

**A 'GOOD SOLDIER'S TALE':
THE ORGANIZATIONAL CONSTRUCT OF
AN ARCHETYPE**

by

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ABSTRACT

This research study enquires into the nature, meaning and impact of the metaphors and associated mythologies that define our organizational life world. Specifically, it explores the essence of the metaphor of 'the good soldier', and its relationship to the social construction of reality, order and meaning during organizational change.

Organizational myths and metaphoric systems have a significant impact on how people behave and interact in organizations, hence results of this study may hold significance for how we understand and move through organizational change. Because of the way organizational theorists have typically explored organizations, there are tacit elements that have not yet been explored. If we were able to see and describe them, we might be encouraged to do things differently, particularly with respect to how we approach change initiatives.

Using the metaphor of 'the good soldier' as an entry point, I have followed a cultural, metaphoric approach to organizational study from both a practical and theoretical perspective, drawing together different traditions of organizational enquiry as a source for expanding our understanding of organizations. Through a cultural analysis of classical and popular literature and film and an ethnomethodological case study, this research tracks the metaphor's historic development, drawing out the significant characteristics or thematic patterns and exploring its meaning in an organizational context with respect to these patterns.

Keywords: metaphor, organizational change, soldier, phenomenology, aesthetics

To Neil and Maggie....

Who sacrificed the most and gave
so much....with my dearest love...

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PREFACE

*A stranger and afraid, in a world I never made.
("Human behavior in military society: editorial foreword," 1946,
p.360)*

I remember sitting in my father's arms as a child, listening for the stories he did not tell about the war. He had seen enough of it – evacuated from the beaches of Dunkirk and force-marched across the desert of Africa as a Desert Rat in the 8th Army – one of 'Monty's boys', or liberating the victims of Dachau at the end of World War II. The stories he told were not of the agony or terror that he must have faced during these times. He did not wish to honour those horrid memories, although they haunted him until his death. Instead, he told stories of the comradeship and laughter with his men; of a chance meeting with his three brothers (who had also enlisted) in Rome; of leading an escape across Belgium with the help of a map from a burned-out post-office; of the abandoned puppy he befriended in Cairo. These were the stories that developed into a whole mythology in our household to the extent that my nephews, one of whom never met my father, will recount the stories, word-for-word, with appropriate intonation and gesture.

Until beginning this project, I had not considered the extent to which this family mythology had impacted my own world view, or how it had contributed to my wanting to create an environment where people could 'be' with each other in a collaborative and generative space. I had hoped, and have indeed discovered, that the metaphor of 'the good soldier' has meaning for others as well.

Early in this project, I came across a series of articles written for the *American Journal of Sociology* during and immediately after World War II, by sociologists, anthropologists and psychologists who had served as soldiers during the war. These men and women were dedicated to trying to understand the war and life in the military as a social phenomenon, based on personal experience or 'the participant-observer method'. These articles have been extraordinarily helpful to me in identifying the naissance of the military myth in organizational lexicon. The expression I used at the beginning of this

Preface is from the Editorial Foreword to the series, and resonated with my understanding of the social structure of change:

‘a stranger and afraid, in a world I never made’ (“Human behavior in military society: editorial foreword,” 1946, p. 360).

What you are about to read started out as the tale of one good soldier – myself. My own fascination with and sensed alienation from a world of conflict and combative behaviour in organizations and society as a whole. It has turned out to be the tale of many good soldiers – the stories that have been depicted in theatre, fiction and film and the stories of those wonderful individuals who participated in the case study for this project.

One story especially epitomized for me the invasiveness of the war metaphor in our language and lived experience organizationally. The following story was related by a human resource professional to help me understand how he interacted with members of the local union to establish his position at the table and assert his power within the ensuing dialogue.

When I meet with the Unions and they arrive 15 minutes late, I ask them the question, ‘Have I told you the story of the artillery officer [sic patrol leader] who was late for a firing mission?’ I then relate the following story:

Imagine a firing range in northern New Brunswick and the junior officer has been tasked with firing a battery of artillery onto a grid space at 1100 hours. (I typically use the same time that the current meeting was due to start at [sic].)

Now, imagine a patrol is meandering through this grid space, contrary to orders to quit the space by 1100 hours, because they didn’t appreciate the critical nature of the timing.

At the same time, the FOO [Forward Observation Officer] gave the ‘all clear’ to hit that same grid space. Of course, the result was a lot of letters to family members explaining why their sons had been scorched in northern New Brunswick in peace time on a training mission.

Now, although the effects of your tardiness today are not as far reaching as those unfortunates before you, please note, that I DO have an appreciation for timing in the workplace, and I expect that to be recognized in future encounters.

This is one of the ways I establish respect with the Unions and subtly stress the nature of power in the relationship. (Interview 14)

The above story, while perhaps not illustrative of everyone's view, struck me as symptomatic of how we interact with each other in the workplace. This project has been a journey to find a way to be more mindful about the assumptions and embedded metaphors that underscore our organizational interactions. Borrowing from the wisdom of Kohák, I wish to stress that the purpose of writing this text about the project is not to create simply a place for the storage and analysis of the data but to invite and engage a discourse about the metaphor indirectly with 'you, gentle reader' (Kohák, 1984, p. 64).

CHAPTER 1: INTRODUCTION

The Enemy Archetype: The sinister truth is that for communities to thrive, enemies are as necessary as friends. External danger binds the group together, reduces personal animosity, enhances mutual trust, promotes altruism and self sacrifice. A society surrounded by enemies is unified and strong, a society without enemies divided and lax.
(Hoyte, 1997)

Framing the Question

The purpose of this research study is to enquire into the nature, meaning and impact of the metaphors and associated mythologies that define our organizational life world. Geertz contends that culture consists of the normative behavioural patterns and beliefs to which we ascribe in order to maintain our membership and be accepted within a society (Geertz, 1973, p. 11). The ritual and mythology we use to make sense of these patterns and beliefs are often conveyed through our narrative and discourse through metaphor. I believe the metaphors an organization employs are revealing of the nature of its culture as a whole and what constitutes acceptable behaviours and beliefs.

Based on my own professional experience as an organizational development consultant, and drawing from the literature of several organizational theorists in addition to Geertz (1973), (e.g. Morgan, 1980, 1998; Smircich, 1983b; and Pondy, 1983, 1988),¹ I suggest that organizational myths and metaphoric systems have a significant impact on how people behave and interact in organizations.

From studies of organisations over the past decade, it has become increasingly clear that metaphorical usage and symbolism can be powerful determinants in reshaping individuals' perceptions of organisations and indeed reality itself. (Illes, 1999, p. 57)

¹ I refer at length in Chapter 2 to a number of Organizational Theorists who share a regard for the merits of symbolic analysis as an approach to the study of organizations.

Specifically, I will explore the essence of one particular metaphor, its constructed meaning, and its relationship to organizational change, to the degree that I can examine how reality and order are socially constructed by the metaphor of 'the good soldier'.²

In this first Chapter, I introduce the themes, outline the purpose of the study, explain how I have arrived at a conceptualization of the metaphor and present the preliminary theories that I have developed. This chapter will include a summary of my previous experience with the metaphor in an organizational setting as well as an overview of the literature and theoretical orientation, and will conclude with a synopsis of the remaining chapters in the dissertation, outlining how the treatment of the topic is organized within this project.

The research problem is to determine the 'essence'³ of 'the good soldier' metaphor as it exists within groups undergoing organizational change initiatives. The metaphor holds elements of citizenship behaviour and dutiful conduct, with potentially contradictory elements of chivalric heroism and supreme sacrifice on the one hand and withdrawal, cowardice and other pathological behaviours on the other. It may be induced while following the chain of command in times of conflict, battle, or extreme duress. Based on previous encounters with the metaphor in organizations, my theory is that 'the good soldier' is archetypal in nature, meaningful to those caught in its imagery, and that it may exert considerable influence in the course and success of organizational change initiatives. The problem lies specifically in how to reach a state of shared meaning. How can we make sense, or unpack the meaning, of this tacit metaphor when a group acknowledges its existence as a significant shared mental model, and may even have some beliefs about its substance, yet may be unable (or unwilling) to probe more deeply into how it makes sense, how it defines reality, and the extent to which it is used as a basis for decisions and courses of action?

² I have chosen to study this specific metaphor because of my previous encounters with it in the workplace where an adversarial approach, as typified by Participant 14 in the Preface, is all too common.

³ The term 'essence' is used here in reference to the phenomenological search for the metaphor's most fundamental meaning, typically by means of eidetic reduction or epoché (Audi, 1999, pp. 404-5, 665; Creswell, 1998, p. 54; Sanders, 1982, pp. 354-55)

The primary research question is focused on how people construct their shared knowledge and develop meaning for 'the good soldier' metaphor as an element of everyday work life, through social interaction and then experience it as independent of their own creation. What is its essence, its manifestations, primary characteristics and traits and how are these exhibited in behaviour? What are the concepts of freedom and captivity assumed by 'the good soldier' metaphor? A subsequent question revolves around how we can proceed to unpack the meaning of the metaphor. How is a group able to 'bracket'⁴ their experience and make sense of such a metaphor?

A secondary theme deals with the relationship of the metaphor to organizational change. What can the metaphor tell us about organizational change, or about individuals and/or groups in organizations that are undergoing change? Within an organizational setting, who gives legitimacy to the metaphor? Are some people or groups more susceptible to the metaphor than others? How does the role of the leader impact it? What value does it provide to individuals and the organization as a whole?

Illuminations and Reflections

Imagine if we were able to share meanings freely without a compulsive urge to impose our view or to conform to those of others and without distortion and self-deception. Would this not constitute a real revolution in culture?

(Bohm, 1992)

Over the past seven or eight years, much of my practice in Organizational Development has consisted of helping people to interact with others in the workplace with a view to building a community capable and supportive of thought-provoking, respectful engagements. About five years ago, I was profoundly affected by the words of

⁴ 'Bracketing', a term associated with phenomenological research methodology (usually with respect to the researcher), refers to the ability to expose and suspend preconceived ideas about the subject being researched (Audi, 1999, p. 667; Creswell, 1998, pp. 33, 52). If a group were able to bracket their constructed understanding of this fundamentally combative metaphor, I believe it would have an impact on the process and outcome of an organizational change initiative in which the metaphor is present.

David Bohm cited above. Since this time, the primary focus of my work has been to encourage dialogue and to engage people in starting to explore their window on the world through checking assumptions and examining mental models that limit our access to shared meaning. It has been informed by a desire to build “the capacity of human beings to reason self-consciously, to be self-reflective and to be self determining” (Held, 1996, p. 300). Although this work has been framed within the context of organizational effectiveness, it has been with a view to building community and citizenship in the larger context of society.

My search has been for an ontological understanding in my practice of enquiry, to unpack that which is, by its very nature tacit, and therefore not wholly accessible. If we were to unpack our thinking, our beliefs, if we could become conscious of and articulate our worldview (our window on the world, the lens or filter through which we encounter ‘other’), and encourage others to engage in similar activity, would this ontological ‘knowledge’ facilitate the sharing of meaning in the human experience and move us beyond an empathic engagement and closer to Bohm’s revolutionary vision of culture? Would this way of being with each other not redefine the parameters of organizational ‘effectiveness’ altogether?⁵ It is my belief that our social conditioning to protect ourselves creates mistrust that ultimately stands in the way and prevents people from engaging in this manner with each other.

Underlying assumptions that inform this belief for the project are threefold. The first is a presupposition that the metaphor does exist as a commonly shared construct of a group. Second, the ‘good soldier’ metaphor is tacitly constructed and therefore beyond our immediate level of consciousness.⁶ Third, and more problematical, is the assumption that the metaphor holds meaning for those undergoing organizational change. In other

⁵ In making this suggestion, I acknowledge the apparent paradox of using the term ‘organizational effectiveness’, which has long been associated with a functionalist perspective and rational view of organizational theory (Burrell & Morgan, 1979, pp. 118-20; Ullrich & Wieland, 1976, pp. 18-20; Wren, 1972, pp. 218-28). However, the intent is to create a new sense of what could constitute ‘effectiveness’ incorporating an interpretive perspective.

⁶ If it is archetypal in nature, it may be beyond our consciousness societally, in what Jung refers to as the ‘collective unconscious’ (Edinger, 1972, p. 3). A more detailed discussion of the archetypal aspects of the metaphor is included in Chapter 3.

words, the study hypothesizes a relationship between the metaphor and the role it plays in organizational change efforts. These assumptions represent potentially conflicting intellectual paradigms⁷ and point to one facet in which this study may be able to contribute to organizational theory and change.

My first encounter with aspects of 'the good soldier', or at least with its metaphoric system, was approximately seven years ago when I was working in health care. I was asked to design an intervention for the emergency ward (ER) of a tertiary care teaching hospital, where nursing staff and physicians were experiencing a high degree of conflict in their interactions with each other. Through the course of a variety of focus groups, workshops, and structured individual interviews, as well as a review of departmental documents and usage statistics, it became clear that there was a disconnect between the nurses' self-image and the day-to-day operations of the unit. For some years, there had been a degree of prestige and an aura of both skill complexity and difficulty associated with the role of an ER nurse in a trauma unit. The acuity of patient injury (as opposed to illness, the human condition encountered most often by a general ward nurse), had led to a mythology surrounding the severity of patient risk, along with the skills set and emotional fortitude required to work in this area. This staff, in particular, called themselves a 'M.A.S.H.' unit, although the field of battle was never explicitly referenced.

However, when we interviewed others working in the area (social workers, physicians, pastoral care, security guards, etc.) and examined the level of treatment most often occurring, it was evident that 80% of the cases in an average day involved either minor and incidental treatment (broken limbs, allergic reactions to insect bites, severe flu symptoms, etc.), or medical patients in need of elective surgery (advised by their family physicians to present at Emergency in order to circumvent long surgical wait lists). In order to maintain a self-image of trauma and its associated status, the nurses had started to create their own crises through conflict with co-workers and physicians.⁸ Through a

⁷ I adopt Guba's definition of a paradigm as a basic set of beliefs that guide disciplined inquiry and define action (1990, p. 17).

⁸ This conflict was also fanned by the higher status and power generally afforded physicians by the industry and social norms. Hence, the physicians particularly became an easy target to cast in the role of 'the enemy'.

variety of exercises and in subsequent discussions, it was recognized by the nursing professionals in this 'M.A.S.H.' unit that they consistently adopted different behavioural patterns with patients, physicians and their nursing colleagues. In essence, as they acknowledged, they had defined all outsiders as 'the enemy' rather than sacrifice their identity to a changing reality.

My second experience with the metaphor occurred four years ago when, as an internal consultant, I was asked by a service department within a large university to engage in the diagnostic and intervention phases of a change initiative that had been underway for a few months. I undertook the project in order to gain insight into the department's organizational culture, specifically as it might impact behaviours of a segment of the management group, as well as to inform my practice by description and interpretation of these cultural behaviours.

During this intervention, I was once again confronted with 'the good soldier'⁹, which appeared to be a tacit, yet powerful, root metaphor that proved resistant to conventional (functionalist) cultural analysis methodology.¹⁰ The group was able to identify patterns of previously 'undiscussable issues' that were predominantly clustered within the metaphor of 'the good soldier' and that seemed to offer substantial explanation for some of the management group's behaviour, in that this symbol had begun to express what Schultz regards as the group making sense of their life in the department (1994, pp. 77, 84). The culture of 'the good soldier' within this group's social context held tacit assumptions about resources required to 'defend the hill' until reinforcements arrive and about following 'the chain of command'. Almost everyone in the group identified a lack of resources as a critical impediment to the change effort.¹¹

⁹ As the group discussed their thoughts and feelings about the change process and their role, they were often substituting military language to describe their condition. When I commented that it sounded like they saw themselves as soldiers, there was unanimous agreement. One person added, "yes, we're good soldiers", in response to which there was a collective sigh of assent.

¹⁰ I had initially adopted a functionalist approach to this cultural analysis, using Schein's (1992) clinical methodology to examine artefacts, values, and assumptions.

¹¹ This preoccupation with resourcing issues is hardly surprising given, as Wren (1972, pp. 6-9) remarks, that decades of organizational thinking have been predicated on economic transactions.

Historically, it had become an acceptable bargaining chip to say that change could not happen due to lack of resources. Similarly, it wasn't part of the mental model to seek permission to stop doing things in order to accelerate change. My sense was that the tacit nature of this metaphor was such that, as Schein (1992) suggests, behaviour based on any other premise had become inconceivable. It had contributed to the worldview of this department to the extent that belief in 'the good soldier' valiantly holding out until resources arrived, made "their world stable and predictable", and had gradually evolved until it was treated as a reality (Schein, 1992, pp. 21-24). These staff views with respect to stability and predictability are consistent with the way organizational literature has directed our thinking. Yeoman-like behaviours of toiling long hours were rewarded still because they were consistent with beneficial aspects of 'the good soldier' metaphor and there was little evidence of prior recognition by the management group that a completely different mental model might be required.

The characteristics of 'the good soldier' metaphor correspond to what Schultz and Smircich describe as a tacitly held 'root-metaphor' in that "it represents something more than itself" (Schultz, 1994, pp. 76, 84), leading to commonly held beliefs about resources, leadership, control and power, that supposedly help groups make sense of their organizational life.

The use of a particular metaphor is often not a conscious choice, nor made explicit, but can be inferred from the way the subject of organization is approached, by discerning the underlying assumptions that are made about the subject. (Smircich, 1983a, p. 341)

Tannen (1998, p. 3) suggests that the language and images we use are reflective of our approach to the world, and shape the way we perceive it and think about it. Speaking to the pervasiveness of what she calls the *argument culture*, she further contends that we are encouraged "to approach the world - and the people in it - in an adversarial frame of mind". Certainly, as we started to explore the concept of 'the enemy' in the metaphor, I was anticipating responses that pointed to clients, the leadership, bureaucracy, or perhaps even at each other. This initial exploration, however, revealed a belief that 'Change', that had been seen to assault them over the past few years, had become personified and cast in the role of the 'enemy'. Sometimes the change process itself can create enough instability

that we fear loss of control, and that fear keeps us committed to our existing cultural assumptions (Schein, 1992, p. 80). As cited in the opening of this chapter, the external danger of this particular enemy had become a force that unified the group, sustaining them in their inertia and the belief they could do nothing (Hoyte, 1997).

It is this previous knowledge of 'the good soldier', and to some extent of organizational culture, that has actually guided this research project to uncover the metaphor's meaning. Because of my previous experience, along with a perspective of post-modernism as a social condition, I have explored it and report on it differently than other researchers with alternate backgrounds might (Balfour & Mesaros, 1994, p. 560). Taylor says of the heart of the modern epistemological project that

...our propositional knowledge of this world is grounded in our dealings with it; and there can be no question of totally objectifying the prior grasp we have of it as agents within it... there is no knowledge without a background, and that background can never be wholly objectified. (1987, pp. 461-2)

And yet, the functionalist practitioner, like the positivist researcher, has often attempted to engage and understand 'other' by trying to attain this objectivity. Is this not the role, then, of practitioners such as myself, to conduct our practice and research reflectively and philosophically so as to change the nature of this discourse? This is certainly a concept supported by leadership theorists such as Rost, who believes that practitioners need to develop more reflective practices, to create a "new moral language," and to "understand that leadership is more complex than the mythology of leadership would have us believe" (Rost, 1991, p.185).

I concur with the view of Guba (1990) and Smircich (1983) that values play a role in inquiry and they have the potential to become an instrument of social change rather than a source of knowledge.¹² Our window on the world is framed by our belief system and the values we hold. The question is, "what values and whose values shall govern" (Guba, 1990, p. 24)? Since inquiry cannot be value neutral or free, I have to examine my

¹² Tacit within this belief, is the underlying assumption that values play a role in social change; an assumption, incidentally, that I share.

own axiology¹³ and recognize the challenge to ‘bracket’ my own understanding of organizations, especially with respect to representation and the voice I provide during the writing/reporting of the research.¹⁴ This voice is informed by years of studying and using a functionalist and integration perspective to exploring organizational culture as well as a more recent foray into the anthropological roots of organizational ethnography and the philosophical foundations of hermeneutic enquiry.¹⁵ Because the functionalist and integration perspective is more firmly established, there is a tendency for me to fall back into this way of thinking and talking about organizations, and I have had to be particularly vigilant to the underlying assumptions of this voice.

As a practitioner, I hold tacit assumptions about ‘the good soldier’, in that I, too, have played out the metaphor in the past. It is very much wrapped up in who I am and who I have been organizationally.¹⁶ As a researcher, I have beliefs about organizational reform and about ‘the good soldier’ based on previous experience. As I bring these beliefs into the discourse, they become part of the narrative, and are integral to the hermeneutic understanding, contributing to a ‘fusion of horizons’ between my worldview as researcher and those of the participants in the study. The ontological significance of Gadamer’s hermeneutics (1987, 1989, 1998) and Polanyi’s tacit dimensions (1966), as explored through an ethnomethodological study, could be invaluable to an age that has experienced “a crisis concerning its ability to understand the past, other cultures, and even itself” (Baynes, Bohman, & McCarthy, 1987, p. 319).

¹³ I use this term in the sense of philosophical value theory (Audi, 1999, p. 949), and expand it to include the overall epistemological and ontological belief system that guides my decision making, either consciously or unconsciously.

¹⁴ This is especially true as I adopt an ethnomethodological approach to exploring ‘the good soldier’ metaphor. A detailed account of ethnomethodology as an epistemology is provided starting on page 18, and as a research methodology in Chapter 5.

¹⁵ Within this project, hermeneutic enquiry has been closely linked to *verstehen* as defined by Gadamer. A more complete explanation is provided on page 18.

¹⁶ It is partially this realization that has led me to develop a research agenda based on a hermeneutic enquiry into the nature of the metaphor to examine the extent to which it holds meaning for others.

Similarly, I think this research represents a means to unravel the mediation or abstraction process of 'the good soldier' metaphor.¹⁷ In previous experience with the metaphor, any effort to interpret it from outside the boundaries of its internal reality met with resistance. Steven Taylor refers to this inability to articulate tacit elements of an organization's culture as 'aesthetic muteness'. From his perspective, this condition has developed because we discourage discussion about our aesthetic experiences in the workplace and, in the absence of a discourse legitimizing these conversations, we have neither the skill nor the language to translate these experiences adequately (Taylor, 2002, pp. 822, 827). Because we have transformed the experience into a metaphor or artifact, which has effectively hidden the original lived experience from us, it is difficult to unravel. "The *Sachen selbst*, the very stuff of our daily experience will reintroduce the very constructs we have bracketed" (Kohák, 1984, pp. 22-23).

On the other hand, if we were to live within the experience of the metaphor of 'the good soldier' rather than trying to rationalize from outside it, would we be able to reveal the construct behind the metaphor? This dialogue might involve engaging a group in "scrutinizing the particulars", until they begin to deconstruct the metaphoric system itself. If we are able to unpack the mediation process by reviving an awareness of how the ideas are developed in the first place we may be better able to attend to the ontological meaning (Polanyi, 1966, pp. 10-13). In other words, if we recognize that our perception has formed an aspect of reality for us, that we have displaced meaning away from ourselves through the mediation of language, we can retrace these beliefs to the point before they were transformed into tacit knowledge, and thereby develop new horizons, new realities and become open to new experiences (Polanyi, 1966, p. 68).

In working on this project, I began to think of what Smircich (1983) calls 'generative' cultural analysis, where questioning "taken-for-granted assumptions" and "bringing to the surface underlying values" shifts our viewpoint from a tacit focus on performance and efficiency to finding meaning in how we interact with each other in organized settings.

¹⁷ Polanyi (1966) refers to a process of mediation by which we separate our awareness from our experience of things. A more detailed explanation is provided in Chapter 6, page 139.

Although organization scholars have already conducted much research on the values of individual managers, they have devoted much less energy to questioning the values embedded within modern corporate society and to examining the context in which corporate society is meaningful... In our present day these values are efficiency, orderliness, and even organization itself. (Smircich, 1983a, p. 355)

The organizational (if not societal) focus on the values of efficiency and orderliness of which Smircich speaks has fostered a predominantly functionalist school of cultural analysis and organizational theory focused on causality and “the search for predictable means for organizational control”. She cautions us that this perspective is derived from “basic assumptions about the nature of the social world, of organizations, and of human nature” (Smircich, 1983a, p. 347), and encourages us to overcome the ideological bias of instrumental reason that reduces value to that which is practical and efficient. Thus we would test the implicit assumption that “efficiency is the principal aim of all social institutions, and that other goals are essentially less worthy, if not irrelevant” (Postman, 1992, p. 85).¹⁸

Even though a school of organizational research has looked at metaphor, myth and ritual in organizations, it too, for the most part, has approached these phenomena as critical variables of organizational culture, elements to be manipulated. Lakoff and Johnson (1980) note that Western philosophical tradition (predominantly that of logical positivism) has treated metaphor as a subversive ‘agent of subjectivism’, and their constructivist theories are therefore counter to most theorists in this tradition. The ontological aspects of metaphor are “so natural and pervasive in our thought that they are usually taken as self-evident, direct descriptions of mental phenomena” (1980, pp. 29-30). The codifying of the metaphor is grounded within “a vast background of cultural presuppositions,” that are created by how we conceptualize our experience of the world –

¹⁸ Just recently, I encountered the time management tool “Priority Manager” that has drawn terminology from some of the work on transformational leadership, but has then married it with the mechanistic and transactional image of a production line, thus encouraging us to move through our interactions with others as if they were products on a conveyer belt. For me, this is consistent with Taylor’s definition of instrumental reason as “the kind of rationality we draw on when we calculate the most economical application of means to a given end” (Taylor, 1991, p. 5). The instrumental perspective of ‘Priority Manager’ is certainly in contrast to that of Connolly (1945) where we encounter others as so much ‘flotsam and jetsam’.

those underlying assumptions and beliefs that are so embedded that we accept them as reality, and as beyond choice (Lakoff & Johnson, 1980, pp. 57-9).¹⁹

The functionalist tradition of organizational research also maintains an ontological bias to objectivity and regulation, therefore, much of the research in this genre has been reliant on observation and focuses on predictability. A functionalist/integration analysis of organizational culture seeks causality, harmony, and regulation in the tension between internal integration and external adaptation for the purpose of survival. And yet this theoretical approach may be less relevant for the study and analysis of learning organizations during this time of significant and constant change where constructive disagreement and flexibility are encouraged.²⁰

An alternative approach to organizational theory, more aligned with the interpretive research agenda of Smircich (1983a, p. 348) to explore patterns of subjective experience, may allow us to capture new information about organizational culture and change. Smircich's symbolic interactionist approach to cultural analysis signals the point of departure for this dissertation. A metaphoric treatment of culture can go "beyond the instrumental view of organizations", promoting a conception of organizations as life worlds or "manifestations of human consciousness" (Smircich, 1983a, p. 347).

