes and task?
2. Does it increase quality, increase productivity (less time to make more products)? (Is spiral moving upward or downward or are cycles recurring just as before, in a rut)?
3. Does it build human potential (see Axis C)? (Increase skill).
4. Are rewards shared? (I.e. if there are gains in productivity, costs get lowered, etc., do workers share in the reports, or just the owners? The whole idea of PNAC (Axis B) is to negotiate rewards for getting results (the opposite of reengineering, where processes are improved but many people are laid off).

F. **Strategic Implementation** – This is related to A to E, but has to do with having a yearly Priority Action Plan, an Internal/External Strategic Action Plan (See Axis B), as well as advertising budgets and schedules, inventory planning, marketing (all four P’s: product, price, place [distribution], & and promotion). It is also all of Axis C, doing the Proactive Strategy, and all the Structures and Behaviors in the 4-Leaf Clover approach. Some questions worth asking to sort out what kind of antenarrative their strategic implementation is? Most are hybrid-more than one type, probably all four processes of becoming:

1. **Linear Antenarrative**: moves from past over to future-shaping linear, branching, from beginning to end, without much sense of Now-Being of the middles. Are strengths (internal to the business) and opportunities (external in market) being exploited? Are weaknesses (internal) and threats (external) being minimized?
2. **Cyclic Antenarrative:** Small businesses have many recurring cycles of labor processes, production process phases, seasonal cycles of demand and harvest, etc. It also moves from past to future-shaping without much sensemaking of the present Nowness. Are the same cycles of (planning, doing, checking, and acting) from the past being rolled over into the proactive strategy for shaping the future?

3. **Spiral Antenarrative:** this moves from the Now-Being once-occurrent event-ness (Bakhtin, 1993; Deleuze, 1994; Benjamin, 1999) to the future shaping. Have the small business processes left the cyclic (& linear) path of ‘repetition compulsion’? Are they on an upward or a downward turn in their spiral path? Most likely both are happening simultaneously. What is around the bend? What is their virtue spiral (i.e. what virtues/ vices) are they encountered on the spiral? Spirals have direction, velocity, centering (centripetal) and decentering forces (centrifugal) forces pulling inward, pushing outward. What are they in this small business moving from Now to Now, becoming to becoming?

4. **Assemblage (rhizome):** This also moves from present to future-shaping. Assemblages are on the move, changing, reassembling, and changing in webwork-direction as resources dwindle or blockages are encountered. Assemblages are non-linear (lines of flight), runners and roots moving every which way, all at once and reassembling as the assemblage: territorializes, deterritorializes and reterritorializes (see Boje, 2011a; Deleuze & Guattari, 1987; Latour, 1999, 2005; Bennett, 2010). An assemblage (Latour, 2005) is five sorts of materialities: 1) actants (material), 2) heterogeneous agencies (conduits), 3) different optics (perspectives), 4) different times (stuff made at different times), and 5) different places (stuff coming from lots of places). What is the flow of materials (raw and processed) through the small business from person-to-person, from person-to-machine-to-person, from machine-to-machine, etc.? How are the assemblages of materials actants? What are the subterranean roots? What are the above-ground (visible) vines or runners? Where are the tubers forming from runners/vines/roots taking root? How heterogeneous is the assemblage? What happens when a barrier is encountered by a moving assemblage? (Over, under, around, or through).

**BOTTOM LEAF: Hypertrophied Hidden Costs**

**A. Absenteeism** – Ask about what happens when someone is out? How often does it occur? How does the work get done when it happens? Then ask: what does it cost? This is the hidden cost (not reported to accountants, so no need to ask them). Compute the cost, not only of labor to fill in or owner’s salary to fill in for absent worker, but cost of sales not made, inventory not order, other workers not getting work done because they too had to fill in. Tally up all the $ costs (use best guess estimates).

**B. Occupational Injuries** – Similar questions: does it happen, how often, what are the consequences, what are the costs?

**C. Staff Turnover** – Same questions, but add, cost of training new person, lost sales during time no one was doing that job (or doing someone else’s job instead of their own).

**D. Non-quality** – This goes back to time spent on wrong things, rework time, shoddy workmanship, and time-wasted (non-value added).
E. **Direct Productivity Gap** – See working conditions. What is the surplus value? Where is the value-added, and the value-less?

**LEFT LEAF: Atrophied Structures** (aka AXIS C on 3 Axis Chart)

A. **Physical** – Buildings, offices, partitions, work areas, location are materialities, part of structuring of physicality.

B. **Technological** – Is it current technology? Is there better technology? What is the trade off in implementing technology? Is it instead of labor? E.g. Big Red is a machine, and it displaces handicraft (hammer and anvil). That allows some greater productivity, but it changes the role of the human agent.

C. **Organizational** – Job descriptions, objectives and structure for each function (unit), levels (see *Work Organization* in top Leaf).

D. **Demographic** – Age of workers, customers, and owner – is this the right demographic for this small business?

E. **Mental** – What are the mental mindsets? Is thinking/doing tree-in-the-head (linear-hierarchic) or grass-in-the-head (spiral/assemblage-webwork)? What optics (perspectives) are there in this small business? Are they right for this kind of business? What is the customer orientation? “Many people have trees growing in their heads” (Deleuze & Guattari, 1987: 17). One mental structure (trees in the head) is all about linear, progressive ordered antenarratives (Linstead & Pullen, 2006: 1290). Tree-in-the-head figures out the ontology (beginning state) the acorn becomes the trunk with lots of the branches, full of binary (this or that branching) until the end state is reached). But there is another mental structure (grass in the head), a rhizome way of thinking. This is thinking like a webwork (or meshwork) that is all middles, making connections but without fixing any order (Linstead & Pullen, 2006: 1290). A small business mental structure is tree-in-the-head, grass-in-the-head, or both.

**RIGHT LEAF: Atrophied Behaviors**

A. **Individual** – This relates to Aristotle’s (350BCE) virtues and to each type of ethics (see chapter on Principle-Based Ethics). What are the habits of action (thought & emotion)? Are the habits in excess or deficient (see Virtues Spiral)? Are people trained to do value-added work? Is it value-less behavior?

B. **Work Group** – Should there be teams? Is there coordination and cooperation between teams/units/departments/levels (see Top Leaf)?

C. **Professional Categories** – What is the division of labor? Are their worker specialties (aka professional categories, such as clerical, technical, journeyman, apprentice, administrative, etc.)?

D. **Pressure Group** – This includes internal and external (unions, community groups, political groups, etc.)

E. **Collective** – This includes the Transorganizational networks that are key to the success or failure of the small business: referent groups (such as Chamber of Commerce, Rotary, and Optimist Club, etc.) that they need to belong to network. This is also the ‘external’ part of IESAP (see Axis B).

**THE STEM (Roots and Runners/Vines): ATROPHIED ECONOMIC PERFORMANCE OF THE ENTERPRISE (Immediate Results and Creation of Potential)**
Did you know that a 4-Leaf Clover is a Rhizome?
According to the Journal of Botanix: “The Four Leaf Clover has long rhizomes, which makes one think of shoelaces. Leaves that float on the water, grow from the rhizomes. These leaves are divided into 4 parts, resembling four-leaf clover. When you take the rhizomes out of the water in the autumn, small little objects are seen (it looks like small beans). It is sporocarps in which there are spores – from there the conclusion that these plants stem from ferns. The Four Leaf Clover grows in still standing water, rich in nutritive substances, on all continents, except South America” (source).

- **Stem** – rooted in the marketplace, in the geography of place, in the nourishment of the environment where resources (materials, customers, employees, and ecology) reside.
- **Roots** – stem has its roots, and if a small business is not well-rooted it will not flourish. The roots draw in the nutrients, the life-sustaining vibrant material, the actants, actors, agencies. Roots in an assemblage antenarrative can sprout tubers, and those can be new business adventures. Some roots drain a small business of its resources and capabilities. They can be excessive. Other times roots are deficient and need to be grown with careful attention. You don’t just open your doors and become a success. The small business needs its roots.
- **Runners/Vines** – runners and vines also sprout tubers. Networking every which way, intertwining, and moving around obstacles, growing. Never the same. Lines of flight, but not linear (not straight lines), and making turns. And there can be too many or too few. These are visible above ground, and you can observer them, listen for them. This is where untapped potential is being found in the coursing of the runners/vines (and some of the roots), and you as a consultant can identify places, times, events, processes which will result in more revenues.
- **The Stem is rooted in Multiplicities** - There are connections among the processes that are diverse and heterogeneous.

**Storytelling Standpoint Methodology** - Mikhail M. Bakhtin (1993) theorizes an architectonic dialogism of standpoints (See chapter on this in Boje, 2008a): ethical, aesthetic, and cognitive. By ethical he means the answerability ethics, of being the one person in once-occurrent Being-as-event who can act to intervene in a situation. Several standpoints are part of storytelling. One is the small business idyllic, where answerability is to the family, the craft, to nature. Another is the ethic, aesthetic and cognitive discourses of corporate America. Corporate ethics is more utilitarian, the aesthetic is mass-distribution, and the cognitive is about compliance.

In small business, there are at least two standpoints (in double life): the idyllic of small business life and the idyllic of corporate America life are in contention.

What is a storytelling echo wave? Echo storytelling waves bounce back off of something in the future, giving one a reading of what may be encountered along a current wave path. Echo waves are a part of what I will call, ‘storytelling standpoint methodology.’ Small business has at least two storytelling standpoints, the idyllic of small business life, and the idyllic of corporate America life. Storytelling standpoint methodology is a way to analyze the forces of internal and social heteroglossia, in which echo storytelling waves participate. For example, in 7th Generation nature-sustainability, there is an echo wave, a storytelling of the future of our children into the 7th generation, if we continue to over-use and over-consume Mother Earth’s natural resources.
We do sustainability accounting to forecast the depletion of oil reserves. By most accounts peak oil (the most abundant oil) has passed, and we face higher costs. The rate of usage of a natural resource (oil, old growth forests, top soil, etc.) foretells its availability in our future.

These predictions are what I am calling echo storytelling waves. Thus far we have looked at PSC (Past-Seeking-Confirmation) and NSC (Now-Seeking-Confirmation) antenarrative waves. These echo storytelling waves have frequency, intensity and force of their momentum.

There is a yin-yang in the echo wave patterns. The spans of the waves, the peaks and valleys are responding to yin-yang forces.

I have this theory of storytelling ontology, the kinds of storytelling that populates reality. For many who write about storytelling (or narratology), nothing exists that is independent of the social constructions of our human mind. There are social constructionists who treat reality as a projection of the human mind (aka, idealism). Logical positivists and empiricists (some of them) grant things an existence, independent of social constructions of human minds. Things in social constructionism are only as they appear to the human mind.

My approach to ontology is Bakhtinian and Deleuzian. For Gilles Deleuze (1968/1994: 39), a ‘radical materialist’ philosopher,’ says, “It is being which is Difference… Moreover, it is not we who are univocal in a Being which is not; it is we and our individuality which remains equivocal in and for a univocal Being.” Storytelling is an always-differentiating process, in a folding, unfolding, and refolding holographic (origami) cosmos. A storytelling echo wave ascends to virtual (possibility field of the future) (Deleuze & Guattari, 1987: 160). The virtuality field potentialities can become actualized in the present, in materiality. The virtual (potentiality field) exist as echo wave tendencies, what Deleuze calls ‘immanence of the transcendental field.’

Heteroglossia and Material Forces of Storytelling - For Bakhtin, the ontology is heteroglossic and dialogical forces. Heteroglossia is the force and counterforces of centripetal and centrifugal, centering and decentering, unifying and disunifying, as well as centralizing and decentralizing (Bakhtin, 1981: 272-3). This is a “living heteroglossia” (p. 272) in with the storytelling participates in centrifugal and centripetal forces that takes shape. In “dialogized heteroglossia” the social aspects of storytelling (Tamara) are simultaneous with the material (p. 272).

Storytelling materiality is defined as this intra-paly of materiality and discourse that storytelling standpoint method seeks to analyze. Heteroglossia is organized in small business in materiality-storytelling: oral tonality, in textual-material expression, in stylistics of architecture, in the corporeality of the body doing dramaturgical acts and deeds of storytelling, and in the subatomic quantum physics of the ‘observer effect.’

“Dialogue moves into the deepest molecules and ultimately, subatomic levels” (Bakhtin, 300).

The intra-play of storytelling and (quantum) materiality (Bard, 2007) co-creates minor and more turbulent “shifts and oscillations of the social atmosphere; it does so, moreover, while registering as a whole, in all of its aspects” (Bakhtin, 1981: 300). The forces of refracted internal and social heteroglossia becomes subject to reworking the balance of idyllic storytelling standpoints, such as the small business and corporate America storytelling standpoints. The storytelling consultant observes (and interferes) with the internal and social heteroglossic forces that reverberate and refract emotional-volitional tones, in morphic fields (Sheldrake, 1988, 1995).
The corporate America idyllic colonizes the heteroglossic forces of small business with its corporate storytelling standpoint. Time is compressed, as the corporate model of the 90 second elevator pitch turns small business entrepreneurs into corporate orators. In the idyllic small business, people take time to do a fuller, richer, more grounded and embodied storytelling, one that could last for days.

**Internal and external (social) dialogization** – an “internal dialogization” penetrates the small and the corporate business, reformulating storytelling standpoint differently (Bakhtin, 1981: 285). The “social heteroglossia” forces are “reverberations” that can penetrate even the most fossilized centripetal (deep structure) narratives (p. 285). The “environment of social heteroglossia” (p. 292) of the small business, has its own idyllic values and ethics. It is just senseless to study small business outside the real life struggle of internal dialogization of small business stakeholders and the encompassing eternal (social) dialogization. That internal/external dialogization includes the idylls of small business and corporate America, and the associated heteroglossic forces of the small business encompassed by an environment of social heteroglossia.

Storytelling assembles together, connects, conjoins, and in organizations and their environments is collective assembling matter-content and context. This means storytelling makes material, corporeal transformations in acts of territorializing, deterritorializing, and reterritorializing (Deleuze & Guattari, 1987).

**Mirror Effect** – In Savall, Zardet, and Bonnet (2008) the consultant writes verbatim fieldnotes and collects cost and revenue info, which are presented back to the client in a Mirror Effect session. Rather than there being one mirror that reflects back one “Initially, undifferentiated field” (Deleuze 1968/1993: 10), the client receives many mirror-effects, from a variety of stakeholder reflections. These virtual-mirror reflections are about tendencies as potentialities or echo waves that are being actualized and embodied in the small business processes. The question must be asked: which mirror does the socio-economic intervention research consultant hold up to the client. Is it a mirror of the small business as its own idyll or is it the corporate-America-mirror which has quite different refractions?

**Idyllic Small Business Storytelling Standpoint** - Small business idyllic is “a grafting of life and its event to a place, a familiar territory with its nooks and crannies, its familiar mountains, valleys, fields, rivers, and forests, and one’s own home” (Bakhtin, 1981: 225). The small business idyllic includes the family-as-idyll (family small business), nature-as-idyll (ranching & farming and other outdoor small business), and aesthetic-as-idyll (artistic or crafts-based small business). In family business one’s spouse, parents, children, or other relatives may work in the business, in a sequence of generations. In New Mexico, and the Wild South-West there are generations of ranchers and farmers, but many are leaving that idyllic small business life, unable to make a living anymore. Others have another job in university, government, military or corporate worlds to support their family small business idyllic. Other times two brothers, or two sisters cannot maintain the unity of the family business, nor a “unity of place” (Bakhtin, 1981: 225). They split the business, or one buys out the others’ interest. The rooting of small business life in generations of a family begins to unravel the relationship between biography and enterprise history.

The idyll of the Old Wild (South) West, the ranching and farming ways of New Mexico once occupied a very large place of significance. It is still a storytelling standpoint, a force to be reckoned with, in Las Cruces, in cities and towns across the state.
However, time has become fragmented in small business, especially in the larger cities. It is not the generative organic time of nature, or her seasons. It is less about family time that has no boundary with work time. The economy has shifted, and no longer supports farming or ranching, not in the way of small family-labor, agricultural, or the many ancillary craft-work small business. This idyllic is moving and transforming.

Not all small business conjoins family and work life. Some college students mix business with their education, continue to be entrepreneurs after graduation. These entrepreneurs hire non-family members. They may or may not conjoin with nature. Such a conjoining embeds the small business in the seasons of nature, and the rhythms may be sustainable ecology. Family or entrepreneurial small businesses immersed in the cultivation of crops or livestock are embedded in agricultural cycles (Bakhtin, 1981: 227).

The ethics of a small business is bound up in a limited locale, where everyone knows your reputation for honesty, integrity, and quality, in some situations how animals and the Earth are treated, and a fair pay for a fair day’s work. Corporate America uses the same words (or language), but the storytelling standpoint is quite different.

**Idyllic Corporate America Storytelling Standpoint** - When the College of Business sends forth small business student-consultants into the world, they oftentimes are not enamored with ways and forces of the idyllic small business. In most classes in the College of Business, in most every university, the storytelling standpoint is the corporation. The corporation is idyllic, the very foundation of the American Dream. In that dream, an entrepreneur is turning a small business into a big corporate business, and gaining great wealth and reputation. The family idyll does not last long in the American Dream. Sam and brother-Bud Walton turned to professional management, hired executives who knew information systems, distribution, computerized accounting, marketing, and human resource management. Wal-Mart made the family into mega-billionaires but, no longer possess the small business family idyllic. Walt and brother-Roy Disney, and other family members were displaced by the likes of Michael Eisner, and his successor, after some period of struggle and contention. Both Disney and Wal-Mart talk of their corporation as managers and employees, as being like a family. McDonald’s is no longer bound up in the McDonald brothers or even what Ray Kroc brought to franchising fast food places, although some families do run a few franchises, while others own them, and let other families run them; mostly it’s not families at all. The narrative plot line is to turn that small business into a massive global corporation. It is a future-shaping wave, with quite an echo. It sets up cyclic antenarrative wave, to begin to turn the small business into a big one, grow by imitating corporate marketing, corporate working conditions, corporate work organization (hierarchy), corporate communication (coordination-cooperation), corporate time-management ways, corporate training, and corporate strategic implementation. The cyclic antenarrative has the founding, growth, maturation, sell-it-before-it-declines stages. To the corporate idyllic storytelling standpoint (consultant), the small business with family, crafts, and nature idyllic is just “senseless running-in place at one historical point” and not shaping the future, and just courting small business dissolution (Bakhtin, 1981: 230).

Perhaps such small business consulting students never worked in a small business, or can only see small business as a stepping stone. But there are those in the corporate world who dream of the idyllic small business, and set about to differentiate it from their corporate experience. They have had enough of the corporate culture of conformity, and dream of the idyllic unit of place, instead of corporate mobility, and globalness. Perhaps the virtual world of virtual tem meetings, endless emails to answer and write, just no longer excites them.
To the corporate mindset, the small business can seem a random meeting of people, situation, occurrences that has random success and mostly failure. The small business is full of dysfunctions the corporation just would never tolerate. Bit-by-bit such a storytelling standpoint reduces the small business idyllic, recreates it in the corporation image.

The small business, then is a double, a ‘small business’ and a ‘corporate America’ idyllic are in contention. Instead of craft-work, its piecework, instead of artistic-work its time and motion studies to increase efficiency. Instead of virtue, answerability, or principle-based ethics, it’s time for utilitarian, consequentialism. The small business idyllic is rapidly dissolving in such a consulting approach. The small business is more of hybrid, with one foot in the small business idyllic and the other foot squarely planted in the aspiring corporate America world. The small business may even crave the College of Business disciple-based corporate knowledge (marketing, management, finance, information systems, economics, accounting). Or it may be corporate knowledge is equated to Faust’s bet made with the devil.

The storytelling standpoint methodology is primarily the overturning and demolishing of one idyll by another. The small business idylls (family, nature, humanity, artistic, craftsmanship, agriculture) gets reimagined morphed into something different in the corporate idylls (anti-nepotism, exploit nature, enslave humanity, routinize aesthetics, repetitive work, chemicals to grow plants and animals). Still the corporate business tries to break its mass down into smaller units, into teams, into entrepreneurial families, but they are not really families. The corporation tries to be environmentally sustainable, but it’s a bit different than the small business.

As the corporate America dream has turned into one scandal after another in the last fifty years, and more so now than ever, the romanticism and idealism of the corporate idylls is entirely suspect. Employment opportunities in the outsourced-manufacturing, in downsized government, in the university turning away from tenure to contingent intellectual labor – just isn’t what it used to be. More people are holding down a job they hate in corporate America to pay for their small business. And these are people who do not want to turn their small business into a corporate monster that is increasingly “ridiculous, pitiful, and unnecessary” (Bakhtin, 1981: 235).

MBAs have been accused of being egoistic predators, able to survive in cultures of compliance and domination. “We at the SEC have been emphasizing that firms need to create a culture of compliance for many years… In recent months, we’ve seen a number of problems at securities firms that reflect very poorly on their cultures of compliance. In many cases it seems clear that the culture of immediate, short-term profit overwhelmed the culture of compliance. In some of these situations, knowledgeable and dedicated compliance staff were ignored, were not relevant, or were too distant from the business unit involved. Scandal teaches that the culture of compliance must be taken seriously”, says Lori Richards (2003).

This is quite different from the idyllic small business, one that was tied to folkways and folklore, in a storytelling standpoint that celebrates craft, art, place, family, and nature. One storytelling standpoint is that corporate America is an “idyllic decent” (Bakhtin, 1981: 235).
When the client says to the small business student-consultant, “I want a marketing strategy” which storytelling standpoint (corporate or small business) is this volition embedded in? Perhaps the small business is dialogical, and enactment of both the small business idyllic, and the corporate America idyllic.

**Horsesense** – Grace Ann Rosile has been teaching me horsesense. I have two horses that I ride, and I think they own me: Silverado and Lucky Boy (LB, for short). I have my style as a rider, and Silverado and LB have their own unique styles. Then there is Sandra, who comes to the arena three times a week, to train the three of us. This rider-horse training occurs in actual once-occurrent, incredible real Being that is highly dialogical. Sandra’s standpoint is that of a Dressage coach. My standpoint is to remain sitting on the horse, and not wind up on the ground. LB and Silverado, they just want to do things their way. A Dressage coach has what Bakhtin calls an ‘aesthetic seeing’ a way of contemplating horse and rider that is riddled with essentials.

I am interested in storytelling standpoint methodology, not as a theory (e.g. science of how horses trot), and not from the standpoint of aesthetic seeing (e.g. Dressage coach seeing rider and horse trot in proper ways defined as it’s a priori essence).

