

DOI 10.36145/DoC2021.11

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Implications of Tamara-Land Consciousness Discourses for Organization Culture Studies

Article history:

Received	19 October 2021
Revised	18 December 2021
Accepted	09 February 2022
Available online	05 March 2022

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

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

Introduction

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

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

Figure 1. A Visual Support for Tamara-Land



Source: (Boje, & Dennehy, 1993).

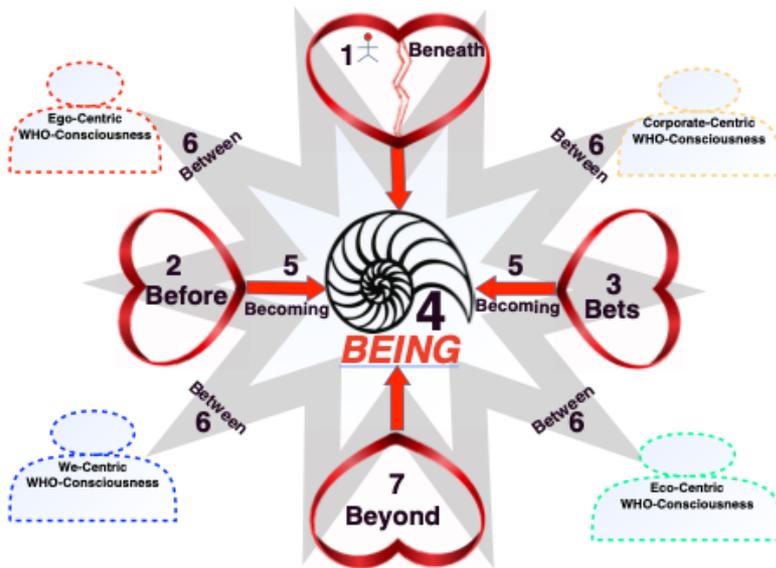
In brief, this manuscript will paint a picture of existential situations in which simultaneous storytelling and story-interpretation are occurring in order to uncover story lines. This work draws upon both hidden and untold stories of Tamara-Land 'storytelling organizations' (Boje, 1991; 1995; Hitchin,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

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

The Model

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

Antenarrative Processes

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

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

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

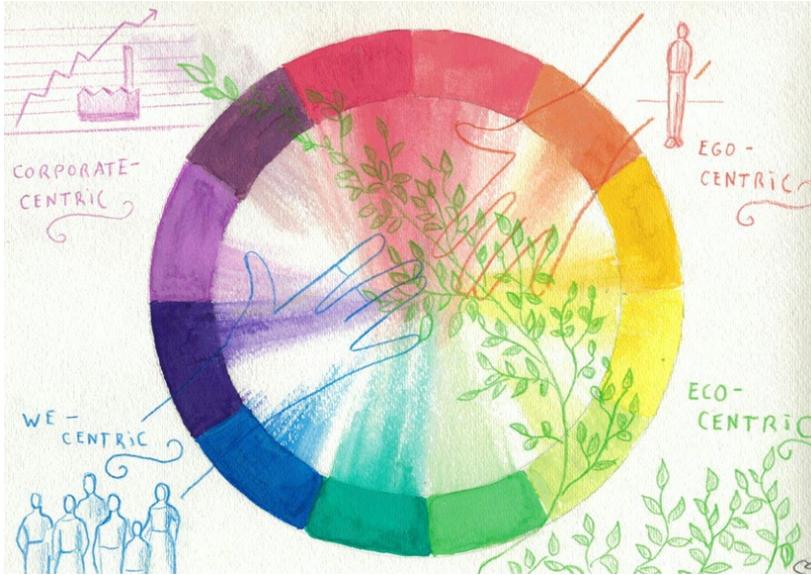
- 2) **Before** is the fore-having of *rehistoricizing* histories.
- 3) **Bets on the future** is fore-sight, *prospective sensemaking, anticipatory resoluteness that changes the histories. There are simultaneous, multiple bets fashioning the futures.*
- 4) **Being** (fore-getting) has a double meaning.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

Who is authoring each antenarrative process?

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

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

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

Figure 3. Four Who-Consciousness

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

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

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

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

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

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

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

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

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

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

Mini case one: the modern university

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

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

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

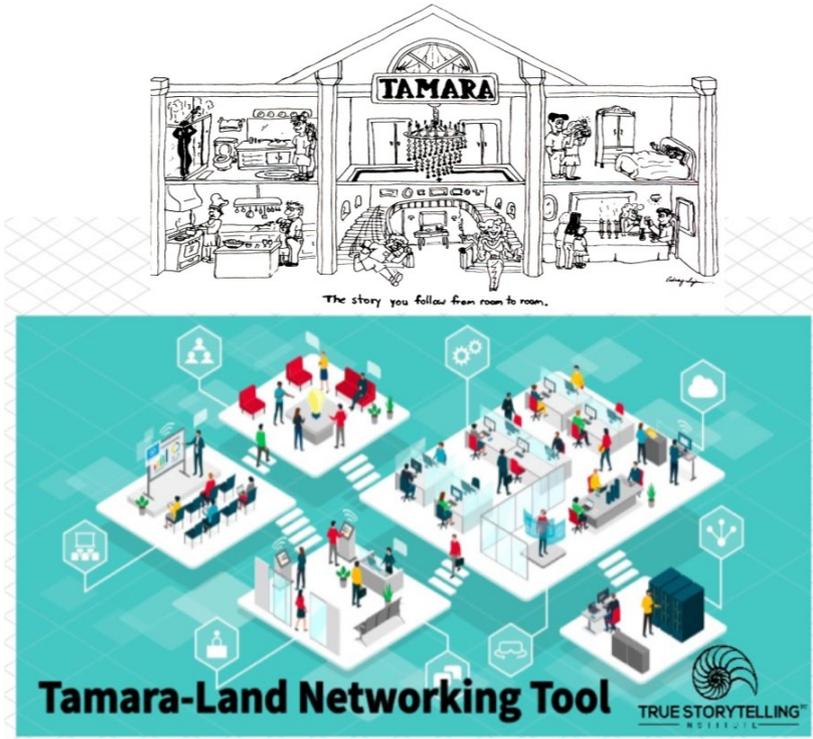
In still other rooms, a committee on ethics is reviewing over 2,000 research applications each semester. Angst persists despite, or because of, the plethora of committees. University-collapse is eminent and is on everyone's minds. For Heidegger (1927/1962) the 'they-self' envelops our individual consciousness.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

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

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

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

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



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

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

A Together Telling of the Who's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Conclusion

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

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

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

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