Using the metaphor of 'the good soldier' as an entry point, I became interested in developing a cultural, metaphoric approach to organizational study from both a practical and theoretical perspective, incorporating cultural theory as a source for expanding our understanding of organizations. To substantiate the validity of this type of research, the

¹⁹ Collins remarks that we don't see the world directly but through the mediation of symbol (Collins, 1994, p. 250). In summarizing his account of the way we exercise this mediation process or the tacit power of knowing, Polanyi says... "The things that we know in this way included problems and hunches, physiognomies and skills, the use of tools, probes, and denotative language... Thus do we form, intellectually and practically, an interpreted universe populated by entities, the particulars of which we have interiorized for the sake of comprehending their meaning in the shape of coherent entities" (Polanyi, 1966, p. 29).

²⁰ I have also come to question one of the basic functionalist assumptions (in the nature of epistemological debate) that we organize ourselves for the instrumental purpose of surviving. I am interested in exploring the consequences of organizing for the purpose of thriving and growth and hence I approach research on organizational change from a different perspective.

dissertation will draw on a small body of aesthetics literature that uses literary references as a source for the study of administration and leadership.

Unfolding 'the Good Soldier's' Tale

Results of this study may hold significance for how we understand and move through organizational change.²¹ Because of the way organizational theorists have typically explored organizations, I believe there are tacit elements that we have not yet seen. If we were able to see and describe them, we might be encouraged to do things differently, particularly with respect to how we approach change initiatives. My intent is to draw together different traditions of organizational enquiry in the search for understanding of 'the good soldier' (Booth, Colomb, & Williams, 1995, p. 73). While the metaphor is located within and informed by the conflict tradition of sociology,²² I believe the best approach to explore it is within the symbolic interactionist school, and an ethnomethodological tradition of enquiry, both of which I will elaborate in some detail. As Pondy et al. contend, the study of organizational symbols "can contribute to organizational analysis in a very direct and practical way" (Pondy, Frost, Morgan, & Dandridge, 1983, pp. 15-30).

Chapter 2, therefore, examines the conceptual framework of symbolic interactionism with respect to organizational culture. This includes an emphasis on the research genre of ethnomethodology and its philosophical and sociological roots as well as a focus on the traditions of enquiry typically associated with organizational theory, examining how these have contributed to the current body of knowledge on organizational behaviour, theory, culture and change.

²¹ Although this particular study will not dwell on aspects of causality, I believe there is a relationship between social instrumentalism and the construction of the metaphoric system in organizations. This study presents an alternative to the predominant instrumental approaches. If, as Taylor (1991) suggests, instrumental reason is to have a diminished role in our lives, it will take more than changing the outlook of the individual. For societal change to occur, we will need to abandon the idea of instrumentalism organizationally (Taylor, 1991, pp. 8, 120). In order to do so, we must first become aware of its influence upon us and recognize that its exploration may most fully be engaged in the collective understanding (Brewerton & Millward, 2001, p. 82).

²² Please refer to the section on theoretical framework in Chapter 2 for further elaboration on the metaphor's sociological roots.

Chapter 3 begins with a discussion on the nature of archetype and the sociological contribution of metaphor in general as well as in the context of organizational theory. This chapter also explores the relevance of a literary approach to cultural analysis and sociological theory.

In Chapter 4, I begin with a survey of emanations of 'the good soldier' as it is carried through culture, briefly surveying its treatment (along with its metaphoric system) in disciplines such as psychology, sociology and anthropology, drawing out the significant characteristics or thematic patterns. A literary and cinematic record establishes the long heritage of the metaphor's social construction and the intertextuality²³ of its meaning within our daily lives. The predominance of certain characteristics or traits evident from this cultural analysis has led to the extraction of a model or profile designed to understand the archetypal nature of the metaphor across time, media and culture.

Chapter 5 explores the metaphor through an ethnomethodological case study, outlining the research methodology, data collection, and issues of reflexivity associated with this aspect of the study. A descriptive analysis of the data, along with an understanding of the 'essence' of the metaphor, its meaning with respect to emergent patterns and the conditions in which the metaphor thrives in an organizational context forms the core of this chapter with the intent of developing a workplace model of how the metaphor manifests organizationally.

Chapter 6 draws comparison between the cultural and workplace models previously developed and forms a construct of the metaphor on the basis of an interpretive analysis. The intent of this chapter is to create the story of 'the good soldier' hermeneutically as an organizational construct.

Chapter 7 explores a profile of 'the good soldier' on the basis of the aesthetic and case study analyses, exploring the soldierly aspects that have evolved as they play out in an organizational setting.

²³ "Intertextuality... refers to the process where the meaning we have of one image is enhanced because of our experience with other similar images" (Natharius, 2004, p. 241).

Finally, Chapter 8 reviews the theoretical implications of the research with respect to my preliminary theory as well as its efficacy for the study of organizations. The chapter concludes with applied insights with regard to alternative approaches to organizational change, concluding observations about the study itself and suggested directions for future research.

By means of the study I have explored a previously tacit set of potentially archetypal behaviours that can contribute to the theoretical framework of organizational analysis. In unpacking the metaphor, this study potentially contributes to theoretical discussion, methodology debate, and substantial epistemological and ontological issues regarding organizational change.

CHAPTER 2: MAPPING THE TERRITORY

In order to understand alternative points of view it is important that a theorist be fully aware of the assumptions upon which his own perspective is based. Such an appreciation involves an intellectual journey that takes him outside the realm of his own familiar domain. It requires that he become aware of the boundaries which define his perspective.

(Burrell & Morgan, 1979, p. ix)

Philosophical and Sociological Roots

It is important to understand the grounding sociological tradition or theoretical approach of a research study with respect to the underlying assumptions that grew it and, therefore, having considered the various paradigms within which I could have situated my work, the post modernist, interpretivist paradigm clearly resonates most strongly. Within the constructivist²⁴ paradigm, the working assumption is that reality is only perceived within the meaning of the experience of the social grouping. Epistemologically

²⁴ Recently, at a colleague's oral defence, I was struck when he was asked the question, "are you a (c)onstructivist with a large 'C' or a small 'c'?" Czarniawska-Joerges (1997, p. 55) points to the difference between constructivism (i.e., Social Constructionism), a reality that is socially constructed and the social construction of meaning, the latter (referring to Piaget's psychological theory of Constructivism) "grounded in a firm belief that an objective reality exists independently of human cognition". Although, as Rohmann (1999, pp. 218-19, 363-64) notes, both have roots in Kant's principles of *phenomenal* understanding, my own 'construction' of this term is more closely allied with that of Berger and Luckmann (1966, pp. 14-37) where the social construction of reality, 'construed from our past and potential future' is a composite of social consciousness to the extent that subjective beliefs appear to become objective fact. Their point is that we would go insane if we had to constantly redefine everything with which we came in contact on a daily basis (Berger & Luckmann, 1966, p. 23). While I don't believe in a positivist single objective truth existing outside of my experience, I do believe there are common constructs that have physical, definable atomic properties to which we can all agree (even if we don't apply the same subjective meanings). Consistent with a hermeneutic philosophical perspective, I believe that even the language we use to disclose meaning and construct reality is a product of that reality (Denzin & Lincoln, 2000, pp. 198-99). I'm still not entirely sure whether this makes me a large 'C' or a small 'c' (c)onstructivist, however, I'm fairly certain my beliefs are consistent with social constructionism.

and ontologically my work is situated in the constructivist school, since I believe that knowledge is subjective, and that individuals involved in the enquiry should have the opportunity to co-create meaning. This contributes to an ontological belief that there are multiple possible realities (Denzin, 1997, p. 21), and the significance of this becomes more clear with respect to the unpacking of the metaphor in later chapters.

The sociological roots of this study are located within the phenomenological tradition of enquiry that considers the ways in which reality is socially constructed in a work environment. This tradition involves an approach to qualitative research that explores the perceptions and meanings that participants attribute to their experiences of a given phenomenon. A philosophical orientation that refutes a subject/object duality is one of the principle characteristics of such a mode of enquiry. Typically, an inductive, a priori theory guides the study and frames the questions. The material is analyzed by searching for all possible meanings; extracting significant statements to form meaning, clustering these meanings into common themes, and integrating the themes into narrative description; while “bracketing” my own preconceptions. Ontologically, within this research tradition, reality is only perceived within the meaning of the lived experience and social interactions of an individual, emphasizing the intentionality of consciousness. (Creswell, 1998, pp. 31-3, 175-77).

I have chosen, in part, a methodology in which the researcher partners with the participants in their natural environment to gain knowledge about their reality. The researcher in a participative inquiry paradigm, like that of the critical theorist or action researcher, should be creating “the capacity in research participants for positive social change and forms of emancipatory community action” (Lincoln & Guba, 2000, p. 181).²⁵ This research project, therefore has needed to go beyond a purely phenomenological

²⁵ The reflexivity of hermeneutic/ phenomenological expression allows me to acknowledge the part I play in the metaphor of ‘the good soldier’ as a complicit partner in its creation (informed by all that I have understood about organizational culture to this point in time).

study, aimed at deriving the essence of the phenomenon as a means to interpretation and hermeneutic *verstehen*²⁶, in order to impact on social action.

As an epistemology, ethnomethodological research²⁷ is informed by its philosophical and sociological roots in the intellectual schools of phenomenology/ hermeneutics and critical theory.

...Ethnomethodology is grounded in the detailed study of the world of everyday life. Essentially, it seeks 'to treat practical activities, practical circumstances, and practical sociological reasoning as topics of empirical study, and by paying to the most commonplace activities of everyday life the attention usually accorded extraordinary events, seeks to learn about them as phenomena in their own right'. (Garfinkel, 1967, p. 1)

Following from the interactionist school, originally conceived by Garfinkel (1967), "borne out of the motivation to effectively link social science research to the resolution of pressing social problems", ethnomethodology has evolved of late into more participatory models (Bray, Lee, Smith, & Yorks, 2000, p. 34). This research approach has also been influenced by an action research tradition, thus allowing me to establish a hypothesis regarding the relationship between the metaphor and organizational change, and attempt to inform action in a concrete situation (Argyris, Putnam, & Smith, 1985, p. 5; Chambers, 2000, pp. 856-57, 864).

²⁶ The term '*verstehen*' has become associated with several sociologists within the theoretical framework of the interpretivist paradigm as a means to develop understanding of the subjectivity and actions of 'other'. Among other theorists, Burrell and Morgan identify Weber (1949, 1960), Dilthey (1976, 1985), and Husserl (1980) as having been "particularly influential". While Weber is considered to have developed the concept of *verstehen* and has perhaps had the greatest sociological influence, especially with respect to understanding subjective meaning, it is the work of Dilthey that contributed to a hermeneutic 'understanding' of how we give meaning to our past as 'cultural artefacts' (Burrell & Morgan, 1979, pp. 197, 228-36, 331). The reference to '*verstehen*' above, from which my own work extends, however, is with respect to the meaning construed by Gadamer. Weinsheimer and Marshall, in their Translators' Preface to *Truth and Method*, highlight the nature of Gadamer's (1989, p. xvi) concept of '*verstehen*', suggesting that he combines the meaning of '*verständigung*' (a state of 'coming to an understanding with someone') and '*einverständnis*' (reaching agreement or consent). In this manner, Gadamer conveys the concept that understanding is not just an exchange of views in an instrumental sense, but an exposure of perspective, a revelation that achieves an element of recognition, or '*sich verstehen*', (literally self-understanding) (Gadamer, 1989, pp. 305-06). The impact then of hermeneutic *verstehen* would be an awareness of one's own ontology, combined with an understanding of another person's perspective, and subsequent consent to share a new interpretation.

²⁷ I will expand on the theoretical foundations of ethnomethodology as a research method within Chapter 5.

Based on the work of theorists Durkheim (1995) and Schutz (1967), Garfinkel (1967) built upon phenomenological sociology with the structuralist theories of Parsons (1977). Stemming from the distinction between the noumenal/phenomenal metaphysics of Kant, we can follow the phenomenological roots to Dilthey's hermeneutics of 'indwelling' on the one hand, and to the ontological phenomenology of Husserl's 'intentionality' in another stream of evolution.²⁸ From this ontological phenomenology flow the hermeneutics of Husserl and his notion of '*lebenswelt*' or 'life world,' Gadamer's (1987, 1989) concept of the 'fusion of horizons'²⁹ and Garfinkel's (1967) ontological enquiry. Similarly, we can trace ethnomethodology's critical theory roots, stemming from Kant and Hegel to Weber and further on down to the Frankfurt School, particularly the latter stages of this movement, and the normative enquiry of Habermas (1987). Habermas and Gadamer, although poles apart, represent the most recent evolution of the hermeneutic school in the phenomenological tradition.

While I locate my work predominantly within the phenomenological movement, it would be imprudent to underestimate the influence of Weber and Habermas on my understanding of human behaviour in organizations. Their work, situated within the sociological tradition of conflict theory (Collins, 1994, pp. 82-92), and the paradigm of Radical Humanism (Burrell & Morgan, 1979), has counterbalanced the functionalist perspective, leading to a conception of organizational change that is causal and inherent, in which conflict and power are often construed negatively. Derived partly from the idealist tradition of Kant, Weber's instrumental rationalization, and the transcendental phenomenism of Husserl, (Burrell & Morgan, 1979, pp. 33, 243, 280; Morrow & Brown, 1994, pp. 93-109), Habermas and other critical theorists of the Frankfurt School, sought to expose the hegemony of social organization and free people from controlling authority. Their primary aim was to bring about change to social order by developing

²⁸ Although Husserl's eidetic analysis (search for the essence) may have most informed the research traditions of phenomenology and ethnomethodology (Audi, 1999, p. 405; Collins, 1994, pp. 273-74; 2000, pp. 738-51), because of the degree to which the metaphor of 'the good soldier' is tacitly held, I believe Dilthey's principles of in-dwelling along with Gadamer's fusion of horizons may present the path to reveal its essence in this study.

²⁹ The relevance of Gadamer's fusion of horizons to this project is explained in detail on page 20.

consciousness for personal agency, and there is certainly an element of this in my desire to explore the metaphor of 'the good soldier'.

In trying to understand the metaphor I have been contemplating the extent to which the philosophical work of Gadamer's hermeneutic fusion of horizons (1987, 1989) and Polanyi's tacit dimensions and mediation of language (1966) can inform praxis. Meaning is not something that we consciously set out to achieve, but is arrived at hermeneutically through our daily interaction with, and understanding of, our experiences (Kerdeman, 1998, p. 249). If we are to awaken this understanding, we would need to undertake the kind of examination that would "break the spell of our own foremeanings."³⁰ From Gadamer's perspective, a functionalist approach that asks rational questions and stands outside 'the good soldier' metaphor in order to observe it is fundamentally flawed.

To try to escape from one's own concepts in interpretation is not only impossible but manifestly absurd. To interpret means precisely to bring one's own preconceptions into play so that the text's meaning can really be made to speak to us. (Gadamer, 1989, p. 367)

³⁰ Gadamer conveys the concept that understanding is not just an exchange of views in a transactional sense. When we encounter something that is strange we can either entrench our horizon around what is epistemologically familiar, (thus confining ourselves to a narrow horizon, building whole scenarios on the basis of our unchecked interpretation) or, if there is a reason for us not to resist, we might endeavour to make the strange familiar and engage in an expansion of the horizon of self-understanding. What we encounter widens our perspective by changing the existing view or horizon created through our prior experience (1989, pp. 305-06). This definition of horizon suggests understanding that which is just at the edge of consciousness, what can be seen (because it exists in our historical past) but is yet unknown (because it remains unexamined and/or unquestioned). Building on Husserl's phenomenology of 'horizon', Gadamer insists that a hermeneutic horizon of understanding cannot be formed without encountering the past and understanding the tradition from which we come (1989, p. 306). With this horizon, we typically approach another and start to engage in an exchange of ideas, assuming that we are encoding and decoding the language that is used to interpret the true sense of the other's perspective. Thus I approach any situation by automatically and tacitly assuming that my intentional meaning (as mediated through language) merges with my horizon of experience, as well as that of the other person and their intent. However, as Gadamer points out, when we engage in conversation with another, we must first have a common language that we use to interpret meaning. My intent is to discover how we interpret meaning of 'the good soldier' metaphor by fusing horizons with the aesthetic material and case study participants.

Therefore, I look to a mediative process such as Polanyi (1966) describes in the dimensions of tacit knowing as a means to engage in this interpretative effort to achieve understanding, and explore the essence of the '*lebenswelt*' of the metaphor.³¹

Isaacs (1999, p. 52) has proposed that we need to develop new capabilities in the way in which we approach and solve problems. In his more recent work, he talks about what he calls 'fields of conversation'.³² Reflecting upon my own experiences assisting departments undergoing change, I have asked myself about the possibilities of creating a new 'field', a field in which the seeds of hermeneutic dialogue are sown.³³ Hermeneutics can play a significant role in identifying the epistemological, sociological, cultural and linguistic factors that contribute to interpretation (Gallagher, 1992, p. 5). Our epistemologies, those truths of which many of us are so certain, and for which we are willing to engage in conflict and defend territory, contribute to our ontology and our sense of meaning. The kinds of representation that we form of the world have been determined by the kinds of experience we have had and impair our ability to engage in hermeneutic understanding.

A Theoretical Framework

Whether one fundamentally believes in conflict or order, change or regulation, subjective or objective reality, will affect the way the research question is explored and even what questions will be asked.³⁴ Burrell and Morgan (1979) stress the importance of

³¹ Citing Garfinkel (1967), Collins remarks that our reality is socially constructed by the symbolic structure we use to account for it to others. "There is the world itself, and then there is the world as we reflect on it. The reflection inalterably transforms what the world is for us" (Collins, 1994, p. 274).

³² He speaks of the history of reactions, what we often call 'baggage', that inhabits the 'field' or space. "Fields like these are powerful, because the memories have an emotional charge to them and tend to work quickly, seamlessly, automatically. They create an atmosphere in which it is hard to change" (Isaacs, 1999, pp. 234-35). An alternative to these fields might be achieved through Gadamer's fusion of horizons.

³³ This would involve changing the conceptual system of the container metaphor into one denoting greater fluidity, where we 'hold' space, and life force, as well as fields of attraction and energy rather than structure, form, and permanence (Lakoff & Johnson, 1980, p. 5).

³⁴ Echoing this concept, Lather draws a link between the beliefs and values we bring to the enquiry process and the way we frame the problem or question. The results or outcomes of research are, therefore, "constructed by the questions we ask of events" (Lather, 1990, p. 319).

examining the influence of social theory on organizational theory and therefore cultural analysis and propose a classification of intellectual theory into four paradigms which arise out of different metatheoretical³⁵ assumptions about the nature of society, and which “underwrite the frame of reference, mode of theorizing and *modus operandi* of the social theorists who operate within them” (Burrell & Morgan, 1979, pp. viii, 23).

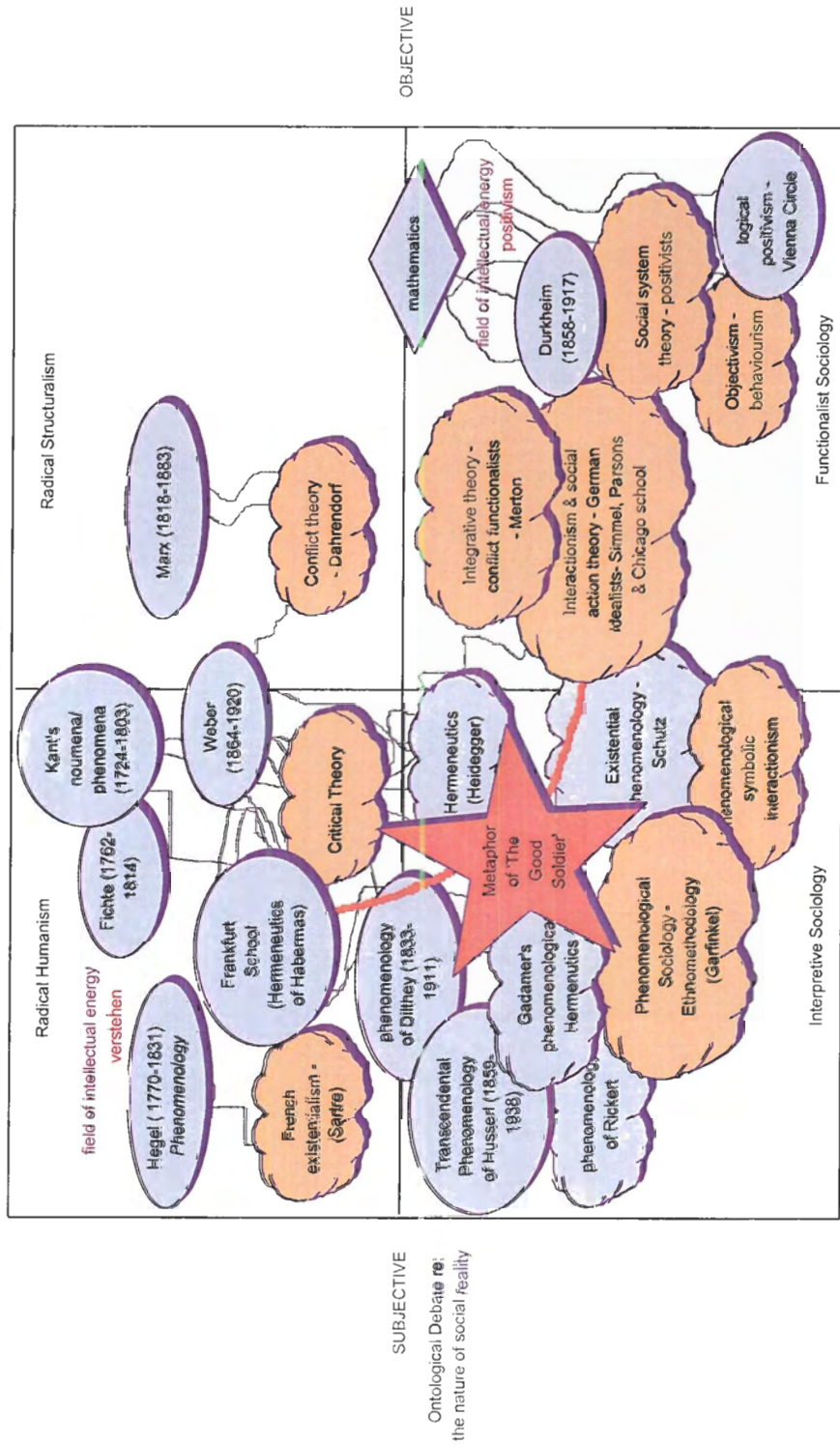
The extreme positions on each of the four strands are reflected in the two major intellectual traditions which have dominated social science over the last two hundred years. The first of these is usually described as ‘sociological positivism’. In essence this reflects the attempt to apply models and methods derived from the natural sciences to the study of human affairs... The second intellectual tradition, that of ‘German idealism’, stands in complete opposition to this. In essence it is based upon the premise that the ultimate reality of the universe lies in ‘spirit’ or ‘idea’ rather than in the data of sense perception. (Burrell & Morgan, 1979, p. 7)

Charting the four paradigms along the axes of subjective (interpretivist) vs. objective (positivist) reality and sociologies of regulation vs. change, they have developed “a tool for mapping intellectual journeys in social theory” (Burrell & Morgan, 1979, p. 24).

Adapting this concept, I have mapped the boundaries of the intellectual traditions impacting my own intellectual journey with the metaphor of ‘the good soldier’ (*Figure 1*). The influential intellectual strands, as represented by the major philosophical proponents (in blue), fall predominantly within a constructivist paradigm, spanning interactionism through to critical theory. However, the major influence on the ‘cultural capital’ of my field, (in brown), lies essentially within the positivist paradigm and the sociology of functionalism.