And this act/deed of storytelling standpoint methodology “brings forth something new [that] can no longer be a reflection that is aesthetic in its essence, for that would turn it into something located outside the action-performer and his [her] answerability” (Bakhtin, 1993: 15, bracketed additions, mine).

And when I do storytelling I do self-reflexion on my riding LB especially since he is way more challenging to ride than Silverado. I am more away of being in motion in riding in actual aliveness. I am empathizing with LB, trying to sort out if my body is in the right place in the saddle, am I squeezing my legs too tightly against his body, and is he on the correct lead when I go into the cantor. I do not lose myself completely in the riding. I am being trained by Sandra in aesthetic seeing, to actualize something not yet present in my riding, in the Being-as-event, that is about to be enriched by what I call an antenarrative, that at this moment is inessential, not-yet-Dressage aesthetic.

Sandra is the emphizer, as oftentimes I am unaware that something I am doing is prompting LB to go off on the wrong lead, or to buck abruptly, but not too severely, to let me know that I am giving contradictory signals. She is shaping LB, Silverado and me to fit her aesthetic contemplation of what constitutes Dressage. With Silverado, Sandra is more the physical therapist, watching this rescue horse, for signs that his joints are sore and arthritic, that the temperature is not right for his joints to loosen up. Silverado knows the Dressage signals a rider can give but is quite crafty, and prefers to lead the rider. And it’s had to figure out when he is faking some injury. Sometimes in the cold they are tight. Other forms of cold, and both Silverado and LB are ‘hot’ to ride, full of pent up energy, they want to run. LB also wants to be in control of the rider, but is less skilled at fakery than Silverado. LB also wants to run a lot faster than Silverado. Silverado’s cantor is no faster that LB’s trot, or his faster walk. In short, Sandra actualizes the different standpoints of seeing (aesthetic, theoretical, scientific), while here, I am in the standpoint of storytelling methodology.

**Aesthetic seeing** like theoretical seeing is obtained in abstraction, in cognitive. While there is no way into life from the theoretical (except for Theory-in-Use) there is more access to life in aesthetic seeing: to make your life the enactment of aesthetic. Aesthetic seeing, mostly is a priori as an essential moment of empathizing, such as when Sandra is doing aesthetic seeing, looking for essential moments in Dressage contemplation of my riding, and how the horse is doing or not doing Dressage. Narrative, especially the Aristotelian Poetics is all
about aesthetic seeing (linear plot, particular characters, rhythm, theme, dialogue, & spectacle). Attempts to get to once-occurrent Being or to life-in-process-of-becoming from narrative retrospection are futile.

Theoretic seeing is certainly all about maps of abstraction, and cognitive contemplation or relationships. There is for those who follow Chris Argyris, espoused theory and theory-in-use, and consulting which is bringing them into alignment. Narrative is often about the theoretic, emptying out living story content, to leave structure and form, abstraction, and retrospective representation sensemaking.

“The theoretically cognized world cannot be unclosed from within cognition itself to the point of becoming open to the actual once-occurrent world” (Bakhtin, 1993: 12).

Storytelling seeing – is actualized in living actual performed act/deed of the one who sees by Being-as-performer. Within storytelling there is the dialogism of the narrative seeing (aesthetic/theoretic) with the living story seeing. When I cease being in aesthetic seeing, or theoretic seeing, and am “within once-occurrent Being” (p. 14). In living story there is less separation from once-occurrent Being, but in narrative there are many degrees of separation. Storytelling in all three standpoints (narrative, living story, & antenarrative) has some degree of separation from once-occurrent Being in event-ness.

Singularity and Storytelling – There are moments of singularity in storytelling, where I am pretty close to oneness with the storytelling. Bakhtin (1993: 14, additions mine) says that “aesthetic contemplation [as well as theoretic-scientific] is unable to grasp once-occurrent Being-as-event in its singularity.” A living story web of happening relationships becoming antenarrative spirals, to me, comes closest to this singularity because “life-in-process-of-becoming” (p. 13) is the focus. My life-in-process-of-becoming the future-not-yet is something I am aware of when riding LB. With Silverado, I figure I am pretty much there, not going to get any better on Silverado, since the signals are not forthcoming form him to me. Sometimes I practice some riding signals to the horse that I need to learn with LB, by practicing them on Silverado. I also notice Silverado does not respond to the more subtle cues. LB and I are living through what Bakhtin (1993; 13) calls “participative-effective experiencing” to find our singularity moments. To me they are not so much aesthetic contemplation of Dressage forms as they are learning to understand what is confusing to LB and how he confuses me.

In storytelling standpoint methodology I am looking of moments of singularity and other moments I am doing aesthetic seeing or theoretic seeing. One way to look at storytelling seeing is through the ways of emotional-volitional manners that Silverado, LB, Sandra, and I have with one another. Sandra gets what she wants from a horse. As an experience coach and dressage rider, she is aware of ways the horses will try to get around what she wants them to do, and is able to respond quickly, to signal them, to get back to work. So sometimes she will say when I am riding, “behave or I will ride you” and that seems to mean something to Silverado and LB. Perhaps, that it is easier to confuse me than Sandra. In fairness, I should add, that Sandra is warm, caring, loving and gives lots of positive reinforcement. And horses like a rider that knows that they are doing.

In storytelling standpoint methodology the once-occurrent event of Being, the Now moment of emotion-volition manner, the occasional singularity of storytelling with the materiality of the performed act/deed is being traced, for example, it’s participative-effective experiencing between the coach, two horses, and me. It is not an a priori aesthetic or theoretic narrative, nor is it consequential calculation (instrumentalism). Rather this is an answerability in the once-occurrent event of Being, and “life-in-process-of-becoming” (p. 13).
The horse and rider exist in the answerability to each other, performing acts and deed in actual Being-as-event of once-occurrent life. When I am in my storytelling standpoints, in the dialogical intra-activity of aesthetic, theoretic, and the living storytelling standpoints, I am in communion with narrative, living story, and antenarrative, and with materiality (biological, historical, social, economic). I may not want to turn my storytelling standpoints into some moment of some other theory, be it Dressage, socioeconomics, of ecology. I am having some kind of communion with answerability, with an “actually occurring event of moral being” (Bakhtin, 1993: 12).

**Emotion-volitional tone and force – May the Force Be with your Storytelling!** Storytelling standpoint methodology is all about emotion-volition force. In the act-performance of storytelling consulting there is an “emotion-volition tonality,” and an “emotional-volitional thinking, a thinking that intonates, and this intonation permeates in an essential manner all moments of thought content” (Bakhtin, 1993: 34). Here the thinking and the emotion are not dualized (not either/or). Both the emotion and the thinking of the storytelling are volitional, and therefore ethically answerable for the standpoint. By conscious choice of doing our storytelling, we choose and intend the act or deed, the force that unfolds. It is not an external principle, and not some accident.

It is precisely the emotional-volitional tone that orients a change force in small business consulting, in once-occurrent Being-as-event and actually shapes (iteratively) an antenarrative yet-to-be-achieved within the once-occurrent Being of the small business consulting you do participatively with your client.

This “emotional-volitional force” (p. 34) has everything to do with storytelling efficacy. The emotional-volitional colorations (p. 3) are woven into the fabric of narrative, living story relationships, and antenarrative emotional-volitional as-yet-to-be-achieved, but being shaped fields of possibility. Storytelling consulting is volitional.

The small business participates in the storytelling life of its whole community, market, economy, etc. The acts of emotional-volitional thinking and attitude-tonality are established in narratives of what was, enacted in living stories of what is, and shaped in antenarratives of what-is-yet-to-be, not-yet-achieved, ought-to-be, and yet-to-be-determined. The whole concrete, recurring and once-occurrent storytelling (triadic aspects), I am answerable for, and obligated to express its whole truth [prada] of the situation and context of the small business.

**Ethical Answerability** – permeates the storytelling standpoint performance of emotional-volitional tone and force as it’s future-shaping and echo waves permeate the entire situation. This is where “we find the roots of active answerability “to express the truth (prada) of a given moment” (Bakhtin, 1993: 37). Bakhtin says Truth [instina] of some universal moment and the truth [prada] are stereotyped as some sort of artistic or theoretic categories instead of the actual and effective (efficacy force) performance of that act or deed. Bakhtin plays with the different Russian meanings of truth: absolute truth, awful truth, unvarnished truth, historical truth, kernel of truth, stretched truth, and so forth.

The hard truth is that getting small business dysfunctions under control is the difference between runaway costs, and finding untapped revenue potential (Savall, Zardet, & Bonnet, 2008). The storytelling standpoint method does not slant truth to just historical, just the empirical facts, or just the emotional-volitional force of the shaping the future. Then there is the truth that some consultants do not want to get out of their own
slant on the truth, to encounter what others are enacting as once-occurring Bing-as-event storytelling, or breaking (or not) with the conformity to an enforced truth. I am participating in storytelling consulting in a dialogical way in the ongoing event-ness of once-occurrent Being-as-event by encompassing the actual affirmed value of costs and untapped revenue, in emotional-volitional force, in willful acts of storytelling volition that weave into the small business fabric of my consultation experiencing essential moments of was, is and ought-to-be the future’s field of potentiality.

The emotional-volitional tonality and force of the storytelling standpoint method of the consultant permeates Being-as-event in a movement of answerable consciousness (p. 36) of actually realized act/deed (was, is, & not-as-yet).

In sum a storytelling standpoint methodology is a moment of emotion-volitional tone within the hologram, the quantum field, in actually occurring and non-recurring events of moral being, and in consulting this storytelling standpoint the very heart of the socioeconomic intervention done with compassionate-care into what is becoming in participative effective experiencing.

In my examples of LB and Silverado, I ride and perform acts and deeds that are actualized in the “lives and moves in a world that is not a psychic [theoretical/aesthetic] world” (Bakhtin, 1993: 12). When I am in my particular storytelling standpoint methodology I am not building theory, not caring about aesthetic Dressage. I just want a communion between LB or Silverado, and me. Sometimes I practice for the sake of “what-is-to-be-attained” in the “architectonic of Being-as-event” (p. 11). LB can tell when I am not paying attention, and start to cantor off from the walk, or just bucks me a bit. His emotional-volition does not care about any a priori essence of good Dressage, nor is he interested in theory. He does care about our communion.

The storytelling standpoint method participates in ethical answerability, in the communion in Being-as-event and life-as-it-is-becoming. LB and I are not in some time clock temporality sequence. We are aware of space in the ring, our body in special balance, in movement. We are aware when we have singularity, or not, and how answerably each other is for that state of timelessness (not as timeless essence, but trotting and cantering, outside of timespace).

In sum the small business understood a rhizomatic complexity is intensive multiplicity and in a “constant change of becoming” (Linstead & Pullen, 2006: 1291). The rhizomatic-assemblage antenarrative is a grass-in-the-head thinking about webs or networking, whereas the linear antenarrative is full of dualities, in a tree-in-the-head sort of thinking about linear-progress.

Small business can change antenarratives from linear (tree in the head) to different processual and relational assemblage (grass in the head). The antenarratives are each a “productive force of becoming” (Linstead & Pullen, 2006: 1292):

Organizational linear models of change, hierarchies of authority, traditional notions of career, all illustrate in the everyday how the moribund metaphor of the journey towards a specific end-point continues to constrain us to pull back from relationality/

My argument therefore moves away from small business as a social construction (Latour, 1999, 2005) to a philosophy of becoming, to considering the ontology of becoming one or another antenarrative, be it linear, cyclic, spiral, assemblage (rhizome) or some combination thereof.
Architectonic Null is a Flâneur – I have tried to work out what I call a holographic image of the architectonic null. It is inspired by Carroll’s (1987: 20) Liber Null drawing, and my own storytelling philosophy. The difference is my image has four planes of influence, instead of Carroll’s three. It is also inspired by Walter Benjamin’s (1999) Arcades Project. The Arcades were an early Parisian version of a mall after 1822, with lots of shops, enclosed in a glass, and a dome ceiling, where one could do to walk. The Flâneur was also a “newspaper for the masses, published at the office of the town crier, 45 Rue do la Harpe …. 1848” (Benjamin, 1999: 448).

Flâneurs - The flâneur is defined here as someone who strolls, or walks while being ethically and answerably observant as a citizen. “To go out strolling, these days, whill puffing one’s tobacco,… while dreaming of evening pleasures, seems to us a century behind the times. We are not the sort to refuse all knowledge of the customs of another age; but, in our strolling, let us not forget our rights and our obligations as citizens. The times are necessitous; they demand all our attention, all day long. Let us be flâneurs, but patriotic flâneurs” (Prologue to Le Flâneur, a newspaper (May 3, 1848) by J. Montiagu, cited in Benjamin, 1999: 448).

The “classical corse of flâneur – the arcade” (Benjamin 1999: 381) but for postmodern timespace it must be the shopping mall, Disneyland, Las Vegas, the Disneyfied downtown spectacle where one strolls among the shops, display windows, being assaulted by the ads to temp us with fear and desire, all that merchandise. Perhaps we should include McDonald’s and all McDonaldization, where the flâneur has the ethics of slow food and slow shopping, stays for a while with a different optic, and observes the difference, with a sense of answerability, their own gentle (mildness) virtue.

The Architectonic Null, I have in mind, is a flâneur strolling in the small business, in its environs, in the mall or the casino, and is someone who has an ethical and active Storytelling Standpoint. This flâneur is on an upward spiral on some walks, and on other strolls on the downward spiral, yet still gentle, yet with one foot in the past, and another stepping into the future, but coursing with Nowness, with alert-awareness of what is, and it’s a “fiery sword” (Benjamin, 1999: 379) to de-sever the past and future, and even the selling going on in living stories here and now.
Benjamin (1999: 383) is concerned about updating Marx’s (1867) *Das Kapital* and his analysis of the rag-picker (a laborer doing a special job in the making of paper). Benjamin proposes his version of a dialectic-method of materiality to deal with the spectacles of consumption. The motif is one of shock and surprise of the Flâneur (p. 383) as one walks through the situation. The flâneur cannot be just a disinterested or apathetic observer because each breath, each embrace, each whiff, a glance, and all those walking steps are not neutral, nor are they innocent. The flâneur is complicit and answerable.

Storytelling Standpoint Methodology has at its core the architectonics of three interanimated dialogical standpoints: theoretic, aesthetic, and ethic. These are discourses (including the storytelling domain, along with metaphor & trope domains) that are interanimated by the future-shaping storytelling wave and echo wave confirming functions.
“It is as if rays of light radiate form my uniqueness and passing through time, they confirm historical mankind, they permeate with light of value all possible time and temporality itself as such, for I myself actually partake in temporality” (Bakhtin, 1993: 60).

I want to introduce a humanistic image of storytelling rituality into a storytelling hologram I call the Architectonic Null. I often make what I call Heart-Swords-of-Compassionate-Caring in my blacksmith shop, out of bits of bailing or copper wire, and given them to people I know. The ‘Heart Sword of Compassionate-Caring’ in this Storytelling Hologram shows a person with a storytelling standpoint that has one hand stuck in the narrative-past, one foot in the plane of emotional-volition tonality (Bakhtin, 1993), and the other foot in the living story webs-of-relationality in the Now, while the ‘Heart-Sword of compassion’ de-severs through any duality-stuckness in futures potentialities-of-Being that limit other future potentialities from emerging. There is an ‘ought-to-actualize,’ in the intra-penetration of Quantum Storytelling with the concrete manifestations of timespacemattering.

Let me restate what I said in the introduction: It is into this morphic-quantum field of storytelling, that I have developed the Heart-Sword you see on the cover of this book. The heart is ‘care’ and ‘concern’ in a Heideggerian sense. The spiral is more Deleuzian, about difference of possibilities, or in Heidegger’s terms a ‘potentiality-for-Being’ (Heidegger, 1962: 344). One side of the blade is Bakhtin’s (1993) emotional-volitional tonality, which for Heidegger is a sort of resoluteness. The other side of the sword is authentic disclosedness of primordial time, that futurity that Heidegger means to be an alternative to both clock-time and the world-time (arrow) which has smitten narratology in poetics, structuralism, formalism, and grammatology. The Heart-Sword of care, compassionate joy, makes a connection in-between being in “lostness in the ‘they’” (Heidegger, 1962: 344) of what my colleagues and I call ‘living story webs of relationality’ (Tyler, 2007) and the point of that sword aimed at ‘There’ and ‘Situation’ (words capitalized by Heidegger to differentiate them from just ‘there’ or just ‘situation’ in the ordinary sensemaking) that are special terms that mean something primordially-spatial. “Being-in-the-world has a spatiality its own, characterized by the phenomena of de-severance and directionality” (Heidegger, 1962: 346). This primordial sword, then, is all about a quantum sense of space, time, and mattering (i.e. spacetimemattering, as Barad, 2007, calls it because there is a oneness in not separating them). The compassionate-caring Heart-Sword of joy is one whose blade of disclosure and resoluteness accomplishes de-severance of spacetimemattering. It is not the ordinary sword of deconstruction that severs, splits, fragments, separates, dualizes, and so forth.

In the Quantum Storytelling, is all about what Benjamin (1999: 355) calls the “living matter” that is a kind of “phantasmagoria” of material waves (rays of light and energy) that for Bakhtin (1992) radiate from my one’s architectonic centrality in the singularity of timespacemattering of once-occurrent Being-as-event of the theory, aesthetic, and ethical discourses intra-playing with mattering. These ‘living mater’ rays of light and energy are enacted, in part, in an emotional-volitional tone (the light of value and its volition).

This flâneur is strolling on some antenarrative, either a line or a the curve of a spiral, but also walking through the assemblage of materiality in the market. This Architectonic Null-Flâneur has a program against all the storytelling, all its genres, and is observing how the storytelling is taking possession of his body and desire, his thoughts, emotions, and actions, and wants to de-sever, all those influences by transmuting them. The Flâneur-Null strolls the Nowness gazing at every assemblage, but has awareness of past and what is shaping the future, particularly the fetishes of the marketplace (Benjamin 373). It is all about the “physiognomy of the commodity” (p. 368). This is not just the Durée that Bergson writes about, but the Dasein that Heidegger
opposes to durée in a more primordial spacetimemattering, one where there is not just a retrospective sensemaking of now-past, now-past, etc. swelling into the now-present, but also the futurity of nows, beckoning in a teleological sense of primordial that Bergson could not abide. It is ironic that Bergson, Kitarō, and Heidegger were all influenced by relativity physics. It is our job to take storytelling into the new quantum physics.

In the figure there is an image of a hologram with several planes (or spheres):

The first plane of light and energy rays is theoretic standpoint of seeing is the narrative plane of remembrance that is backward-looking and retrospective. The second plane of light and energy is the living story webs of living one’s life in practical doing of an aesthetic situated in the ontological standpoint that is now-looking and participative seeing. The third plane is antenarrative, the light and energy, seeing that is forward-looking, and prospective. The third plane echoes back waves of light and energy, confirming the Present or the Past.

My storytelling standpoint is more than just the Kantian “thinkable spatial and temporal relations” because I have a “value center” with the concrete “architectonic whole” that possesses unique singularity (Bakhtin, 1993: 57). Heidegger also found Kantian a priori to be inadequate, and developed Dasein, as an alternative a priori.

Besides the Flâneur-walk, there is also the Dérive-walk that Guy Debord (1958) practiced and made it one of the primary methodologies for exploring an aesthetic landscape, noticing shifts in the aesthetics when, for example, walking through the streets of Paris, noticing when special cases of survivance of something pre-modern, or the survivance of a patch of Nature amongst all the modernity. And that is not the only two ways of walking through a landscape, to investigate spacetimemattering, in a Quantum Storytelling. There is also Stuart Kaufman’s (2005), ‘adaptive-walking.’ Kaufman, like Kitarō, Heidegger, and Bakhtin, was inspired by Einstein’s relativity physics. Kaufman’s adaptive-walking is built on the ideas of Sir Arthur Eddington’s (1958, 1984) physics of the ball rolling down the valleys and peaks of a landscape towards its future. Eddington and Kaufman are theoretical biologists (physics-biologists), and so is Rupert Sheldrake. Sheldrake’s ‘morphogenetic field’ was an acknowledge take-off of work by Eddington. What is curious is that Kaufman’s adaptive-walking through a landscape is so different from Sheldrake’s morphic field hypothesis. The former is more rooted in corporeality, and the later in not just quantum-materiality, but in primordial spacetimemattering (in a Heideggerian sense of the reversibility of temporality, the Situation of There, and entities that are rich in potentiality-for-Being). In short, Kaufman and Sheldrake do not have the same sense of what ‘adaptive-walking’ through a landscape means. And Benjamin’s Flâneur-walking is in some ways closer to Kaufman’s NK landscape, and in other ways closer to Sheldrake’ morphic field, and Heidegger’s primordiality.

The Architectonic Null, this Flâneur, a storytelling human energetic body, whose left hand is in the past, while the right hand wielding the Heart-Sword is de-severing energetic chords with the future is rooted in a communion with once-occurent architectonic unity is in motion, strolling about in a storytelling holographic world.

“My left hand may not know what my right hand is doing, and yet my right hand is accomplishing the truth [Pravda]” (Bakhtin, 1993: 52).
Chogyam Trungpa (2002: 153) advises “letting go: of goals and instead “letting be” so we have openness to the entire situate as it is Nowness. Walter Benjamin (1999: 391) calls it the “concretion of now-being” and the “waking being.” The Now-Being is present time (p. 392) and for Benjamin a “dialectical method” (p. 392) to “overcome the ideology of progress” with not only a “historical perception” but “materials of thought and experience” (p. 392). In short, the *Architectonic Null is a Flâneur*, strolling through the artificial light of the mall (or Arcade) awakened to images and desires of consumer fetishism: “Every current of fetishism… derives its force from what is forgotten…. [in] a downstream flow… so strong” the individual flâneur is advised by Benjamin” to stroll in a group of flâneurs leas he or she “collapse in the face of such violence” (p. 393). Like Bakhtin and Trungpa, Benjamin wants to study the “lived moment” and be awake to what “belongs to the dream consciousness of the collective” experience (p. 393).

The Flâneur Null sets out on a journey through a storytelling world, to awaken from the dreaming. Sleeper Awake! Guy Debord (1968) and the Situationist as described above, developed the *Dérive Walk (1956)*, as a way of strolling through the streets of the city, and being alert to subtle shifts in the aesthetics of architectural and open spaces, such as where a tree suddenly appeared, or the architecture was no longer early modern, but had some survivance of a pre-modern design.