³⁵ Morrow and Brown provide a definition of metatheory as “... theory about theory, where ‘meta’ refers to that which is ‘beyond’ theory or, more precisely, that which lies behind the theory’s presuppositions”. Their analysis has led me to theorize that the distinction between a functionalist and symbolic interpretive study of organizational cultures lies in the fundamentally different ontological and epistemological assumptions upon which they are based (Morrow & Brown, 1994, pp. 46-48).

Figure 1: Sociological framework of 'the good soldier'



Adapted from Burrell and Morgan (1970) with permission of the copyright holder

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It has been important to examine what this means for my research, particularly since the metaphor of 'the good soldier' is firmly rooted in a tradition of conflict, be it either radical humanism or radical structuralism (Burrell & Morgan, 1979), and I believe my own constructivist worldview lies within the interpretive paradigm, informed by a phenomenological/ hermeneutic tradition, descended from the ideas of Kant through the German Idealist movement.

The model of Pondy et al (1983), adopted from Burrell and Morgan's framework for the study of organizational symbolism, has helped me to appreciate how closely the approaches of phenomenology and critical theory are aligned with respect to understanding cultural metaphor, along with the need for the researcher to be fully aware of the significance of the role which he or she is playing in the research process. (Pondy et al., 1983, p. 33). Of the interpretive paradigm, and specifically of the phenomenological approach to symbolic interaction characteristic of this paradigm, they say,

...it tells us much about the process through which action is constructed and made meaningful, rather than simply how action can be managed and manipulated, which tends to be the main concern of the functionalist theorist... It is concerned with understanding the genesis of meaningful action, how individuals make sense of their situations, and thus come to define and share realities which may become objectified in fairly routinized ways. (Pondy et al., 1983, pp. 20, 22)

In this framework, cultural metaphor exists within both the functionalist and interpretive perspectives, while sense making lies between interpretive and radical humanist perspectives: that is, critical theory (Pondy et al., 1983, p. 18). This latter implies that an interpretivist approach and the desire for action that brings about change are not incommensurable. This suggests to me, therefore, that the metaphor of 'the good soldier' can be explored phenomenologically and yet still have an a priori hypothesis about its role in organizational change from a critical theorist perspective. This exploration, however, will differ both epistemologically and ontologically from what Collins (2000) calls the major 'cultural capital' in my field which is dominated by positivism.

The Orthodoxy and Evolution of Organizational Theory.³⁶

The various ways of explaining organizational behavior have been grouped into schools of thought by numerous authors. There seem to be as many taxonomies of theories as there are writers in this field.
(Ullrich & Wieland, 1976, p. 14)

There is a general level of agreement regarding the social scientific roots of early organizational and administrative theory, acknowledging it has been the subject of sociological thought for centuries, yet recognizing that the systematic study of organizations and how people behave and interact within them is a relatively recent 20th Century phenomenon (Rubenstein & Haberstroh, 1960, p. 2; Rothwell, Sullivan, & McLean, 1995, pp. 14-17). There is, however, substantially less agreement about a consistent or 'unified organizational theory', or for that matter, theoretical foundation or intellectual tradition from which principles of organization can be determined (Rubenstein & Haberstroh, 1960, p. 1; Ullrich & Wieland, 1976, pp. 13-14; Burrell & Morgan, 1979, pp. 118-20). The roots of organization theory stem from earlier theories established in the diverse fields of science, psychology, and sociology.

In his chronological overview of management theory, Wren (1972) suggests that economic, political and social elements constitute essential aspects of our culture and have impacted how we study organizations.³⁷ At the same time, he acknowledges that these elements change over time along with the inherent assumptions about the nature of humanity that are then reflected within our attempts to manage these elements. With respect to the economic element, he highlights society's need to resource its efforts, especially during times of scarcity, and identifies management's role in coordinating this

³⁶ My intention in this section is not to provide a detailed and encyclopaedic portrayal of organizational theory since its inception, but to point to the major traditions which have influenced current theories of organization and leadership with a view to determining how these contrast with the perspective and approach I bring to this particular research study.

³⁷ It is significant that he makes a deliberate choice not to look at art forms as he believes these cultural phenomena have had little direct influence on the study of management (Wren, 1972, p. 6). This is a perspective I wish to contest in Chapter 4.

Herculean effort. “Economic transactions, deeply embedded in man’s [sic]³⁸ social trust in man, are an integral part of a societal contract.³⁹ Values shift from one period to another and from one culture to another”, and therefore, the management role within the social element has been impacted by the various relationships associated with these values. The political element deals with the establishment of social order, from a concept of self-governance on the one hand to autocracy on the other, based on the assumption that we are incapable of managing ourselves (Wren, 1972, pp, 6-9).

The emergence of formal administrative theory is attributed to Taylor (1937), Fayol (1949) and Weber (1949, 1960; Heydebrand, 1994), who were all developing their theories during the same period. Weber’s conception of bureaucracy as an ‘ideal’ way to organize, although often misinterpreted,⁴⁰ laid the foundation for others to explore elements of administrative theory (Wren, 1972, pp. 218-33). Fayol, who devised the fourteen principles of management (c.1910), also developed the much lauded management elements of planning, organizing, command, coordination and control that formed the basis for empirical variables in academic organizational study as late as the 1970s and have lingered well into the 1990s in organizational leadership/supervisory skills training programs.⁴¹ The classical management theory of Taylor, dubbed the ‘father of scientific management’ sought to construct a series of rules and principles that

³⁸ Earlier (fn. 24, page 16), I commented that the language we use to disclose meaning and construct reality is a product of that reality. There is perhaps no better example of this than the pronouns we use to denote gender inclusiveness. Note that several of the works cited in this document predate recent guidelines with respect to gender sensitivity and inclusivity. Rather than mark each quoted text [sic] as above, I have chosen to make a single reference here with the comment that these texts were written within a different sociological context. I believe that a hermeneutic reading of them needs to recognize that social context. This is in no way meant to diminish the significance or appropriateness of recent advances in gender inclusivity.

³⁹ I believe that this economic element has significance for our understanding of ‘the good soldier’ metaphor organizationally and will pursue this line of thought in Chapters 6 through 8.

⁴⁰ Weber’s ‘ideal bureaucracy’ has been misappropriated by structuralists professing it is desirable or ‘ideal’ to organize hierarchically. In fact, Weber posited that bureaucracy was ‘ideal’ in the extent to which it represented organization in its pure form, not necessarily with respect to its desirability (Wren, 1972, pp. 229-30).

⁴¹ This is certainly true at least in the public service sector, where I directly experienced training programs in at least five different organizations, spanning the breadth of Canada from 1975 to 1996, still teaching administrators how to perform these ideal functions as a means to improve their management performance and more significantly, the performance of those reporting to them.

management could adopt in order to increase productivity of the workforce (Burrell & Morgan, 1979, pp. 26-28). “The work of the industrial psychologists, like Taylor’s was based upon the assumption that objective factors in the work situation have a major influence upon behaviour in organizations” (Burrell & Morgan, 1979, p. 129).

During this early period, organizational theorists tended “to adopt theories and models of organizational functioning, and to focus on areas of empirical investigation, that are highly oriented towards managerial conceptions of organizations, managerial priorities and problems, and managerial concerns for practical outcomes” (Salaman & Thompson, 1973, p. 1). Many writers regard the Hawthorne Studies as a significant contribution to organization theory in that, irrespective of the questionable results of the study, they examined the role of social factors in organization that led to the hypothesis that informal structure was profoundly important to increasing motivation and ultimately work performance. These studies illustrated to the industrial psychologist “the importance of the social factor – the degree to which work performance depended not on the individual alone, but on the network of social relationships within which he operated” (Schein, 1970, p. 34).

Partially in rejection of the classical school, the Human Relations school of organizational theory was born post-Hawthorne,⁴² and for a period of time co-existed with a continued pursuit of functionalist/structuralist approaches to organization theory (Burrell & Morgan, 1979, pp. 131-43). Thus, on the one hand, there is the work of Barnard and Selznick, Koontz and O’Donnell, etc., who in the functionalist-structuralist framework continued to develop and influence organizational studies from an administrative/managerial perspective, professing a rational approach for the purpose of survival (Barnard, 1960, p.82; Selznick, 1960, pp. 77-78; Wren, 1972, pp. 324-29) – to the humanist work of psychologists Rogers, Maslow, Herzberg, and McGregor that challenged Skinner’s behaviouralist concept that people must adapt to their environment in order to survive (Wren, 1972, pp. 329, 444; Burrell & Morgan, 1979, p. 18), – to the action orientation of Argyris and Katz and Kahn, investigating the principles of Social

⁴² Rothwell et al (1995, pp. 14-15) and Burrell and Morgan (1979, p. 120) both suggest that the School of Human Relations shared many of the same underlying assumptions of the Classical School of thought.

Systems theory on the other hand (Ullrich & Wieland, 1976, pp. 26-28; Katz & Kahn, 1968, pp. 18-29; Argyris, 1957, pp. 50-59).

Although they lack agreement on the specific terminology, various authors attribute the roots of organizational and administrative theory to two or three specific schools of thought and therefore, stages of development or evolution. Rothwell (1995) defines these stages as Classical, Human Relations and Human Resources schools of thought; Ullrich (1976) differentiates between the Rational and Social Systems view, and Wren (1972) delineates the search for Harmony from the search for Order (Rothwell et al., 1995; Ullrich & Wieland, 1976, pp. 14-31; Wren, 1972, pp. 439-89).

Notably, although these authors present their work as representing the general field of organizational theory, they are all focusing on aspects of administrative or management theory, either in defence of, or in response to, the original work of Taylor, Fayol, and Weber. Indeed, Burrell and Morgan (1979), in examining the organizational theories associated with each of the four paradigms in their theoretical framework outlined earlier in this chapter, point to all of the above theories as aspects of a functionalist approach.

In fact, most organization theorists, industrial sociologists, psychologists and industrial relations theorists approach their subject from within the bounds of the functionalist paradigm. (Burrell & Morgan, 1979, p. 28)

Theorists studying management and administration have focused their attention on the regulatory aspects of social order. "The thesis that sociology is centrally concerned with the problem of social order has become one of the discipline's few orthodoxies. It is common as a basic premise to many accounts of sociological theory which otherwise differ considerably in purpose and perspective" (Dawe, 1970, p. 207). I would venture that the search for order has also become one of organizational theory's orthodoxies.

Studies within the school of organizational structuralist functionalism, the scientific school of behaviourism and social systems change theory, and even branching further out to the functionalist cultural analysis, are what I would classify as the

'orthodoxy' or 'cultural capital' of the field of organization theory.⁴³ Alternatively, there is the scientific school of research devoted to organizational change models, along with the later action science research of Argyris (1985, 1990). Much organizational development and change work, conducted under the guise of action research, seeks solutions to immediate problems and focuses so strongly on an action orientation that it fails to focus on systemic issues or approach research from a deeper, philosophical level (Bentz & Shapiro, 1998, p. 128).

In counterpoint to all of these, I locate the symbolic school of organizational cultural analysis outside of these schools of thought, influenced more by the German idealist movement than the lens of Taylor, Fayol, et al. Until as recently as 20 years ago, most North American organizational theorists have approached the study of organizations predominantly from either the functionalist or scientific behaviourist schools of organizational analysis (Burrell & Morgan, 1979, p. 49). Influenced by structural functionalism, behaviourism or systems theory, organizational analysis focused on causality and "the search for predictable means for organizational control" (Smircich, 1983a, p. 347).⁴⁴

⁴³ For example, research in the field of social systems theory continues to hold the assumption that organizations are not mechanistic and, like organisms, aim at survival. The focus of their efforts then is to regulate the system by supplying those elements that are not being met (Burrell & Morgan, 1979, p. 159).

⁴⁴ The work of organizational theorists with a structural-functionalist frame of reference is sound and has added a valuable foundation to the body of literature exploring organizational theory. It is this search for predictability and order however, with its emphasis on regulation and control, and its enticing promise of success (provided one manipulates the right set of variables), that has attracted many non-academic management pundits in the business world. Adopting the language and concepts without necessarily the accompanying assumptions, the latter have spawned a plethora of books on leadership and corporate culture that are fundamentally transactional in nature and for the most part neglect to locate their theories within any school of thought. The reader is left to detect the frame of reference, along with its associated biases and underlying assumptions and hence, given a slanted and potentially simplistic, if not conflicting, view of a complex and dynamic organizational construct. For example, Drucker's concept of managerial functions and the priority of economic consideration has been translated into the transactional/instrumental management concept of 'getting things done through others' and the 'bottom line' approach so prevalent in business today. However, this business dictum completely loses sight of Drucker's third managerial function of managing the worker as a 'vital resource' of the organization and the need to "restore challenge and wholeness to the job" (Wren, 1972, pp. 412-13).

The distinction between a functionalist and symbolic interpretive study of organizational cultures lies in the fundamentally different ontological and epistemological assumptions upon which they are based (Morrow & Brown, 1994, pp. 46-8). In very simple terms, the major approaches to organizational theory can be viewed from two perspectives. “What is the best way to organize? What factors allow us to communicate more effectively?” These are the questions of a functionalist⁴⁵ research project. “What does it mean to organize? What does it mean to communicate with another? What is the essence of that communication? Or what are the underlying power dynamics embedded in our organization structures and communication systems?” These are the questions that interpretivist approaches are seeking to answer.

If we fundamentally believe that truth lies outside our subjective experience of it and that we need to regulate human interaction to achieve order, we will be concerned with answering the first two questions. If, however, we believe, as I do, that the meaning of reality is socially constructed and the purpose of research is to understand how we create and sustain these shared meanings (whether from a phenomenological or critical theorist perspective), then the latter questions become significant.

From my perspective, the challenge has been to find a way to introduce transformational thinking into a practical and applied school of enquiry where organizational culture has most often been studied as an independent variable (Smircich, 1983), and the associated risks of conducting interpretivist ethnography in a field dominated by functionalist positivism as the accepted way to conduct cultural analysis.

The Rise of Cultural Analysis as a Form of Organization Theory

Scholarship in the area of organizational cultural analysis began within an anthropological tradition. Van Maanen (2001, pp. 240-41) has presented an entire taxonomy⁴⁶ of anthropological organizational study ranging from the interpretation of

⁴⁵ On an ironic note, the opposite of the functionalist position, has been coined the ‘dysfunctionalist’ perspective (Alvesson, 2002, p. 36; Ullrich & Wieland, 1976, p. 19).

⁴⁶ He presents this taxonomy because he believes culture cannot be studied directly “since the term ‘culture’ does not denote any concrete reality” (Van Maanen, 2001, p. 238).

organizational processes and informal relations, to environmental factors, conflict, identity and change. Referring to this meta-analysis of organizational studies, he says that the common element is an exploration of symbolic meanings associated with every day life (Van Maanen, 2001, p. 246).⁴⁷

Studies of organizational identity and change are often – perhaps most often – ethnographic in character. Because symbolic meaning and unfolding history are critical to any account of collective identity, there is perhaps no other substantive area for which ethnography is more suitable as a method of study” (Van Maanen, 2001, p. 244).⁴⁸

Several definitions of organizational culture have been offered over the years. For example, it has been seen in the following ways: as “a tacit pattern of shared basic assumptions that has been learned, validated, and taught as the correct way to perceive, think and feel” (Schein, 1992, p. 12); “the importance for people of symbolism – of rituals, myths, stories and legends and... the interpretation of events, ideas, and experiences that are influenced and shaped by the groups within which they live” (Frost & al., 1985, p. 17); or “an umbrella concept for a way of thinking which takes a serious interest in cultural and symbolic phenomena” (Alvesson, 2002, p. 3).

In its earliest stages, cultural analysis research approached the phenomena of metaphor, myth and ritual in organizations, for the most part, as critical variables of organizational culture, elements to be manipulated. The functionalist cultural analysis of Schein (1992, 1996, 1999), influenced by the organismic model of Selzberg (Burrell & Morgan, 1979, pp. 154-87), would fall within this school of enquiry. This type of cultural analysis is also consistent with an integration perspective designed “to alleviate anxiety, to control the uncontrollable, to bring predictability to the uncertain, and to

⁴⁷ He goes on to suggest that citizenship behaviours would be a ripe area for future study (Van Maanen, 2001, pp. 254-55). He also speaks of the influence of world events on organizational life (and vice versa) and a need to understand how organizations “as human creations”, operate (ibid, p. 247). This is certainly consistent with my own beliefs that organizations form the fabric of society and a desire to explore how citizenship behaviour in organizations can help us to understand how to foster citizenship in the larger societal context.

⁴⁸ It is this latter element within Van Maanen’s taxonomy, the ethnographic study of change, that I think most closely aligns to this research project, exploring the symbolic/metaphoric aspects of organizational life, specifically that of ‘the good soldier’ metaphor, using an interpretive ethnomethodological approach.

clarify the ambiguous”⁴⁹ which lies “at the heart of Schein’s approach to studying culture” (Martin, 1992 , p. 51). Central to Schein’s work is the assumption that culture contributes to, and has evolved as a function of, organizational survival.

Following the phenomenological enquiry of sociologists in the 1960s (with respect to social theory but outside the parameters of organizational studies), the “questionable status of the ontological and epistemological assumptions of the functionalist perspective” (that had dominated industrial sociology, psychology, and American organizational theory) was reportedly becoming “increasingly exposed” (Burrell & Morgan, 1979, pp. 21-28). Clifford observes that scientific, positivist study of cultures can no longer assert that one interpretation surmounts all others in that *all* levels of meanings are allegorical and therefore valid. “Once this anchor is dislodged, the staging and valuing of multiple allegorical registers, or ‘voices,’ becomes an important area of concern for ethnographic writers” (Clifford, 1986, p. 103).

The erstwhile primary reason for conducting research in the area of organizational culture, as “a means of promoting more effective managerial action” (which clearly falls within the functionalist perspective), started to give way to a view of culture “as a point of entry for a broader understanding of and critical reflection upon organizational life and work”, more closely aligned with a phenomenological perspective (Alvesson, 2002, p. 12). Chapman (2001, p. 21) notes a growing movement in business studies to

⁴⁹ From the work of Martin and Meyerson (1988), three perspectives (Integration, Differentiation, and Fragmentation) have been identified as dominating the study of organizational culture (Frost et al, 1991, pp. 7-9). Each of these perspectives defines organizational culture within the parameters of that perspective, as evidenced in the definitions provided on page 31. Cultural analysis from an integration perspective focuses on shared values and consensus, seeking to identify shared assumptions across the entire organization for the purpose of improving organizational effectiveness. “Therefore, to the extent that inconsistencies, conflict, ambiguities, or even subcultural differentiation appear in an integration study, they are seen as evidence of the absence of an ‘organizational culture’” (Frost et al, 1991, p. 13). A differentiation perspective “unveils the workings of power in organizations, acknowledges conflicts of interest between groups, and attends to differences of opinion”, in which there is no single organizational culture, but a variety of subcultures which “co-exist, sometimes in harmony, sometimes in conflict, and sometimes in indifference to each other” (Martin, 1992 , p. 83). The fragmentation perspective “views ambiguity as an inevitable and pervasive aspect of contemporary life” (Frost et al, 1991, p. 8).

“something oddly like ‘a shift from function to meaning’”.⁵⁰ From Burrell and Morgan’s perspective twenty years ago, an interest in ethnomethodology and phenomenology was starting to have an enormous impact on questioning the “ontological and epistemological assumptions of the functionalist perspective” even though the substance of this research at that time had been focused on methodology and ethnographic fieldwork, rather than “related issues of ontology, epistemology and human nature” (Burrell & Morgan, 1979, pp. 21, 250).

Clegg, Hardy, and Nord (1996), in their encyclopedic treatment of organization studies, acknowledge the contribution of Burrell and Morgan (1979) for exploring new approaches in their theoretical framework and for “carving out legitimate spaces in which they could flourish”. At the same time, they credit Silverman’s *The Theory of Organizations* (1971) as the first text to offer an interpretive alternative to the functionalist approach in studying organizations. They signify the major differences in approach as “... social construction as opposed to social determinism; interpretive understanding as opposed to a logic of causal explanation; plural definitions of situations rather than the singular definition articulated around organizational goals” (Clegg et al., 1996, p. 2). In other words, these schools of enquiry differ in an attempt to understand the meaning of tacit beliefs and behaviours as differentiated from trying to predict their influence or function.

With a budding appreciation for an interpretive approach to cultural analysis, an interest in organizational metaphor and symbolism began to emerge. Dandridge, Mitroff and Joyce refer to a survey of the literature prior to 1980, establishing very few references to organizational symbolism particularly in American research. Citing research in anthropology and other sociological studies, they note these studies include symbolic analysis in their understanding of culture and suggest that a similar approach be taken in

⁵⁰ As an anthropologist, he speaks of the value that social anthropology brings to organizational studies as “potentially revolutionary”, particularly if we focus on the richness of qualitative participant accounts rather than quantitative surveys (Chapman, 2001, pp. 22-28).

organizational theory,⁵¹ “as a means to expand our knowledge of organizational climate and culture” (Dandridge et al., 1980, p. 78).

This sentiment was echoed by Pondy, Frost, Morgan and Dandridge (1983), a few years later, arguing for the legitimacy of symbolic interpretation in organizational cultural research, particularly in the analysis of bureaucratic routines. They present Burrell and Morgan’s model (as illustrated earlier) for conceptualizing the various symbolic approaches to the study of organizations, linked to the underlying assumptions informing them.

Traditional organization and management theory has for the most part failed to grasp the full significance and importance of the symbolic side of organizational life... In anthropology, linguistics, literary criticism, psychoanalysis, many branches of sociology, and in all arts, the symbolic nature of human action is seen as being of central importance. Developments in organizational symbolism thus have a rich source of relevant theory and research upon which to draw. (Pondy et al., 1983, pp. 3-4)

As Czarniawska-Joerges and Joerges note, this indeed began to occur. The analysis of metaphor, previously “a subject matter of literary criticism, semiotics, and hermeneutics”, started to be of interest to organizational researchers (Czarniawska-Joerges & Joerges, 1990, p. 344). This interest in the symbolic aspects of organizational culture may partially result from an increasing volume of literature connecting cultural studies to organizational effectiveness,⁵² as well as the growing legitimacy of qualitative research methods in general (Heracleous, 2001, p. 427).⁵³

Extraordinarily, although the traditions of symbolic interactionism, ethnomethodology, and phenomenology in sociological circles were profoundly transformed through American influence (Collins, 1994, p. 221), primarily through the research of the Chicago School, it wasn’t until the burgeoning interest in organizational

⁵¹ Organizational symbolism has been referred to as “those aspects of an organization that its members use to reveal or make comprehensible the unconscious feelings, images, and values that are inherent in that organization” (Dandridge et al., 1980, p. 77).

⁵² Note that this body of literature interested in cultural studies still reflects the vestiges of a functionalist motivation to deliver effective, if not efficient, organizations.

⁵³ In addition, I believe it may be principally due to the increasing rate of change to which organizations must be responsive that has initiated the search for less functionalist (and hence, less regulatory) approaches to organizational theory.

symbolism associated with cultural analysis that this way of researching social interaction started to find its way into North American studies of organizational life. Although Goffman (1959) of the Chicago School, may have intended *The Presentation of the Self* as a handbook for understanding organizational behaviour, this work didn't actually permeate American organization studies until much later when cultural analysis of organizations became dominant in the 1980's (Morrill & Fine, 1997, pp. 429-30).

A phenomenological symbolic interactionist approach to organizational theory, such as the cultural analysis research agenda of Smircich (1983a, p. 348) to "explore the phenomenon of organization as subjective experience and to investigate the patterns that make organized action possible", has started to capture new information about organizational culture and change. A metaphoric treatment of culture promotes a conception of organizations as life worlds or "manifestations of human consciousness" (1983a, p. 347).

A cultural mode of analysis encourages us to recognize that both the practice of organizational inquiry and the practice of corporate management are cultural forms, products of a particular sociohistorical context and embodying particular value commitments. (Smircich, 1983a, p. 355)

With the rise of phenomenological symbolic interactionist analysis and the study of metaphoric systems in organization theory, narrative and discourse are becoming established as valid phenomena of organizational life. Researchers are starting to explore new methodologies and literary texts are seen as a legitimate source of organizational data. And it will be to this new exploration of literature and the aesthetic as a source for revealing telling aspects of organizational life that this research project now turns.

CHAPTER 3: AESTHETICS AS A SOURCE FOR ORGANIZATIONAL THEORY⁵⁴

The patterns in the world merely exist. But the same patterns in our minds are dynamic. They have force. They are generative. They tell us what to do; they tell us how we shall, or may, generate them; and they tell us too, that under certain circumstances, we must create them.
(Alexander, 1979, p. 182)

If we examine intently a series of events, certain patterns slowly emerge. If we look carefully at these patterns, we may be struck by images that are so powerful, familiar and yet unfamiliar that we are compelled to respond in patterned ways, to react archetypically to “mythic elements of our consciousness” (Campbell, 1960, p. 23). Through the aesthetic experience, particularly artistic expression, these archetypes are mediated by symbolic images such as metaphor.

The relationship of mythology to symbol, symbol to archetype, archetype to myth, and myth to narrative metaphor is significant to this project. Therefore, prior to establishing a theoretical foundation for an aesthetic, essentially interpretivist, approach to this research project, I think it is critical to review briefly some of the scholarship that has led to our current understanding of literary metaphor and archetype. Typically, when we think of mythology and ritual we look to the sociological and anthropological schools of thought and the research of Malinowski (1992), Lévi Strauss (1987), and Cassirer (2000), for example. Invariably, we associate archetype with the scholarship of the psychologists, predominantly the psychoanalytic work of Freud (1958) and Jung (1933, 1964, 1971). The study of narrative metaphor and archetype has evolved through the literary analysis of Frye (1982, 1990), and to some extent Campbell (1962, 1970), who merges all three disciplines in his approach to archetypal analysis.

⁵⁴ Parts of this chapter have been prepared for publication (Stockton, in press).

This chapter is broken into five sections as a way to demonstrate these critical linkages. The first section surveys the study of mythology and archetype from psychoanalytical and sociological perspectives. The second section reviews the major theories that have been put forward from a literary perspective with respect to narrative metaphor and archetype. The third section starts to branch into an aesthetic approach to organizational studies by reviewing how metaphor and symbolic analysis have been explored as elements of cultural analysis, including the concept of organization as root metaphor. In the fourth section, the tradition of using literary text as both representative and informative of social reality and culture is established. Finally, the fifth and last section explores the ways in which an aesthetic approach to organizational cultural analysis could be fruitful in revealing aspects of organizational life that have not been fully appreciated and researched.

A Sociological and Psychoanalytic Approach to Metaphor and Mythological Archetype

Mythology is not a datum but a factum of human existence: it belongs to the world of culture and civilization that man has made and still inhabits.

(Frye, 1982, p. 37)

In exploring why certain mythologies tend to be created over vast parts of the world, Frye (1982, p. 34) suggests that perhaps there is a collective unconscious responding to a fundamental archetype within that mythology. He contends that we can best understand this archetype and its mythology by looking at the total mythological system within which it lives.

Psychoanalytic theories of myth, established through the work of Jung and Freud and familiarized by Campbell, try to determine the roots of archetype, why it exists and where it comes from in our unconscious. Sociological theories of myth, such as those elucidated by Malinowski (1992) and other anthropologists, tend to examine the extent to

which archetype structures the world and how it functions to sustain a culture.⁵⁵ And narrative theories of myth, such as those of literary critic Northrop Frye, attempt to analyze archetype as it appears in our written narrative (Cohen, 1969).

Commenting on the scholarship of Lakoff and Johnson, among others, Keesing (1987, p. 167) notes that metaphor as archetype was a source for much study in the 1970's, and concludes that archetypes "lead to the heart of a culture". This reference to archetype raises one of the key aspects of metaphor's relationship to the conceptual world of myth.

Jung suggests that the term archetype "is often misunderstood as meaning certain definite mythological images or motifs" that are "nothing more than conscious representations" (Jung & Franz, 1964, p. 67). He speaks of archetype as a 'primordial image' that manifests in very specific forms such as the Earth Mother, the Universal Hero, the Wise Old Man, the Monster-Demon, etc. (Jung & Franz, 1964, pp. 76-79), the images that many of us have come to associate with the term 'archetype.'

The bold and truly epoch-making writings of the psychoanalysts are indispensable to the student of mythology; for, whatever may be thought of the detailed and sometimes contradictory interpretations of specific cases and problems, Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times. (Campbell, 1968, p. 4)

The worldview of mythology has been greatly influenced by Campbell's work on classic archetypes that appears to merge the sociological and psychoanalytical perspectives. Jung's definition of archetypal images as presented by Campbell (1968), are "forms or images of a collective nature that occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin." Campbell appends to this definition, that "the archetypes to be

⁵⁵ Another school of thought within the sociological perspective would be that of Cassirer (2000) and the exploration of the mythopoeic (myth-making) aspect of socially constructing the world. Here the mythic image doesn't merely represent life, but is an artistic expression of life itself (Cohen, 1969, p. 339).

discovered and assimilated are precisely those that have inspired, throughout the annals of human culture, the basic images of ritual, mythology, and vision" (1968, pp. 17-18).⁵⁶

In his introduction to *Malinowski and the Work of Myth*, Strenski discusses why he believes that, in spite of the more recent work of Jung, Eliade and Campbell, we would still find value in reading Malinowski's anthropological perspective. He points to the functionalist aspect of Malinowski's work on myth which focuses on how society holds together, 'how it *functions*':

Here Malinowski does not differ significantly from Durkheim or even Aristotle. On this view, such functionalists view myth as a part of the social or cultural whole, a piece of the mechanism of society performing to tasks in maintaining the whole... (Strenski, 1992, p. xvii)

For Strenski, the most significant aspect of Malinowski's theories of myth was to *mark* myth as something special to be studied outside the realm of regular story telling (1992, pp. xi-xiv). "Myth as it exists in a savage community, that is, in its living primitive form, is not merely a story told but a reality lived" (Malinowski & Strenski, 1992, p. 81).

As Murray (1960, p. 354) notes, there are many definitions of myth, depending upon whether one is approaching it from the psychoanalytic, sociological or literary perspective.

Myths are the instruments by which we continually struggle to make our experience intelligible to ourselves. A myth is a large controlling image that gives philosophical meaning to the facts of ordinary life; that is, which has organizing value for experience. A mythology is a more or less articulated body of such images, a pantheon. Without such images, experience is chaotic, fragmentary and merely phenomenal. (Schorer, 1960, p. 355)

Lakoff and Johnson discuss the relationship of metaphor to its theoretical framework, where metaphors are constructed within the 'myth of objectivism or subjectivism'.⁵⁷

⁵⁶ With respect to determining whether the metaphor of 'the good soldier' is archetypal in nature, I have adopted a definition of archetype as "the tendency to form and reform images in relation to certain kinds of repeated experience" that is less focused specifically on the classical archetypal images and more on the experience of archetypal patterns in general (Rupprecht, 1997, p. 6).

They hold that these myths⁵⁸ provide ways of comprehending experience; they give order to our lives, and like metaphors, they are “necessary for making sense of what goes on around us” (1980, p. 185). In addition, the codifying system that permits us to understand one aspect of a concept in terms of another, necessarily throws other aspects or approaches into shadow if they don’t support the image (Alvesson, 2002, p. 17; Lakoff & Johnson, 1980, p. 10). The metaphor then assumes the power of defining reality. “The acceptance of the metaphor, which forces us to focus only on those aspects of our experience that it highlights, leads us to view the entailments of the metaphor as being true” (Lakoff & Johnson, 1980, p. 157).

Marshak (2001, p. 6) concentrates on the archetypal symbolic expression of metaphor, noting that a simple statement can become a window to yet a deeper level of expression, a “manifest expression of a deeper, sometimes preconscious, symbolic construct that informs and maintains ‘reality’ for the speaker”.

A Narrative Approach to Metaphor and Archetypal Images

Great literature is impossible without a previous imaginative consent to a ruling mythology that makes intelligible and unitive the whole of that experience from which particular fables spring and from which they, in turn, take their meaning.

(Schorer, 1960, p. 357)

Literature, regardless of the genre, is able to reach into the experience of the reader or viewer and access the mythic elements to which we all respond at some level. Frye’s analysis of the various phases of symbolic criticism (literal, descriptive, formal, mythical, and anagogic) provides a framework for understanding how symbolic meaning can be seen to unfold in a literary work (Frye, 1957, pp. 79-123). Of the first two phases

⁵⁷ Of the relationship of metaphor to the myth of objectivism, they hold that because the goal of words in this ‘positivist’ framework is to present fixed meanings objectively, there is very little room for metaphoric expression. Of metaphor’s relationship to the myth of subjectivism, they say that “language of the imagination, especially metaphor, is necessary for expressing the unique and most personally significant aspects of our experience” (Lakoff & Johnson, 1980, pp. 187-88).

⁵⁸ I suspect that Lakoff and Johnson call these ontological frameworks ‘myths’ because they are a larger part of the system that creates meaning and social reality, however, I would use the term ‘metamyth’ to capture this concept.

(the literal and descriptive), he contends that we can see them in every work of literature as the symbolic is conveyed through a simple motif or sign. In the formal phase, the symbolic aspect is denoted by imagery that forms into patterns. "Formal criticism, in other words, is commentary, and commentary is the process of translating into explicit or discursive language what is implicit in the poem" (Frye, 1957, p. 86). The Mythical phase is one in which the symbol is an archetype, or 'recurring image' (Frye, 1957, p. 99).

Every phase of symbolism has its particular approach to narrative and to meaning. In the literal phase, narrative is a flow of significant sounds, and meaning an ambiguous and complex verbal pattern. In the descriptive phase, narrative is an imitation of real events and meaning an imitation of actual objects or propositions. In the formal phase, poetry exists between the example and the precept. In the exemplary event there is an element of *recurrence*; in the precept, or statement about what ought to be, there is a strong element of *desire*, or what is called 'wish-thinking.' These elements of recurrence and desire come into the foreground in archetypal criticism, which studies poems as units of poetry as a whole and symbols as units of communication. From such a point of view, the narrative aspect of literature is a recurrent act of symbolic communication: in other words a ritual. (Frye, 1957, pp. 104-5)

The Anagogical phase holds aspects of 'universal meaning', where the symbol is a *monad*.⁵⁹ Here he suggests that at the centre of all archetypes can be found a set of universal symbols of anagogical proportion, such as the purgatory scenes of Dante's *Inferno* or Lear's madness and the impending vortex of the heath scene in Shakespeare's *King Lear*. Referring to Aristotle's thematic modes of *mythos*, *ethos* and *dianoia*, he comments that the anagogical symbol unites all three⁶⁰ (Frye, 1957, pp. 116-18). It is within the anagogical phase that we find the hero's quest-myth, which Frye identifies as the central or *mono-myth* of literature (Reeves, 1997). He argues that the structures of

⁵⁹ A *monad* in the sense of Aristotelian theory (and as adopted by neo-Platonists) signifies the One, the "ultimate, indivisible unit... devoid of quantity, indivisible and unchangeable" and connects to the universal symbol as an *ur*-symbol, a unique and "indivisible center of force" (Turner, 2004).

⁶⁰ Aristotle's theory of aesthetics refers to literature as basically *mimetic* in that it is a product of life. As such, there are three thematic modes through which the mimesis is created: the *mythos* that is narrative or plot, the *ethos*, that is characterization or characters and setting, and finally *dianoia*, that denotes meaning or theme (Frye, 1957, p. 52).

myth “along with those of folktale, legend and related genres, continue to form the structures of literature” (1990, p. xii).

So far we have been dealing with symbols as isolated units, but clearly the unit of relationship between two symbols, corresponding to the phrase in music, is of equal importance. The testimony of critics from Aristotle on seems fairly unanimous that this unit of relationship is the metaphor. (Frye, 1957, pp. 122-23)

Metaphor, as an element of this structure, is part of a conceptual system in which the “essence of metaphor is understanding and experiencing one kind of thing in terms of another”, and belongs “to the world man constructs, not to the world he sees.” (Frye, 1963, pp. 5-8; Lakoff & Johnson, 1980, p. 5). The meaning we each associate with this construct will be different, incomplete, and based on our belief systems and experiences.

Unlike other symbols, metaphors and other tropes are figures of speech, and therefore, are dependant upon language to mediate their meaning.⁶¹ Frye’s (1963) definition, “a figure of speech in which one thing is described in terms of another,” appears to be the most commonly held by theorists, although Cazal and Inns attribute this to Cuddon (1991) (Cazal & Inns, 1998, p. 177; see also Frye, 1963, pp. 5-8; Lakoff & Johnson, 1980, p. 5).

Morgan (1998, p. 4) adds to this that metaphor is ‘a primal force’ through which we create the meaning of experience. Lakoff and Johnson (1980, p. 3) agree, maintaining that metaphor is more than a characteristic of language alone - that it is a matter of thought or action as well as words, and that “our conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature”. This view is again

⁶¹ “A Trope is a figure of speech in which a word is used in a nonliteral way (e.g., a metaphor or metonym),” the other major forms of trope being metonymy/synecdoche, anomaly, and irony/paradox (Oswick, Keenoy, & Grant, 2002, pp. 294-95). Lakoff and Johnson include metonymy & synecdoche in their discussion of metaphor. Metonymy is defined as any situation where we use one entity to refer to another that is related to it, while a synecdoche is an expression where the part stands for the whole, (e.g., I’ve got a new set of wheels) and serves the same purpose as a metaphor in that it has added meaning beyond the synecdoche itself (1980, pp. 35-40). I think the word metaphor has been abstracted in organization studies to include the larger context of ‘trope.’ Following this principle, use of the word ‘metaphor’ throughout this research project will refer to the broader concept and include other tropeic forms such as metonymy and synecdoche.

supported by Alvesson (2002, p. 16) who sees metaphoric language as essential in understanding our thinking processes and “as a necessary element in creativity”

Like Lakoff and Johnson, Morgan (1998, pp. 4-8) suggests that we use metaphor whenever we are trying to understand one experience in relation to another, and further adds, “metaphor is central to the way we ‘read’, understand, and shape organizational life”. This has implications not only for how we understand life, but for how we study it (Alvesson, 2002, p. 18).

Metaphorical Analysis in Organization and Leadership Theory

Man lives, not directly or nakedly in nature like the animals, but within a mythological universe, a body of assumptions and beliefs developed from his existential concerns. Most of this is held unconsciously, which means that our imaginations may recognize elements of it, when presented in art or literature, without consciously understanding what it is that we recognize. Practically all that we can see of this body of concern is socially conditioned and culturally inherited.

(Frye, 1982, p. xviii)

As noted previously, I am interested in enquiring into the nature, meaning and impact of the metaphors and associated mythologies that define our organizational life world, that have implications for both leadership and organization studies. The complexity of metaphoric construction in organizations, along with the disinclination of some researchers to acknowledge other perspectives, has woven a broad and sometimes intricate tapestry⁶² of concepts with respect to organizational metaphor.

Pondy, Frost, Morgan, and Dandridge speak of the potential for organizational metaphor to perform an archetypal role.⁶³ Alvesson (2002, p. 21) talks about ‘metaphors

⁶² It is not my intent to add yet another conceptual metaphor to the mix. I don't see organization as a 'loom' but I do enjoy the capacity of language to paint pictures and evoke images.

⁶³ Pointing to the whole school of psychological enquiry that examines the significance of metaphor, Pondy et al. comment that the “various modes of symbolic representation which are used to structure the detailed content of organizational life – the myths, stories, folklore, ceremony, tradition, etc. – may themselves also give form to other archetypal modes of experience. The Jungian perspective thus lends itself to the analysis of organizational symbolism in a wide variety of ways” (Pondy et al., 1983, p. 28).

of the field' being of value to practitioners to 'facilitate understanding' of individual experiences.⁶⁴ In a similar vein, Marshak (2003, p. 10) speaks of the usefulness of listening to the metaphors and analogies in daily discourse as a means to mediate some of the 'implicit conceptualizations' that are being formed. Gagliardi has encountered one of these implicit images in his work with an organization. Of this experience he says,

...it seems plausible that at the deepest levels of a culture, at the heart of tacit or informal knowledge, what are to be found are concrete images rather than philosophies...It should be noted that the concrete image is not necessarily present to the minds of those who adopt behavior patterns homologous with it, precisely because the patterns may have been learned in an imitative way and absorbed through sensory experience without the subject consciously asking himself about their structure.(Gagliardi, 1990, p. 27)

In an excellent overview of the literature on organizational metaphor, Cazal and Inns (1998) identify three claims made about the purpose and merit of metaphorical research in organizational life:

... those concerning its role in the structuration of organization theory; those concerning metaphor and the discursive texture of organizations; and those concerning metaphor as an ethnographic tool. (Cazal & Inns, 1998, p. 177)

The first of these claims pertains to the conceptual or root metaphor theory, which I will explore last. The second relates to the importance of language in organizational life and analysis. It speaks to the 'value' of metaphors in developing our capacity to interpret situations and form alternative frames of inquiry. The third claim speaks to the use of metaphor in ethnographic study to access and report constructed 'meaning'.⁶⁵

The study of organizational discourse would be an area in which metaphor could further ethnographic study of leadership and organizations. The use of metaphoric

⁶⁴ For example, David Cooperrider, founder of the Appreciative Inquiry movement in Organizational Development and qualitative research (based on the principles of positive psychology), uses the metaphor of the heliotropic principle to demonstrate the concept that all living things are attracted to life-giving forces and will 'grow towards the light'. The gardening image lives within a different paradigm from that of the container metaphor typically associated with organizations. It is the conceptual system of the heliotropic principle to which I refer in fn. 33, page 21. See also fn. 56, page 40 this Chapter with respect to 'language of the imagination'.

⁶⁵ It is important to note that while Cazal and Inns (1998, pp. 180-82) share these claims, they also caution that these theories leave "critical questions unanswered" and that there should be defined parameters for the use of metaphor in organizational study.

language, as studied through discourse analysis, might elicit significant internal or 'operating metaphors.'⁶⁶ I see this as distinct from the organizational root metaphor concept in that it can be studied at the level of individual behaviour. Internal metaphors, "acting like programmed instructions on our unconscious", have the ability to control and limit behaviour (Phillips, 1998, p. 19). An engagement with metaphoric language at this level would be less likely to generate new and substantial organizational knowledge than it would be of use to the practitioner at a methodological level, as a means to support individual learning and leadership growth, much in the manner that Alvesson (2002, p. 21) has suggested with respect to 'metaphors of the field.'

Concepts structure what we perceive and how we relate to others. As indicated earlier, they therefore define our reality (Lakoff & Johnson, 1980, p. 3). Regardless of the level at which we are studying organizational metaphor, we need to have a better grasp of these implicit images or concepts to be able to understand the complexity of organizational life. At no level is this more difficult than with respect to the conceptual or root metaphor theory.

The earliest substantial work in this area at an organizational level is that of Morgan in his groundbreaking rethinking of how we conceptualize organizations as complex phenomena, and as metaphors (Alvesson, 2002, p. 16; Oswick et al., 2002, p. 294). The first use of the term 'root metaphor' to describe an extended metaphoric system for conceptualizing organization has been attributed to Pepper. "A root metaphor, according to Pepper (1942), is the area of common-sense fact that mankind uses as a basic analogy in its striving to understand the world" (Gagliardi, 1990, pp. 26-27). The term was subsequently adopted by Smircich (1983a, p. 341) who sought an avenue for

⁶⁶ Operating metaphor is a term coined by Faulkner, a practitioner in psychotherapy & NLP (neuro-linguistic programming), who believed that "in the same way that we relate stories as metaphors to our life experiences, we actually organise our lives and our behaviours according to internal metaphors that we all carry around with us" (Phillips, 1998, p. 18).

“critical examination of the ways in which our thinking is shaped and constrained by our choice of metaphors”.⁶⁷

Dominant Metaphors of Organizational Culture

Oswick, Keenoy and Grant (2003, p. 10) call root metaphors “the semiotic scaffolding of organizational meanings” because, from their perspective, organizational communication is made possible by filtering meaning through these conceptual metaphors. They are part of “the unconscious cognitive processes we use to reason about and analyze the world” (Marshak, 2003, p. 9).

Drawing upon the work of Burrell and Morgan (1979), Pondy et al. (1983, p. 17) suggest a guiding framework, categorizing these root metaphors by virtue of the theoretical frameworks that shape the underlying assumptions of the metaphor. They theorize that each of the four theoretical frameworks (of functionalism, interpretivism, radical humanism, and radical structuralism) would ask different questions of the metaphor’s relationship to the organization. In his latest edition of *Images of Organization*, Morgan (1998, pp. 320-21) has reworked the presentation of these ideas to appeal to an executive reader. The last two chapters focus on practical applications for shaping organizational life and for taking leadership in working within the complexity of organizational life. These conceptual metaphors of organization are drawn from the theoretical paradigms in which we operate and that form our values and beliefs. If we are not aware of these underlying values and beliefs, of the language of the concepts they form, then we will not use them, but be used by them in organizational life.

If one acknowledges the possibility of multiple meanings within an organization, then it is rational to accept there are many potential ways of seeing organization as a root metaphor. Morgan (1998) goes into a great deal of analysis, describing the basic concept, underlying assumptions, advantages and disadvantages of each of the major conceptual

⁶⁷ What we refer to in organizational literature as conceptual or ‘root metaphors’ relate most closely to what Lakoff and Johnson call ontological metaphors, and what Faulkner refers to as ‘operating metaphor’. Seeing the metaphoric word or image “as an entity allows us to refer to it, quantify it, identify a particular aspect of it, see it as a cause, act with respect to it, and even believe that we understand it”, thus allowing us to approach our experience of it rationally (Lakoff & Johnson, 1980, p. 26). This is especially significant with respect to the metaphoric system of ‘the Good Soldier’.

metaphors researched to date. The major ones to have been the subjects of study are organization as mechanism (usually directly contrasted with organism), organization as culture, brain (a subset of organism), psychic prison, domination, and political systems. Perhaps because these concepts inherently made sense, but didn't match a researcher's own understanding of organization, a number of other metaphors have been put forward as theoretical concepts of organization.⁶⁸ "By looking at the metaphors used for (organizational) culture, we can better understand the guiding frameworks for organizational culture research" (Alvesson, 2002, p. 31).

Mechanism/machine. The metaphor 'organization as machine' highlights aspects of bureaucracy. For example, the statement "if it ain't broke, don't fix it," leads us to ask, 'what are the kinds of things we typically fix?' Machines, instruments, etc., are associated with the metaphor of the organization as mechanism. Stemming from Taylor and Etzioni, and metatheoretically related to the theory of regulation and control, the organization is likened to a system to be maintained. The implication of this metaphor for the people in that machine is that they are disposable and replaceable parts, while the leadership are mechanics and engineers (Czarniawska-Joerges, 1992, pp. 27-32; Marshak, 2001, p. 7). Lakoff and Johnson say of ontological metaphors dealing with the mind as machine, that they are "so natural and pervasive in our thought that they are usually taken as self-evident, direct descriptions of mental phenomena" and "are an integral part of the model of the mind that we have in this culture" (1980, p. 29).

Organismic. Within the functionalist framework, we "tend to focus upon the role and functions which symbols play in the survival and effective operation of the system of which they are part" (Pondy et al., 1983, p. 21). This metaphor is often associated with contingency theory (Morgan, 1998, pp. 44-50). As noted earlier, much of the social systems school of thought approaches the study of organizations with the underlying assumption of an organismic metaphor.

⁶⁸ Of these, I have seen the most frequent reference to the following: chaotic, theoretical/dramaturgical, language game, text, sense-making (Weick, 2001), blinders (Alvesson, 2002), dragon (Sievers, 1990), and village, neighbourhood or community (Illes, 1999). However, I believe the most significant with respect to 'the Good Soldier' are culture, psychic prison (and inherent within this the 'prisoner of war'), domination, political systems, and blinders.

Culture. Within the functionalist framework, the 'organization as culture' metaphor draws attention to the way in which organizations can be seen as microcosms of society "reflected in various patterns of action, language, discourse, laws, rules, ritual, custom, ceremony, norms, folklore, stories, beliefs, myths, etc." The patterns thus formed "embody significant networks of meaning, through which patterns of social life are enacted, understood and sustained" (Morgan, 1998, p. 111; Pondy et al., 1983, p. 18).

The Interpretive framework takes the existence of all aspects of the culture to be problematic, and seeks to understand the methods and practices by which its elements are created and sustained by interpretive processes and through which meaning is constructed (Pondy et al., 1983, p. 19). "The mode of thought that underlies the idea of culture as a root metaphor is hermeneutical or phenomenological rather than objectivist" (Alvesson, 2002, p. 25). Smircich (1983a, p. 347) has been the major proponent of the culture metaphor, seeing this as an alternative to the instrumentalism of the mechanistic and the adaptiveness of organismic views. "Culture as a root metaphor promotes a view of organizations as expressive forms, manifestations of human consciousness". Czarniawska-Joerges (1992, p. 29) debunks the culture metaphor because to her "organizations *are* cultural phenomena", not just *like* them. In response to this argument, Smircich counters,

Culture as a root metaphor promotes a view of organizations as expressive forms, manifestations of human consciousness... Characterized very broadly, the research agenda stemming from this perspective is to explore the phenomenon of organization as subjective experience and to investigate the patterns that make organized action possible (Smircich, 1983a, p. 347).

As a concept, the metaphor helps us to "rethink almost every aspect of corporate functioning, including strategy, structure, design, and the nature of leadership and management" (Morgan, 1998, p. 111).

Psychic Prison. Within the radical humanist framework, this metaphor consists of psychoanalytic concepts. "By exploring the psychoanalytic theories that underpin this perspective, we gain detailed insights about the links between organization, the unconscious, and behavior that are usually ignored by traditional management theory" (Morgan, 1998, p. 181). The idea was first explored through the allegory of the cave in

Plato's *The Republic* (1987), providing a way to see how "organizations and their members become trapped by constructions of reality that, at best, give an imperfect grasp on the world" (Morgan, 1998, pp. 182-83). This has since been adapted by Hutchens (1999) in *Shadows of the Neanderthal* as an organizational allegory of defensive, limiting and incomplete mental models. Argyris (1985) and other action scientists who work with 'ladders of inference' and organization defensive barriers, are perhaps seeing organizations through this metaphoric lens.

As critical theory, the metaphor functions in a manner such that "human beings are seen as creating and sustaining a world of symbolic form which has alienating properties" (Pondy et al., 1983, p. 25).

The implications of this approach for the study of organizational symbolism are profound. For they urge the social researcher to study organizational symbols with a view to revealing their power dimension, and the process of social domination to which they give form. (Pondy et al., 1983, p. 26)

As an archetype, this metaphor may present our underlying urge to organize, and "...prove immensely valuable in understanding the unconscious reasons why humans pattern their world in distinctive ways" (Pondy et al., 1983, p. 27).