Sometimes a goal-antenarrative-expectation is linear, authoritative, expectation blinds us to Nowness. Flâneur and Dérive are therefore helpful to see past the blindspots. “We tend to live in the future, or view of life is colored by the expectation of achieving an ideal goal” (p. 155). This blindness overwhelms our living story emergence. It is “rendering you insensitive to the present moment because you are living too much in the future; (p. 155). As with Bakhtin’s once-occurrent Being-as-event, the present moment approaches the buildup of the future in antenarrative awareness, and for Trungpa (2002: 156) it is “based on the relationship between you and nowness.”

*Nowness Primordial Spiral Antenarrative* – The Heart-Sword of Compassionate-Caring Ethic of Answerability and Joy is a ritualized way to find the Nowness Primordial Spiral Antenarrative, but this is not Nowness in the Duré sense, but in Heidegger’s Dasein. It combines several energies: the heart of compassionate joy energy in the handle, the hilt of the constant possibilities of Dasein (Heidegger, 1962: 344), the Spiral of differences amplifying, the double edges of the emotional-volitional tone energy and the seeing without dualities sides of the blade, and the seeing what is called *the sobeit of what is*. And those blades are doing de-severance, *not* severance!

Giving up wanting to reiterate the narrative-past, *not* cutting, but de-severing chords of obligation and energy-drain in living story webs of relationship, and de-severing from the goal-antenarratives enables us to focus on the sobeit (what is) of the situation. In de-severing, the energy is returned to you and them, and to the morphic field.

The Heart-Sword incarnates six virtue ethics that Trungpa (2002) describes as energy forces. My contribution is to incarnate them into the Nowness Primordial Spiral Antenarrative.

1. **Generosity Virtue Energy** – when one see the Nowness situation for what is and as it is without vices of jealousy, possessiveness, judging, hatred, or the striving controlling of push and pull of “this and that” (Trungpa, 2002: 173). Generosity energy is a spacious quality as we surrender and give it up
generously as we find the Nowness Primordial Spiral Antenarrative, drawing from its energy, and giving back to its flow to and from the primordial.

2. **Discipline Virtue Energy** - is doing right at the right time in the right way by participating in life even when it’s chaotic. Discipline is not in haste or inaction. It is finding the Nowness Primordial Spiral flow of what *is*, and doing discipline in the right way in resoluteness, and authentic disclosedness of primordial futurity so the ‘There’ and ‘Situation’ are reunited.

3. **Patience Virtue Energy** – is not engaging in vices of dominance, control, pushing and pulling, striving until you drop dead. Patience, like generosity and discipline is quite skillful, and does not expect anything in return. It is not pushing ourselves or pushing and pulling others. There is already plenty of push and pull, forward and backward, sideways and inward, up-ways, and down-ways forces in the and through the Nowness Primordial Spiral. We do not need to provoke reaction from the Nowness Primordial Spiral by acts or deeds of impatience. We can sidestep a spiral force moving toward us. There is no need to battle something unwelcoming, because when we are still and patient, something welcoming arrives in the flow of the spiral as a new materiality of *timespacemattering* glides into our path.

4. **Compassionate Joy Virtue Energy** – The heart-compassion joyful energy does not judge, blame, evaluate, expect, anticipate, strive, push or pull. It is joyousness in what *is* living fully in creative compassionate here and now. The Nowness Primordial Spiral Antenarrative never has a dull moment. Be still, look and listen, as the compassionate joy energy seeks panoramic awareness of the whole situation.

5. **Meditation Virtue Energy** – Meditate on the whole life situation you are participating in. Do not dwell on anything. Watch form a slight distance, not as an apathetic bystander, but as someone who is not giving their remote control to someone who pushes your pleasure or pain buttons. Expand your meditative awareness of the living story of life connections. Expand your awareness to the entire situation of participative consciousness, and your own ethical answerability. Let the vices drift down the flow of the Nowness Primordial Spiral without any attachment to world-time.

6. **Knowledge Virtue Energy** – Knowledge is one edge of the two-edged Heart-Sword of Compassionate Joy. It is knowing that there are no dualities, de-severing, and transmuting through the confusion of dualities, reuniting the energies that stem from dualizing narrative-past-categories, living story webs of energy drain, and goal-antenarrative-expectations (the alternative to goal-driven is a primordial move to potentialities and possibilities, to see prediction-progress-goals as one option, but not all there is). The other edge of the sword is what Bakhtin (1993) calls emotional-volitional tone. And the tip of the sword is seeing what *is*. It is for Heidegger (1962) a ‘There’ as ‘Situation’ in the equiprimordial temporal and spatial and living-entity sense, not in the clock-time or world time or the situation (lower-case) that is corporeal. Knowing with emotional-volitional town and knowing-seeing without dualities is something one does to get into the flow of the Nowness Primordial Spiral.

The Heart-Sword is a ritualized way to locate the flow of the Nowness Primordial Spiral that is Dasein, rather than Durée. It is way to incarnate all six Trungpa (2002) virtues, and situate them in Bakhtin’s (1993) answerability ethics, and in Aristotle’s (350a BCE) virtue ethics of habits of thought and action. The Heart-Sword de-severs the fragmented ties to the past, de-severs chords to re-disclose living story relational energy and letting energy of the vampire (energy drainers) return to them, and de-severs the bondage to the goal-antenarrative control. This last de-severing returns primordial temporality, so we can notice the world-time (& clock-time) as some other way of Being-in-the-world. De-severing is a path of gentleness, an ethic of caring. It
is in the awakening awareness of glimpses of the Nowness Primordial Spiral that has a futurity of inviting potentialities that what Heidegger (1962: 344) calls “authentic Being-one’s-Self” is concernful, Being-alongside what is ready-to-hand and is solicitous and answerable to “Being with Others”. The resoluteness of emotional-volitional tonality in the storytelling is one side of the blade, and the other is authentic disclosedness of a primordiality futurity, and the blade points to ‘There’ a place of Being-potentialities, a Situation that is not only spatial but primordial.

Making your life into a storytelling of caring-virtue means de-severing, transmuting the vices: rage, revenge, jealously, possessiveness, and push and pull of the dualizing ego. “Your actions become exceedingly accurate because they are spontaneous” (Trungpa, 2002: 182). These six virtue energies and the vice energies are primordial. Sobeit! Being-Primordial!

It is my performed act/deed of taking a storytelling standpoint as a answerable participation in “various concrete architectonics” situations, and these are “emotional-volitional moments” of my once-occurrent life in actual once-occurrent Being-as-event (p. 54).

Storytelling Standpoint Methodology centers us in our “participation in Being, Thrown into the ‘There’ as Heidegger puts it, and Being with Others, in resoluteness, in an “authentic Being-one’s-Self” (Heiddeger, 1962: 344). It is within the architectonic of the quantum “lived-experienced world” and our answerability in once-occurrent past, once-occurrent Being-as-event unfolding Now, and the as-yet-to-be-achieved oughtness of the field of future potentialities (Bakhtin, 1993: 60). The narrative “plane of remembrance of once-occurrent past” is correlated with the living story incarnated plane of Nowness of situation, and the plane of antenarrative shaping possibility futures, the “need of a filled future” the “something to be accomplished” and ought-to-be-achieved “upbuilt of my deed” in “never to be repeated actuality” (Bakhtin, 1993: 72-3, 75).

I occupy a unique emotional volitional plane in Being-in-event that is a threefold “architectonic of seeing” (Bakhtin, 1993: 67). In this Storytelling Hologram my emotional-volitional tone recirculates in the once-occurrent-past, the ongoing situated present, and the as-yet-to-be-future in a “unity of the architectonic” (Bakhtin, 1993: 71). The four planes are just four of many dimensions of Storytelling Hologram. This one focuses on architectonic dialogism in the interpenetrating timespacemattering tempo of ongoing co-participating in event-relations with other people and actants with their own storytelling standpoints in never to be repeated actuality.

Storytelling consulting’s aim, in the small or large business, is to balance the three planes of storytelling in the architectonics of what I have called the ‘storytelling organization’ (Boje, 1991, 1995, 2001, 2008a).

What is Kant’s Architectonics and System?

Immanuel Kant (1781/1990: 466) developed “The Architectonic of Pure Reason.”

Kant (1781/1990: 466-7) defined architectonic as the a priori cognition, a single idea of pure reason and system as unity of various cognitions under one idea, as follows:
“By the term Architectonic I mean the art of constructing a system. Without systematic unity, our knowledge cannot become science; it will be an aggregate, and not a system. Thus Architectonic is the doctrine of the scientific in cognition, and therefore necessarily forms part of our Methodology… By a system I mean the unity of various cognitions under one idea. This idea is the conception-given by reason-of the form of a whole, in so far as the conception determines a priori not only the limits of its content, but the place which each of its parts is to occupy.”

Kant’s categorical imperative (rule-based) ethics is called de-ontological, since it is an architectonics and system, crafted in pure reason preceding Being (is a priori) outside the field of action in the Now, or the antenarrative-shaping of some Future. Systems were crafted whole and each part had its place to occupy, all worked out.

**What is Bakhtin’s Architectonics and Systemicity?** Mikhail Bakhtin (1990, 1993) decided that Kant’s approach to architectonics and system was one-dimensional, only about a priori pure reason, and various cognitions under one idea, given by that reason. It did not allow for the field of ontological action, or for a system that is not all worked out, not whole, its parts not all merged by reason into their place. Rather, a system is being worked out by humans and material actants but the attempts to work it into a whole are partial, fragmented, never completely implemented, and succeeded by more attempts that never quite change one system into another.

Bakhtin’s architectonic is a dialogism of discourses: cognitive, aesthetic, and ethical. Instead of a one-dimensional ‘system’ for Bakhtin, it was the unfinalizedness, and unmergedness of what I call ‘systemicity’ (Boje, 2008a), a process of layering, stacking one unfinished change upon another, without ever removing any of the layers entirely.

**Architectonic dialogism** is defined as an ongoing interanimation of cognitive (a priori theoretic seeing), aesthetic (seeing), and ethical (answerability seeing) discourses. Whereas Kant’s categorical (rule-based) ethics as steeped in a priori pure reason, for Bakhtin a more important ethical standpoint of answerability to act was incarnated in once-occurrent, non-repeatable, event-as-Being, in the Nowness of ontological Being-here-and-now, as well as an answerability I call antenarrative (Boje, 2001, 2011a) for the not-yet-Being, and ought-to-Be future.
CHAPTER NINE: Principle-Based Storytelling Ethics

What my work with Grace Ann Rosile imagines is a principle-based storytelling ethics that is not instrumental, and is inter-penetrated by virtue, answerability, and (Kantian) rule-based ethics that has a more sustainability ecological context than the Western frameworks.

**PRINCIPLE-BASED STORYTELLING ETHICS** - Many people do not live their life as a story, by a set of principle-based ethics. “Living storytelling principle-based ethics” is doing things in the right way, at the right time and place for the right reasons, in the right emotional-volition. Reading through the others, it appears that principle-based ethics is a combination of Aristotle’s virtue ethics, Kant’s categorical imperatives (rule you never break), Bakhtin’s answerability ethics (change the big system), and some principles that were uniquely principle based.
The Daniels Fund has recovered 10 core values, which we want to explore here as principle-based ethics, in the acts of storytelling a special remembrance of Daniels’ principle-based ethics.

**Daniels Funds’ 10 Key Values**

1. Ethics & Integrity
2. Honesty
3. Respect for People
4. Loyalty
5. Entrepreneurial Spirit
6. Belief in the Free Enterprise System
7. Patriotism & Dedication to Community
8. Commitment to Excellence
9. Etiquette
10. Spirituality

I think storytelling standpoint and ethics go together. Stephen Cummings (2000: 222) does a marvelous job of linking aesthetics and virtue ethics to story as it was in ancient Greece:

“One’s life-task was to make his or her story, through the everyday act of living, as good or as aesthetically pleasing as it could be, in order to enable, eventually, a good and proper ending. Such a story would be woven into the development of the stories that made up the fabric of one’s community.”

I have in mind here a principle-based storytelling standpoint, one that has its interpenetration with several ethical positions.

**RULE-BASED ETHICS** – Kant’s (1781, 1785) *a priori* (deontological) reasoning of rules is dualized outside of ongoing once-occurrent Being (answerability), and does not have a practice of intervening in the situation (context) that produces ongoing business unethics. The duality is that the *a priori* rules precede and are separate from the event-ness of *existence*. Kant’s (1785) Categorical Imperative: “Act only according to the Maxim whereby you can at the same time will that it should become a universal law.” Flaw: will is not enough and leads to individualism (self-interest & by-standing). Kant’s idealism becomes tool of Utilitarian Ethics codes (*a priori* rules that are not implemented). Media and Popular Culture industry has sold public on idea that white lies, and ignoring others’ cheating or theft is OK behavior as long as you personally follow the *a priori* rules. Rule-based ethics do not regard the unhappy consequences of following a rule as relevant.

**BUSINESS UTILITARIAN ETHICS** – is having a Code of Ethics, but business follow it only when practical, when it makes self or most others happy. John Stuart Mills (2002, 2011) who lived 1806-1873, was an advocate of utilitarian ethics: “Mill believed that the most ethical action was that which brought the most people the greatest amount of happiness… Mill’s utilitarian calculus thus figures out how many people are affected by an action, how they are affected, and therefore whether the action is right or wrong.” Result of utilitarian-consequentialism is a shallow empiricism, a reduction of moral (deontological) ethics and superficial McEthics compliance. This becomes a PR device to hide behind unethics. Flaw is that self-centeredness takes over so codes become lowest moral life; e.g. Enron leaders said its right to lie & exploit when practical. Most at Enron stood by and did nothing. Flaw – how can a society of isolated apathetic individuals bring about meaningful
change? A major problem with Business Utilitarian Ethics is the organization participant’s focus is on the necessity of the present without an appreciation of the past, or developing a virtuous living story, or a magnificent antenarrative shaping the future. This relates to the idea of narrative being monological and retrospective, living story being either virtuous or utilitarian, and antenarrative (Boje, 2001) being that bet on the future, which can become answerable, virtuous, or unethical. Being magnanimous in one’s storytelling is a way of being answerable to unethical practices.

**ANSWERABILITY ETHICS (or CRITICAL ETHICS)** – Bakhtin’s (1990, 1993) Answerability – understand the “systemicity” you are part of, and change it to stop reproducing unethics (Boje, 2008a, b). Bakhtin (1993: 1) distinguishes between a Kantian theoretical (a priori) thinking and the “actual being in process of becoming” that is “transitiveness and open event-ness of Being.” Answerability ethics is what I call an antenarrative wager (Boje, 2008b), what you bet in the antenarrative buildup of acts and deeds in shaping once-occurrent Being-as-event of your life as a storytelling incarnation. This is working to intervene in the system, within a social movement, to actualize change instead of individuality (self-absorption) of the bystander who does not act unless out of self-interest. Bakhtin (1993: 1-3) says that “discursive theoretical thinking,” and “historical description-exposition” and “aesthetic intuition” have spilt off from the actuality of once-occurrent event-ness of Being where our “moral answerability” confronts the past, present, and future in the “never-repeatable uniqueness of actually lived and experienced life.” In storytelling there are three worlds of answerability in conflict (past-narrative, Nowness of living story, and antenarrative future-shaping of the not-yet).

**VIRTUE ETHICS** – Aristotle’s (350b) BCE *Nicomachean* (virtue) ethics is about establishing habits of thought and action that are virtue, not vice in one’s character and relationships: “Virtue comes about not by a process of nature, but by habituation” (Book 2, Chap 1). We are “able to acquire them, and reach our complete perfection through habit” (Aristotle, 350b BCE, Book 2: Chap 2). Aristotle: “*Virtue requires habituation and therefore requires practice, not just theory*” (1105a: 30, Book ii, Chapter 4). “*The right sort of habituation must avoid excess and deficiency*” (Book 2, Chap 3).

**Virtue Spiral** - What I will call the ‘Virtue Spiral’ is a series of virtue decisions, and in each one finding the mean (intermediate) state between excess and deficiency keeps the spiral in its left-right orbit. Happiness if the Highest Good and Justice is sum of all virtues.
There are virtues of feeling, thought, and action in small business, choice points along a Virtue Spiral, or perhaps a Vice Spiral. The virtue, according to Aristotle's *Nicomachean Ethics* (aka *Virtue Ethics*) is the intermediate state (exploring the mean between deficiency and excess). The small business owner and employees have dysfunctions in their business when they cannot find the state of virtue at each twirl of the spiral between the *excess*, a vice-temptation-choice that pulls the *Virtue Spiral* one way, and *deficiency*, a temptation to vice that pushes the small business the other way. Functional small business has found the intermediate state, has found quality, value-added, ethical choiceworthy action. Dysfunctional is low-quality, rip-off service, shoddy craftsmanship, excess charges, etc. Root them out and more profit and lower cost and higher quality accrues in the long run (that is what your consulting is all about).

- **Bravery** is the mean between fear (deficiency: cowardice) and rash (excess: over-confidence).
- **Temperance** is the mean between insensible (deficiency: under-nourished, thirst, not investing in upkeep) and intemperance (excess: eating, drinking, wastefulness).
- **Generosity** is the mean between stingy/selfish (deficiency: low giving & taking for self only) and wasteful (excess: too much giving away & taking-greed).
- **Magnificence** is the mean between not claiming honor (deficiency: door mat does not stand in their honor that is due them) and honor-lover (excess: ostentatious, vulgarity).
- **Magnanimity** is the mean between pusillanimity (deficiency: does not think themselves worthy of good things) and vain (excess: pretender to what they did not earn or merit).
Mildness in anger is the mean (right amount, time, place, etc) between irascibility (not angry at right things ought to be angry at) and over-aggression (excess: quarrelsome in aggressive-anger at wrong people at wrong time in wrong way).

Truthful is mean between self-depreciation (deficient: tears self down), and boastfulness (excess: tells you more than you care to know).

Wit is mean between buffoonery (deficiency: witless) and boorish (excess: gilds it, over does it) in conversation and storytelling.

Friendship (comes in many types). The mean between no friends of any sort (deficiency: friendless) and It is the mean (unconditionally friendly to good people; pleasant-friendly in itself) is between ingratiating (making friends just to use them [reciprocating their goodwill], to get something [for utility or expediency]) or to slander (to take away something) --- AND --- too friendly (deficient: flatterer to more powerful people, loving only if they have worth/wealth, taking more than their fair/just return in the friendship) (Book 8, Chaps 2-10).

Distributive justice is proportionate a mean between not giving equal shares (deficient: in distribution of rewards) in proportion to to their contribution (excess: some getting more than they deserve or paid for).

Justice in rectification looks at differences (differentia) in finding the mean (restoring the situation to its former balance by repaying loss to victim), in the harm and suffering (deficient: victims not restored, not properly compensated, and perps not punished as they should be or perps profits kept by them) and taking too much (restoring more to victims by taking too much, subtracting too much from the perp).

Justice in exchange is proportionate reciprocity of need-for-need. If small business 'A' constructs houses, and small business 'B' makes shoes, then there needs to be proportionate equality in their bartering or monetary currency exchange (achieve commensurability); neither deficiency (robbing) or excess (greed) for either party.

Political justice is the mean between doing injustice and suffering injustice for create of the common good (nobody is totally happy with the result). Deficiency (poor get poorer) and Excess (fat cats get fatter, and pork barrels more porky).

Justice in action is the mean in a small business decision between an award that is too little (low quality, low productivity, bad service), and an award that is too much (consumer greed, theft, braggart, etc). Justice (and all the virtues) are dependent on being voluntary (not forced by a tyrant, not being a slave) the "actions are in the agent's power" (Book 5, Chap 8).

The Virtue Spiral depicts Happiness as The Highest Good (Aristotle, Book 1, Chap 2), and twirls through many choice-points (each a deliberation state that has deficiency or excess) (Book 6, Chap 9 deliberation 'by the correct process' in each episode) and the Virtue Spiral whirls eventually into the depths of Justice (Book 5). Virtue then is being the "living embodiment of what is just" (Book 5, Chap 5). Justice is the sum of all virtues in the Virtue Spiral from the highest good (happiness) to all the types of justice. Justice is fair, equitable, and proportionate. "Virtue is the same as justice" and is a "promoting the common good" (Book 5).

There are other vices and virtues and intermediate pathways through the Virtue Spiral. These you must find in each small business. It is important that the class begins with a study of ethics, since the unethical small business will ultimately fail, and not serve the common good (happiness). One role model of not only virtue but several other types of ethics is principle based.

1. Virtues of Character: Bravery, Temperance (pleasure/appetite), Generosity (non-wastefulness), Magnificence (honor but not love of it), Mildness (anger), Truthfulness, Wit, Friendship, Justice (in distribution, rectification, exchange, political & action). These actions become habits that become functions and that are fine and good (not excessive or deficient). They are disciplined habits of action and emotional tone: done in the right way, at the right time, with the right volitional attitude.
2. **Virtues of Thought**: Wisdom, Comprehension, Intelligence, Wit, etc. that comes by learning, inquiry, and education.

Aristotle said that the highest good is happiness (Book 1, Chap 1), but did not define it the same way as John Stuart Mills (empirical calculation). “Happiness is acquired by VIRTUE, and hence by OUR OWN ACTIONS, not by FORTUNE” (Book 1, Chap 10, emphasis mine). “But fortune still affects happiness” (ibid). Aristotle lists five aspects of happiness:

1. “The good is the end of action” (Book 1, Chap 7)
2. “The good is complete” (ibid)
3. “Happiness meets the criteria for completeness, but other goods do not” (ibid).
4. The good is self-sufficient; so is happiness” (ibid).
5. What is self-sufficient is most choiceworthy; so is happiness” (ibid).

Aristotle’s virtue ethics has an as yet unexplored relationship function/dysfunction:

1. Aristotle preferred careful observation and inquiry into habits that are functional or dysfunctional
2. A dysfunction is an excess or deficiency, and the functional is Aristotle’s intermediate habits of action, thought, and feeling
3. Intervention is a change in habits of action and thought that are about the main virtues.
4. “Each function is completed well when its completion expresses the proper virtue” (Book 1, Chap 7).

We can therefore the truth of the habits of actions so that the organizations can improve functions that express virtue in actions. This includes rooting out dysfunctions in habits of action. In ancient Greece, there was an aesthetic of living one’s story as a virtuous path. In Aristotle’s virtue ethics, choose the middle road (middle path between cowardly and rash is the courageous virtue). Aristotle’s (350 BCE) Poetics of narrative is an aesthetics split off from his virtue ethics writing.