... the tendency to organize may itself be the manifestation of an archetype. The various modes of symbolic representation which are used to structure the detailed content of organizational life – the myths, stories, folklore, ceremony, tradition, etc. – may themselves also give form to other archetypal modes of experience (Pondy et al., 1983, p. 28).

Domination. This metaphor appears to live within the radical structuralist framework – stemming from Weber and leading to Radical Organizational theory (Morgan, 1998, pp. 282-91). Variants of this metaphor would refer to the organization as a feudal system (Jackall, 1986) or as a war game (Harrigan, 1986).

The metaphor focuses attention upon the way in which a dominant ideology is fostered, manipulated and controlled by those in power, to sustain the socio-economic mode of production upon which the society is based. The radical structuralist message is that all symbols have ideological significance... Translated to the level of organizational analysis... symbol systems are used to manipulate and shape attitudes of the workforce in the service of organizational ends. (Pondy et al., 1983, p. 29)

Morgan (1998, p. 259) believes this metaphor helps us to understand the ethical aspects of our work.⁶⁹

Political systems. This metaphor is seen as providing the tools for shaping the world, focusing on the organization as a system of governance.

When we summon terms like autocracy and democracy to describe the nature of an organization, we are implicitly drawing parallels between organizations and political systems. We do the same thing when we talk about organizations as bureaucracies or technocracies...we are characterizing the organization in terms of a particular style of political rule. (Morgan, 1998, p. 150)

Rolled up within this metaphor is the concept of power and who holds it systemically (Morgan, 1998, pp. 162-74). The critical theorist might often work within this metaphor when they discuss the hegemony of organizational interactions.

Sense-making. This organizational metaphor "... focuses attention upon the idea that the reality of everyday life must be seen as an ongoing 'accomplishment', which takes particular shape and form as individuals attempt to create order" (Pondy et al., 1983, p. 24; Oswick et al., 2002, p. 299).

Blinders. When we think about culture as being an element inaccessible to our immediate consciousness, and even rooted in the unconscious, "members have only limited access to it and easily become victims of shadows, archetypes, and fantasies" (Alvesson, 2002, p. 35). The impact of this metaphor would be to see the organization through tunnel vision, excluding those images that lie below the surface of consciousness.

Morgan concludes his analysis with those conceptual metaphors that have been used to describe organizations with practical applications "...to illustrate how we can mobilize the *insights* of different metaphors to identify and understand key dimensions of a situation to serve the purposes at hand" (1998, p. 300). It is this last phrase that could give some concern to the purely interpretivist researcher (who would perhaps caution us about the potential for instrumentalism), but nonetheless may give some hope to the

⁶⁹ As ethics and integrity appear to be an important aspect of leadership for 'the Good Soldier', I will be delving further into this root metaphor as part of the organizational profile in Chapters 4 through 7.

critical theorist (who would see this as an avenue for problematizing the tacitly held hegemonic structures in organizational life). In fact, he very 'constructively' walks us through a case study applying the various frameworks and helping us to see how each creates a different lens for interpretation and subsequent action (Morgan, 1998, pp. 300-14).

It seems that with so many conceptual metaphors at play, each based on a theoretical framework, it is fruitless to problematize these concepts, look for comparative 'value,' or engage in what appears to be a popular argument on the relative merits of each theory where one invalidates another. Morgan (1998, p. 320) counsels us that "genuine understanding cuts through complexity to reveal an underlying pattern". The pattern that I see is our capacity and propensity for conceptualizing our world using metaphorical images; they help us to understand the world as we see it and, if we could be more reflexive, they might help us to understand the lens we are using through which to look at the world.⁷⁰ Cazal and Inns see this as one of the major contributions of metaphors to organization theory – "they enhance our ability to develop multiple interpretations" (1998, p. 178). We have to accept that any theory or perspective that we bring to the study of organization and management, while capable of creating valuable insights, is also incomplete, biased, and potentially misleading (Morgan, 1998, p. 5).

As to how metaphor can be used in organization and leadership studies, it is difficult to avoid sounding instrumental, however, there do appear to be some direct applications of the root metaphor theory, particularly with respect to organizational change. Metaphor seems to be a powerful tool for organizational analysis both theoretically and practically (Cazal & Inns, 1998, p. 178), and a determinant in shaping reality (Illes, 1999, p. 57). When organizational members are drawn to different metaphors on the basis of underlying assumptions and beliefs, their reality will look different and their course of action will be determined accordingly. There is enormous potential in the development of a common root metaphor. "A common metaphor provides a shared understanding for everyone. When the underlying metaphors are different, conflict over what to do and how to do it is common" (Marshak, 2001, pp. 10-12). There

⁷⁰ As I reflect on this comment, I am struck that I could only make this suggestion through the constructivist lens that allows me to hold this space for other perspectives.

is also enormous risk that the creation of a shared metaphor would be aborted in favour of using the opportunity to manipulate and brainwash employees.

In an attempt to cultivate metaphoric language in support of change, Illes and Ritchie (1999) have developed an *Organizational change metaphor* construct. At one end are adversarial metaphors, labelled 'Destructive', related to the construct of war and deemed to be unsupportive of change efforts, in the center are the competitive metaphors of 'Gamesmanship', while at the other end of the construct are metaphors of inclusivity and development, labelled 'Transformational'.

As we start to explore the multifaceted phenomena of organizational metaphor, the various conceptual metaphoric systems of organizations that have been constructed form the basis of our 'thought-worlds' (Czarniawska-Joerges & Joerges, 1990, p. 344), which at their best help us to understand the complexity of organizational life, and at their worst, further obfuscate it.

Theoretical Foundation of Literature in a Sociological Context

While the anthropological and sociological study of literature as a form of literary criticism is well established,⁷¹ the opposite i.e., the literary study of culture within an anthropological or sociological framework, is less the case. Poyatos (1988, pp. 4, 16) suggests that literature contains "the richest source of documentation about human life styles," and recommends an approach that he has coined 'literary anthropology' where the researcher can explore the culture through literature.

We shape our culture to some degree through the metaphoric and symbolic use of language. Language is the medium through which we communicate our essential nature as human beings. This, along with our ability to give symbolic meaning to that language, differentiates us from the rest of the animal world (Frye, 1982, p. xviii). With language, regardless of its form (the spoken word, a pattern of gesticulations, hieroglyphics, or

⁷¹ "... anthropology, traditionally defined as 'the study of man,' has made its impact felt in literary criticism in multiple ways through the twentieth century. The rise of comparative evolutionary anthropology in the last third of the nineteenth century... provided literary criticism with its first strong anthropological impact" (Manganaro, 1997)

written text), we create narratives that pique our imagination and trigger cultural meaning held within the context of our society as a whole.

Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world... Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world. (Ngugi, 1986, p. 16)

'Literary texts'⁷² can, and have been, enlightening with respect to theoretical and substantive issues in the social sciences. Such enquiry focuses on interpretation and social action, acknowledging "the primacy of language in the construction of knowledge and social action" (Morrow & Brown, 1994, p. 116). We have used literary texts to examine language itself, along with its metaphoric, philological, and thematic constructs. At its most basic level, language has been used in literary text to communicate ideas and reflect philosophical issues.⁷³ The works of Plato, Kant, Descartes, Durkheim, Weber, Habermas, Heidegger, or Schutz, to name but a few, have played a major role in influencing either the positivist or constructivist paradigms of social science research.⁷⁴ Literature (encompassing all fictional genres) has been used to reflect on the purpose of life, or to communicate ideas such as social reform. For example, we are very familiar with the impact of literary works by Aristophanes, Shaw, Dickens, Brecht, Ibsen, or Spike Lee in attempting to bring about fundamental changes in social structure through their examination of power and privilege.⁷⁵

Although less of a convention in sociology itself, which has characteristically taken more of a scientific approach to research (particularly with respect to organization

⁷² This term is in parenthesis because I wish to stress that I use it to denote all forms of aesthetic work that use language as the primary mediator of meaning and that I will, throughout this section, use it interchangeably with the term 'aesthetic'.

⁷³ This is by no means restricted to the printed page. Most recently, we see this kind of discourse reflected in cinematic work, such as the films *My Dinner with Andre* (Gregory, 1981) or *MindWalk* (Capra & Byars, 1990), each specifically created as a medium for philosophic dialogue.

⁷⁴ This has resulted in our differing approaches to the study of 'culture' as either a function or variable of social organization, or as social phenomena through which we can better understand lived experience.

⁷⁵ I do not mean to suggest that these works were created for the sole purpose of social reform, but they have been used interpretively to this intent.

studies), the use of literary texts is already an established tradition in many of the social science disciplines. Within the disciplines of anthropology ('tales from the field', ethnographic study of narrative and oral tradition and capturing these as artefacts), history and political science (biography), psychology (Jungian psychoanalysis of mythical and archetypal aspects of literature), the use and analysis of literary texts is becoming common place.⁷⁶

Thus, within the context of the social sciences, 'literary texts' can include many things, among them: philosophical texts, anthropological narrative, historical or 'factual' documentation and documentary, literary criticism and advertising copy, along with the literary genres of classic literature, biography, popular fiction, cinematic screenplay, theatrical script, journalism, folktale, ballad and song. These literary genres, specifically those associated with fiction, will form the main focus for the remaining discussion. What do these literary texts, and in general an aesthetic approach, bring to the social sciences and how is this 'knowledge' transmitted?

As already outlined in previous chapters, the story of the social sciences has been predominantly told using the language of empirical (or substantive) theory (Morrow & Brown, 1994, pp. 41-7). On the other hand, the world of literature, and the arts in general, evokes a subjective world of multiple meanings. To attempt to link the world of these 'literary texts' to that of the social sciences such as psychology, anthropology, sociology, politics, and history requires an elicitation of the philosophical and methodological assumptions on which such research is based (Morrow & Brown, 1994, pp. 42, 61). An exploration of what aesthetics bring to theoretical and substantive issues in social science fields needs to be framed *metatheoretically*.

Ontologically, I am looking at literary texts from a nominalist perspective, with respect to the linguistic and contextual basis of meaning in culture. Epistemologically, literary texts generate knowledge experientially by providing an avenue to interpret the

⁷⁶ Frye (1982, p. xviii) speaks of the degree to which language (as the basic element of literature) and the theory of language and literary criticism has impacted the social sciences in the fields of psychology, anthropology, and political theory. Duncan's extensive bibliography, intended as "a guide into the various fields which are relevant to the consideration of language and literature as a social institution," reads as a veritable 'who's who' of the sociology of literature and literary criticism (Duncan, 1953, pp. 143-214).

meaning and consciousness of our actions (and those of others) hermeneutically (Morrow & Brown, 1994, pp. 53-6, 116-21). Hall supports this view in his analysis of the relationship of literature to culture.

Literature does not exist in a vacuum. It grows out of and is a part of human culture, and can only be understood against the background of its cultural matrix... Literature does not exist in isolation from either life or language: it derives certain of its basic characteristics from the latter, and has an intimate, essential relationship to the former. (Hall, 1963, pp. 9-12)

With respect to the use of 'literary texts' in organization and leadership studies, the fundamental approach and questions will differ based on whether one's worldview perceives culture developing as a result of adaptation to survive (the functionalist perspective), or as an ever-changing, emergent reality through which organizational members create meaning (a hermeneutic construct).⁷⁷ In theory, we could approach literary texts *nomothetically* using analysis protocols of the structuralists and attempt to establish regulatory rules of causation. However, my purpose for using literary texts as a methodology is *ideographic* (Burrell & Morgan, 1979, p. 7; Morrow & Brown, 1994, p. 56), to determine how aesthetics both represent an aspect of culture and at the same time are informed by it, how "literature is a cause in sociation as well as a result" (Duncan, 1953, p. vii).

In Heidegger and Garfinkel's terminology, the relationship is one of '*lebenswelt*', the world we live in as we actually experience it, to 'signed objects', the literary texts that represent the world as we reflect on it (Collins, 1994, p. 274). Drawing from the theoretical pathways formulated by Morrow and Brown (1994, pp. 116-22)⁷⁸ with respect to social action, I contend that the underlying assumptions of this methodology are unified ontologically and epistemologically, stemming from Weber's 'theory of action',

⁷⁷ With respect to approaches of cultural analysis, Smircich (1983) refers to the former as manipulatable cultural variables and the latter as 'root metaphor'.

⁷⁸ There is no question that the theoretical choices I am making with regard to the contextual study of literary texts reflect my own underlying assumptions about reality. My constructivist worldview lies within the interpretive paradigm, bordering on critical theory, informed by a phenomenological/ hermeneutic tradition of the German Idealist movement. Within the constructivist paradigm, the working assumption is that reality is only perceived within the meaning of the experience of the social grouping. Therefore, the approach I have taken is determined by basic epistemological assumptions about the nature of culture and how it can be studied and used.

the interactionist theories of Schutz (1967), as well as the existential hermeneutics of Heidegger (1962, 1993) and social phenomenology of Garfinkel (1967). As Burrell and Morgan note, I will choose to study organizational action hermeneutically through literary text because of the ontological framework from which I view the world.

If one subscribes to the alternative view of social reality, which stresses the importance of the subjective experience of individuals in the creation of the social world, then the search for understanding focuses upon different issues and approaches them in different ways. The principle concern is with an understanding of the way in which the individual creates, modifies and interprets the world in which he or she finds himself. (Burrell & Morgan, 1979, p. 3)

I contend that literature, like all art, represents and is informed by social reality, thus both reflecting and shaping culture. "Language, any language, has a dual character: it is both a means of communication and a carrier of culture" (Ngugi, 1986, p. 13). Hall speaks to the capacity for a writer to represent aspects of his/her society and culture in the creative enterprise. That s/he does so by the very nature of being a member of that society can result in the unconscious depiction of deeply rooted problems or beliefs faced by that culture. S/he often reflects these problems symbolically or metaphorically without conscious awareness. "In fact, it would seem reasonable to assume the opposite: that the deeper and more fundamental the cultural phenomenon symbolized, the less conscious the artist is likely to be" (Hall, 1963, pp. 162-63). Therefore, while the author is writing about his or her current understanding of the culture, s/he is also expressing underlying beliefs, either prevalent or dormant, within that society as a whole.

A work of literature can reflect its culture in many different ways – not only by direct representation of the contemporary scene, but also in less obvious manners. It may symbolize various aspects of human behavior and character by indirect representation. (Hall, 1963, pp. 13-14)

I believe that one such significant aspect of social reality is the impact of war on a culture, and the tacit assumptions and beliefs embedded in society are represented metaphorically and symbolically in our literary texts.

In his discussion of films about war and the military, Harper notes that few of the screenwriters have actually had first hand experience in the theatre of war, and that many of these films are set in a historical context. "Nevertheless, such works do reflect the

attitudes of today's authors and filmmakers toward these cultures, and in fact, distancing them in time may allow us to see some aspects more clearly or comfortably than a setting in the present" (Harper, 2001, p. 231). As he goes on to point out, blockbuster movies can reach well beyond 42 million viewers and 'to a greater extent than we may realize' can exert 'great influence on mainstream culture' (Harper, 2001, pp. 238-40).⁷⁹

Just as we can sometimes reflect culture unconsciously, we can similarly shape it without express intent. Suzuki (1986, p. 169) has said that our values and beliefs are expressed through the language that we use. "It's not easy to recognize the messages implicit in our words because the assumptions and attitudes are so deeply embedded in our culture". The ideas we hold and the language we use are a result of the mental models we have, and because language "... comes from inside us, we believe it to be a direct, unedited, unbiased, apolitical expression of how the world really is" (Postman, 1992, pp. 124-25).

Metaphor is "a crucial element in how people relate to reality" (Alvesson, 2002, p. 18). As Hall (1963, p. 52) notes, just because our beliefs may be tacitly held, it somehow doesn't stop us from being able to express them as standards to be maintained, and these expectations are communicated symbolically through our literary texts. It is a little startling to think that a *Business Week* survey on leadership styles resulted in Colonel Potter from television's 'M.A.S.H.' being selected as the manager for whom most people would prefer to work, "above Lee Iacocca" (Sargent & Stupak, 1986, p. 74).⁸⁰ Or that in 2000, "more votes were cast for the candidates for the television show '*American Idol*' than for the candidates for U.S. President" (Galician, 2004, p. 143). These examples would appear to be cases of fiction supplanting reality.

There are some sociological researchers who say we can't determine scientifically how society affects literature or presumably for that matter, how literature affects society (Duncan, 1953, p. 58). I counter this argument with this cogent defence:

⁷⁹ It has been estimated that globally more than 33.5 billion hours per day are spent watching television. The impact of this medium and its "powers to inform, entertain, socialize and educate" can not be underestimated with respect to the sociation and reflection of culture (Vande Berg, Wenner, & Gronbeck, 2004, p. 221).

⁸⁰ These results are somewhat bizarre and yet I find they fundamentally demonstrate the influence of fiction, thus supporting a theory that the aesthetic world influences us sociologically.

Can literary descriptions and interpretations really be distinguished from pure imagination? It is my conviction that 'scientific' sociological observation very often is inferior to the validity and accuracy of the description of feelings, the 'inner worlds' of actors and the fine print of social interactions given in fictional prose.... I think we can reach a common understanding of each author's realism by adopting a sociology-of-knowledge perspective and, thus, reconstructing the specific relationship between author and 'world.' This enterprise is, of course, highly theoretical, but it poses, in principle, the same problems we face generally in sociology. (Kuzmics, 1994, p. 123)

Geertz (1973, p. 5), referring to Weber's metaphor of mankind caught in a 'self-spun web of significance', says that we can think of our socially constructed culture as those webs "...and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning". In other words, instead of exploring human interaction experimentally, we can do it historically and interpretively. This is not only sociologically valid, but translates into how we can explore human interaction in organizational studies.

Aesthetics as a Legitimate Source for Organizational Theory

Having looked at the relevance of 'literary text' to the social sciences, and its broader meaning with respect to society as a whole, I now examine the theoretical foundation for its use as a source of data for organization and leadership theory. Such an approach lies firmly planted within a constructivist tradition of symbolic cultural analysis.

In short, the study of organizational aesthetics and the aesthetic understanding of organizational life are indeed new areas of investigation for organizational analysis. But more than this, they question some of the fundamental theoretical assumptions of the most accredited organizational analyses. (Strati & Guillet de Monthoux, 2002, pp. 764-65)

As I have already indicated in Chapter 2, this approach will differ both epistemologically and ontologically from the predominant research, or what Collins (2000) calls the major 'cultural capital' in this field. In this section, I will explore more recent communities of organizational inquiry, along with grounds for the use of 'literary text' as a valid methodology within organizational theory.

The use of the humanities (literature, art, cinema) and the hermeneutic text as a whole, is perhaps more familiar within the European tradition of organizational studies than the American tradition.⁸¹ Koza and Theonig (1995, p. 6) suggest that organizational theory has been at a crossroads, where increasingly more of the interpretive work of the European tradition, designed for understanding or '*verstehen*' of meaning, has started to influence the essentially 'managerial approach' of American organizational analysis, designed for explanation or '*erklären*' of cause.

'The aesthetic dimension of organizational life', broadly defined as "the simultaneous, and unified, engagement of the mind, body, and sensibilities," is slowly becoming a more legitimate form of organizational theory, although this has not always been the case (Gibb, 2004, p. 67). The introduction of literary texts into organization and leadership theory has been an evolutionary process. Burns' (1978) seminal text on the principles of transformational leadership drew on the real-life examples set by political leaders. This subsequently led to the study of biographical accounts of political leaders such as Churchill, Kennedy, Ghandi and Martin Luther King to draw out and categorize those ideal qualities that could be emulated by management and executives. More recently, this literature has been augmented by the biographies of successful organizational leaders like Lee Hock (1999), Max DePree (1989), and Arie de Geus (1997).

Organizational documents, or materiel culture, such as annual reports and internal communications have been an acceptable source of ethnographic data for some time. Similarly, organizational storytelling and ethnographic narrative have been used to

⁸¹ During my research, I noted that much of the literature exploring symbolic interpretation of organizations has been written by Europeans (Alvesson, 1993, 2002; Alvesson & Berg, 1992; Alvesson & Karreman, 2000; Czarniawska-Joerges, 1997, 1992; Czarniawska-Joerges & Guillet de Monthoux, 1994; Gagliardi, 1990, 1996; Heracleous, 2001, 2003; Kets de Vries, 1986; Kets de Vries & Miller, 1984; Schultz, 1994; Koza & Thoenig, 1995). Although their articles are now starting to appear and be recognized in the mainstream of American peer-reviewed journals, European organization theorists seem to have been the early adopters of an alternative to the traditional functionalist approach in organization studies.

illustrate organizational life from a more phenomenological perspective.⁸² Czarniawska-Joerges (1997, p. 21) notes that “organizational stories capture organizational life in a way that no compilation of facts ever can; this is because they are carriers of life itself, not just ‘reports’ on it”.⁸³ Theorists are starting to reach out to the methodologies of literary theory and criticism to tap into their experienced approach to metaphoric and symbolic analysis as this form of organizational research evolves.⁸⁴

Within literature itself, there are three primary ways in which texts can be used in organizational theory. The first of these focuses on the use of classic literary texts, while the other two involve current or popular fictional genres. Oddly enough, the use of classic literature as a source for understanding leadership is hardly new. Machiavelli’s *The Prince* or any of Shakespeare’s Histories and many of the Tragedies have been quoted for years as examples of leadership decision-making in action.⁸⁵ Bennis (2003), for example, points to Shakespeare’s Henry IV Parts I and II and Coriolanus as exemplary sources for understanding the heroic and the frail elements of leadership. Researchers such as Clemens (Clemens & Mayer, 1987; Clemens & Wolff, 1999), having grown weary of the prescriptive texts on leadership theory, are seeking alternatives to understanding organizational life.

... the great literature can help, because it inevitably tells stories *in context*, stories of people dealing with people, struggling toward goals –

⁸² This organizational narrative appears in the multiple guises of “organizational research that is written in a storylike way (‘tales *from* the field’), to paraphrase the expression in Van Maanen (1988), organizational research that collects organizational stories (‘tales *of* the field’), and organization research that conceptualizes organizational life as story *making* and organization theory as story *reading* (interpretive approaches)” (Czarniawska-Joerges, 1997, p. 26).

⁸³ Cataloguing the works of organizational theorists who have legitimized the collection of organizational stories, she culminates her list with Frost, Mitchell, and Nord’s *Reports from the Firing Line* (1986). What I find to be the most striking aspect of this cited text, is that the authors include stories written outside the organizational context. Frost, Mitchell, and Nord pull material from news editorials, popular magazines, poetry collections, and so on. The relevance of these ‘texts’ to organizational theory is brought about through their explicit inclusion in this volume. It suggests that there are many other kinds of stories waiting to be collected.

⁸⁴ Czarniawska-Joerges (1997, p. 4) recommends the use of literary theory as a root metaphor for organizational culture itself. For a detailed catalogue of the use of organizational root metaphors, the reader is referred to pages 46-52 of this Chapter.

⁸⁵ Note for example, Richard Olivier’s (son of the Shakespearean actor, Sir Laurence Olivier) much lauded and highly successful speaking tour of the last few years where he explores leadership theory through a number of passages from Shakespearean and Jacobean texts.

sometimes succeeding, often failing, but constantly striving. (Clemens & Mayer, 1987, p. xvi)

Clemens sees classic literature offering “rich perspectives” and a “unique source of wisdom”, and contends that the issues central to good leadership are universal human issues that have been around a long time and have been reflected in the classic literature of the last three millennia. It is in this respect that Adams and Pugh (1994, p. 63) have introduced the use of literature into their courses on public administration, in “an attempt to link ‘real life’ experience as depicted in imaginative literature with the problems and issues encountered in government”. In a similar vein, another researcher believes that themes in classic literature, such as *Antigone*, can highlight and help us to understand the complexities of administrative decision-making (Marini, 1992, p. 420). Collins (1996) refers to classic texts as ‘canonical’. As a critical theorist, he has researched the Greek Tragedies to develop an understanding of the dimensions of authority and the characteristics of ‘authority figures’.

My conclusions on how people in a particular part of the world some two to three millennia ago conceptualized authority are built not upon archeological or sociological data, but upon imaginative data, that is, upon texts in which the exercise of authority is portrayed in fictional narratives. (Collins, 1996, p. xi)

He continues to talk about our understanding of authority figures having been ‘enshrined’ in our literature and ‘bequeathed’ to our culture through these canonical texts, “where they continue to affect political discourse at every level” (Collins, 1996, p. xiii). I believe that all fiction, whether we access it through the medium of print or film, whether it is classical or contemporary, has this capacity to impact our social reality.⁸⁶

The second type of literary text involves a small body of twentieth century literature, such as Kafka’s *The Trial* (1956; Welles, 1963), or Heller’s *Something Happened* (1974), in which organizational life is graphically depicted, although it was hardly the intent of the author to write a book on the subject of organizations. Nonetheless, we are left with a description of bureaucracy and office politics that evokes a compelling story of everyday lived experience in organizational settings. In their

⁸⁶ This may be true regardless of how well or poorly a piece is written. Many a ‘trash’ novel has made its way to cinematic screenplay where it has affected millions, and harlequin romances influenced the expectations of many an impressionable young woman of my generation.

introduction to *Organizational Reality*, Frost, Mitchell and Nord (1986, p. xiii) ask a provocative question. If you were from another planet and wanted to know about organizational life, would you purchase one of the leading textbooks in the field by an organizational theorist, or would you “bring back articles, short stories, and plays about life in organizations?”