**Differentia**— In this section, I want to resituate virtue ethics from a humanist to a posthumanist philosophy. To me Virtue Ethics is defined in relationship to a Storytelling Standpoint: Living one’s life as virtuous story to have compelling acts or deeds. Aristotle (350BCE) in virtue ethics has an entire section on “differentia” (Book 2, Chapter 6). Differentia is defined here as the distinguishing characteristics of a biological species or category, and is used by Aristotle to set off his taxonomic categories of states of virtue from vice, and what is an intermediate (mean) relative to human actors. It is the taxonomy of virtues and who or what has them that I seek to resituate here. It is in the Differentia section where Aristotle explores what sort of virtue-mean that it is, the state that it is. In a “good state” the possessors” of virtue character “perform their functions well” (ibid). A numerical mean example is given in the Differentia section: the number 6 being intermediate by four places, between 2 (deficiency) and 10 (excess). Virtue is not a numerical mean, but one that is in actor-agents is a state of a mean “intermediate between excess and deficiency” (ibid). It is also a ‘relative mean’ that is “not the same for everyone” (ibid). Virtue ethics is about doing right, “at the right time, about the right things, towards the right people, for the right end, and in the right way, [that] is the intermediate and the best condition, and this is
proper to virtue” (ibid). Actions and feelings have their deficiency and their excess. This is the list of feelings in the Differentia section:

1. Afraid
2. Confident
3. Angry
4. Pity
5. Pleasure
6. Pain

These are not the only feelings. For Aristotle, the excess and deficiency of feelings and actions are blameworthy, not noble. Aim for the intermediate action and feeling between deficiency and excess. “Each science produces its product well, and by forcing on what is intermediate and making the product conform to that” (Ibid). And so do the crafts, pursue the virtue of the intermediate, and in a small business, “nothing could be added or subtracted from a well-made product” (ibid). Any virtuous business, therefore aims at the intermediate. Do animals or plants possess virtue? Now and again Aristotle includes animals as possessing virtue: “And similarly, the virtue of a horse makes the horse excellent, and thereby good at galloping, at carrying its rider and at standing steady in the face of the enemy” (Aristotle, 350BCE, Book 2, Chap 6).

Like people, animals have habits of action and feeling. They have character and personality. It is therefore possible to resituate Aristotle’s virtue ethics from a totally humanist centrality, to a posthumanist virtue ethics, where we look at many types of actors and actants as possessing virtue (or vice) in an ecological natured community.

Lucky Boy is a Person of High Virtue - My horse LB (Lucky Boy) has exactly this differentia. “LBS Bonanza” (LB) for short, is a sorrel (color) gelding folded April 21, 2002 in Mississippi. He moved to New Mexico in February 2008. He was born to the sire, Leaguers Sonny Boy (born to Leaguers Sandman and Sonny’s Lucky Charm) and mare, Improved Bonanza (born to Scarlet IMP and Monsieur Bonanza 2). The line extends back to such famed horse personalities as Sonny DeeBar and Barney’s Bonanza. I just call LB, Lucky Boy, and sometimes just Sonny. I have been riding him for about four months, and daily, since Silverado can only be ridden every few days, and only for short distances.

To say the least, LB is, for me, the most talented, strongest, and intelligent horse I have been privileged to ride. He wants to go, to run fast and free, yet, he never pushes me past my limits, and does not buck me off, as other horses have done from time to time. He responds to gentle cues, the slightest shift in the body, and a mere squeeze of the calf muscle, and LB moves differently. We are not repeating the exact same cyclic stages in our riding sessions. We are learning about each other, and are more in a Nowness Primordial Spiral than any sort of linear/cyclic antenarrative.

Daniel Wildcat (2001) 87-99) has developed an American Indian virtue ethics that stands in contrast to Aristotle’s more Western virtue ethics, politics, science, and administration worldview. As Wildcat (2001: 87) asserts, the Western Aristotelian principles, categories, and relationships of virtue-based ethics are mostly unconscious and seldom-questioned. The Western metaphysics of Aristotle and that of the tribal wisdom-metaphysics of the indigenous North American Indians is all about “place and power” (Deloria & Wildcat, 2001). They stress the primordial rights of plants, animals, and the physical features of the natural world.
Aristotle’s virtues-framework begins with “summum bonum” the Highest Good (Book 1, Chapter 2) but is not rooted in the “ecosystem” as is the American Indian metaphysics (Wildcat, 2001: 88). Wildcat accuses Aristotle’s framework of being static and hierarchical, whereas the indigenous one is more dynamic, and acknowledges “biological and physical principles of emergence” (p. 88). Aristotle is a humanist, but does as admit to the virtue of animals (such as the horse example, above). The indigenous “grounded theory” of virtue ethics is situated in a posthumanist appreciation of the natural environment from which the virtues of many types of actors and actants emerge (Wildcat, 2001: 88). The greatest good “summum bonum” is different for Western and indigenous metaphysics: humanist versus posthumanist, static versus dynamic, simple versus complex, and hierarchical versus ecologically situated. Aristotle reasoned that the leaders of small family organizations or the (city) state “ought to work toward the goal of realizing virtue in its full, manifold, complex totality” (Wildcat, 2001: 91). Indigenous theory of ethics is significantly in that the person includes “person that swim, winged persons, four-legged persons, and so on” (Wildcat, 2001: 93). The Native people’s storytelling standpoint is different than the humanist-only standpoint of Western metaphysics, where plants, animals, the elements (fire, earth, water, & air) are also persons, who live in community. This is a posthumanist morality, not the storytelling standpoint of humanism and the leaders of small or huge state organizations. Nor is it idealistic romanticism. To say one is a member of the Horse Clan or the Bear or Deer clan, means one is in an actuality relationship with animals, learning from their acts and emotions of virtue. I, for example, am self-appointed member of the Horse clan, and LB, Silverado, Nahdion, Rowan, and Anad, each have their virtue character, their habits of action and emotion, and an occasional vice. Silverado is deficient in emotion, except when it’s feeding time. He is quite to observer, standing watching the cars go by, the neighbor watering his lawn. He has some issues, such as putting his manure in the water bucket, and constantly in the stall. We think it has to do with his years of abuse, after a wife left Silverado in the care of her husband. Silverado has too many hours in a stall, starving, to not have issues, and health problems. LB has always been loved, and cared for, appreciated. But here he is a person, part of Horse clan. He is quite playful, full of energy, ready to run, but gentle and caring to his rider.

Wildcat (2001: 95) asserts that “Aristotle’s argument seems reasonable, but he stopped short of seeing the big picture.” That is to say, Aristotle did not extend virtue ethics to the ecosystem sustainability as an important moral sphere.
The resituation of virtue ethics form humanist to posthumanist depends upon defining persons and community much more inclusively by taking a respect for many types of persons and actants with virtue in sustainable ecosystem. The storytelling standpoint and methodology differ in taking an Aristotelian (Western) or and Indigenous perspectives. For Wildcat (2001: 97-8) a “manifold” approach to virtue ethics and environmental ethics is not the same as the “linear view of history” that Aristotle’s humanist approach takes.

**Figure 33: A Comparison of Aristotelian (Western) and Indigenous Politics and Ethics** – based on Wildcat, 2001: 96.
This one is not Principle Based:

**UTILITARIAN BUSIENSS**
**ETHICS** e.g. ends justify means, good of the majority, situational or empirical way of looking at the world

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**Figure 34: Interdependency of various Types of Ethics with Principle-Based Ethics** - is adapted from Boje 2008b *Critical Theory Ethics For Business and Public Administration* (Charlotte, NC: Information Age Press), and 2011 presentation on Bill Daniels Principle-Based Ethics at the NMSU-UNM Teaching Business Ethics conference, Jan 7.

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**The Quantum Storytelling**
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**CHAPTER TEN: Rethinking Lyotard’s Postmodern Condition and Other Grand Narratives**

Rethinking Lyotard’s Postmodern Condition of Grand Narratives

Lyotard (1979/1984) uses the terms ‘grand narrative’, ‘metanarrative’ and ‘metadiscourse’ in subtle ways that are important. I will try to sort out the nuances.

“As can be seen from this example, if a metanarrative implying a philosophy of history is used to legitimate knowledge, questions are raised concerning the validity of the institutions governing the social bond: these must be legitimated as well. Thus justice is consigned to the grand narrative in the same way as truth” (p. xxiv).

Grand narrative usually refers in Lyotard’s work to Marx’s dialectic (or Hegel’s), to cybernetic functionalism (usually Luhmann), to other functionalisms such as that Parson’s system’s theory (and implicitly
to Habermas, who in his later work led Critical Theory away from Horkheimer/Adorno, and into the structural-functionalism of Parsons cybernetic systems models).

Metanarrative means a discourse on the history of some experience or thing. Master narratives (aka metanarratives) such as Christianity, Islam, Hinduism, Jainism, Communism are deeply embedded in particular societies. Democrats and Republicans, as well as Greens have their metanarratives. And they appeal to their favorite grand narratives.

Metadiscourse is a discussion about a discourse under discussion. Lyotard, Habermas, Luhmann frequently comment upon one another’s metanarratives, creating more metadiscourse. Metadiscourse is a discussion on an ongoing discussion: a commentary, summary, extension.

The grand narratives are a bit different than either metanarrative or metadiscourse. Science, for example, legitimates itself by appealing to metadiscourse, in what Lyotard calls an “appeal to some grand narrative, such as the dialectics of Spirit, the hermeneutics of meaning, the emancipation of the rational or working subject, or the creation of wealth” (p. xviii). The metadiscourse of science eschews traditional narrative, yet makes legitimacy appeals to grand narratives. This is a listing of grand narratives that I will assume refers to works by Hegel, Ricoeur (and many others), Marx, and Adam Smith. Metadiscourse is a “discussion about a discussion” (source) or a discourse about some other discourse, to sum up, comment, etc.

Lyotard says the postmodern condition is a set of transformations that took place since the end of the 19th century that altered science, literature, arts, and culture game rules. “Science has always been in conflict with narratives” (p. xviii). Or at least since the Enlightenment tried to rid itself of indigenous (pre-modern) ways of knowing in ‘traditional narratives,’ and seeks to become ‘modern’ science, modern technology, modern culture. In the “Enlightenment narrative” a “hero of knowledge works toward a good ethnico-political end – universal peace” (p. xxiii-xxiv). This is a metanarrative that implies a “philosophy of history” that is “used to legitimate knowledge” (p. xxiv). The period-by-period historical epoch approach to postmodern is only one approach to postmodern, which is itself a metanarrative, an epoch history. Another is postmodern theory as a style of critique of grand narratives, which is more a metadiscourse than a metanarrative. Here Lyotard is saying that some Americans believe that there has been an epoch shift from the modern to the postmodern condition (i.e. a metanarrative). “I define postmodern as incredibility toward metanarratives” (p. xxiv). In this case, Lyotard is doing postmodern (critical) theory, a critical commentary (a metadiscourse) against metanarratives and later on, against all grand narratives. It is this being against all grand narratives, this incredulity that is considered a radical postmodern position: e.g. “But our incredulity is now such that we no longer expect salvation to rise from these inconsistencies [demands for less work to lower production costs while more social welfare to ease the suffering of the idle population], as did Marx (p. xxiv, bracketed comment, mine). For the Marxists, and neo-Marxists and many critical postmodern theorists (of which I am one), this is just too extreme. Some grand narratives, such as feminism, cybernetics, dialectic-materialism, and so forth are quite necessary.

Lyotard is doing a debate (metadiscourse) with his adversary Jürgen Habermas. Habermas’s grand narrative is one of achieving rational consensus through rational communicative action. Habermas is pro-modern, wanting to complete the unfinished project of modern, by continuing the Enlightenment narrative,
brining consensus through dialogue into the public square. For Lyotard “such consensus does violence to the heterogeneity of language games” (p. xxv). This sets the stage for the entire essay. Lyotard returns to his epochal postmodern metadiscourse, in clarifying the “postmodern age” (p. 3) which is not implemented simultaneously in each country (temporal disfunctions, not one shift). Lyotard declares scientific knowledge as “a kind of discourse” (p. 1).

Besides Habermas, Lyotard is holding a metadiscourse, a discussion with comments on Luhmann’s cybernetics (systems theory, which for Lyotard is a kind of grand narrative. In this metadiscourse, the new technological transformation to “computer languages” and “intelligent terminals,” “information processing machines,” etc (p. 4) is also “the scenario of computerization” in recent history (p. 7). And for Lyotard it is just another functionalism. The computerization of everything is one of the grand narratives that is being brought into being in the postmodern condition. This new machine, the computer, is transforming work, life, and culture. In this grand narrative, the computer, becomes the model for society, in the postmodern condition.

Before computerization as a scenario (a grand narrative), Talcott Parsons and the Marxists each had their own solution to the problem of social bond, in “representational models for society” (p. 11) which for Talcott Parsons is the structural functional as the path to integrative (positive) whole and for Marx its about a more pessimistic functionalism, the “class struggle and dialectics as a duality operating within society” (p. 11).

In telling us how the Marxist grand narrative is not holding its own with the Parsonian-Luhmann functionalist systems grand narrative Lyotard (p. 38) says in our search for causes, “even if we adopted one of the other of the hypotheses, we would still have to detail the correlation between the tendencies mentioned and the decline of the unifying and legitimating power of the grand narratives of speculation and emancipation.” Lyotard says this peculation, for example “lifts itself up” … “by citing its own statements in a second-level discourse… to legitimate them” (p. 38). Emancipation, we can assume, is from the modern capitalist conditions of performativity of surplus value, excessive division of labor, hierarchy that is hegemonic, and as the grand narrative goes, until workers coming to their senses, invoking resistance, even revolution, there can be no emancipation from said oppressions.

In sum, there are the three representational models of functional whole in his essay: Luhmann’s cybernetics, Marx’s dialectics, and Parson’s integrative-functionalism of self-regulating systems (also cybernetics). In the book I did with Gephart and Thatchenkery (1996), there is a critique (a metadiscourse) on Lyotard’s rendition of Luhmann, pointing out the non-cybernetic, more open systems elements. Others critique the idea that dialectics in Marx, and in Critical Theory of Horkheimer, Adorno, Marcuse, Fromm, etc. as well as little ‘critical theory’ since then (see Boje 2008b) is based on a dualism (p. 12-13) or Lyotard can refute the idea that class struggle is not alive and doing its hegemonic thing.

Nevertheless, Lyotard is making the point that these and other grand narratives are coming apart, particularly cybernetics, dialectic-materialism, but the computerization and restructuring (redeployment) of everything socioeconomic is still in vogue, holding court since World War II in forms of late modern capitalism. Note: the postmodern theorists do not buy into epoch-by-epoch shifts. There are trends, but to label it postmodern condition is itself a gross grand narrative.
“This breaking up of the grand Narratives” for Lyotard, “leads to what some authors analyze in terms of the dissolution of the social bond and the disintegration of social aggregates into a mass of individual atoms thrown into the absurdity of Brownian motion. Nothing of the kind is happening: this point of view, it seems to me, is haunted by the paradisiac representation of a lost organic" society” (p. 15).

Here is where I would begin yet another revision to Lyotard’s thesis.

Brownian motion is defined as the “random movement of particles suspended in a fluid (i.e. a liquid such as water or a gas such as air) or the mathematical model used to describe such random movements, often called a particle theory. Brownian motion deals with the movement of solids from an area of high concentration to low concentration over a selectively permeable membrane” (source).

This is a diffusion theory in physics, the time evolution of a particle. In Quantum Storytelling, there are definitely grand narratives that are popular in particular communities. And these grand narratives, do empty out the living stories of history, creating a rather totalizing sort of monological narrative. Brownian motion, however, is far from absurd. It has its patterns. Brown in error, assumed a linear displacement of particles, their diffusion. However, there are other modes of diffusion, such as cyclical, spiral, and more rhizomatic-assemblages which have non-random patterns.

By sticking to a unilogic, only seeing the world as composed of language games, ina social constructionist paradigm, has performed a duality, a separation of discourse from the material world, and made this his rendition of postmodern condition, being forever lost in endless language games.

Yet by the end of the book, this thesis self-deconstructs. In his rage aginst Habermas rational consensus and Luhmann’s open systems theory (which he keeps calling cybernetic, when its actually second cybernetics), Lyotard sumbles across quantum physics. He does not know what to make of it, and dismisses it as a sort of paralogical creativity of technology (society becoming computer, the computerization of society). But has Lyotard reached a fallacious concluion (grand narratives are no more), by way of a silly logic (everything is language games), his own paralogy (a faulty syllogism)? Or has Lyotard stumbled in his self-deconstructing pralogism, the Quantum Storytelling?

Reading his essay in reverse, the paralogical activity is shock at how the Luhmann’s “metadiscourse” of open systems thinking and method is “dehumanibing it in order to rehumanize it at a different level of normative capacity” that is, a different “improvement of performativity of the “open system” (p. 63-4). This occurs by way of “morphogenesis” as the open system can only function by reducing complexity, which it does in part by adapting human asperations to open systems’ own ends, and installing administrators who want what the open system needs. But Lyotard inserts Kantian categorical, that there should be no more metaphysical discourse in the open system, just a performative caclulus of advantatges, criterioon, arguments, sttatemnts of proof to accomplish Luhman’s “apprenticeship of the miagination” (p. 61-62). Lyotard calls both Habermas’ rational consensus and Luhmann’s “narrative of emancipation” through open systems (p. 60) an act of terrorism.
Whereas the book begins with a rather huge dualism of scientifc knowledge versus narrative knowledge, it ends with an appeal to what Derrida calls “petit recit” (little story) that Lyotard says remain in science (p. 60). Lyotard is still dogmatic “we no longer have recourse to the grand narratives – we can resort neither to the dialectic of Spirit nor even to the emancipation of humanity as a validation for postmodern scientific discourse” and “a scientist is before anything else a person who ‘tells stories” (p. 60)!

It is here that I think we find the greatest duality in Lyotard, he does not allow for a posthumanist post-postmodernism. In posthumanism, it is not just language games of humans that matter, nor the materiality of the text, or the tonality of oral speech acts. Rather, there is a materiality world in which humans and nonhumans are participants in Being-Becoming. Lyotard has splot off epistemology (language/discourse) from the ontological (world Being-Becoming).

We find the references to “quantum mechanics (p. 55) what he calls “metamathematical” (p. 55) and the “quantum theory and microphysics” of “intra-atomic” relationships (p. 56) where “Nature is the referent — mute” and what example does Lyotard give of “vector or the particle’s movement” but Mandelbot fractal spiral (p 58)! Fracta and relata is the isotropic that scares Lyotard to death, a post-postmodern performativity and efficency, that has de-centered humans and Nature in a metamathematical world.

Lyotard remains convinced that “Nature” for the “Postmodern man” is the computerization and open system-making of society, where the professor is just cloned into Blackboard, onto so many Power Point and YouTube slides, and the profession of Professor is quite dead (p. 52) as the open system becomes cyborg, and all that matters is “mercantilization: questions: “Is it saleable?” and “is it efficient?” but noone asks is it just? (p. 51).

Such ethical quations only matter “in the context of the grand narratives of legitimation – the life of the spirit and/or the emancipation of humanity – that the partial replacment of teachers by machines mayseem inadequate or even intolerable” (p. 51). In the escape from Marxist pesimistic structural-functionalism, and from Parson’s integrative-value-structural-functionalism, Lyotard can find only more grand narratives of Habermas’ rational-communicative-consensus, and Luhmann’s open system that is furthering the computerization of everything, and the dehumanization of humanity, as humans are re-programmed to serve the system that defines its own normality, but with no sense of justice, just more performativity as the “last game, the game of technology” (p. 46). This last game, the game that replaces language games in a logic of computer language, no longer the human language, makes Lyotard “nostalgic for the lost [grand] narratives” (p. 41).

As always, Lyotard, reveals himself to be a Kantian, using cateogrial imperative, the a prori of pure reason, recast in discourse, lingustic turn and langage game. At every page of the book we get a glimpse of Kant, who Loytard says caught first glimpse of the language games (p. 40): denotative, prescriptive, technical, evaluative, performative, etc.

A key duality in Lyotard is the way grand narrative (modernity metadiscourse) is dualized from those indigenous (premodern metadiscourse) as “‘vulgaar’ narrative” and just “prescientific” (p. 38) as if the indigenous did not discover numbers, writing, canals, agriculture? Throughout the book it is the tendency of “the decling of the unifying and legitimating power of the grand narratives of speculation and emancipation”
(p. 38) that is dualized and placed over the marginalized indigenous storytelling. And in its place, Lyotard can only slimpse the “blooming of techniques and technologies since the Second World War’ which has shifted emphasis from the ends of action to its means” plus the strangeness of liberal capitalism that keeps restructuring everything about work, while valorizing “individual enjoyment of goods and services (pp. 37-8) aka, consumerism in postmodern culture.

For Lyotard “the grand narrative of what mode of unification it uses, regardless of whether it is speculative narrative of narrative of emancipation” has become incredulous in the face of postmodern culture (p. 37).

Throughout the book epistemology (linguistic, and discourse turns) are dualized from the ontological. Lyotard uses the words “ontological pretensions” to describe the “metadiscourse” (p. 37). In Heidegger’s addressa bout what is a university, to which Heidegger responds labor, defense, and knowledge that suits the German race, Lyotard cannot believee that this metadiscours is about “working, fighting, and knowing: as the “narrative of race and work” and “spirit” is so “doubly unfortunate” (p. 37).

In sum, Lyotard takes the standpoint of Kant, in fashining ap priori-ness of the linguistic and discourse turns into a narrative turn. But the problem I have with this brand of postmodern conditin is that it lacks an appreciation of post-postmodern ontology, the agential realism of intra-activity of human world and material worl, so I adopt the Storytelling Standpoint Methodology of Quantum Theory of Storytelling.
CHAPTER ELEVEN: Spiral Fractal Antenarratives and Nothingness

This is my reading of Jean-Paul Sartre (1956) and I am connecting it to Henri Savall et al (2008) socioeconomic approach to Intervention Research which is finding a virtue path between deficiency and excess. I want to introduce the idea of a fractal-spiral-antenarrative, one that has a lot of fullness of Being, and is encompassed still by Nothingness, above, below, around, and there are little spiral at every choice point, and passageways between the twirls and swirls are negations. Antenarrative-spirals of Being-Becoming and Nothingness twirls and whirls around us by some intra-play Sartre calls being-in-itself (it is what it is) in relationship to being-for-itself that Bakhtin (1993) terms ‘emotional-volitional tonality, which I propose is in relation to Nothingness of not-being something else. This antenarrative-spiral-fractal in relation to Nothingness can be depicted in called a Mandelbrot Spiral.