I am primarily interested in exploring the third approach to literary texts, involving the symbolic use of popular fiction genres as a source for organization and leadership theory. There are a few theorists consistently working in this realm. Clemens (Clemens & Mayer, 1987; Clemens & Wolff, 1999) and Harper (2001) study the symbolic images of contemporary cinema. Waldo (1968, p. 8) is interested in the “psychological and moral aspects of administrative decision-making”, and looks to literary texts as a means to their disclosure. Kuzmics (1994, p. 121) uses fiction as a prime source of data for the study of organizations “because of fiction’s unique capability to show ‘affects,’ ‘inner experience,’ and details of interactions in their ‘natural’ environment”. Gormley (2001, pp. 184-84) examines contemporary mysteries as a source of insight into the ethical dilemmas that bureaucrats face at work. “In mysteries, unlike in real life, we have access to the most private thoughts of bureaucrats: doubts, values, beliefs, prejudices, and moral impulses”. He goes on to remark that the only thing that separates the intimate thoughts of these fictional characters from those of actual administrators, is that the fictional characters are often more transparent.

In *Tour of the Inferno*, (Kiselyak, 1986) a documentary about the making of the film *Platoon* (Stone, 1986), the producer comments that “the whole response to *Platoon* changed my life as a filmmaker. Because until that time, I never realized the power of a motion picture - that you can affect social change. You can change people’s thinking about subjects.” In *A Conversation with the Director*, a documentary narrative about the making of *Gallipoli* (Williamson, 1981), the director and story writer, Peter Weir, reads from an official history of Australia in the First War. He explains that documenting historical material in popular film can be very dry unless one finds a way to characterize the drama, and that reading this segment inspired him to find a directorial path through the story, focusing on the lead characters as trained runners. He captures their heroism and foolhardy youth for us in order to help us interpret what that period was like and

identify more closely with the nature of their heroic character. It is this fundamentally subjective view of the complexity of the human experience that fiction is able to capture and that provides us an intense glimpse into the inner workings of everyday organizational life.

It has been suggested by Strati and Guillet de Monthoux (2002, p. 756) that there are three basic approaches to exploring the aesthetic dimension of organizational life. The first of these is the 'archaeological approach' (attributed to Berg), investigating values and symbols "which highlight key aspects of organizational cultures". This approach involves the analysis of those values, stories and artefacts that represent the aesthetics of organizational life. The second is the 'empathic-logical approach' (stemming from Gagliardi, 1996), involving observation, interpretation, and reflection that are then synthesized into a logical, rational, overall picture of the organization. Finally, there is the 'empathic-aesthetic approach' (based on Strati, 1992) where the subject investigated is based on the researcher's personal and thorough observation, dialogue, and interaction. The researcher integrates the experiences of those in the organization with his/her own and "relives them when writing up the materials collected".⁸⁷

This reforms the whole process of organizational analysis and research altogether. Each and every aspect of the investigation of organizational life, from deciding the focus for research to the way the research is communicated, is determined and driven by the researcher's own aesthetic sense and faculties. By being attuned to what is appreciated as beautiful, what is repellent and ugly, what is seen as tragic, and what is amusingly grotesque, that an organization and its functioning and its performance problems, can be more clearly perceived. (Gibb, 2004, p. 67)

Earlier in this chapter (page 44), I presented a passage by Gagliardi where he talks about his discovery of an underlying metaphor at play in an organization, and the impact it has had on his research. He relates this incident in the form of a narrative and speaks of the image of a fortress as an underlying metaphor that had become codified.

Then I suddenly understood: the fortress was the underlying metaphor, the concrete image hidden perhaps in the collective unconscious, perhaps

⁸⁷ It may well be that I have engaged the *empathic-aesthetic* approach in this research project. Through the mixed methodology adopted I have chosen to become "...an active part of the aesthetic process by which organizational discourse is socially constructed" with respect to the metaphor of 'the good soldier' (Strati & Guillet de Monthoux, 2002, p. 757).

taken in through the old people's stories, certainly incorporated and expressed in perceptible manner in the artifacts... The fortress was the code in operation, acting according to the syntactic principle of parallel repetition "... shaping the physical and organizational structures with the cogency of a seal moulding wax." (Gagliardi, 1990, p. 24).

As I read this passage, I was struck by the similarity of his research experience with metaphor to my own encounter with 'the good soldier' metaphor. I wondered how was he able to make these observations about the organization and interpret the artefacts in this way?

In other words, how does Gagliardi 'know' these things about the 'fortress metaphor' unless through a hermeneutic understanding from all that he has known and currently perceives about the nature (in this case, function) of fortresses – some of which, I contend is present in our cultural understanding – reflected and shaped by 'culture' in society at large as manifested in literature, cinema, and art.

Pondy et al. (1983, p. 12) note that "the unconscious modes of symbolism that permeate organization may well in the end prove to be one of the most challenging realms within which the organization theorist can work". I think that the study of literary texts, and specifically the exploration of fiction, can provide far more than "a useful and accessible framework for the study of public organizations and policies and for analyzing the issues surrounding the practice of public administration" (Balfour & Mesaros, 1994, p. 559). The study of texts is a hermeneutic endeavour and affords an entry point to understanding some of the deeply embedded symbolic aspects of social action as played out in organizational life.

CHAPTER 4: LITERARY AND CINEMATIC DEVELOPMENT OF 'THE GOOD SOLDIER'

Between my father's (war) stories and John Wayne's presence in these (war) films, you know, as a youngster I got the impression that war was something to be glorified - to be looked at with a kind of awe.

Stephen Spielberg (Schaefer, 1998)

Introducing 'the Good Soldier'

The major purpose of this chapter is to illustrate the social construction and embeddedness of 'the good soldier' metaphor and its treatment across time, media and culture as a sociological archetype. Although I will briefly explore the many other ways in which the metaphor is carried culturally, I have chosen to focus on literature and cinema as hermeneutic texts, because I believe the metaphor is both carried and perpetuated through these media, but also because these media provide recorded data from which to consider the cultural emanations.

Malinowski notes that stories are "publicly available for recording in the notebook of the anthropologist. This distinguishes them from many of our cultural beliefs, which often are presumed, but not explicitly available to consciousness" (Malinowski & Strenski, 1992, p. xiv). Furthermore, the kinesic research of Poyatos (1988, p. 20) on '*gestures, manners, and postures*' views these characteristics as demonstrative of "... long disappeared ritual patterns, cultural or class prejudices, etc." This would suggest that cinema can be a much more powerful conveyer of cultural meaning than the written word due to the illustrative capacity of non-verbal communicators and the added cultural information carried by the depiction of the surrounding environment. As Wanger notes, if

... one picture is worth ten thousand words; one moving picture which talks and sings and laughs, which re-creates reality with a verisimilitude accomplished by no other medium, is worth ten million words (Wanger, 1941, p. 381).

After an examination of how the metaphor is carried culturally, I draw on representative text and dialogue from a number of films and plays.⁸⁸ This source information forms the basis from which I have extracted a profile of the 'good soldier' archetype as depicted in literature and film and relevant to the metaphor's construction in an organizational setting.⁸⁹

Cultural Emanations of 'the Good Soldier'

I think that the task of evaluating war in terms of cultural analysis is today the main duty of the theory of civilization.

(Malinowski, 1941, p. 522)

It is important to highlight briefly the depiction of 'the good soldier's' metaphoric system in psychological and historical disciplines, as well as popular iconography, along with the metaphor's cultural conventions in sociology prior to exploring its treatment in theatre, cinema, and fiction. Such a cultural analysis has the potential to be a research study in its own right and, therefore, I have attempted to limit the scope of this section to an overview of the archetypal images from which the metaphor stems. This will include a survey of the cultural manifestations of the metaphor in history and everyday lived experience, and a few illustrative examples of the language that we use to describe that experience.

In Western society, with enforced control of aggression and the decline of ritual enactment of ancient initiation rites that marked our passage into adulthood, such customs as enlisting in war efforts, military training, and orientation into the workforce have provided substitute practices (Campbell, 1968; Hoyte, 1997; Jung & Franz, 1964, pp. 79-83). The archetypes that lay at the heart of these rituals however, have not disappeared but are still manifest in these substitute rituals and our tales about them.

Among the stories many Americans most like to hear are war stories. According to historian Michael Sherry, the American war movie

⁸⁸ These transcriptions of dialogue are included in the Appendices as research material of equal weight to the case study interview notes.

⁸⁹ This profile provides the context for further analysis in an ethnomethodological case study in Chapter 5.

developed during World War II and has been with us ever since. He shows that movies not explicitly about war were also war movies at heart, such as westerns with their good guy—bad guy battles settled with guns. (Tannen, 1998, p. 15)

Hoyte (1997) suggests there are some key patterns associated with the archetype of war – the enemy, aggression, territorialism, hierarchical instinct, hunger for initiation ritual, the quest for meaning and the dark side or shadow. To this list, Campbell and Jung would add the archetypes of the Universal Hero and the Tyrant Monster (the inflated ego of the King Warrior) (Campbell, 1968, pp. 16-20, 337-49; Jung & Franz, 1964, p. 79).

Noting that most wars have started as disputes over “territory, resources, succession or ideologies”, Hoyte (1997) also outlines what he considers to be the primary causes of war, stemming from our fundamental ‘territorial needs’ and our search for purpose in life – our ‘hunger for meaning’. Reminiscent of Charles Taylor (1991 p.8), he asserts that our industrialized society has been reduced to instrumental reason,⁹⁰ thus disengaging and distancing us from that higher purpose for which we yearn.

Participating in war has enabled the great mass of the population generally to believe that they are contributing to a deeply worthy cause. Their lives are ennobled, and the highest that is in them, their utmost strength, courage and self-sacrifice is called forth. Inevitably when their society, which is inherently regarded as good, true, compassionate, brave, etc., is threatened (as it almost invariably is rationalized to appear to be), their enemies then become the embodiment of evil... We must never underestimate the yearning within every individual to further the cause of justice and righteousness and to aid the heroic task of eliminating evil. Practically every society of the planet, large or small, makes its warriors heroes and teaches its children the glories of bravely defeating ‘enemies.’ (Hoyte, 1997).

With respect to its historic treatment, there is no end to the catalogue of biographies of military leaders, politicians, various royalty, monarchs, and tyrants, that include, if not feature, their military exploits in great detail. In addition there are the various chronicles of famous battles, both European and American. In fact, Bronowski attributes the origins

⁹⁰ Taylor (1991, p. 8) refers to instrumental reasoning as the “kind of rationality we draw on when we calculate the most economical application of means to a given end”.

of war to the likes of warrior nomads such as Genghis Khan, whom he believes invented 'a powerful war machine'.⁹¹

Of course, it is tempting to close one's eyes to history, and instead to speculate about the roots of war in some possible animal instinct... But war, organised war, is not a human instinct. It is a highly planned and co-operative form of theft. And that form of theft began ten thousand years ago when the harvesters of wheat accumulated a surplus, and the nomads rose out of the desert to rob them of what they themselves could not provide... That is the beginning of war. (Bronowski, 1973, pp. 87-88)

On the other hand, Seward's *The Monks of War* (1972) records the noble warring exploits of the religious military orders of the Knights Templar, the Knights of Malta and the Teutonic Knights during the Holy Wars, most notably the Crusades. Similarly, numerous fictional accounts of medieval chivalry (e.g., Lohengrin or King Arthur and the Knights of the Round Table), fighting for a worthy and noble crusade, represent the valiant and courageous nature of 'the good soldier'.

Throughout military history, there are related metaphors in the imagery of the frontier (whether it be foreign legion or western), where meaning has become associated with a refuge or protection from the imminent danger of savagery or terrorism. In popular North American culture, this has led to a metaphoric association with heroic battle.⁹² One only has to browse through a copy of *Alistair Cooke's America* (1974) to see photograph after photograph depicting the soldierly life and the warlike endeavour of conquering the American landscape. This chronicling of our warrior ancestry is by no means entirely gender biased as evidenced by Fraser's *The Warrior Queens* (1989), highlighting the "legends and the lives of the sovereign women who have led their nations in war".

Of the funeral procession of Kennedy and the military ritual associated with it, for example, "the gun carriages, the honor guard and the noble rider-less mount", Campbell

⁹¹ Malinowski counters this argument with the assertion that human nature is instinctually aggressive resulting in warlike behaviour that is driven by "intrinsically biological motives" "It [aggression] is always part and product of a breakdown of personality or of culture" (Malinowski, 1941, pp. 523-28).

⁹² As noted previously (Tannen, 1998, p. 15), this heroic aspect has been typified in cinema by 'the western' or classic war film, and immortalized by such images as John Wayne, raising the flag at Iwo Jima, and 'The American Way'. A comprehensive description of such depictions constitutes much of this chapter, while Chapter 6 will provide a fuller analysis of these materials.

(1972, p. 55) notes “[T]he force of the contemporary rite was enormously enhanced by these symbolic overtones – unheard by outward ears, perhaps, yet recognized within by all – in the slow, solemn beat of the military drums and the clattering black hoofs of those horses of King Death through the absolutely silent city”. The power of such mythology becomes apparent when we examine the instrumental use of graphic and semiotic iconography associated with it. For example, in the organized response to the ‘Twin Tower Crisis of 9/11,’ photographic images such as firefighters and police officers holding aloft the American flag à la ‘Iwo Jima’ were all that was required to immediately raise a nation’s consciousness to the intended meaning, drawing the appropriate emotional and intellectual response of pride, courage and defensiveness.⁹³ As Marcus (1960, p. 230) observes, the mystique of such mythology “can be present only in a society that is conscious of the historical process. In other words, the mystique demands as pre-requisites an awareness of the significance of the particular historical instance and an assumption of the transcendent meaning of history itself”. Natharius (2004, p. 240) adds that artistic expression has meaning to the extent that “we have had some real-world experiences with the objects displayed in these mediated images”.

In its broadest context, the metaphor of ‘the good soldier’ appears to belong to a metaphoric system of military symbolism and is situated within a sociological conflict tradition. An underlying assumption of this tradition of sociology is a belief that war or conflict must exist in order to avert misuse of absolute power. Lasswell (1941, pp. 457-58) authored a fascinating article during World War II, (one of the sociology of war series commissioned to study the sociological impact of the war), in which he predicts a changing sociology with respect to methods, value definition and value production all aligned around a military oriented society. He further suggested that if we continued to foster this military state we would potentially turn into a world of ‘garrison states’. He refers to the fact that with such invasive danger to civilian life that the ‘blitzkrieg’

⁹³ It was fascinating and quite frankly validating to read almost two years after I had made this observation in the proposal for this dissertation exactly the same comment from a scholar in media literacy: “If we had any doubts before 9/11 that we are in a world of incredible visual immediacy, after that date we should have no doubt at all. In addition, in 2003, we had instantaneous visual coverage of the war (invasion, conquest, liberation) in Iraq in real time – although those first ghostly images and green shape-shifters glaring at us through night-vision lenses seemed to be out of *The X-Files* rather than the news media” (Natharius, 2004, p. 244).

presented, we might become used to danger as a constant element of our lives, "with the socialization of danger as a permanent characteristic of modern violence" (Lasswell, 1941, p. 459). And indeed we have witnessed this happening in the last few years since 9/11.

Metaphor is part of a conceptual system in which "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, pp. 3-6), hence, the one concept, which may or may not be real, is constructed and talked about in the terms or language of another. Certainly, the metaphor is central to some of my earliest and fondest recollections of childhood. I remember playing with my brother's toy Alamo set, believing that the Mexican soldiers (moulded in black plastic) were definitely less desirable than the heroic 'Davy' (who was moulded in white plastic) and the brave, yet clearly 'underdog' American patriots. I also remember sitting in reverence as my Uncle proudly showed me his model of the Battle of Waterloo, the soldiers arrayed in historically accurate battle formation. Nor do I believe my experience is unique, for toys and games have been modelled on the subject of war for centuries and we bring this historic understanding of the soldier into our 'knowledge' of the world.⁹⁴

Lakoff and Johnson (1980, pp. 29-30), who have conducted extensive research in the use and significance of metaphoric language, suggest that ontological metaphors are "so natural and pervasive in our thought that they are usually taken as self-evident, direct descriptions of mental phenomena". In terms of the metaphor's sociological influence, let's stop for a moment to think about the prevalence of its metaphoric system in our common every day language. Since many team sports and athletics events have been built on a competitive model, it is typical for them to have clearly defined 'offensive' and 'defensive' positions or lines. From our adulation of (and perhaps dependency on) these sports we have elevated some of the team stars to the position of popular heroes⁹⁵ and

⁹⁴ For example, in conducting the research for this paper, I came across a reference to Churchill's ancestor, the 1st Duke of Marlborough, featured in the Battle of Ramilles, c. 1680, as depicted in a pack of playing cards (Barnett, 1974, p. 168).

⁹⁵ In recent CBC television advertising for this year's hockey season, these individuals are literally promoted as our 'Hero Warriors' and in this year's Grey Cup game, CBC announcers declared one of the players to be 'the good soldier' of the game.

fans have been known to start to fight in the stands while watching these displays of organized brutality. Or take the manner in which we associate medical interventions with a warring image – for example, we understand that we have to win ‘the battle against cancer’, ‘fight heart disease’ and ‘struggle with addiction’.

The metaphor of ‘the good soldier’ can be seen to reside within the conceptual system of the ‘container metaphor’, of the fortress or battlefield under siege that the soldier has to defend. Tannen (1998, p. 4) would add that these are part of the pervasive ‘argument as war’ metaphoric system. Expressions like ‘attacking or defending positions’ are reflections of systematic metaphorical concepts that structure our actions and thoughts (Lakoff & Johnson, 1980, p. 55). For example, metaphors that impose an orientation of boundaries, the defining of territory, and the building of structure, tend to affect us at a basic instinctual level. ‘Is that the foundation for your theory? The theory needs more support. We need more resources to fill our needs.’

It is critical to examine how this classical and popular mythologizing of the metaphor has provided a filter for people’s perception of it, (including my own), when considered in an organizational context. For example, The Bank of America, experiencing a syndrome dubbed ‘Genius with a thousand helpers’ where the leader would ensure supremacy by hiring only employees who were weaker, is said to have adopted a model called ‘the weak Generals, strong Lieutenants’. The idea was to hire weak senior executives so that their strong Lieutenants would be motivated to stay in the organization.

A retired Bank of America executive described senior managers in the 1970’s as ‘plastic people’ who’d been trained to quietly submit to the dictates of a domineering CEO. Later, after losing over 1 billion dollars in the mid 1980’s, the Bank of America recruited a gang of strong generals to turn the bank around (Collins, 2001).

While it is a fascinating story in its own right that a business would deliberately develop its competitive strategy based on a military leadership model, the language used to

articulate that strategy is highly revealing of the ways in which the metaphor has entered into organizational life⁹⁶.

In the Careers section of a recent issue of *The Globe and Mail*, (Izzo, 2005, p. C1-2) the headline read “Be disagreeable: It’s good for your career”. This latter example is perhaps a more subtle version of the ‘argument as war’ metaphor and yet no less powerful with respect to the underlying combative assumptions that drive it or the subsequent behaviours that result. As Boje (1995, p. 1007) points out “words... are ‘polysemous’ – have multiple meanings [and] show the ambiguity embedded in them”.

In organizational theory, this general cultural influence of the metaphor has created an interesting use of language and imagery in the description of organizational life. McCoy (1986, pp. 92-93) describes the merger phenomenon of the last few decades as military manoeuvres or ‘great takeover battles’ in which “companies that had strong cultures drew the wagons around them and fought it out, while other companies saw executives supported by their golden parachutes, bail out of the struggles”. Similarly, Harrigan describes the organizational life of women executives where the game is one of chess which is quite simply a ‘war game’ with

... lines of attack, defensive systems, infiltration, onslaught, sacrifice, control (territory or foes), power, weakness, strength, strategy, tactics, maneuver, surrender, challenge, conquer, win. Each pawn, rook, knight, bishop, queen, and king in the chess set is endowed with specific agility to move only in certain directions and for stipulated distances. Each piece is made clearly identifiable so that players and observers can watch the game progress and know exactly what moves have been made. Unlike cards, chess is a public game spread out for all to see. (Harrigan, 1986, p. 189)

A substantial search of online journal indexes, dissertation abstracts, monograph catalogues and websites uncovered two prior organizational references to a metaphorical use of the term ‘good soldier’ -- in an article by Hodson (1991), and a monograph by Organ (1988), both of which mention it incidentally in the theoretical context of organizational citizenship behaviour and job satisfaction, but neither focuses upon it as a central theme of research or as an archetypal metaphor within the context of

⁹⁶ Interestingly, Collins (2001) goes on to explain how ineffective the strategy turned out to be for this organization.

organizational change. Interestingly Organ labels it a 'syndrome' with little further analysis.⁹⁷

What makes me believe then that 'the good soldier' exists for others and is part of a socially constructed metaphoric system as opposed to a device of my own creation? There is a whole tradition of literature and popular culture that documents 'the good soldier's' essence within a larger metaphoric system. Part of the challenge has been to unpack some of this tradition and establish a link between the metaphor's archetypal treatment in popular culture and its symbolic manifestation in the everyday activities of organizational life.

'The Good Soldier' Construct in Literature and Cinema

If we're there for entertainment, our intellectual defenses are down, and to a greater extent than we may realize, seeing is believing. Under those conditions, movies can exert great influence on mainstream culture.

(Harper, 2001, p. 240)

Harper's comment above with respect to the entertainment value of films and novels suggests that we are susceptible to diversion and less likely to be conscious of the effect of the war metaphor on our psyche and subsequent interactions. Literary works have "(for the most part unconsciously) symbolized one aspect or another of the underlying patterns and problems of their respective cultures" (Hall, 1963, pp. 7, 14). Hall notes that further interpretive analysis of motion pictures could be undertaken. He then goes on to talk about the various levels of symbolism about which a playwright or screenwriter will write "because he is part of the culture within which these problems lie deeply buried".

The movies can dramatize anything: our past, our current problems, our aspirations. ... The movies offer an unparalleled opportunity for inspiring the citizens of a democracy with loyalty, conviction, and courage... Movies can and will dramatize these concepts. (Wanger, 1941, p. 381)

⁹⁷ In addition, one of the participants in the case study found a literary reference during a website search. As this particular reference is of interest with respect to both sets of data collection in the context of organizational behaviour, I will elaborate in Chapter 6.

These words of Wanger, written in 1941 before the film industry had developed into the mega-business it is today, proved to be extremely prophetic, for indeed cinema has done just that, and done it very successfully, and to a very large extent beyond our immediate level of consciousness (Dennis, 2004, p. 207; Hall, 1963, p. 7). Kellner theorizes that "...politics and everyday life are modelled on media forms, with entertainment becoming a dominant mode of media culture and a potent and seductive factor in shaping politics and everyday life" (2002, p. 467). The metaphor's treatment in theatre, film and popular literature, ranging from such plays as *The Good Soldier Schweik* (Nimchuk, 1980) and *Mother Courage* (Brecht, 1955), novels such as *The Good Soldier* (Ford, 1995), or films such as *A Few Good Men* (Sorkin, 1993) or *Saving Private Ryan* (Rodat, 1998), explore various aspects or themes of the larger metaphoric system of 'war'.⁹⁸

Methodology

The examples I use to illustrate elements of 'the good soldier' do not in any way denote a comprehensive list of the literature, theatre or cinema available on this subject matter. My intent is to provide representative examples from which I have drawn my conclusions in order to demonstrate the kind of influence that popular literature has had on our thinking and behaviours with respect to the military metaphor and its enactment in every day life.

I have spent an entire year viewing war films, along with plays about war, transcribing all the language associated with behaviours potentially consistent with actions of 'the good soldier'.⁹⁹ These transcribed segments of dialogue have been entered into an Atlas™ qualitative database and codified. The focus was upon films, novels and plays that were explicitly set during periods of war engagement, or depicted warrior-like

⁹⁸ It's interesting to note that the protagonist in these relatively modern texts denote the end of the tragic hero as a noble individual. Stemming from the 1950's, with Archie Rice in John Osborne's *The Entertainer* and Arthur Miller's Willie Loman (in *Death of a Salesman*), we have a new breed of tragic figure who is every bit as ordinary as 'the guy next door'. Their thoughts, hopes and sufferings are not those of the lofty hero, but tragically similar to those of our own and much more accessible to our own understanding of the world.

⁹⁹ I must admit that a year of 'in-dwelling' with images of war was extremely disturbing. I found myself more acutely aware of these patterns of language and imagery within the workplace and responding with alternating degrees of repulsion and attraction.

behaviour. The coding has been an iterative process in that I have used both inductive and deductive practices. Based on previous experience in the workplace, I had some ideas about the definitions or codes that could be applied to certain segments of dialogue, however, these codes then suggested others as well as distinctly new 'code families'.¹⁰⁰

In addition to fictional accounts, viewing included classical or historical narratives, and contemporary battles with sociological impact, including some documentary footage of WW II and Vietnam. The final data set produced thousands of lines of dialogue 'script' from more than 120 cinematic, theatrical, and fictional sources, a complete list of which is available in *Appendix A*. From these I have identified thematic patterns of meaning and selected the most representative for developing the profile of 'the good soldier' as it appears organizationally.