Figure 36 – Benoit Mandelbrot Fractal-Spiral geometry (source)
This is a fractal spiral by Benoit Mandelbrot (1924-2010) (see another image) [http://en.wikipedia.org/wiki/Benoit_Mandelbrot]. Note: the Mandelbrot Fractal Spiral is a series of spirals that have little-wow-moment-spirals emanating from its series of grander swirls. Is the black space around the fractal spiral, Nothingness? We will get to this question shortly. For now the answer is it is a Nothingness that is not an undifferentiated emptiness because the Spiral is not being Antenarrative-Linearity, Antenarrative-Cyclicity, or Antenarrative-Assemblage-Rhizomatics (there are connections in this Fractal Spiral, but they are not all-to-all). Nothingness can be thought of a Zero-Point quantum field.

Einstein and Otto in 1913 defined zero-point field as a sub-atomic space that was a vacuum, and nothingness void. “According to Pratt (2003: 61): “Bohm points out that the existence of an energy pool of this kind is recognized, but given little consideration, by standard quantum theory, which postulates a universal quantum field -- the quantum vacuum or zero-point field -- underlying the material world.” Bohm’s alternative is the implicate order. Barad’s (2003, 2007) answer is the intra-activity of discourse and materiality.

There are banding brideways between the antenarrative-swirls and a weaving of several emergent-spirals of different texture. Each of the smaller spirals is a choice-point, an emergence of some Little Wow Moments that could blossom into their own antenarrative-spiral, but never into a Linearity, or Cyclicity, or be thoroughly Rhizome. It is a very volitive, this “web of stories” that Mandelbrot has created while at IBM (hear and see video) and later used to diagnose financial market behavior (video by Mandelbrot by downward financial spiral and Black Swan theory). The downward spiral is very serious, surges and plunges, fits and starts, and then the stock market crash, the death of the hedge fund called “Black Swan” because until some European went to Australia it was common sense that Swans were all White (see video by Mandelbrot on critique of efficient markets and Brownian motions and see last chapter where Lyotard also critiqued Brownian dispersion). Or, see another video of just fractal images). Fractals of the natural world, and the principle of self-similarity of repeating shapes at smaller and smaller scales in the branching principle of Fractal Geometry (video). In a spiral of emotional-volitional contagion there is something else going on between two regions of being.

What is Volitional?

The act of making a conscious choice (being-for-itself), a decision, exercising a will-for-itself, the stem of a wish-for-itself that is not yet action, an intention-for-itself of the mind to carry out something premeditated. It can be emotion-volition, mildness in anger, or a rage, or some deficient-anger (covert) when more of the mildness is openly required.

Jean-Paul Sartre (1956: 17)) list several new emotional-volitional tones, ones not occurring in Bakhtin (1993): hate, prohibitions, regret, and anguish. These emotion-volitions come from being face-to-face with Nothingness.

All of the Aristotle (350 BCE) virtues apply to what Bakhtin (1993) calls the emotional-volitional tone, and what Sartre (1956) calls being-in-itself. The Oxford Dictionary says volition (volitive) is from “early 17th century (denoting a decision or choice made after deliberation): from French, or from medieval Latin volitio(n-), from volo 'I wish’” (source).
The antenarrative-spiral is in special relationship with both these regions of being (being-for-itself-volition-storytelling and being-in-itself-materiality-storytelling). The former is more mindful, and the latter is more posthumanist.

Antenarrative-spiral in numerous management studies has been mostly about an abstraction, a narrative of representationalism, a metaphor, an isolation form existence. Spiral, however, is in-being, a “spatio-temporal thing” (Sartre, 1956: 3) with concrete material determinations that are antenarrative, what Heidegger calls “being-in-the-world.” But there are other antenarratives, more Kantian, more a priori, more volitional, before any concrete-material-emergence. Sartre puts these two sorts of being into relationship that gets us out of the subject-object duality of being-as-idealism (abstraction) and being-as-realist (empiricism).

It is not enough to open our eyes and question linear/cyclic antenarratives in-the-world of small business and conclude that is not all there is to processes-there and possible. There is another question to ask:

What is the antenarrative-spiral relationship to being-small business-in-the-world (being-in-itself) and the immanent possible emotional-volition (being-for-itself) becoming another region (being-in-itself) of spiral?

A small business (it’s personnel) tries to create quality, positive productive performance by way of schedules, controls, forecasts, budget projections, inventory, insurance, risk assessment, etc. But quality is illusive. The product arrives an hour too late for the customer’s needs. The product is not up to the customer’s quality standards. There is some misplacing of resources. Spiral in the fullness of Being-Becoming is a “transphenomenal being” a series of appearances” a “plenitude of being” and with “fullness everywhere” Sartre, 1956: 9). Quality seems about to appear, and its anticipated, but keeps getting nihilated, falling back to some undifferentiated ground, just getting marginal attention, or swallowed up by the dysfunctions that Savall et al (2008) talk about, the excesses and deficiencies. This nihilation of quality is occurring but so is the middle path, the spiraling of quality, while quality has successive disappearance or quality decomposes, or does not arrive as anticipated, or fades into the background. This is the perpetual disappearance of quality, its nihilation, into the “flickering of nothingness” (p. 10).

Three Antenarrative-Spiral Propositions

My first propositions is simple: the spiral conditions of small business stakeholders (owner, workers, vendors, customers, regulators and the materialities of resources, flows of stuff) in-the-world unites with that other region of being the volition-being-for-itself (plans, strategies, schemes), and both are ways of storytelling being.

My second proposition is also simple: The antenarratives are connecting two regions of being in small business: being-in-itself-materiality and being-for-itself-emotion-volitional tone. And there are two related propositions: Linear and cyclic antenarratives connect past to future. Spiral and assemblage antenarratives connect present to future.

Storytelling Standpoint Methodology is an interrogation. What antenarratives are in existence in the small business in-the-world (being-in-itself) and what antenarratives are emotional-volitional (being-for-itself) premeditated conscious choice points.

My third proposition is more daring. In posthumanism Storytelling Standpoint there are nonhuman actors and actants that have their own regions of being, ways of being in relation to nothingness.
Begin by asking the small business people about the existence of quality spirals? Does the quality spiral exist in your small business? Please answer “yes” or “no!” Is it positively there, or is it “nothing” or “never” just “non-being”? The reply will be affirmative or negative. “Sure quality exists here” or there is a flickering of quality, or it just does not exist today.

Continue the interrogation into quality, productivity, the costs and revenues, and make sightings of both quality and non-quality (excess and deficiency). You as a participant observer (and questioner) are a bridge between two regions of being: being-in-itself (all those antenarratives) and being-for-itself the emotional-volition of antenarratives that could be, is either becoming choices, or not yet choices. You are asking a whole series of questions in a series of visits about quality. It appears on this pspt, and then disappears on this other spot. Quality is present, then absent, blows in, goes out, and the nothingness in-between the spiral gives rise to quality. The quality-nihilation of the small business is ongoing. The antenarrative anticipation of quality spirals in the working conditions, the work organization, the communication-coordination-cooperation, the ways of time management, the integrated training, and the strategic implementation. But here too lie the observable dysfunctions, just above ground, and some hidden costs (hidden from the accounting reports) but visible nonetheless on the surface, in appearance after appearance: absenteeism, injury, Nonquality, overcompensation, nonproduction, etc. But this does not get at the roots of the rhizome (in Savall it’s a four-leaf-clover) and in those roots are excesses (overtime, excess salary, overconsumption, risk after risk) and deficiencies (nonproduction, Noncreation of potential), and the middle way, the pathways of the quality spiral is lost or hard for the small business to find.

Here you want to show examples of deficient, excessive, and just right (intermediate) habits of emotion, thought, and action. It is from this storytelling standpoint methodology work, that you are able to answer the following questions. See Virtue Spiral Diagram
• **Bravery** is the mean between fear (deficiency: cowardice) and rash (excess: over-confidence).
• **Temperance** is the mean between insensible (deficiency: under-nourished, thirst, not investing in upkeep) and intemperance (excess: eating, drinking, wastefulness).
• **Generosity** is the mean between stingy/selfish (deficiency: low giving & taking for self only) and wasteful (excess: too much giving away & taking-greed).
• **Magnificence** is the mean between not claiming honor (deficiency: door mat does not stand in their honor that is due them) and honor-lover (excess: ostentatious, vulgarity).
• **Magnanimity** is the mean between pusillanimity (deficiency: does not think themselves worthy of good things) and vain (excess: pretender to what they did not earn or merit).
• **Mildness** in anger is the mean (right amount, time, place, etc) between irascibility (not angry at right things ought to be angry at) and over-aggression (excess: quarrelsome in aggressive-anger at wrong people at wrong time in wrong way).
• **Truthful** is mean between self-deprecation (deficient: tears self down), and boastfulness (excess: tells you more than you care to know).
• **Wit** is mean between buffoonery (deficiency: witless) and boorish (excess: gilds it, over does it) in conversation and storytelling.
• **Friendship** (comes in many types). The mean between no friends of any sort (deficiency: friendless) and It is the mean (unconditionally friendly to good people; pleasant-friendly in itself) is between ingratiating (making friends just to use them [reciprocating their goodwill], to get something [for utility
or expediency] or to slander (to take away something) --- AND --- too friendly (deficient: flatterer to more powerful people, loving only if they have worth/wealth, taking more than their fair/just return in the friendship) (Book 8, Chaps 2-10).

- **Distributive justice** is proportionate a mean between not giving equal shares (deficient: in distribution of rewards) in proportion to to their contribution (excess: some getting more than they deserve or paid for).

- **Justice in rectification** looks at differences (*differentia*) in finding the mean (restoring the situation to its former balance by repaying loss to victim), in the harm and suffering (deficient: victims not restored, not properly compensated, and perps not punished as they should be or perps profits kept by them) and taking too much (restoring more to victims by taking too much, subtracting too much from the perp).

- **Justice in exchange** is proportionate reciprocity of need-for-need. If small business 'A' constructs houses, and small business 'B' makes shoes, then there needs to be proportionate equality in their bartering or monetary currency exchange (achieve commensurability); neither deficiency (robbing) or excess (greed) for either party.

- **Political justice** is the mean between doing injustice and suffering injustice for create of the common good (nobody is totally happy with the result). Deficiency (poor get poorer) and Excess (fat cats get fatter, and pork barrels more porky).

- **Justice in action** is the mean in a small business decision between an award that is too little (low quality, low productivity, bad service), and an award that is too much (consumer greed, theft, braggart, etc). Justice (and all the virtues) are dependent on being voluntary (not forced by a tyrant, not being a slave) the "actions are in the agent's power" (Book 5, Chap 8).

These are the pathways, passage points of the middle way, Aristotle saw between deficiency and excess. The negation of the middle path of virtue is not merely thought, the non-being of virtue habits of action and emotion. There are habits of vice supporting non-virtue, unethics.
You behold the moment of the possibility of a small business the quality and the virtual spirals intra-twine. Your interrogation of the small business people, and its materialization of quality continues. Spiral, “it is this and not otherwise” (Sartre, 1956: 5). A thread of non-being, a limitation, invades your next question. Actually it’s a triple non-being of the small business.

Where is quality non-being? You glance at quality not-being, at its nothingness. Some small businesses have lot of quality non-being, and that is all outside the swirls of the spiral, inside or above, or below what the spiral is not. The spiral is “is that and outside of that, nothing” (p. 5). This new component of the spiral, its non-being, all that nothingness all around, in-between swirls, above and below twirls, outside-spiral is an encompassing nothingness.

The small business person thinks about the cost and revenue questions you are asking? All those little Aristotle virtue questions: What is the cost of non-quality (deficiency), the cost of being wasteful (excessive), and where is the middle-path? Where are your virtues, your virtue-spiral?

Proponents of spiral in managerialist studies would lead us to conclude the spiral is just full of positivity (all affirmative) and does not contain any negativity (no deficiency and no excess). That is a naïve approach to spiral! The naïve critical theorist sees only negativity (downward spiral, with no up), and no positivity. Then
there are critical postmodernists like myself (anything but naïve), confident there is a dialectic or dialogic between the positivity and negativity, but not some naïve synthesis.

**What is the Nothingness of the Spiral?**
The nothingness of the spiral has the slightest trace you can observe, nothingness in relation to limits of spiral actuality and expectation. It is traceable in the socioeconomic methodology to the stem (of four-leaf clover, its roots). I have sorted them as excess or deficiency, which is not-being on the middle path of the spiral, and these are acts of nihilation:

- Excess Salary
- Overtime (excess)
- Overconsumption (excess)
- NonProduction (deficiency)
- Noncreation of Potential (deficiency)
- Risks (excess)

![Figure 39 – A Computer Generated Mandelbrot Spiral – that shows relationship to Nothingness –](source of image) (and web document)

The small business owner antenarrates and let’s say, expects to net $ one million in revenues and reduce costs by $ one hundred thousand. You as consultant, confer, confirm, and launch a project of research intervention. The spiral discloses its nothingness, its non-being spots (excess & deficiency), and you as interrogator posit some spiral possibilities that get an affirmative or negative judgment reply from the owner, workers, vendors, customers. You can question spiral-itself by a look or a mere glance, an observer effect ensues. Your stance matters. In posing the spiral questions, try stand facing the spiral of Being-Becoming as you the “questioner questions about being” (p. 7). Then face away from it, and pose questions. Note the effects.
Please do not make spiral a metaphor, a representationalism detached from the two regions of being. Representationalism is not recommended. Questions occur in dialogues with stakeholders and in questions (as a posthumanist) with the materiality flows. Expect a disclosure of being and be prepared for a disclosure of non-being.

Consider it is possible there is no spiral there, just “nothing there” (p. 7). You see only linear and cyclic antenarratives there, and not-being spiral. Conduct a posthumanist interrogation: be more forensic, archaeological, geological, and topographical. Ignore the human beings, and focus on the animals, the plants, the insects, and the air, water, fire, and ground. There is materiality overflowing the spiral and what “is already a process of nihilation” (p. 8), or entropy, or decomposition. The outside, the up and down, the very interiority of the spiral is encompassed by nihilation. The nihilation of quality, service, production, and revenue are encompassing the spiral. The small business is fragility. There is fragility of non-being, the bet that is lost, the ante-consequences of a bankruptcy, dissolution of partners, destruction of assets, no getting back into the game. Fragility! Then there is the agency of spirals, the dust devils, tornadoes, twisters, whirlpools, quick sand, and what Sartre (1956: 9) notices, “the agency of cyclones.”

What is the agency of spiral? It is the connectivity of the two regions of becoming in acts of “transphenomenality” a whole series of being and non-being at the very “heart of being” (p. 9). This transphenomenal quality of spirals is connected to a whole series of appearances, being volitive (emotional-volitional) and evolutive (materially). This occurs in relata.

Continue the observation, the glancing, and the questioning of the materializations.

What are the hypertrophied dysfunctions, their hidden cost (Symptoms)?

Look to the hidden stem-roots/vines, and include in Savall et al (2008) Figure similar to 5.3 (p. 35) the reasons for each dysfunction and component of the financial consequences (i.e. multiply out how often it occurs by day or week, and then the total loss? Please know the types of potential impacts that STEM from the roots/vines (below surface of the hidden costs). It is important to interrogate all the stakeholders, to chart all the fractals everyone is reporting, all the negations of quality and productiveness. The nothingness encircles the spiral, the roots of Nonquality run deep.
Figure 40 – Template of Hidden Cost Evaluation by ISEOR 1988

See (see P. 33 chart in Savall et al, 2008) where the top and bottom leaf of the 4-leaf, the rhizome, connect to the roots of the stem.

What are the Hypertrophied Dysfunctions (top leaf) of clover?

- Working conditions
- Work organization
- Communication-coordination-cooperation
- Time management
- Integrated training
- Strategic implementation

What are the Indicators (SYMPTOMS) of Hidden Costs? Bottom Leaf of clover

- Absenteeism
- Occupational Injuries/Diseases
- Staff Turnover
- Nonquality
- Direct Productivity Gaps
What are those below ground, vines, roots that are manifesting and materializing the Hidden Costs (they are in the STEM-roots of the Four-Leaf)?

- Excess Salary
- Overtime
- Overconsumption
- NonProduction
- Noncreation of Potential
- Risks

It is important in tracing spirals, to sort out the roots, to observe the surface dysfunctions, and get at reasons, then dig out the roots (components of the financial consequences). What it looks like filled out.

Table 1 - Costs and Hidden Stem Components
(adapted from Christopher Bassett, CTU with permission)

<table>
<thead>
<tr>
<th>Dysfunction Cost Observed</th>
<th>Frequency</th>
<th>Reasons for the Dysfunction</th>
<th>Components of the Financial Consequences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel by Privately Owned Vehicle (POV) versus available Government Owned Vehicle (GOV).</td>
<td>Approximately 1000 trips per year are made via POV rather than GOV.</td>
<td>GOVs may not be available. Personnel are not ride sharing from the same location. Personnel may want to collect money for mileage.</td>
<td>OVERCOMPENSATION: POV travel increases the payout from the travel pay account for mileage that is above what has been incorporated into the purchase of the GOV. The yearly average unnecessary travel costs are up to $200,000, which are 1000 trips x $200 average POV travel cost.</td>
</tr>
<tr>
<td>Simultaneously tracking personnel strength on two different computer applications.</td>
<td>1 hour per day is involved in the input of strength data into each computer application.</td>
<td>Both applications are appealing to Human Resources Directorate. The primary computer application is not being fully utilized. The secondary computer application has outlived its original intended use.</td>
<td>OVERTIME: The total time spent on inputting strength into an additional application is 300 hours per year; this equates to 7.5 weeks of unnecessary human resources totaling approximately $7,500; this is $4,000 monthly salary x 7.5 weeks.</td>
</tr>
<tr>
<td>Employees hoard office supplies which causes unnecessary restocking costs.</td>
<td>Up to 10 percent of unneeded office supplies are removed from supply channels.</td>
<td>Office supplies are not inventoried and are not tracked when issued out to employees.</td>
<td>NON-CREATION OF POTENTIAL: $10,000 per year is unnecessarily spent on replacing unneeded office supplies.</td>
</tr>
<tr>
<td>Employees cancel from formal training schools</td>
<td>Approximately 100 school seats are</td>
<td>Personnel do not plan</td>
<td>NON-CREATION OF POTENTIAL: Each school</td>
</tr>
<tr>
<td>Personnel expend all unused ammunition prior to leaving ranges as it is difficult to return unexpended ammunition</td>
<td>1,000,000 bullets are unnecessarily expended each year.</td>
<td>Supply personnel find it difficult to turn in unused bullets back into the ammunitions point. Units are not sharing ranges to consolidate ammunition.</td>
<td>OVERCONSUMPTION: 25 cents x 1,000,000 bullets = $250,000 of unnecessary costs.</td>
</tr>
<tr>
<td>Organizations within the DOD agency expend all unused portions of their budgets to ensure they do not receive a decrease in funding for the following fiscal year.</td>
<td>Between 2 and 5 percent of budgets are inappropriately consumed each year.</td>
<td>Funds are not well planned out during current fiscal years. Budgets are not utilized properly. Important costs were avoided during the fiscal year and frivolous spending occurred at the end of the fiscal year. There isn’t enough command emphasis on spending on only what is needed.</td>
<td>OVERCONSUMPTION: Up to $750,000, on average, is unnecessarily spent in hopes to prevent a decrease in the following fiscal year’s budget.</td>
</tr>
<tr>
<td>Personnel are making trips outside a region for medical exams when the regulations stating that medical exams should be conducted within the region.</td>
<td>25 personnel per year are choosing to have their medical evaluations outside a region when they can have their medical evaluations completed within their assigned region.</td>
<td>Personnel are not adhering and leaders are not enforcing components of the regulation. Personnel elect to receive travel costs for mileage. Some personnel feel that they will receive better care outside of their assigned region rather than within their</td>
<td>OVERCONSUMPTION: Each round trip is $500; 25 personnel * $500 = $12,500 of unnecessary travel costs.</td>
</tr>
</tbody>
</table>
Analysis of potential revenue from the implementation of intervention, and/or prevention of dysfunction (there are examples on pp. 58-59, Savall et al, 2008).

These calculate the costs of the investment and the return on that investment (value-added) per year. A more comprehensive chart is in Appendix # (pp. 136-137) that shows return on the investment for a variety of interventions.

Figure 41 – Types of Dysfunctions – ISEOR 1993

What many socioeconomic Research Intervention analyses seem to not do, is sort out the untapped revenue potential of creating quality and virtue spirals. And to do this, some other dysfunctions must be added to the above figure, such as materiality of the world, its non-renewal. This also takes an investment, partially tangible, and some of it intangible (see Savall et al, 2008: 58-61) in looking and listening to the storytelling the world is telling and showing.

Table 2: Revenue Investments (adapted by work form Christopher Bassett, CTU)

<table>
<thead>
<tr>
<th>Proposed Dysfunction Prevention Strategies</th>
<th>Tangible Investment</th>
<th>Intangible Investment</th>
<th>Return on Investment per Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>POV travelers should submit a form to the</td>
<td>The development of a form that could be</td>
<td>Time spent on training the field and</td>
<td>The savings on travel costs for using GOVs</td>
</tr>
<tr>
<td>Task</td>
<td>Description</td>
<td>Time/Labor/ROI</td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Defense Travel System (DTS) to explain why GOVs are not available.</td>
<td>compatible with existing travel applications for justifying the use of a POV.</td>
<td>approving/disapproving the form would be an additional responsibility placed on budget personnel.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>would be greater than that of the development and utilization of the budgetary form.</td>
<td></td>
</tr>
<tr>
<td>There should be one personnel strength computer application, and it should be fully utilized to accommodate the features of the dismissed application.</td>
<td>Upgrade one computer application to facilitate the enhancing aspects of both current applications.</td>
<td>Time involved in upgrading or further learning the primary application and time spent on teaching others to use the computer application.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>The ROI would be 7.5 weeks’ worth of personnel activity that could be used elsewhere.</td>
<td></td>
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<tr>
<td>Office supplies should be inventoried and tracked.</td>
<td>A tracking log should be developed to track the purchases and distribution of office supplies.</td>
<td>Less time would be spent on ordering and stocking supply stations, but time would be spent on developing a tracking log and management.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>The ROI would be $10,000 per year which could be used to buy other products that are needed within the organization.</td>
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<tr>
<td>A checklist signed off by both the individual and the leader should be utilized to minimize the frequency of empty school seats.</td>
<td>A checklist should be developed to prequalify potential school students to ensure that students are ready and that leaders can make proper decisions based on the information in the checklist.</td>
<td>Time spent designing and implementing a school prequalification checklist. Additional time will be needed for leaders and subordinates to fill out and comply with checklist requirements.</td>
<td></td>
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<td></td>
<td></td>
<td>The ROI would be $200,000 per year which could be used to send additional qualified people to school; this would enhance the job-qualification percentage for units within the DOD agency.</td>
<td></td>
</tr>
<tr>
<td>Ammunition requests should more accurately reflect the actual amount of needed ammunition. Organizations should double up on ranges when there are foreseen overages in ammunition numbers.</td>
<td>A computer application should be developed to calculate the number of personnel, the types of weapons, and the types of qualifications an organization will need to ensure there aren’t overwhelming amounts of unneeded ammunition.</td>
<td>Time will be needed for technical personnel to build and implement an ammunitions forecast computer application. Application users will need training and additional time to complete ammunition requests.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The ROI would be $250,000 for which additional rounds could be freed up for deploying organizations that need them. If ammunition is not needed, the savings would go back into taxpayers’ pockets.</td>
<td></td>
</tr>
<tr>
<td>Spending should be overseen by fiscal offices to ensure that only needed spending occurs. Fiscal offices should limit the funding within quarterly budgets. Organizations should forecast</td>
<td>A computer application should be developed to accurately portray actual needs whereas unexpected or additional needs would be requested, and fiscal offices could examine requests. Organizations</td>
<td>Time will be needed for technical personnel to build and implement an automated budgeting and forecasting computer application. Additional time will be needed to train users on how to use the computer.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The ROI would be $12,500 that could be put back into taxpayers’ pockets.</td>
<td></td>
</tr>
</tbody>
</table>
Non-being haunts Beingness-in-itself. Not Being-repeatability of linearity or Cyclicity or Rhizome haunts the Fractal Spiral of a small business. Every small business contains some relationship between Being and Nothingness. And we can use dysfunction observation of a series of dysfunctions to trace potential impacts (subterranean) in the stem-roots of economic performance. And in this the Rhizome haunts the Spiral of the small business because when the root-vines form their own tubers, then it is not really Spiral anymore. The small business has become rhizomatic.