Dominant Themes

During this phase of the research project, four significantly dominant themes emerged, all of which are interwoven in a tapestry of archetypes, and all of which I believe have their counterparts in organizational life.¹⁰¹ These are:

- the 'chain of command' which consists of issues of leadership, authority and duty with direct parallels to organizational hierarchy;
- the 'rules of engagement' and 'codes of ethics', where the context of war or peace makes a difference; inexorably linked to issues of honour, integrity, and moral choice;¹⁰²

¹⁰⁰ Further codes were developed and refined following the case study data analysis (as reported in Chapter 5).

¹⁰¹ As a result of the language and rhetoric we use, we tend to conceive of these themes in binary opposition as 'either/or' scenarios that represent the positivist dialectic of "if I'm right, then you must be wrong!"

¹⁰² Again the Kantian categorical imperative of morality is woven into several of these archetypes to the extent that it is a meta-construct or theme. Because it is also relevant to the research material gathered from the case study, I have chosen to explore it in greater detail in Chapters 6 and 7 where analysis can be applied to both the aesthetic and case study sets of material.

- 'fear and survival' which form the very basis of the underlying metaphor of war, conceptually housed within a paradigm of conquest and battle, and unmistakably connected to organizational change;
- and the archetypes of 'the enemy', 'the fortress', the various types of 'soldier' and 'the hero'.

At this stage I will limit the analysis of these themes to a descriptive level sufficient only to present a profile of 'the good soldier'. These themes, along with the profile, will be treated to a detailed interpretive level of analysis in Chapters 6 and 7.

The Chain of Command

With the exception of moral choice (which I consider to be a meta-theme), I believe this construct associated with authority and duty, of all the themes, to be most central to understanding and unpacking the metaphor.¹⁰³ The 'chain of command' theme serves to demonstrate for us the various aspects associated with the questions of power, agency, authority and leadership that have influenced organizational relationships.

A key aspect of authority in the military leadership model is that no matter how senior leaders are they are invariably in the middle, awaiting orders from someone of a higher rank (e.g., *Bridge at Remagen*, Hirson, 1968).¹⁰⁴ Even Generals are awaiting orders (and order incidentally) from above, as for example in *From Good to Great* (Collins, 2001). Further, there is the suggestion that this hierarchy of command in itself creates order that soldiers respect and trust.¹⁰⁵ This is particularly noted by the first officer in *Run Silent, Run Deep* (Guy, 1958), when he fears that the Captain will not follow the orders he has received from High Command. "We have operational orders. They're explicit. We have a crew that expects the captain to follow those orders".

¹⁰³ Even though there was an inherent requirement for this research to be relative to leadership, as a requisite of completing a degree in Educational Leadership, I was quite astounded by the extent to which the research findings revealed that issues of leadership are so core to an understanding of the metaphor of 'the good soldier' in an organizational context.

¹⁰⁴ The organizational impact of this aspect of the military model speaks to the dilemmas experienced by the 'manager in the middle' as related in Chapter 6, page 152.

¹⁰⁵ As I have already observed, order is not only respected, it is considered to be essential for survival.

While the 'chain of command' theme illustrates our understanding of power, agency, authority and leadership, it also creates expectations for us regarding these elements. For example, the expectation that if one is an officer, it is one's job to take responsibility (e.g., *A Walk in the Sun*, Rossen, 1946; *Word of Honor*, Epstein & Greif, 2003), or that the officer is expected by his/her troops/staff to be infallible and free of errors and hence it is difficult for the leader then to admit mistakes, as in *Sink the Bismark* (North, 1960).

Rules of Engagement, Duty and a Code of Ethics

There appears to be a belief relative to war that moral imperatives can be sacrificed during times of 'Clear and Present Danger'. Consistently, 'Clear and Present Danger' constitutes eliminating the enemy at which time the 'Rules of Engagement' are in force (*Rules of Engagement*, Gaghan, 2000; *Black Hawk Down*, Nolan, 2001; *Catch 22*, Heller, 1961; or *Nuremberg*, Rintels, 2000). "Under the Rules of Engagement, a civilian holding a weapon is no longer a civilian and is open to combat with deadly force" (*Rules of Engagement*, Gaghan, 2000).

Lesson #9 in *The Fog of War* (McNamara, 2003), states "In order to do good, you may have to engage in evil". McNamara asks rhetorically, "What's morally appropriate in a wartime environment?" This question of moral appropriateness is reiterated in film after film, (for example, *Windtalkers*, Rice & Batteer, 2002; *A Few Good Men*, Sorkin, 1993; *The Eagle has Landed*, Mankiewicz, 1977; or *Apocalypse Now*, Coppola & Milius, 1979), where the choice is often one between moral duty and duty to authority. I was quite surprised to find that for the most part, the moral road is favoured in war films over the dutiful choice.

The Eagle has Landed (Mankiewicz, 1977) begins with the court-martial of a German officer because he has tried to help a defenceless Jewish refugee/prisoner to escape. Ironically, the mission he is forced to lead as punishment ultimately fails because a soldier under his command places a higher priority on saving the life of a drowning child than the mission itself. In *A Bridge Too Far* (Goldman, 1977), neither Sergeant Dolan nor the Doctor follow the rules or letter of military law and yet make the right

moral decision to ignore protocol and a potential court-martial offense in order to save a life. When Brashear is continually ostracized in *Men of Honor* (Smith, 2000), Chief Sunday respects his courage and risks his own career and command position by disregarding orders that forbid him to support Brashear.

The Enemy Archetype

As the major in *The Bridge at Remagen* faces a court-martial firing squad because his commanding officer has reneged on promised support, he hears planes overhead and asks "Ours or theirs?" Upon being told they are enemy planes, he remarks "But who's the enemy?" (*The Bridge at Remagen*, Hirson, 1968). This question is raised often in the source material researched for this project. The enemy archetype takes the form of the opposing forces (*The Battle of Britain*, Kennaway & Greatorex, 1969; *The Longest Day*, Ryan, 1962), traitorous comrades (*Casualties of War*, Rabe, 1989), the military machine or bureaucracy (*BlackHawk Down*, Nolan, 2001; *Behind Enemy Lines*, Veloz & Penn, 2001; *Tigerland*, Klavan & McGruther, 2001), the moral judgments of others (*Nuremberg*, Rintels, 2000), war itself (*All Quiet on the Western Front*, Remarque, 1994), some unknown amorphous adversary (*Full Metal Jacket*, Kubrick & Herr, 1987), or simply our own inner demons (*The Art of War*, Beach, 2000; *A Midnight Clear*, Gordon, 1992; *Patton*, Coppola, 1969).

Two further questions are raised regarding the enemy. Do you need to be able to see your enemy in order to fight? Or do you just need a target to shoot at? As Archambault notes in *A Walk in the Sun* (Rossen, 1946), "If a machine gun would only start up - a man would know what to do. A man can't fight a vacuum." How often do we create these targets organizationally in order to just move forward out of the vacuum?

In *We were Soldiers* (Wallace, 2002), when a Vietcong young man (a 'boy soldier') is found with the picture of his wife, we are struck by the imagery denoting bravery, and unquestioning loyalty. If he died being 'the good soldier', it raises the issue of 'good soldiers' on both sides. What sense are we able to make of the paradox of simultaneously being 'a good soldier' and our enemy? Of all the aspects of this archetype, the 'enemy within' is by far the strongest. "I think now, looking back, we did

not fight the enemy, we fought ourselves. And the enemy was in us" (*Platoon*, Stone, 1986). In *Tigerland* (Klavan & McGruther, 2001), there is the suggestion that the enemy within is also the system that we have to fight in order to get things done.

Fear and Survival

One of the legacies of an organizational theory based on a premise of survival is a belief that the world is hostile. This underlying assumption not only leads us to management theories of command and control in order to conquer the hostility, but to live in fear of the hostile enemy. As soon as we believe our very survival is endangered, the fear of the unknown and the uncertainty of the future triggers the limbic system into a flight/fight response, simulating the sensations of a war zone and the behaviours of 'the good soldier'.

With the first rumble of shellfire, one part of our being hurls itself back a thousand years. An animal instinct awakens in us, and it directs and protects us. It is not conscious, it is far quicker, far more accurate and far more reliable than conscious thought. You can't explain it...It was something else, some prescient, unconscious awareness inside us, that threw us down and saved us without our realizing. (*All Quiet on the Western Front*, Remarque, 1994, pp. 38-9)

In *Nuremberg* (Rintels, 2000), the psychologist assigned to assess Göring's readiness for trial, asks regarding his arrogance, "Is this your way of handling fear?"

"Fear? What do I have to be afraid of? I've ordered hundreds and thousands of men into battle, knowing full well that not many would return. Why should I, their leader, tremble when called upon to face the enemy? I know that I am a condemned man. That is of no consequence. There is still work to be done".

In other words, sacrifice is the price of victory and the cost of war, one of the principle messages of *Born on the 4th of July* (Stone, 1989).

The Fortress Archetype and the Garrison Mentality

The fortress myth has become synonymous with 'holding the fort' until reinforcements arrive. Stemming from the need to protect ourselves, whether it be against the African tribesmen in *Zulu* (Prebble & Endfield, 1964), in the trenches of *All Quiet on the Western Front* (Abbott, 1930; Remarque, 1994), *Oh What a Lovely War* (Chilton & Workshop, 1965), or *Paths of Glory* (Cobb, 1935; Kubrick, Willingham, & Thompson, 1957), preserving the American Frontier in *the Alamo* (Bohem, Gaghan, & Hancock, 2000; Grant, 1960), or against the Vietnamese in *The Green Berets* (Barrett, 1968), where a clean killing zone is created like a moat around the American encampment, the fortress and garrison mentality has securely taken hold of our consciousness.

A version of the fortress archetype, central to the development of the myth of the American frontier and heroism in the face of unbeatable odds, is the Alamo myth. No less famous than Davy Crockett is the tale of thirteen brave men who held the mission against the formidable forces of Santa Ana. Travis' symbolic crossing of the line in *The Alamo* (Grant, 1960), upon hearing that reinforcements would not be coming has become a key image in the American ethos of heroism. 'Drawing a line in the sand' is depicted in several films (particularly of World War II era) and I have often heard this expression (along with 'a hill to die on') used in the context of organizational change as the point at which an individual is prepared to take a stand rather than submit further to the change process.

Two less obvious manifestations of the Fortress myth are the Training Camp and the Prisoner of War or Concentration Camp.¹⁰⁶ Lasswell notes that:

Many factors in the garrison state justify the expectation that tendencies toward repetitiousness and ceremonialization will be prominent. To some extent this is a function of bureaucracy and dictatorship. But to some extent it springs also from the preoccupation of the military state with danger... One of the most rudimentary and potent means of relieving fear is some repetitive operation – some reiteration of the old and well-established. Hence the reliance on drill as a means of disciplining men to

¹⁰⁶ Lasswell (1941, p. 460) suggests that prisoner of war camps and compulsory labour camps such as those of the concentration camp "are suitable popular scapegoats in a military state" and more attention is given to the concept of the duty to conform and obey in Chapters 6 and 7.

endure personal danger without giving in to fear of death. (Lasswell, 1941, p. 465)

In fact, the garrison or fortress mentality provides the environment that most easily fosters the emergence of the hero archetype.

The Hero Archetype and the Holy War

Davy Crockett symbolized the American frontier - the backwoods individual. Like John Wayne, Crockett was a media product of his time. Crockett symbolized the myth of the frontier - his coon-skinned cap and deerskin clothes signified his closeness to nature, an idealized time when American values were established as a result of man's contact with the wilderness. (Wayne, 1960)

Crockett also symbolizes the myth of the hero, prepared to give his life for a worthy cause in which he believes. Certainly the 'Holy Wars', "waged in the name and interest of God's will" are fought with the idea that only one side (God's side) is righteous [Campbell, 1972 #311, pp. 198-99]. There is an 'essential truth' attributed to the battles in which the hero engages where he is portrayed often as "the modern David and Goliath" (*Battle of Britain*, Kennaway & Greatorex, 1969) and through this biblical motif adopts an element of holiness.

In most action novels (and movies) with military settings, the protagonists hold themselves to higher moral standards than do their counterparts in civilian life. Loyal to each other, to superiors, subordinates, and their military organizations, they carry out their orders, whatever the costs (Harper, 2001, p. 239).

Soldiering Archetypes

Woven into the 'chain of command' theme are the heroic and noble leadership archetypes associated with the ethical carriage of duty, such as the flight commander in *Memphis Belle* (Merrick, 1990) who will make that last run at the target to avoid hitting innocent civilians. One of the best examples of ethical leadership in the military model is delivered by the Commandant of a military academy to his graduating class in *Courage under Fire* (Duncan, 1996):

...go forth to command wisely, to advise prudently, to protect with vigilance, and to protect with care. And above all, to defend with all your heart, all your soul, and all your courage, the lives of the men and women under your command. (Duncan, 1996)

In contrast, there are the pathological leadership archetypes denoting the abuse of power such as the drill sergeant in *All Quiet on the Western Front* (Abbott, 1930; Remarque, 1994, p. 16), Sergeant Ross and Colonel Jessup in *A Few Good Men* (Sorkin), or the corrupt and cowardly commanding officers in *From Here to Eternity* (Taradash, 1953) and *Paths of Glory* (Kubrick et al., 1957; Cobb, 1935).¹⁰⁷

These archetypes are equally applicable to the foot soldier although the pathological aspect is not as clearly discernible. It almost depends on where the observer stands and their view of the ethical imperative. The 'dutiful soldier' dedicated to a cause or holy war can quickly become 'the victim' while 'the rogue soldier' is often labelled a traitor.¹⁰⁸ The comically resourceful qualities of Hustler in *The Devil's Brigade* (Roberts, 1968) or Radar in *M.A.S.H* (Lardner, 1969), the quintessential procurers who serve an important role within the unit, are juxtaposed against 'the resourcer' as portrayed by the manipulative Milo in *Catch 22* (Heller, 1961; Henry, 1970), more reminiscent of the early 'hunter-gatherer'.

There's an informal leader in every company and he is the resourcer - he's a master of everything. It's good to be a friend of his...whenever something's going on that needs a strong right arm, then he's a good man to have around. (*All Quiet on the Western Front*, Remarque, 1994, p. 26)

¹⁰⁷ This pathological aspect will be explored more fully in Chapter 7, starting on page 197.

¹⁰⁸ One of the respondents during the dialogue session, commented that she realizes her department values 'the Rogue Soldier' – the daredevil who takes risks and is outrageous. Following this conversation, I have started to use the term 'rogue soldier' to illustrate one aspect of good soldierly behaviour. This terminology may have originated with Richard Marcinko's *Rogue Warrior* television series which "began in 1992 as autobiography and then shifted into fiction, where it has a large following" (Harper, 2001, p. 238).

A Profile of 'the Good Soldier'

As demonstrated in the previous section, it is possible to see how cinema both illustrates as a cultural record and then, in turn, fashions as a cultural agent the life world of North American society. I have chosen specific attributes from the illustrative cultural records of cinema and literature to create a profile that we can then apply to explore how the metaphor of 'the good soldier' fashions elements of our organizational reality. Through the coding process, I was able to shape a number of construct maps¹⁰⁹, based on the associations and relationships between codes. These construct maps were organized, for the most part, by Code Families and are illustrated in *Figure 2a* through *Figure 2g*. They have been instrumental in developing the major themes outlined earlier in this chapter.

Because organizational theory literature is quite familiar with the quadrant model, I have adapted this taxonomy for my own model to depict the profile of 'the good soldier'. Initially I worked from the model and analysis of Burrell and Morgan outlined in Chapter 2 and modified here as *Figure 3*. Malinowski contends that it is not so important what the myth is but how it is received by people (Malinowski & Strenski, 1992, p. xxi). I began to wonder if 'the Good Soldier' could be viewed by people from all four paradigms. If that were the case then each of the four paradigms would hold a positive profile of 'the good soldier' and potentially a pathological profile.

¹⁰⁹ These construct maps have also been referred to as 'subjective meaning space' and are the basis of Principle Component or Cluster Analysis within Repertory Grid Technique (Clases, Bachmann, & Wehner, 2004, pp. 15-19; Senior, 1996, pp. 30-31).

Figure 2c: Construct Map of Fear and Survival

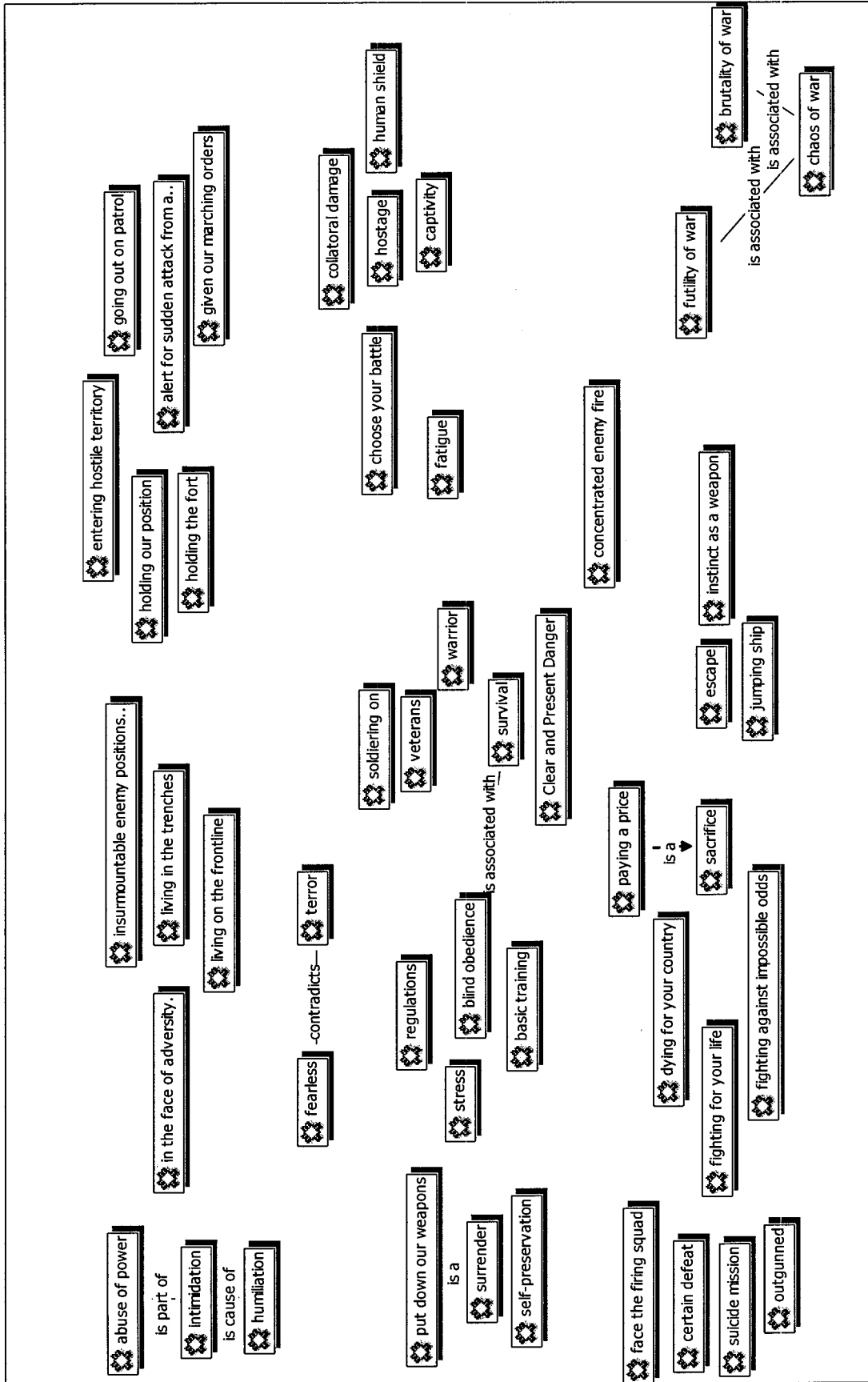


Figure 2f: Construct Map of Types of Soldiers

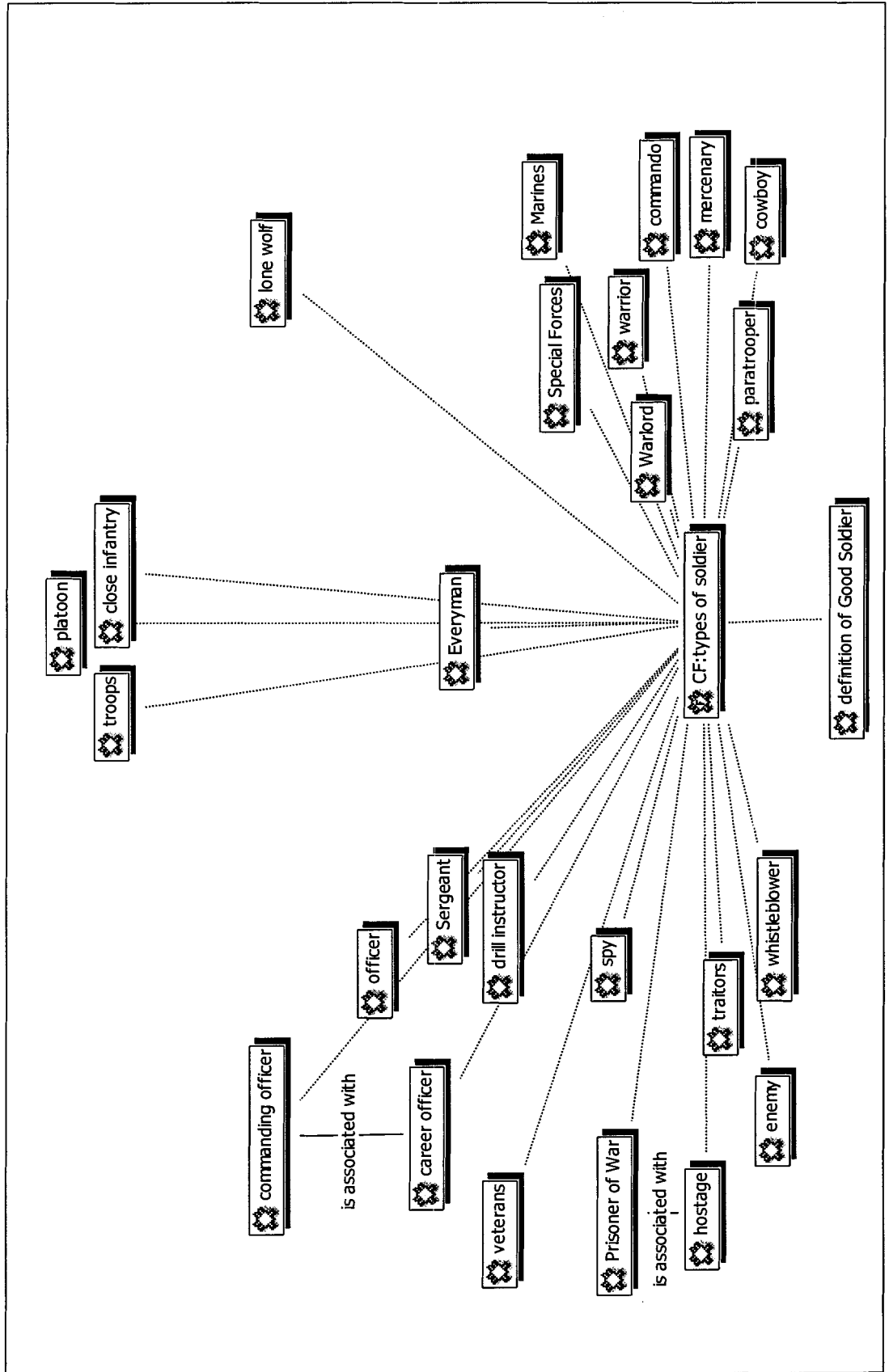
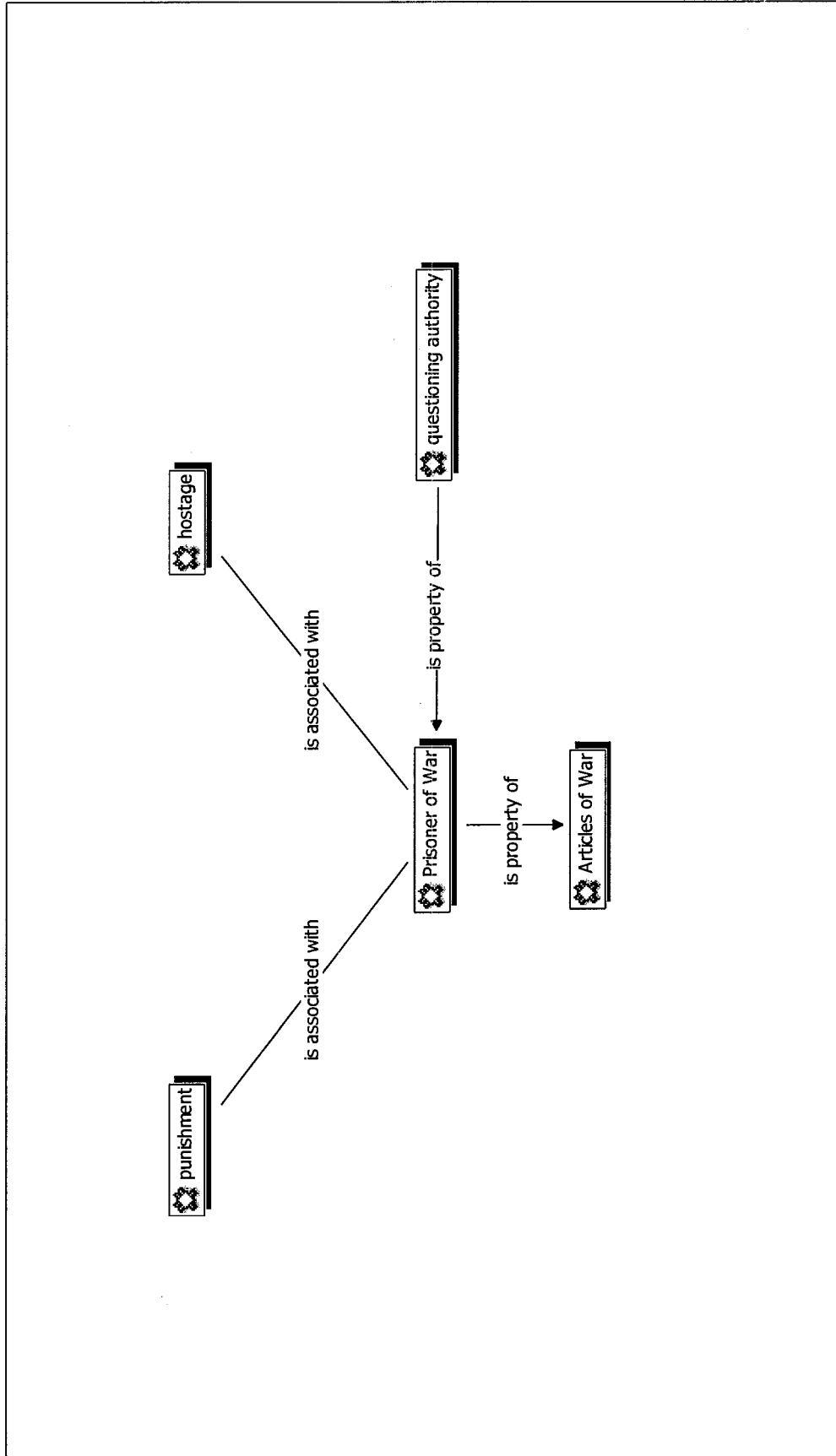