Figure 42 – Examples of Dysfunctions of HR department of a Hospital – source ISEOR 1991

Spiral is a condition of all moments of a series of moments that manifest itself by not-being other sorts of antenarratives. Spiral is manifesting a series of moments of nonlinearity, non-cyclicity, and non-assemblage. Each of the antenarratives in the fullness of Being-Becoming is a series that stands in relation to Nothingness by negating all other antenarratives. The spiral’s threshold of surpassing the other antenarratives, rather it is in
upsurge or downsurge, internal or external twisting, is the negation of the other antenarrative trajectory-series of moments. The spiral simultaneously is surpassing its own prior and anticipated up and down, in and out, while declaring its path in-the-moment as non-being the other antenarratives that shape quite different futures. There is an efficacy here, spiral a positivity in fullness of Being, while causing other antenarratives not-to-be, to be Nothingness, but not in the sense of emptiness, since there are real acts of negation, choices to not to be this or that antenarrative. This suggests spiral in its Being-in-itself is contingent on Nothingness, not as emptiness completely, just empty of certain sorts of antenarratives.

How does a small business doing acts and deeds of spiral manage to surpass its own recurrence, and deny becoming to straight lines, to recurring cyclicity, and to the rhizomatic-assemblage-connectivity and relationality?

Surely there are straight lines and cycles in any small business, and relational-webwork-rhizomes. Can it all be spiral? Spiral effects are both retroactive (reflexive) and proactive (prospective) sensemaking. Spiral keeps denying what it was being yesterday as the exact path in the present, or the antenarrative path of tomorrow. Each antenarrative presupposes a different after. Linearity and Cyclicity declare their future as after a past, in acts of sequential recurrence. Spiral and assemblage declare this present as antecedent to the future. Each antenarrative attains its positivity in reality by determining the other antenarratives to not have ground, by annihilating the ground of their emergence. This is what Sartre means when he says “nothingness haunts being.” The haunting of linear/cyclic/assemblage of a spiral means the former are not in total disappearance, there is not an empty space around the spiral. “Non-being exists only on the surface of being” (Sartre, 1956” 16).By spiral Being is dependent upon the non-being Nothingness of the other antenarratives. Such a proposal would mean that there are not hybrids.

Sartre is developing his theory of Nothingness as different from the Nothingness that either Hegel or Heidegger has proposed.

Hegel’s Nothingness is in declaring Essence as separate (transcendent) and dialectical to Being, with a synthesis of thesis and antithesis as the synthesis becomes the next thesis, and the dialectic series continues. Hegel is accused of idealism that is in duality with reality (which is emptied out as Essence-Universality-Transcendence).

Heidegger’s Nothingness is for Sartre an improvement over Hegel’s dialectic of Being and Non-being because Heidegger’s Nothingness is “no longer the character of Scholastic universal” Spirit (p. 17). Dasein approaches the contingencies of Beingness and Nothingness in acts and deeds of nihilation, in negation after negation, a series of negations that manifests and envelops the positivity of the spiral and therefore for Sartre (1956: 18) is not “undifferentiated emptiness.”

Sartre’s Nothingness theory is that Being and Nothingness are contingent, a series of surmounting-after-surmounting while suppressing other ways of Being in fullness of possibility.

Boje’s Nothingness is a relation to Being-Becoming antenarratives that fashions Hybrids of more than one antenarrative at a time, or alternating in a series, so as to depend the fullness experience of Nothingness so upon return to say the Spiral, the experience is enriched for both Being and Nothingness in affirmation of Hybridity.
A spiral is widening circles and narrowing circles, the turn upward and downward bound twirls, inward or outward, but never the recurrence of sameness of trajectory. This surpassing in the series is the very reality condition of spiral emergence and sustainability. Spiral then is an emergence of non-recurrence in a series of choice-points that organize for small business a world that rises up Bing in Non-Being and spiral is “suspended in nothingness” (Sartre, 1956: 18). It is not suspended in the Nothingness of Hegel’s dialectical Spirit, nor in the Nothingness of Heidegger’s Dasein, which for Sartre is “outside of itself, in the world” and is “a being of distances” and is in care of “its own possibilities” (p. 18).

In this chapter I have proposed an important connection between Sartre and Bakhtin. Bakhtin (1993) proposed emotional-volitional tone as a kind of ethical-answerability in the once-occurrent moment of Being-as-event. Sartre (1956) proposes a different sense of Being in its relationship to Nothingness, where there is a series of moments, and a different emotional-volitional tone of the Nothingness, echoing back.

From this I derive the following proposition: The Spiral is suspended in the emotional-volitional tone of anguish as well as answerability to do something that makes a difference. This anguish is a particular emotional-volitional tone, “a discovery of this double perpetual nihilism” (p. 18). Answerability is a responsibility in the moment of being to do something that brings about a change of the course of action shaping the future.
CHAPTER TWELVE: Walking Antenarrative Pathways

The How do we walk an antenarrative path in a small business, without tripping on a stone, and falling into the abyss of nothingness?

Walking the Linear Antenarrative Path

I am placing my small business on the linear path antenarrative. Each sort of antenarrative is a series, a series of steps, and a withdrawal from taking other steps. Every mountain climber knows this. In a linear antenarrative the only possibilities of my next step are in a straight line. I dare not imagine any new steps or steps off the beaten path. If I stray from the linear path, I will surely fall to my death. My small business will not survive. There are a series of cleavages. One cleavage is between past and present. Anther cleavage is between present and future. If I skip over
the present, there is a cleavage between past and future. I will keep myself far as possible from the edge of the path (Sartre, 1956: 30). —I project before myself a certain number of conducts destined to keep the threats at a distance from me (ibid). These conducts are my future antenarrative possibilities and they are all shaping just the linear future of my small business. Beware of stones on the linear path sequence, as I might just fall off the linear and into the abyss. These are psychic events, as I retrospect my sensemaking into the past, or notice the Now-present as a psychic event, or event anticipates a future, psychically. It is by freedom that I separate (cleavage) my fast from some other past, one written for me by someone else and declare that narrative a mere Nothingness, but it's still a backshadow to me, not an empty undifferentiated nothingness. —What separates prior from subsequent is exactly nothing! (Sartre, 1956: 28). I keep modifying my —pastness! in relation to —relation of anticipation with the present consciousness! (ibid). I have such a long experience with linearity, with the series of sequence of line segments, that I do not fear the cleavage between past and present. I know that psychic experience all too well. I do not have anguish about that. My anguish is stepping off the linear path. My anguish is a freedom choice to take a curve. Linear to me is fullness, filled with existent vibrant mattering. Those other sorts of antenarratives (i.e. cyclic, spiral, assemblage) do not exist. But you know, the linear antenarrative is indifferent to what I think or my psychic reminiscence or my psychic anticipations of future steps. I will not fall into that —materialist illusion! (ibid, p. 27).

“Not only is it not strictly certain that this [linear antenarrative] will be effective; in particular it is not strictly certain that they will be adopted for they do not have existence sufficient in itself” (Sartre, 1956: 30, bracketed addition, mine). I am beginning to doubt if the linear path is all that safe a place to stand upon. Do not run the linear path if you are thinking of something else, some other sort of antenarrative. Beware of small stones on the linear path, for they can be an occasion for a stumble. Beware! Do not just throw yourself into the abyss. The abyss is just nothingness, but it is not entirely empty.

Vertigo and Anguish

Each antenarrative sort has its own emotional-volitional tone, its own anguish. As I apprehend myself in a linear antenarrative, on its path, my apprehension is a cause of possible next steps that will produce effects. Each step on the linear path is —about-to-happen! (Sartre, 1956: 31). If I wish to avoid vertigo, I just do not look down as I jump from one event-sequence to the next, leaping across the cleavage, knowing full well the abyss is below, beckoning. I reject any other sort of antenarrative, because my anguish is, I might step there and find only nothingness.

Each antenarrative can be too steep, and the hazardous situation of being on the brink of the precipice, at its edge. Perhaps you are not an experience antenarrative climber. Twenty years ago it seemed likely that managers were only trained in steep linear climbs. Then a cataclysmic struggle began as the reengineers started measuring cycle time with reinventions of Taylorism, those old time and motion studies. It was a slippery lobe and rapid fall away from any sort of democracy. Then we began to walk the spiral steep climb. The curves twisted, flipped one way, then another, inward and outward. One could always fall off the path and into the horrifying steep precipice breaking bones, crushing organs. Finally, we approached clover fields, those magnificent four-leafs outgrowing over the precipice, with the winds blowing, and so many stones on each, that surely I will fall headlong. Each leaf is a cliff, but perhaps I can slide down the stem without even a scar. Each leaf is a drop-off, and has a pitch that changes with the wind and temperature.

“At the very moment when I apprehend my being as horror of precipices I am conscious of that horror as not determinant in relation to my possible conduct” (p. 31). I do not have to step from linear antenarrative to a cyclic, spiral, or assemblage antenarrative. That to me is such a horror!
Walking the Cyclic Antenarrative Path

I will keep my small business on a cyclic antenarrative path. There are deep crevices between each of the cyclic-stages. I will keep myself as far as possible from the edge of each crevice and step centered on my path. A project lies ahead after the diagnosis stage. I will plan the project, and then proceed to implementation stage. I will think how to evaluate the results, in that stage, and then I will proceed again back to diagnostic of how things are going, and continue with yet another cycle. I am placing myself on cyclic antenarratives’ narrow path of stages, and the threat of death looms if I cease paying attention to the stages. Beware of stones on the pathway, as I might trip and fall into the abyss. Each stage of the cycle —ought-to-be-sustainedl (Sartre, 1956: 30) and that is the basis of Savall et al.’s (2008: 26) Axis A – Cyclic Improvement Process. Each stage of a cyclical antenarrative is —about-to-happen.
Walking the Spiral Antenarrative Path

I am placing myself on spiral antenarratives’ narrow path. The threat of falling into the abyss is on both sides of the narrow pathway. I am paying attention to the curves. I am noticing the stones on the pathway, and steering clear of them. There is always the threat of possibilities, a certain number of conducts that will cause me to fall from the path into the great abyss. It is not strictly certain that creating curves and twirls of the spiral will be effective for my small business. In particular it is not exactly certain that adopting a spiral antenarrative is possible for my employees and customers. Negative conduct by my employees is possible if they do not pay attention to the stones on the spiral path. Each curve in the spiral, each whirl, is about-to-happen (Sartre, 1956: 31).
Walking the Assemblage Antenarrative Path
I am placing my small business on a clover field. I am stepping from one four-leaf clover to another. These are all logical possibilities in my small business situations, except there is no possibility to step from a four-leaf clover to one so very far away. —Their present non-being is an ought-not-to-be-sustain four-leaf (Sartre, 1956: 31). It is not logical to step into the abyss. I posit the risks of possibilities of stem-tuber-roots so as to nihilated them. Each four-leaf clover I step to is —about-to-happen (Sartre, 1956: 31)
What is the questioner doing interrogating the small business owner? The questioner continually uses négatités (ibid, p. 27) to isolate one sort of antenarrative from another sort of antenarrative existence. This is a complicity of the questioner in the nihilating process, of asking about — this cleavage [that] is precisely nothingness (ibid, p. 27). Each question asks about a cleavage that is just nothingness. Two sorts of cleavage are asked about. The first is a cleavage between moments in a series of steps, stages, phases, or clovers. The second is a cleavage of leaving one antenarrative series for a very different series. That too is nothingness. To leave one antenarrative for another is to nihilated the world of the small business, to offer some other antenarrative series in the realm of potentiality. It just sets off anguish. This posited antenarrative potentiality that is not the actual existent antenarrative, is not even concrete for the questioner. The questioner asks one négatité after another. Every question has the potential for a negative response, a négatité. Perhaps there is no linear antenarrative anywhere to be found in the small business, and the owner begins to put them into being, into fullness. That would be a cleavage between whatever antenarrative processes are happening and the négatité of one that has no plenitude at all. There ensues from the questioning a “nihilating withdrawal consciousness” (ibid, p. 26) of both questioner and small business stakeholder (owner, worker, manager, vendor, customer). The questioner posits an antenarratives that is — existing elsewhere or not existing! in the small business (p. 26). That does constitute an act/deed of nihilating withdrawal from whatever antenarrative series is happening as a totality of being of that small business.

We have the freedom of mind to negate reality, to let it be Hegel’s Spiritual essence. Or we can have the freedom of mind of Descartes to doubt Being and imagine a duality of subject-object. There is a possibility of a hybridity of antenarratives, walking many sort of antenarrative paths, all different.
CHAPTER Thirteen: Walking Hybrid Antenarrative Pathways

Small enterprises can be hybrids of all sorts of antenarratives, and each is a nothingness to the other ones. The enterprises becomes that which you deny. The repulsion of linearity would produce lines everywhere throughout the spiral. The negation of every cyclic-recurrence would bring about cycle-after-cycle, and the demise of the spiral. The repression of assemblage would produce — “polygamy” (Sartre, 1956: 19) connective relationality of everyone to everyone, and everything to everything. This is what rhizomatics of late-modern schizophrenic capitalism is for Deleuze and Guattari (1987), the series that is without center, the body without organs, and the nihilation of other ways of antenarrative.

There is another alternative to the vanishing of other antenarratives to Nothingness, and leaving the single antenarrative way of Being. There could be hybrids of various antenarratives flourishing all at once. It is a new direction to pursue in small business. It could be done sequentially (instead of simultaneously) by alternating between a preferred style, such as Spiral by being Linear-antenarrative for a few series, then Cyclical for another series, rhizome is another series, then coming back to Spiral (or whatever preferred style) with new insights, new sorts of surmounting and new negations in the contingent relation of Being-Spiral and Nothingness that is far from undifferentiated emptiness. This is a Nothingness that is quite full.

Each antenarrative is a series that envelops itself in Nothingness by negating the other antenarratives possibilities. Hybridity is an exception, a situation of small business that has simultaneous linear, cyclic, spiral, and assemblage antenarratives. What is nothingness under conditions of antenarrative hybridity? It must be a denial of being any one of them.

Perhaps Bruno Latour is right in saying we have never been modern, that we are in hybridity with premodern, and possibly with postmodern. Managerialism keeps outlawing every nonlinearity except for the recurring cyclicity series. The negating of Spiral and Assemblage by Managerialist approaches to small business, the colonizing of small business with linearity templates borrowed willy-nilly from the corporate world, seems to limit small business. And what is Corporate Big Business struggling against, trying to nihilated Spiral and Assemblage antenarratives with such vengeance, such emotional-volitional tone indicates a deep anguish. To constitute Spiral or Assemblage antenarrative is to reject the other ground qualities of Linearity and Cyclicity, to spy for a moment the abyss, the Nothingness so full of negations, to distance Corporation and all small business from non-linear, non-cyclic antenarrative strategy needs some measurement of the dysfunctions.
“It will be useless to attempt to reduce distance to the simple results of a measurement” (Sartre, 1956: 20-21). In this chapter we have turned to Savall et al (2008) for advice on measurement of dysfunctions, for finding the middle path of virtue ethics between vices of excess and vices of deficiency. Measurement of points of costs and points of untapped revenue potential is a way in the Gestalt of hybrid antenarrative processes to find the middle path in a series of moments. The immediate line of connection between two points is a negation of other reality-ways of connecting those points. If the points are connected by a curved line, then the shadow way of connecting them is by a straight line, or some more wavy, spiraling line, or in the polygamy of assemblage to connect to multiple points simultaneously by schizophrenic selves holding multiple relationships at once. That sort of causality and efficacy is only possible in Quantum Physics.

“Cast a glance backward” (Sartre, 1956: 21) and measure the spiral path covered by a small business. Cast a glance into the presentness of a turn of events and notice what you notice (a favorite saying of Richard Bartlett). Glance at the future-becoming in the negation of what was incarnated before. The small business would fall back upon linear-cyclic or assemblage if in each of these glances it could not locate its —heart of being – like a worm, a spiral series (p. 21). Spiral is suspended in Nothingness, but also in a milieu of glances in all directions in order to apprehend “Nothingness can not be produced by Being-in-itself” (p. 22). It is Being-For-Itself that produces all the Nothingness, so full of negation after negation.

Publish or Perish

I would like to declare an end to my addiction to publish-or-perish. It is not just a fear but an anguish about freedom. “Anguish” is defined as “a reflective apprehension of freedom by itself” (Sartre, 1956: 39). I engage in anguish the my publishing in Academy of Management journals. In this antenarrative, “I must await myself in the future” (ibid, p. 39). Which person will I become there? Who will I be meeting? If I am so instrumental as to play by the publishing rules of the Academy journals, then I would:

1. Not venture forth any original ideas, for all ideas must be grounded in what has been published only in the Academy of Management journals. As a reviewer put it to me, all ideas must be shown to have come for Academy ideas, published here before.
2. Not do anything with international that recognizes scholarship from some other country as no such article is ever accepted. Once an idea of mine was thought to be from the UK and that article was soundly rejected, just for that. As the reviewer stated, “The U.S.A. has all the ideas it needs, already.”
3. Not use more than one metaphor in an article, as a reviewer told me that the Review just does not allow that.
4. Not publish anything using the word ‘antenarrative’ or cite anything by Bakhtin, as the reviewer told me that that just is unacceptable.

As I reflect upon my addiction to gambling my life away playing the publish-or-perish game in Academy of Management journals, I come face-to-face with my past. I have been instrumental, engaging in practices that were according to the rules of the review game. My emotional-volitional tone is one of anguish. Now I “put into question: (ibid, p. 38) this publish-or-perish antenarrative. The values I am asked to perform I cannot subscribe to. When I don’t play by those rules most of my work is rejected, and becomes a nothingness to the Academy. My freedom is to venture off the publish-or-perish path. That is
easier for me to do than for someone who does not have tenure, who has not earned their rank and stripes by playing the game. The other aspect of freedom is I can declare a promise that in future, no more articles will be submitted to Academy of Management journals. But the freedom there is to nihilated the promise, and end up once again a gambler at the Academy of Management casino-journals. Rejection rates are high, 95% of all articles are rejected, most of them by the editor, who rejects any next-steps that are not new, and articles whose contribution is not completely and squarely grounded in what that journal has already done, and anyone whose degree is not from one of the pedigree universities. The odds are stacked against anyone else winning.

“I must place myself on a plane of reflection” and realize my freedom is both not-to-gamble, and to be free-to-gamble-by-breaking-that-resolution (ibid, p. 37). This is the anguish of the antenarrative. One can change their resolution into a freedom. I can become entirely instrumental and play whatever editor/reviewer games an Academy journal wants to play. Or I can be answerable ethically to change the game. I have done this on occasion by launching new journals, etc. But mostly I have been a loyal trooper serving 17 editorial boards, co-editing two journals, and editing two of my own. Fortunately I quit all the boards, and in a few months will not even edit my own journal.

I have the freedom of being “the possible destroyer in the present and in the future of what I am” and I am leaning toward not being in the publish-or-perish Academy journal casinos any more. I want to refuse to do journal casino games completely, and do so commencing now. However, I have obligations to colleagues, to complete the submission of two more articles now in process, near completion. I suppose I could just walk away from those, and not look back. There is a certain freedom in that, as well as the angst that I might renege on that commitment.

When I face-the-past, oh what I writer I have been and when I face-the-future, oh what a writer I-am-yet-to-become, and what is the writer I-ought-to-be-being-Now? I feel the existential-angst about being one way and not being the other sort of writer. The vice of gambling, making the antes, betting on publish-or-perish has many consequences. I actually do write for quite a few less than top-tier journals, and sometimes get rejected there as well.

Antenarrative is an appointment with the future, meeting up with a sort of Boje I am yet-to-become. “Anguish is the fear of not finding myself at that appointment, of no longer even wishing to bring myself there” (Ibid, p. 36).

As I reflect on writing, it is natural at 63, as I approach retirement age, and as the institution demands that I slow it down – a time to stop the publish-or-perish game looms on the horizon. The think about antenarratives is summed up by Sartre (1956: 36) I am reduced to “rank of simple possibility because the future that I am remains out of my reach.”

As I light the blacksmith forge, I learn that my desire is no longer to play in the Academy of Management casino parlors. I think I was addicted to the rush of the gambling, upping the ante, making the bet, and knowing most bets are lost, because the odds are just stacked against winning. Still I have been an addicted gambler. I find myself disengaging from Academy of Management, its meetings, its journals, and its politics. I do have many friends there, and it’s always good to cruise the hallways renewing acquaintances, and reminiscing. Still there is that angst that I will exercise the freedom to
continue to be addicted to the Academy-casino-journal-games of chance. Someone will claim to have this unbeatable system for winning the game, and I will be tempted to play, or I will simply walk away and not play.

Antenarratives separate me from my future, and at the same time shape that future, and who I will meet there. It’s a gamble, all this interest in materiality, and blacksmithing just makes the anguish, the apprehension of a future apart from Academy all the more possible, less risky, more assured. The rush of this ante is that I will say ‘yes’ to blacksmithing, and ‘yes’ to horses and all animals, and ‘no’ to the Academy casino games.

This emotional-volitional tone is my angst as I pick up the Heart-Sword of compassionate-caring joy, slice ties to the past, present, and future and ante up with a pure nothingness. I have such “monstrous motives” in my emotional-volitional tone (Sartre, 1956: 34). I am nihilating my future as a tier-one publisher, and it does not seem to feel too badly. In fact it seems like the middle-path between two vices, excess of gambling, and deficiency in being posthumanist. I can decide not to gamble in the publish-or-perish parlor. In a sense I am doing that by just putting this book on the web, without a publisher. It will count for nothing in my annual review.

A colleague of mine once said I needed to change my postmodern style, and ‘stare into the abyss.’ There is not just emptiness in that abyss. There is a fullness of freedoms to not be who I was being, to choose to be some other kind of writer, or just not write at all.

I coming to antenarrative that is beyond publish-or-perish, and wondering how it was my mentor Lou Pondy, knew to warn me about this gambling addiction when I was still in the doctoral program, back in 1976. How did he see my future so clearly? Perhaps he saw a self in me, a mode of next self being someone who in the future would not play the publish-or-perish game anymore. Why publish six or eight articles a year, and three books coming out this year? Why do that, when one can take a middle-path and do one or two things a year, and since I have the tenure stripes, why not publish off-tier? Of just take some bigger risk and not play by the rules of the game, get rejection-after-rejection as a sort of peaceful protest?

Just get it published in a decent journal, at a good list of journals but not choose any Academy ones.
CHAPTER Fourteen: How to Create Upsurge in Antenarrative Spirals?

Here is my own theory of how to create upsurge in the antenarrative spiral of a small business. Upsurge comes from converting a deficiency, a lack, some dysfunction or atrophies, or a void into something which is value-added revenue potential. I asked LaToya Garcia to do a rendition of one of my graphics that I might include in the book.

LaToya has sketched three upsurge-antenarrative-spirals in the figure. She drew downward performance spirals around each of the stem-roots of Savall et al.’s (2008) atrophied economic performance (non-creation of potential, excess salary, overtime, nonproduction, and risks) in a four-leaf clover field. The storytelling-consulting problem is to sort out what contributes to these downward spirals, decompose the deficiencies,
atrophies and other negations, and sort out what establishes the fertile ground to affect UPSURGE-ANTENARRATIVE-SPIRALS!

In Savall et al (2008: 66) this is done through the Mirror Effect meeting where consultant meets with the client to face up to some lacks somethings not there. Each ‘qualitative analysis’ statement contains either the word ‘not’ or a ‘lack’: “We are NOT always informed of the specific ingredients of the new kind of dough... It may happen that there are mistakes in the production process because of a LACK of appropriate skills and equipment” (p. 66, italicized in original, bold caps, mine).

Spiral-antenarrative carries the character of possibility of upsurge by sorting through the lacks, deficiencies, voids, dysfunctions, atrophies, and stem-root-causes of downsurge and identifies upsurge not-being present in the small business. Every effort to establish a POSSIBLE out of a linear or cyclical-antenarrative is doomed to failure because the narrative (retrospection) has already emptied out living story and fashioned a representation that replaced POSSIBLE with POTENTIAL.

In Bakhtin (1981) this is the basis of heteroglossia. And it is the dialogical aspects of story in relation to the counteractive influence of narrative (monologic) that forms countervailing forces of storytelling that can help small business antenarrative-efficacy-performance spirals. These sorts of spirals are enacted in mutual causality. Indeed a focus on unidirectional cause-and-effect can miss the more important dynamics between behavioral (cross) levels (individual, work group, inter-group, organization, and more transorganizational collective). For example, cross-level dynamics of inter-group relations between upper (senior executive), middle manager, and lower level supervisory management can become upper and middle versus lower, or lower and upper putting counter-pressure on middle management. Departments (functions) can be put into competition with each other for resources in ways that produce dysfunctions: hoarding communication, overconsumption of resources (see stem-root atrophied economic performance), lack of coordination and cooperation (see hypertrophied dysfunctions).

There is a relationship between narrative-potentiality and antenarrative-spiral-possibility. "My upsurge into the world causes potentialities to arise correlatively" (Sartre, 1956: 196), but these narratives are not possibilities.

The antenarrative-spiral apprehension of POSSIBLES supposes an act/deed of surpassing. It is NOT just a narrative-representation that has already closed itself off to materiality by emptying out living-story-content. That is the sort of magical thinking that is doomed to failure. The possible-upsurge can only come from a PROJECT of the spiral's own possibility in intra-activity with materiality that overcomes a lack (deficiency, dysfunction, void). To say the UPSURGE does NOT exist is by no means the same as saying the UPSURGE is POSSIBLE! The spiral-in-itself has the power to deny upsurge. There must be a "bet" (or wager) made in antenarrative-spiral that this is a future-shaping possible-upsurge and the possible negations of many downward-amplifying-spirals (root-stems).

The spiral-in-itself is an actuality of antenarrative-spiral-materiality. Potentialities will not get the upsurge into being. Such social constructionism has potentiality, but not possibility of upsurge in valued-added performance. The psychic subjectivity of social constructionism has already divorced itself from material conditions.
For UPSURGE to be existent-content, and become value-added state of materiality, the bet must be made, the possibility must be enacted, and the non-being of its future-state cannot be "potentiality" or "have potentialities" (Sartre, 1956: 98). We are not talking here of a potentiality-spiral-upsurge. We are talking here of a possible-spiral-upsurge that is shot through with material existence, in what Barad the quantum physicist, calls timespacemattering. This is the antenarrative-spiral-possible-upsurge "which sustains by its being the possibility - and the non-being of its future state (ibid, p. 98). The antenarrative-spiral to choose upsurge possibility must also deconstruct or dismantle the timespacemattering of the downward spirals of deficiency, atrophies, hypertrophies, and root-stems of the void. Something that upsurges comes from antenarrative-spiral-materialization.

At each NOW-CHOICE event the small business can take a step on the value-added-upsurge path, or step again onto the loop-of-spinning-ones-wheels, or take again that downsurge-step on the path of downwardness. These three pathways are co-possible and co-present in the Now, and the upsurge is one of those paths in full being, that becomes the nihilation of the Savall et al (2008: 124) four-leaf-clover deficiencies and dysfunctions, and this is already an "idea-force" (Sartre, 1956: 97). My purpose here is to cojoin value-added with upsurge and the spiral-antenarrative, as a series of Now-choices. The UPSURGE haunts value-added PROJECTS by shadowing a POSSIBILITY-FUTURE through act/deed choices in the Now. That is how value-added possibilities are related to upsurge that is not-yet, but is the antenarrative wager of what could be spiral-in-itself, cone there is a decomposition of the root-causes from stem to all four leaves of all the deficiencies and excesses. This nihilation of what-is-spiral-in-itself is what creates the void of possible spiral-for-itself to be an upsurge-that-is-not-yet being, but is a possibility-future-not-yet For-itself reality is a lack of a certain upsurge, a certain something that is created from the overcoming of deficiencies and excesses to realize the upsurge twirl of the spiral in precisely the value-added results lacking.

The upsurge-antenarrative-twirl comes from making a value-added contribution, innovating, storytelling something into material enactment, doing a revenue investment 'bet' that realizes some upsurge, or creating possibilities from your Mirror Effect DIAGNOSTIC that can be the basis of your PROJECT. These root-stems are DOWNWARD-Spirals of Excess Salary, Overtime, Overconsumption, Nonproduction, Noncreation of Potential Revenue, and too much Risk. The Atrophied Structures and Behavior in a small business feed these six Stem-Root Spirals. For example, the Atrophied Behavior that is Cross-Level between individuals, work groups, professional categories, pressure groups, and the collective (i.e., organization, interorganization relations with suppliers and customers, transorganization alliance networks, etc.). Resolving and dissolving these downward-spiral-antenarratives allows space to be cleared away and time to be freed up, and material-resources to be freed up that allow for possibility-UPSURGE-antenarrative-bets.

In Savall et al.’s (2008) Four-leaf Clover framework the focus is on the dynamic relation between dysfunctions and economic performance. In the ‘Mirror Effect’ diagnostic, the consultant works with the small business personnel to record verbatim conversation and observations of behavior and structures that is fed-back in face-to-face meeting of consultant and client to explore the patterns of cross-level (behaviors and structures), and the hypertrophied dysfunctions, hidden costs, and consequential atrophied economic performance of continuing habits of behavior and mental structures.
This Mirror Effect is a storytelling intervention into efficacy-performance relationships that is cross-level, exploring the verbatim storytelling excerpts from interviews and participant observation between individuals (workers, owners, managers, customers, vendors, etc.) and work groups (& functional, and professional groupings), inter-group behavior, and transorganizational (collective) group behaviors. Positive loops of deviation-amplification across levels and groupings and functions can feed a downward spiral or an upward one.

**Ba – Shared Context and Negation-qua-Affirmation Dialectic Movement of Spirals**

**Basho** (or Ba, as Nonaka calls it) is based on the Japanese philosopher Nishada Kitarō’s (1970) work and is defined as “shared context in motion for knowledge creation” (Nonaka, Toyama, & Konno, 2000: 13). It is context-specific knowledge in particular time and place, and is said by Nonaka et al (2000: 13-14) to be contrary to Descartes’ Cartesian view knowledge. “Knowledge needs a physical context to be created” “there is no creation without place” (p. 14). While I agree with this assessment of the importance of place, there are two key problems.

**Knowledge Spiral is more accurately a Cyclic Antenarrative**

The first problem is that Nonaka et al do not fully understand Kitarō’s approach to the philosophy of action rooted in dialectical movement of negation-qua-affirmation. The result of the error is that what is called ‘knowledge spiral’ is more accurately a cyclic-antenarrative. SECI is a cycle, not a spiral, a cyclic-antenarrative, not a spiral-antenarrative. The “spiral” of knowledge creation (Nonaka & Takeuchi 1995: 71-2, 89) is often referred to as the SECI model: Socialization, Externalization, Combination, and Internalization. It is more accurately cycles to convert tacit knowing into explicit knowing, stage-by-stage. Each is a conversion process of tacit and explicit knowledge. The cycle has steps” “The first step, socialization, transfers tacit knowledge between individuals through observation, imitation and practice. In the next step, externalization is triggered by dialogue or collective reflection and relies on analogy or metaphor to translate tacit knowledge into documents and procedures. Combination consequently reconfigures bodies of explicit knowledge through sorting, adding, combining and categorizing processes and spreads it throughout an organization. Lastly, internalization translates explicit knowledge into individual tacit knowledge. Eventually, through a phenomenon that Nonaka calls the ‘knowledge spiral’, knowledge creation and sharing become part of the culture of an organization” (Hildreth & Kimble, 2002). What makes it linear is the spiral moves in one way through the two stages.

The argument proposed by Gourlay (2003) and expanded in Gourlay & Nurse (2005) is that the evidence for the processes described by Nonaka is weak or non-existent which thus calls into question the SECI model itself. Since this remains at the heart of the overall theory, flaws in the SECI model will also affect the wider theory” (source: Jasarmi, 2007, [http://editthis.info/jsarmi/Nonaka_SECI_Model](http://editthis.info/jsarmi/Nonaka_SECI_Model)).

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itself. Since this remains at the heart of the overall theory, flaws in the SECI model will also affect the wider theory” (source: Jasarmi, 2007, http://editthis.info/jsarmi/Nonaka_SECI_Model).

If spirals of knowledge creation are a disguised linear model then it suffers from unrealistic assumptions in part due to their sequential approach to SECI phases. “Writers in knowledge management have favored a more linear approach also, seeing knowledge in terms of reducing it to its informational attributes, e.g. database creation, knowledge banks” (Kane & Ragesdell, 2003: p. 5).

“The SECI model is evidently a hypothesis about the generation of ideas for new products or processes that, when sanctioned by managers, acquire a special status, called “justified belief” by Nonaka and his colleagues. They are justified because they meet predefined criteria and presumably they are beliefs because managers believe them. The underlying problem with the SECI process that was described earlier can thus be resolved: the “interaction” of tacit and explicit knowledge results in managers’ “justified beliefs,” not “justified true belief” or even “explicit knowledge.” Since these are not equivalent to knowledge in any more generally accepted sense of that ambiguous word, the SECI framework cannot be regarded as the “engine” of a theory of organizational knowledge creation” (Gourlay & Nurse, 2005: 307).

There are three ways in which spirals can be implemented in small business to effect a better alignment with the economic and market situation and the firm’s socioeconomic capacities. The idea of containing spirals by their siro, and integrating them at the top, in a Top Management spiral then force feeding them down to the lower management seems to confuse feedback cycles with spirals. Recall that tacit knowledge comes from work by Polanyi (1966): For Polanyi, the systems thinking is revealed in the assumption that “principles of each level operate under the control of the next higher level” (p. 36).

The Knowledge Spiral Theory is not only NOT at Spiral it is Linear transformation of tacit story into explicit knowledge

A second error is the conceptualization Nonaka et al make out of Polanyi’s ‘tacit knowing.’ This is something that Jo Tyler and I have written about: Living “Story is often claimed to be a way to elicit tacit knowledge from people, and their organization” (Tyler and Boje, 2008: 1). “If narrative-explicit coherence is a counterpart to story-tacit-reflexivity then it is important to not disemboby the process of knowing. Eliminating story knowledge to make narrative-abstract theoretic-explicitness is impersonal, misleading, and logically unsound because it collapses the counterforce of self-organization” (ibid, p. 7). And it is this insight into self-organization as force and counterforce that will be key as we proceed.

Next we look at how the knowledge cycle has been used in a theory of strategy.

Many small businesses have what can be called a reactor strategy: “The Reactor exhibits a pattern of adjustment to its environment that is both inconsistent and unstable; this type lacks a set of response mechanisms which it can consistently put into effect when faced with a changing environment” (Miles and Snow, 1978: 20-23). The Reactor strategy is, as Miles and Snow (1978) state, a “residual” strategy that arises when Defender, Analyzer or Prospector strategies are improperly implemented. This is oftentimes the case in the small business, which has not had the training or inclination to work out an effective strategy.
Defender organizational spirals conform to “hierarchical organizational structure with extensive division of labor, a high degree of formalization, centralized control, and a reward system that favors production and finance” (Franken & Braganza, 2006: 21). Knowledge creation is top-down, in functionally-separated and isolated silos. Communities of experts (consultants) go through the segregated knowledge silo-spirals to create complementary knowledge (ibid, p. 22).

“Defenders are organizations that deliberately choose a narrow market domain for their limited portfolio of products and/or services, thereby creating the conditions for a stable organizational form. Within this narrow domain Defenders defend their market position by either offering highly competitive priced products and/or services or ones of superior quality. Furthermore, Defenders tend to perceive developments in their niche market as stable, thereby allowing them to disregard developments outside their market domain and direct most of their efforts and investments towards improving their operational domain” (Source: Franken & Braganza 2006).

“Prospector organizations are in many respects the polar opposite of Defender organizations; although both types have in common a consistent set of solutions to the three organizational adaptation problems. In contrast to Defenders, however, top management of Prospector organizations perceives their market environment as constantly changing. Therefore, Prospectors either have or develop core capabilities of finding and exploiting new market opportunities by offering pioneering products and/or services. Consequently, Prospectors are more concerned with maintaining their innovator image in the marketplace than serving existing markets as efficiently as possible” (Franken & Braganza 2006: 10-11).

Knowledge spirals are most prevalent at the lower levels of management, and senior management lacks a coherent view of knowledge capital (ibid, p. 23). The plus side is the way these spirals in different communities integrate with one another to keep an upward spiral momentum.

“However, in contrast to Prospectors, Analyzers tend to be more cautious and selective in their approach to entering new markets with pioneering products; Analyzers typically follow a “second to market but better” approach. The dual market focus of the Analyzer, a stable portfolio of products for efficiently serving existing markets and a changing portfolio of new products for new markets, makes this strategy potentially difficult to implement due to the opposing operational and administrative requirements. Miles and Snow (1978) argued that these problems could be solved by adopting a matrix structure combined with a blend of Defender and Prospector characteristics” (Franken & Braganza, 2006. P. 14).

Franken and Braganza (2006) perpetuate several problems that are in the knowledge spiral theory originated by Nonaka et al. First is the issue that the SECI is a stage-by-stage cyclic antenarrative. Second, is that the conception of tacit knowledge is linear-antenarrative transformation into explicit knowledge, then a reversal of explicit internalized into explicit. Emergence for Polanyi has at least eight definitions, and few of them are such a linear affair. What is valuable about Franken and Braganza is allowing multiple spirals to be co-present, and that some of these spirals seem to be counteractive to the more deviation-amplifying spirals. The deviation-amplifying spirals as Lindsley, Brass and Thomas (1996) argue are positive reinforcement loops that in conjunction with inefficacy are downward spirals. By formulating a knowledge spiral that is in actuality
a spiral (and not linear or cyclic-antenarration) then it is possible to theorize a mutual intra-play of deviation-amplification with deviation-counteraction forces that Bakhtin (1981) calls heteroglossia.

In the act-performance of storytelling consulting there is an “emotion-volition tonality,” and an “emotional-volitional thinking, a thinking that intonates, and this intonation permeates in an essential manner all moments of thought content” (Mikhail M. Bakhtin, 1993: 34). Through Savall et al.’s Mirror Effect of pointing out the savings by eliminating dysfunctions (excesses and deficiencies) it is POSSIBLE to outline spaces of UPSURGE-ANTENARRATIVE-SPIRAL.

In this chapter I have asserted that the knowledge spiral theory of Nonaka et al suffers from two errors: calling it a spiral when it’s more accurately a cyclic antenarrative, and developing a linear model of tacit knowledge extraction. This occurred through a misreading of Kitarō’s (1970: 46) philosophy of action, which is all about the dialectic movement of negation-qua-affirmation. I have attempted to resituate antenarrative-knowledge-spiral in the theme of Kitarō’s book which is to “live by dying” (p. 49): dying to the universal in order to find life in a place. Or in storytelling, to die to dominant narrative, so that the little wow moments that were covered-over are uncovered and become the fodder for a new upsurge-antenarrative-knowledge-spirals of possibility. There are also downsurge-antenarrative-knowledge-spirals that are quite oppressive.

There is an intra-play of storytelling and materiality we can call storytelling-qua-materiality. What does it mean to say an antenarrative-spiral is acting and moving? Antenarrative-knowledge-spiral must be a form of learning to overcome dualities by a series of acts and movements. This is not the ‘matter’ that is conceived by Newtonian physics. It is the ‘timespacemattering’ of quantum physics (Barad, 2003, 2007). Kitarō (1970) has moved away from the Greek dialectic and Kant’s dialectic of the a priori of pure reason and metaphysics, and away from Marx’s dismissal of the Hegelian dialectic of spirit and sensation (i.e. a priori and sensemaking). Kitarō conceives of a dialectic process of action and movement that I think Nonaka et al have missed in their conception of knowledge spirals (which are not spirals, and too quickly try to kill off tacit knowing). “Truly concrete sensory reality is given through the forms of space and time as the forms of personal action” (Kitarō, 1970: 37). By focusing on the storytelling-qua-materiality we have a way to look at socioeconomic downsurge spirals and their negation as a way to create space for upsurge-antenarrative-knowledge spirals, not rooted in just epistemology, but in the intra-play of Barad (2003: 829) calls, “onto-epistem-ology.” Kitarō (1970: 33) claims “paradoxically, an idealism of sensation can easily become materialism.”
In the 2001a book on Narrative Methods is a chapter on storytelling networks with an antenarrative perspective. In this current effort I would like to make those storytelling networks more dynamic, by looking to storytelling as embedded in action and place (in situ). If a storytelling network is enacted in the world of action and in relationships between things (actants), then in a posthumanist standpoint, that storytelling networks have social and material history, and are not merely static affairs. “Acting beings must be both spatial and temporal” (Kitarō, 1970” 115-116) and most importantly in a ‘place’ [basho]” (p. 101). As I wrote about it in the 2001a book (Narrative Methods) in reviewing Kaylynn Twotrees work, storytelling must have a time, a place, and a mind. There is a time and a place for storytelling certain things, and these things have a mind of their own. The Greeks thought of materiality as real, but irrational, without, mind. But, in quantum physics the things are not only not entirely independent (as in Newtonian interaction physics) because things are in wave-contact and communication. The world of action and the world of storytelling meet in the medium of things and there is an intra-activity of the storytelling-qua-materiality.

Storytelling is not all in the medium and intra-activity with things, it is equally teleological action. Things in relation to other things, in their quantum aspect do a sort of storytelling. Therefore it would be an error to limit storytelling to humans, or to animals, and just ignore the forensics of things-storytelling. For example, there is the forensics of brands and the morphic fields we spoke about earlier.

Nike continues to mystify the public by claiming transparency (Schipper & Boje, 2008). It is such an excellent storytelling organization, that the public is persuaded by the material-storytelling of the shoes themselves, their brand appeal is invested with a morphic field of energy (Sheldrake, 1988, 1995) fed by images of Michael Jordan, Tiger Woods, and other celebrities -- that is unparalleled in the world of marketing. This is how Nike is Wile Coyote while pretending to be the Roadrunner (Boje, 1991a). Meanwhile, the microstoria (stories of the people working in the sweatshops) cannot effectively compete with the morphic field of consumption-storytelling (Boje, 1999b, 2001c). and the corporate writing of researchers in the academic journals fees the myth of transparency (Boje, 2000). The world of sweatshop production, its world of action, does not meet the world of action of the celebrities, or the brand investment in the morphic field of the sneakers (Farzad & Boje, 2008; Farzad, Westwood, & Boje, forthcoming). I have been at a loss to figure out how to effect change in these two worlds of action, that never seem to meet up in the real world, in one place, in one time and space.

This suggests that storytelling networks can be considered as a dialectical opposition of matter-qua-storytelling, things storytelling themselves in quantum relationality. This is not the subjectivity of Berkeley’s Idealism, or the Pure Reason of Kant’s a priori. It is not limiting storytelling to being only human discourse, or merely text, of human or even animal orality, nor the merely the dramaturgy of social beings. Rather, the storytelling-qua-materiality looks at the things expressing through their own sort of storytelling. “The event itself expresses itself as a proposition” (Kitarō, 1970: 114). It takes geologists, forensics, and archaeologists to
read the storytelling of ‘place’ and events in time and space that are intra-active with storytelling of the humans and animals in their event-ness that is teleological action. Yet, a theory of action of storytelling would encompass both thing-telling and teleological action.

Storytelling is the preferred sensemaking currency of the stakeholders of organizations, yet it is not the only sort of storytelling. From the posthumanist standpoint, things are actants, and not just the medium of human creative expression. And it is in this posthumanist standpoint that it is possible to retheorize linear, cyclical, spiral, and assemblage. The world of action is a human-stakeholder-storytelling of subjectivity of objectivity and the objectivity of subjectivity, and it is the thing-storytelling of more forensic events, that have history and their own quantum-relationality.

Instead of theorizing a static storytelling network (structure) a structuration of storytelling networks looks at not just the viewpoint of stakeholders, but the medium of thing-ness that there-ness (place), as well as the posthumanist standpoint of the world of Nature that has its geological and archaeological history. There is then in the static storytelling-stakeholder-network a denial of history and the future as well as a blindness to the thing-storytelling, not to mention the intra-activity of storytelling-qua-materiality.

The teleological action of storytelling intra-acts with the material-storytelling-environment in Kitarō’s (1970: 109-111) dialectical acts of negation-qua-affirmation with affirmation-qua-negation. Kitarō (1970: 111, footnote) say the idea that transcendent is immanent in “the self-determination of the present” that gives rise to the continuity of life, but he also theorized the “continuity of discontinuity as the self-determination of a Medium.”

Storytelling networks that are dynamic have depths of history and future possibilities where creative action and teleological action meet in some place. For example, in the creative activity of thing-storytelling and teleological-action-storytelling the spiral-antenarrative works through the medium of things and bodies. In the action world of spiral-antenarrative, there is contrariness to the linear progress of time and the linear qualities of space. The teleological development of storytelling action must also have a materiality medium and material environment which negates teleological action. The spiral-antenarrative process may be observed from the stakeholder vantage point of human self-determination, but it is also an action world of thing activity (things getting older, decomposing, recomposing in continuity of discontinuity).

Kitarō (1970: 108) takes “linear determination to be circular in essence.” That is, the world of the universal (grand narrative) negates the individual world of living story webs of relationality to other individuals in the Now in the dialectic of individual-qua-universal (Kant’s theory that in the kingdom of ends, the individual can act to make their maxim a universal) and universal-qua-individual (the universal acts back upon the individual as influence and constraint). And in the opposite direction of activity, the actions of individuals particularize the universal or resist it in microstoria, the living stories of the little people defying grand narratives, but studied by the Italian microstoria researchers using the archive, not through any sort of Now-Present contemporary outlook (Boje, 2001a).

“Similarly, the determination of the universal may be thought of as a linear determination, i.e., a temporal determination. A linear or temporal determination refers to the linking of independent individuals” (Kitarō, 1970: 107).
The spiral-antenarrative processes may be observed in the self-determination of the world of action in the active Present that has spatial unity (Kitarō, 1970:110). That spatial unity is also a thing-relationality that is undergoing continuous transformation in one historical age after another. “Action must have a center of activity” (Kitarō, 1970: 11). That center of activity is historical reality where we do not yet know the fate which tomorrow will bring, so we fathom an antenarrative bet.

The world of action is a dialectical one, with subjective and objective, as well as universal and individual, and internal-event and external-event in dialectical opposition in the medium of a ‘place.’ Kitarō (1970: 104) calls it the dialectic of “internal-event-qua-external-event” with “external-event-qua-internal-event.” It is this event-ness encounter of storytelling that must have a ‘place,’ in which internal-external-qua-events (and vice versa) are more than Ideas, and it is exactly where quantum physics makes its most outstanding contribution to storytelling. Storytelling networks have some duration in some place by a medium of things, in a place of events of material-actants and human bodies in the world of action.

Storytelling networks therefore can be retheorized as dynamic nonlinear pathways among actors and actants in a ‘place.’ The teleological storytelling of linear-cyclic-antenarratives works in the direction of overcoming spiral-assemblage-antenarratives, and vice versa.

A posthumanist storytelling standpoint widens the in situ (place-situation-event) to include storytelling-thing-actants that are without teleological-storytelling, but nonetheless in intra-activity with that stakeholder-sort-of-storytelling.
CHAPTER Seventeen: Leadership as Intertextuality of Hyperrealism and Thing-ness

In the 2001a book I defined how “intertextuality is antenarrative since instead of a homogeneous narrative, each text is theorized as a network of fragment that refer to still other narrative texts” (p. 74). In this chapter I explore how intertextuality networking can be extended to Quantum Storytelling in organizations.

I assume intertextuality networking is nothing more than the intra-activity between storytelling and living things. In linear-antenarrating, the organization text writers anticipate and shape the future by re-citation of narrative texts. In cyclical-antenarratives the text writers anticipate the next stage by re-citation of retrospectively re-read narrative stages in historical texts. Whereas the linear and cyclic antenarrative intertextually link past and future, the spiral and assemblage antenarratives intertextually connect present and future. In spiral-antenarratives the intertextuality of living stories to webwork of other living stories in-the-present cites the anticipated future as a possibility wave. In assemblage-antenarratives there is ‘grass in the head’ as one thinks in terms of multiplicity, becomings, and rhizomatic-assemblages or meshwork (Deleuze & Guattari, 1987; Linstead and Pullen, 2006: 1290). An assemblage-antenarrative is all about making connections, intertextuality of middles to more middles.

Leadership then involves antenarrative intertextuality. This raises a quantum physics question: where is the “this-ness” as Linstead and Pullen (2006: 1289) call it: “a changing the level of becoming irrevocable, other than simply changing state, reversibly”? This-ness can be linear, cyclic, spiral, or assemblage processes of becoming. And this-ness can be a series of intertextuality-middles in intra-activity of thing-ness and virtuality.

Each organizational storytelling as text opens different lines of intertextual relationality to not only preceding and anticipated texts, but to thing-ness and virtuality. There is materiality in the production, distribution, and consumption of intertextuality-antenarratives. If we do not take the linguistic turn as completely as Julia Kristeva (cited in Boje, 2001a: 75) and instead allow more a role of materiality, as does Foucault or with Bakhtin’s more (dialogical) carnivalesque spectacles, then we approach the implications of Quantum Storytelling. And even in Kristeva’s work the carnivalesque is intra-related with intertextuality.

The theatrical scene of the carnival introduces the clown, the script, props, and the clown, but also issues of class, race, gender that is in-the-middle of thing-ness and storytelling that rages in-between not only precedent and anticipated texts, but between local and global contexts (Boje, 2001a: 77). Something hegemonic is raging behind the scenes, off-stage, in the socialization of actors, writers, and audience.

Next I want to explore ways that Kitarō can help revise the French and Raven theory of power and leadership. In particular Kitarō (1990: 101) focus is on “living things” and how they possess a “certain amount of energy” that is in what we call intra-relationality with the storytelling “activity of thinking, imagination, and the will” from our quantum physics standpoint. By energy Kitarō is referring to what the Greeks (Plato & Aristotle) called energetism. Aristotle, for example held that happiness is the perfect action of energetism, not
the egoistic pursuit of pleasure, honors, money or other rewards. Energetism for Aristotle is the “mean between various activities” (Kitarō, 1990" 128). For example frugality is the mean between squander and miserliness. A living thing can arise from some other living thing, or several living things, in assemblage can reassemble a living thing. As such living things are both sufficient and necessary causes, with self-organizing effects. But cause and effect logic does not explain why a given resource (living thing) has more value or power than some other living thing (ibid, p. 102).

**French and Raven’s (1960) 5 Bases of Power and Leadership**

Leaders and subordinates hold power, resist change, implement their own agendas, and fight off one-another’s power. And this power is both thing-ness of various resources and intra-activity with storytelling. A resource-view of the firm, or the bases of leader-power must explain not only how resources living things exist, but also why they exist. French and Rave say the game of leadership is played with five types of power that according to Yukl and Falbe (1990, 1991) are tactical (see *Theatrics of Leadership*), and these involve living things and storytelling:

**POSITION POWER TYPES** (have access based on authority of formal position):

**Legitimate Power** - leaders are conferred the formal right to demand compliance from subordinates. The tactic here is to stress the legitimacy of one's position and set role expectations. What sort of conclusion do we reach if we argue that leadership is authority of position?

- Thomas Hobbes, an Englishman writing at the dawn of the modern era, asserted “Human nature is totally evil, and in nature the strong prey on the weak” (as cited in Kitarō, 1990: 108), and therefore place all authority in the monarch, or in our day, the president, or CEO.
- The ancient Chinese philosopher Hsu-tzu advised “follow the way of ancient kings” (ibid, 108).

However, if we obey the authority of leaders because there are advantages (rewards, referent, or expert) or disadvantages (coercive), then we are no longer dealing with the standpoint of authority-power. Authority and expert power are polar opposites. When knowledge (expert-reason) is used, then blind subservience to authority is no longer possible.

**Reward Power** - access and mediation of instrumental rewards others value. The tactic is to stress the instrumentalities that come from doing the tasks; Accumulate things of value to other or information of use to others.

- This reward power involves resources that move between people, groups, or organizations “precisely because there is such a power of movement” in the resource, in its thing-ness (Kitarō, 1990: 101). The reward power of instrumental resources has an intra-relationality quantum force to act “as a purposeful activity of self-actualization” (ibid).
- Instrumentalist ethics is a pleasure principle. The Greek Cynics and Stoics wanted to repress desire and pleasure, considering all pleasure as evil, and preferring instead to follow reason (ibid, p. 114).
- Utilitarianism ethics of Jeremy Bentham and John Stuart Mills focused on pleasure. For Bentham it was quantification, a calculation of the greatest good for the majority. The challenge to this is that over what is good for the majority is oppressive to those in the minority. What is the greatest happiness ofr the majority is also not always the case for those in the minority. Hedonism errs in treating all kinds of pleasure as the same, as additive. When we consider the qualitative differences in pleasures, then we are
taking a standpoint akin to Mills. For Mills what counted was the qualitative assessment of the dignity of the pleasure.

- When the instrumentalists developed ‘egotistic’ and more ‘universalistic hedonism’ there was a return to the pleasure principle. Even the egoistic leader who says they are acting for the good of others, seeks pleasure for the self in doing that greatest good (aka life-long pleasure). Life-long pleasure is distinguished by Kitarō from immediate pleasure.
- Aristotle’s (350BCE) virtue ethics of wisdom moderation, courage, justice, and so far had middle way (the mean) between excess and deficiency. For example courage is the middle way between the excess of rashness action and the deficiency of cowardice action. Aristotle did not base happiness (the highest of virtues, or justice, the sum of all virtues) on pleasure (or reward).

MIXED TYPE (a bit of both though some place referent as a authority-position type):

Referent power - influence stemming from one's affective regard (attraction) for, or identification with, another person in power position. The tactic here is inspirational appeals and ingratiation attempts that build trust and common interest. Weber (1947) looked at charisma that is endowed by followers in the wisdom and infallibility of a leader with supernatural ability.

- When we are struck by the charisma, the wisdom or infallibility of the leader, or even by the majestic, our feeling of blind subservience our identification is one of reverence (Kitarō, 1990” 109).
- The power of personality (charisma) is an instintial activity, a kind of material force that organizes activities (Kitarō, 1990: 130).

PERSONAL POWER TYPES (stem from personal talents and skills):

Expert Power - based on expertise, competence and information (and knowledge). The tactic here is rational persuasion. Tactic is to build your credentials (as you are doing now by being in college or some training program).

- Rationalists contend that the human-world is a thing-world where ethics can be quantified, and that the logic of the quantification is known a priori.
- Expert knowledge is an explicit knowledge that guides conduct. Kitarō’s (1990: 113) objection is that “The fact that a thing is a certain way does not enable us to know that it ought to be a certain way.” We therefore must make qualitative distinctions.

Coercive Power - based on fear and the ability to punish and others fear of punishment. The tactic here is to apply pressure; Accumulate punishments which could be levied on other or accumulate damaging information.

The Quantum Storytelling
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CHAPTER Eighteen: ‘Material Narrens’ meets ‘Homo Narrens’

In this book, my storytelling philosophy has taken a turn. It is not a furtherance of the narrative turn, or its cousin, the linguistic turn. This is no longer just about ‘homo narrens,’ because ‘material narrens’ has taken its place on the stage.

‘Material Narrens’ is a topic I am inventing, one first pronounced in my presentation on the Quantum Storytelling, in its discussion with several doctoral students, at Utrecht, April 19, 2011. I was trying to articulate the ways Nishida Kitarō’s work made some special changes to Bergson, Kant, Hegel, Aristotle and Heidegger, as he put living beings in relation to living things, and formative causality (as Sheldrake calls it) in relation to teleological causality. I put the architectonic null up on the board, and began to relate a holographic relationship between narrative, living story, and various antenarrative bridges between them. Kitarō’s reformulation of Bergson’s durée and élan vital tries to put place, and ‘living things’ as well as Kant’s predicate (a priori) into the mix, as a universal-qua-particular dialectic with a one-qua-many dialectic where living things, all of a sudden become an actant, in place [basho]. But for Heidegger, Durée misses what is essential about Dasein, its futurity and its primordiality. Actant becomes another actor in the social, in the Situation-‘There’ of Being, in a move that anticipates Latour’s actor-network-theory. Then Kitarō brings in teleological causality, in an Aristotelian physics way, reinvoking potentia and energia. My read is this move would not be appreciated by Heidegger, who makes a distinction between Durée and Dasein, and between Situation that is primordial, and ‘situation’ that is corporeal. Bergson, favors retrospective sensemaking, and does not abide either Kantian Universalist dialectic or any sort of teleological ways future could be shaping the present or the past. I opened up quite a can of worms, and it took two days to settle the storm that brewed from my presentation.

Martin Heidegger – Being and Time (1962), approaches our question of ‘what is the Quantum Storytelling’ from the vantage point of relativity physics. Heidegger distinguishes between the everyday notion of world-time (aka clock-time), and primordial time. World-time, is a sequence of ‘nows’ and primordial time can be the ‘now’ that ‘is-not-yet’ (1962: 483). Heidegger says the ‘physics’ of Aristotle was the ordinary world-time understanding, then in Kant, and especially Hegel space itself becomes defined as a series of ‘now-here,’ ‘now-here,’ and so on, where space ‘is’ time (p. 482). Plato, on the other hand, did not believe that things were atomistic, and favored ‘ideas’ as behind things. Indeed as Werner Heisenberg puts it, with the new quantum physics, Plato had it more right than Leucippus and Democritus, when favored the idea that atoms were the foundation of existence (Heisenberg, 1984: 48, 50). For Plato atoms were not strictly material, and were made up of smaller elements (i.e. triangles). “The triangles were bodies, not matter any loner” (Heisenberg, 1984: 48). My reading is the Heidegger was trying to rescue this sense of primordial time, space, and matter, one finds in Platonic physics, and now with particles/waves as basis of Quantum physics, there is a return to Plato for inspiration about primordial spacetime-mattering.
Primordial time, on the other hand is about anticipating what ‘is-not-yet’ as potentiality: “Thus only as anticipating does resoluteness become primordial Being toward Dasein’s ownmost potentiality-for-Being” (p. 354).

Heidegger (1962: 26) was not very keen on the contemporary ways of ‘telling a story’:

If we are to understand the problem of Being, our first philosophical step consists in not … ‘telling a story’ – that is to say, in not defining entities as entities by tracing them back to their origin to some other entities, as if Being had the character of some entity.

And that is exactly the linear sort of storytelling, the narrative with its sequence of events (emptied out of living story) and fitted to some linear or cyclic-antenarrative framework that I have been endeavoring to differentiate from the spiral and assemblage-antenarrative ways of Being.

The concept of Dasein seems to have great affinity with what I am calling antenarrative. Dasein literally means ‘Being-there’ in a presence-at-hand, whereas narrative is a generality plot fashioned from past presents. Dasein is not at all like Bergson’s Durée, not that sort of succession of nows, and more nows-pasts, welling into the present ‘now.’ Bergson’s approach was retrospective-narrative of the sequence of nows-past, in the now-present. But he did not abide any sort of primordial time, preferring instead, the world-time that was commonly accepted. And here we have Heidegger and Bergson, both influenced by relativity physics, but having different takes on the phenomenal character of time. And Kitarō, as discussed, trying to integrate the two positions, but coming out in favor of the primordial, in a teleological causality, which is Platonic, but a bit different than what Heidegger is all about.

The reason I think Dasein has everything to do with antenarrative, is “because dasein is futural in the ‘ahead-of-itself, it must, in awaiting, understand the sequence of ‘nows’ as one which glides by as it passes away… But even in this pure sequence of ‘nows’ which passes away in itself primordial time still manifests itself throughout all the leveling off and covering up” (Heidegger, 1962: 478).

TO BE CONTINUED AFTER EXETER, UK LECTURE
Discussion and Conclusions

Walter Benjamin says (1936: 83) — *The art of storytelling is coming to an end.*” He means a storytelling where righteous human beings confront themselves and each other. The confrontations are not happening because the competencies for discerning compellentness of others’ living stories for one’s own living story are not being seeded. There is no place to practice the storytelling and storytelling listening skills in industry anymore. Instead our education, media, and popular culture focus on tidy narratives with simplistic Aristotelian Poetics of linear beginning, middle, and end plots. And while coherent, these are not very artful in the sightings of postmodern condition.

I have asserted that it is possible to move away from dependence on linear and cyclic antenarratives that are so very popular in Big Business and use a storytelling standpoint methodology to generate Being-Becoming spiral and assemblage antenarratives. To accomplish that is done by the Heart-Sword of Compassionate-Caring Joy with the critical edges of emotional-volitional tone, and the seeing what is in the Nowness situation. This requires de-severing and transmuting through the narratives-stuck-in-the-past, reuniting them with the living-story-webness of energy-draining relationships, and re-uniting with the antenarratives of Being-Becoming-of-Potentialities (in teleological primordial causality), even de-severing and transmuting a downward spiral or and upward one that is taking you off your sense of the intermediate pathway between deficiency and excess, so a middle-way is disclosed. There is an ethical answerability for the linear and cyclic duality-hierarchy antenarrating, as well as for the Becoming-spiral, and Becoming-Assemblage. And this answerability is to create the sort of small business that makes a difference in once-occurrent, never-repeatable occurrence of Being-Becoming events. And that is something hard to do when one has trees in their head, where grass needs to be growing, even crab grass, is not always a bad thing-ness.

Silverado has manifested his Pegasus wings
Silverado has become a Pegasus breed. Good bye Silverado! We shall ride together again! Silverado is a winged horse, white in color. Silverado allows me to ride him. We do not fly to Mount Olympus, content just to circle this Land of Enchantment, called New Mexico. He is more than a muse to me, as he is one of my spirit guides, full of joy and wisdom, balance, and ready to play. Silverado-Pegasus is not a symbolic esoteric representing some spiritual energy as the Jungian follows believe Pegasus to be. In a former incarnation Silverado most certainly was a warrior’s horse, a knight’s transport into battle. But that was then, and this is now. Silverado we are now riding again, but not as former knight’s horse, not as an arthritic horse struggling with issues of abuse by former riders. No Silverado has manifested his own wings.

I am obliged to sculpt Silverado-Pegasus without the stiffness of his arthritic walk, or the other marks of abuse he suffered by a former owner, nor his swivel hip disequilibria gait. Silverado is playing allowing us both to explore this new Pegasus reality, soring, diving, ascending, descending into more speed then looping, no longer imprisoned by the Earthly plane.

The sculpture is taking being, becoming metallic materiality, not the same as Silverado was or is, yet not a mental rendition of his spirit either. The sculpture of Silverado-Pegasus is a “process of evanescence” (Sartre, 1956: 58). There is the image of Silverado’s body, his flesh and bones, in his grace, that is disappearing like a mist, in transition from that state of materiality into a different evanescence, one that is an enchantment.
I see this sculpture in my mind’s eye, having scoops embedded in the wings, so that with a gust of wind the wings move, and the mobile sculpture turns clockwise with a certain velocity. It is evanescence look those partially transparent messages of incoming email floating above my writing. This sculpture is not Silverado the spirit guide, whose temporal development is taking evidence in evanescence in enchantment, in aliveness beyond flesh and blood. Does he still give off those long thunderous farts that resounded all the way to Mount Olympus? I can hear his wings flapping, his farts are thunderous, and his is factuality a “facticity” and “transcendence” (Sartre 1956: 56).

Here I want to be a storytelling. Now I am storytelling Silverado-Pegasus and that storytelling is not just enchantment but defining a materiality flow, a metallic urge to sculpture. There is more to this psychic exploration. Toni Delgado, my coach, tells me Silverado has been reborn as a mare, a she-fold somewhere in South Carolina. But does he still exist for us here? “Yes” she responds, “Silverado has become two beings, and one is your spirit-guide and the other is this new mare.” The Silverado with me has manifested his wings. Silverado is endowed with magic. It is the magic of coexistence as two Silverados, as well as all the prior reincarnations of Silverado. As a Jain it has taken me quite a while to grasp past lives. Discerning Silverado, all the Silverados is an act of good faith, of turning off the censoring. Actually I am turning off the censor of that walk to his grave, as the last walk, and instead I am conscious of Silverado with wings, and the new fold Silverado, and a series of Silverados as far back as I can remember.

I witness Silverados in a holographic sense of a whole morphic field of Silverados. And I can co-locate, connect to each of them simultaneously. This is enchantment emanating in a good faith belief in Silverado “Materialistic mythology” (Sartre, 1956: 52). I live in the Land of Enchantment, and it has this morphic field, this evanescence. What is a shaman to be if not psychic in the Land of Enchantment? And this compels certain behavior patterns, a certain Shamanic conduct. Evanescence is a morphic field that persists by its differentiations, the different Silverados, seeing myself and Silverado at many points simultaneously on a spiral that has many connective ontological foundations, and is also this mythical materialization. As long as I am enchanting truthfully, then the existent timespacemattering is not only the manifestations of Silverado, but the negations, the nothingness encompassing each manifestation.

The linguistic turn, the postmodern turn, the narrative turn and all the social constructionist turns have turned too far, so far that a materialist enactment is just fiction, or bad faith, or lying to oneself. In ironic stance, I nihilated what I point out to myself as Silverado, and deny that inorder to affirm a different Silverado, as an living being of great positivity, and then a nothingness when I take that social constructionist turn, or the linguistic turn. “Consciousness is a being, the nature of which is to be conscious of the nothingness of its being” (Sartre, 1956: 47).

Silverado and I are about to fly once again, in a new freedom that only storytellers and blacksmiths can imagine.
References


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**Heidegger Abbreviations:**


Tolle, E. (1997). The power of now. Vancouver: Namaste,


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