Figure 2g: Construct Map of Prisoner of War



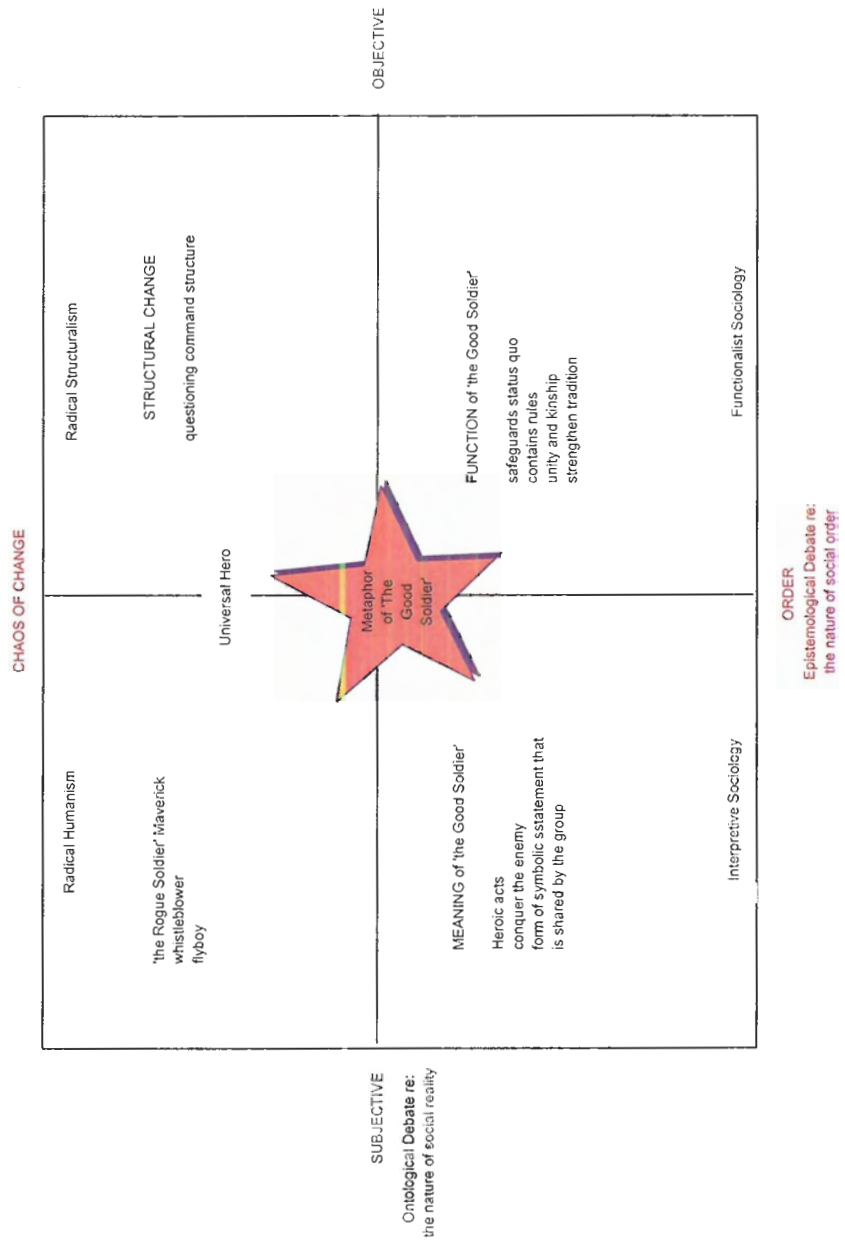
A functionalist approach to 'the good soldier' would examine the 'function it plays in the maintenance of social order'. An interpretive perspective views 'the good soldier' metaphor "as the essential medium through which individuals create their world", and attempts to understand "the processes through which this occurs". The radical humanist approach focuses on pathological tendencies of 'the good soldier', exploring the manner in which it is activated by "oppressive and alienating" experiences. The radical structuralist perspective examines aspects of authority and power associated with 'the good soldier' and the way in which the construct is used "as forms of ideological control in the interests of ruling elites..." (Pondy et al., 1983, p. 17). Although Pondy et al., believe these approaches are incommensurable, I think it is entirely possible that aspects of 'the good soldier' metaphor are revealed by each of these perspectives.

With respect to metaphor, Frye speaks of the implicit meaning of words in close association with each other, particularly those which sit in juxtaposition to each other – it is probably in this sense, that I am looking for the implicit meaning of 'the good soldier', as opposed to any other kind of soldier (Frye, 1982, pp. 57-59). Within each of the four paradigms I eventually identified an opposing aspect of 'the good soldier'. These I have labelled '(in addition to 'the good soldier'), 'the dutiful soldier', 'the rogue soldier', and 'the Falstaff soldier'¹¹⁰. Furthermore, within each of these opposing aspects, there is a 'shadow' soldier or pathological side.¹¹¹ The profile eventually evolved into the model that is shared as *Figure 6* in Chapter 7.

¹¹⁰ Like the Shakespearian character, 'the Falstaff soldier' is at the best times a shameless buffoon, making a mockery of any enterprise. At its worst, this soldier's pathological side, 'the bad apple' or 'Saboteur', can become a harmful malcontent.

¹¹¹ The shadow side within each of the aspects suggests that the radical humanist approach is commensurable with each of the dimensions.

Figure 3: Profile of 'The Good Soldier'



CHAPTER 5: EMPIRICAL CASE STUDY

'We live in the trenches and we fight. We try not to be killed -- that's all'
(*All Quiet on the Western Front, Abbott, 1930*)

Following from the cultural analysis of Chapter 4, this chapter focuses on the second research methodology involving an empirical case study. Here I relate why I chose to conduct a case study, explain the overall research methodology, report on the interview design, and in a descriptive level of analysis, present the data, identifying the major themes that emerged.

Sanders (1982, p. 353) notes that there is no single 'precise' methodology preferred by the phenomenological researcher, and therefore researchers opt for methods that seek to 'make explicit the implicit' meaning of the phenomenon studied. Thus, recognizing the 'dance' between the paradigm we choose and the subsequent strategies of enquiry that we adopt (Denzin & Lincoln, 2000, pp. 2-4; Janesick, 2000, pp. 382-83), I have chosen to explore the construct of 'the good soldier' further in an ethnomethodological case study, the purpose of which has been to determine the extent to which the metaphor exists beyond the work settings I had already experienced and to explore the embeddedness of the metaphor for myself and the research participants within the sociology of our everyday lives.

Strenski in his introduction to *Malinowski and the Work of Myth* notes that:

Myths are narratives which occur within a society, a culture; they cannot therefore fully be appreciated unless we have access to that living culture which gives them birth and in which they are current (Strenski, 1992, p. xxi).

As indicated in the opening chapter, the research problem is to determine the construct of 'the good soldier' metaphor as it exists within groups undergoing organizational change initiatives, to develop an understanding of shared meaning as it defines reality in our lived experiences at work and to determine the extent to which it is used as a basis for decisions and courses of action.

Bringing ethnographic techniques and analytical frames close to home can reveal unacknowledged dimensions of the already familiar and often taken for granted, demystifying them. (Linstead, 1997, p. 92)

The research questions therefore were focused around how people construct their shared knowledge and develop meaning for 'the good soldier' metaphor as an element of everyday work life, so that we might understand how to unpack or demystify the construct.¹¹²

Ethnomethodological Case Study

The work of ethnomethodologists is very much concerned with identifying the 'taken for granted' assumptions which characterize any social situation and the ways in which the members involved, through the use of everyday practices, make their activities, 'rationally accountable'.

(Burrell & Morgan, 1979, p. 248).

In Chapter 2, I referred to ethnomethodology as a research tradition within the interpretive framework. It is also a research methodology within the qualitative phenomenological tradition of enquiry¹¹³. Because it is a relatively recent genre within the qualitative discipline of ethnographic research, I wish to discuss briefly its merits as a methodology. Within the constructivist paradigm and a phenomenological tradition of

¹¹² As noted in Chapter 1, the specific research questions were:

- What is the metaphor's essence, its manifestations, primary characteristics and traits?
- What are the concepts of freedom and captivity assumed by 'the good soldier' metaphor?
- How is a group able to 'bracket' their experience and make sense of such a metaphor?
- What is the relationship of the metaphor to organizational change?
- What can the metaphor tell us about organizational change, or about individuals and/or groups in organizations that are undergoing change?
- Within an organizational setting, who gives legitimacy to the metaphor?
- Are some people or groups more susceptible to the metaphor than others?
- How does the role of the leader impact it?
- What value does it provide to individuals and the organization as a whole?

The findings with respect to these questions are explored in detail in Chapters 6 and 7.

¹¹³ Collins (2000, p. 21) identifies ethnomethodology as both an explicit epistemology and as a research technique.

enquiry, an ethnomethodological approach has a transformative capacity. The researcher and/or participant starts to view his/her world differently as the research itself becomes “simultaneously a source of logic and a source of meaning insofar as he deconstructs and constructs reality” (Plane, 2000, pp. 236-37).

Proponents of the ethnomethodological framework assume that social order is visible; collaboratively produced; indexical, meaning context dependent and tacitly held; and reflexive, meaning continually reconstituted by ongoing talk and events (Pierson, 1999, p. 128).

As part of the tradition of phenomenology, ethnomethodology “...is the search for ‘essences’ that cannot be revealed by ordinary observation” (Sanders, 1982, p. 354). Its basis as a research method is to separate or ‘bracket’ us from our mental models, the deeply held beliefs and assumptions that constitute how we see ourselves in the world and in our organizations. Husserl referred to this as ‘eidetic reduction’ or ‘epoché’ (Audi, 1999, pp. 404-5, 665; Creswell, 1998, p. 54; Sanders, 1982, pp. 354-55).

The bracketed matter does not cease to exist; rather, it is temporarily put out of action... Eidetic reduction is the act that leads from the concrete expression of a particular phenomenon to universal ‘pure’ essences. ...It is the process of going beyond, behind, or underneath the conventional patterns or structures of thought and action in order to locate their common grounds” (Sanders, 1982, p. 355).

An ethnomethodological approach also attempts to describe the phenomenon from the perspective and language of the participants as opposed to that of the researcher, “...from the point of view of a cultural insider (an ‘emic’ view), rather than from the perspective of a cultural outsider such as a researcher (an ‘etic’ view)” (Martin, 1992, p. 106).

Methodology

As part of their thinking about the world in general and particular aspects of it, all individuals carry a "repertory" of mental constructs - their personal constructs - through which they order their thoughts and experiences and make sense of what is happening to them at any particular time.

(Senior, 1996)

Applying the previously developed profile or model of characteristics and the environment in which 'the good soldier' metaphor appears to be triggered,¹¹⁴ I chose not to analyze these data quantitatively, but to use an interpretive approach, extracting common constructs through content analysis. Three or four of the coded thematic categories were then selected to form the basis of the inquiry process. I had anticipated that patterns of description would start to emerge, from which thematic dimensions of the metaphor could be coded.

I used two different collection methods to gather the data from participants. Initially, participants engaged in a one-on-one interview using Repertory Grid Technique.¹¹⁵ In some cases, this was immediately followed by an unstructured conversation or interview if encouraged by the participant. Participants were then invited to a group dialogue in which we talked about the patterns that were starting to emerge and explored further potential meaning of the constructs.

The Sample: How Participants were Selected

My intent was to explore the metaphor within organizations in the public service sector. To this end, I sought participants within a university environment (to which I had easy access). As I was not engaging in a positivist inferential study, selection criteria and population sampling were not as critical, although, I anticipated that certain dimensions or factors, such as the minimum length of time participants had been together, the size of the group, how long they had been engaged in a change process, etc., would become important.

Within a phenomenological study, ... "The persons to be investigated are those who possess the characteristics under observation or those who can give reliable information on the phenomena being researched" (Sanders, 1982, p. 356).

¹¹⁴ I had originally hoped that this information would prove useful in constructing a profile for participant selection, however, the model that emerged suggested that the metaphor might apply to anyone in the organization. Notwithstanding, "*Meaning* refers to how an object or an utterance is interpreted...In a cultural context, it is socially shared and not personally idiosyncratic meanings, that are of interest..." (Alvesson, 2002, p. 4).

¹¹⁵ The foundations of Repertory Grid Technique as well as the application of this methodology are discussed in greater detail starting on page 103 of this chapter

I approached the Directors of three different units within a large Canadian research university with whom I had personal contact and followed this initial contact with a research proposal.¹¹⁶ The criteria for the selection of departments invited to participate in the study were based on the length of time they had been undergoing significant change processes and, to a certain extent, my prior knowledge of the struggles their staff were experiencing with these changes.¹¹⁷ As it ensued, the Directors of all three departments agreed that staff and management in their areas were free to participate in the research and posted a letter of invitation from me (a copy of which is included in *Appendix E*). From the participants who volunteered, I selected those who had held their positions for a minimum of one year during the change process and also tried to ensure there was a range of leadership and support roles, along with a range of experience and maturity within their career fields. I used as a model the selection criteria used by both Pettigrew (1979) and Jaina and Tyson (2004, p. 282)

In addition, I approached a colleague in another University whom I knew to have been going through a significant organizational change initiative. She agreed to participate in the research and her responses are recorded as those of participant 6.

The research sample consisted of:¹¹⁸

- A total of 14 participants
- Average interview length of 1½ to 2 hours
- 29% of the respondents were male and 71% female.¹¹⁹
- Cultural background as follows: 7 Canadian, 2 Chinese, 1 American, 2 Eastern European, 1 English, 1 Iranian
- Ages ranged from 22 to 58, with the average age being 39 years

¹¹⁶ A sample research proposal is included in *Appendix D*.

¹¹⁷ Once I had identified a number of departments that met the above criteria, accessibility or permission to conduct the research within these departments became a determining factor in the final selection of these three departments.

¹¹⁸ I have chosen to represent the demographic breakdown of the participants by grouping them together so as to maintain their anonymity and protect against identification of any one individual. Job titles of each participant are provided, along with the detailed constructs in *Appendix B*.

¹¹⁹ The ratio of men to women in this sample size roughly reflects the gender balance of those in mid-level administrative positions at this University.

- 9.65 years average length of time in the organization, with the lowest number of years being 2 and the highest number of years being 20
- 14.7 average number of years of experience
- 2 years average amount of time engaged in the current change process
- All had gone through prolonged change (of at least 2 years duration) in the last 12 months

These interviews resulted in 128 bipolar constructs of which over 80% were commonly held by multiple participants within 9 general categories.

Organizational Context

Following the installation of a new President twelve years ago the University, from which all but one of the study participants were drawn, has undertaken a rigorous planning phase involving the articulation of clear direction and purpose, and resulting in greater emphasis and priority to the research agenda, along with significant changes to academic philosophy and teaching pedagogy, cultural expectations, student admission policies, and administrative structures. Each of the departments involved in the case study has undertaken change processes to align more fully with the overall directional goals of the University. All three departments are Academic Support units, reporting to the Vice-President, Academic. Two of the departments consist of both faculty and support staff members, and their business involves teaching, research, and support service delivery, while the third department, reporting through an Associate Vice-President, is made up solely of non-academic professional and support staff providing a support service function only. The study involved directors, middle managers and staff from each of these areas.

Department A had been without a department head for the past four years, and a former Department Head had returned from retirement in an acting capacity while a search was conducted. At the time the interviews were conducted, the new department head had been in place for 5 months. The heads of both Departments B and C had been hired five years ago with a clear mandate to bring about change to these units that would be supportive of the organization's new goals. In all three cases, the department heads have been brought in from outside the University.

All three Departments have undergone significant structural and leadership reorganization for at least the past two years, and in the case of Departments A and C, these structural and personnel changes have not been stabilized for over four years. In other words, the initial changes have been modified yet again by further structural and personnel changes. Change in these units has quite literally been constant for a number of years.

The key changes, resulting from a review of the service delivery model and pedagogical philosophy, have included (but not exclusively) the following elements of structure such as: reporting relationships, key responsibilities and outcomes; work processes and technologies, as well as systems requirements; elements of job design such as roles and responsibilities, job classifications, required competencies to perform new tasks, new performance expectations; reward and recognition systems; required leadership skill sets, work space configuration, signage, contact information; and finally, staffing requirements and procedures for hiring and selection of new employees.

In addition, in Departments B and C, given the reduction of half of the senior Directors, a review of compensation agreements, terms of employment, and reporting relationships was undertaken. The need to develop and support cross-functional teams was seen as an imperative and resources to support the planning and delivery of appropriate assessment and training opportunities were allocated. Also, a professional development plan has been developed for the leadership team of Departments A and C. It is critical to note, that the changes undertaken have not been frivolous, neither have they been especially ill conceived nor ill-managed. They have followed current standards of structuralist organizational change theory¹²⁰ and have been highly conscientious in nature with an expected level of due concern for the individuals involved. Nonetheless, the issues which remain a challenge to these departments are: the need to develop an effective approach to consultation and employee involvement regarding proposed

¹²⁰ By current standards of organizational change theory, I refer to those change elements which are considered by structuralists as critical to the success of any change effort. For instance, Schein (1992, pp. 361-73) points to a number of dimensions of culture around which organizational members hold shared assumptions to which an organization should pay attention during a change effort.

changes; the lack of a comprehensive communication strategy; and the assessment of impact on employees, service delivery, as well as other areas of the University. Nor, given the extended length of the change initiatives, have these departments been particularly responsive to managing change fatigue.

Reflexivity

Czarniawska-Joerges (1991) examines the anthropological/ethnographic taboo of studying one's own culture on the basis that as researchers we are potentially unable to bracket ourselves from those cultural elements to which we are closest and most socialized. Ultimately she contests the premise of 'taking for granted one's own culture' and suggests that even when we study another culture we problematize 'practices of organizational actors' and hence our propensity to take for granted certain assumptions is universal. In either regard we need to be reflexive in understanding the extent to which our own orientation is feeding the interpretation. Therefore, "... it is a necessary step to understand the multiple realities of the postmodern world, where organizations are both the major producers and the main products of these realities" (Czarniawska-Joerges, 1991, p. 297).

Even anthropologists such as Geertz (1973) who have set out to present a hermeneutic/ phenomenological understanding of socially constructed meaning, may inadvertently present interpretations of their own constructed meaning and reality (Crapanzano, 1986, pp. 74-75; Keesing, 1987, pp. 164-65).¹²¹

...some problems in the situatedness of 'everyday life' and the distribution of knowledge and perspective lie hidden in the seductive goal of seeking shared cultural meanings in social interaction and common sense. Whose 'everyday life'? (Keesing, 1987, p. 165)

Keesing further challenges Geertz's hermeneutic view of culture and talks about the danger of referring to culture as a system of shared meaning. His alternative is to qualify

¹²¹ It seems to me, with respect to Keesing's argument, that to some extent we are always going to be influenced by the experiences to which we have been exposed – hence the need for bracketing. This bracketing activity is not to deny our construction of reality but to suspend it – to hold it in front of ourselves, in plain view and full awareness, so that participants and researcher alike are fully conscious of the degree to which our reality is being influenced.

our understanding “by a view of knowledge as distributed and controlled”. He asks us to examine “to whom is the covert symbolism meaningful and in what ways?” (Keesing, 1987, pp. 161-62)¹²² The problem with symbolic anthropology, in his view, is a focus on culture as systems of meaning¹²³ rather than as culturally constituted ideologies, which are never neutral in their maintenance of power imbalance. He speaks of *key symbols*, those symbols of cultural integrity, where meaning is not inherent in the cultural symbols but *evoked by* them (Keesing, 1987, pp. 163-65).¹²⁴

In wanting to unpack the symbolic aspects of the metaphor with respect to the everyday lives of the participants at this University, I have needed to examine whether the University might be seen as a hegemonic bureaucracy and the extent to which my being part of that University might prevent the participants along with myself from seeing and reporting on certain aspects of the culture? In the collection of data, as I attempted to research the nature of the metaphor, I was acutely aware that I wanted to avoid collecting information about my construction of others’ construction of how the metaphor impacts their lives (Heracleous, 2001, p. 430).

With these points in mind, I adopted the Repertory Grid Technique (RGT) because I was concerned that the meaning I attach to ‘the good soldier’ was only subjectively relevant and wanted to explore how others might have experienced this phenomenon and the extent to which the metaphor’s meaning, if shared, varied in relation to the organizational environment in which the individual worked. The cost of doing so

¹²² A perfect example of this, in my view, would be our continued attempts organizationally to promote the common use of language associated with a shared vision or organizational values statements.

¹²³ For example, Van Maanen (2001, p. 255) speaks of ‘systems of meaning’ as “the bread and butter of ethnographic research”.

¹²⁴ Rousseau, in his response to Keesing (1987), says that “cultures are *not* systems but assemblages of practices associated with specific populations” and that “...within what we call culture, there *are* systems, e.g., the economy, language, animal taxonomies, technological specializations, ritual and belief systems, but these systems are not related to each other in any necessary way, nor can they be assumed a priori to exist” (Keesing, 1987, p. 172).

may have been to sacrifice some of the 'emic' perspective so essential to my belief system and purpose for originally adopting an ethnomethodologist's approach.¹²⁵

Aware of my own biases, it was extremely important to me that I adopt a methodology that supported the development of constructs with minimal shaping from my interpretation, that the language be that of the participants without the influence that I as researcher could bring simply by 'naming things'¹²⁶ I found RGT alluring in its promise to support this effort. "Construct elicitation as a technique in its own right is useful whenever you want to examine the vocabulary with which someone thinks about the particular bit of the world you are interested in" (Stewart, 1997, Chap. 2). Indeed, a noted aspect of the RGT is that it "allows the interviewer to get a mental map of how the interviewee views the world, and to write this map with the minimum of observer bias" (Stewart, Fonda, & Stewart, 1981, p. 5). This said, upon reviewing the transcripts it has become evident certainly that those interviews which included a follow up dialogue to the RGT exercise contained the richest narrative for depicting participants' lived experience of the metaphor (as illustrated in *Appendix B* by interviews 6, 11 and 14).

It is significant to note that only one of the respondents queried the expression 'a good soldier'. Several expressed that there were a couple of different responses they could provide and therefore asked me what I meant by the phrase 'good soldier'. They were searching for meaning from me a supposed expert. "The grid respondent is asked to tell it as it is, *in his own words*, without any influence from predetermined questions of the researcher" (Wright, 2004, p. 349). Therefore, in reply I simply indicated I had a personal sense and I wanted to find out about theirs – at which point they proceeded without effort.

¹²⁵ Of course, there is the potential that, as a member of this organization myself, I hold the biases of the cultural insider already and therefore represent inherently an 'emic' view. This may certainly be true with regard to the ease with which I have adopted Kelly's concept of binary opposites as an underlying premise of how we view the world, and therefore of the good soldier.

¹²⁶ "Language is capable not only of constructing symbols that are highly abstracted from everyday experience, but also of 'bringing back' these symbols and appresenting them as objectively real elements in everyday life" (Berger & Luckmann, 1966, p. 38).

Personal Construct Theory of Repertory Grid Technique

Kelly believed that we strive to make sense out of our universe, out of ourselves, out of the particular situations we encounter. To this end each of us invents and re-invents an implicit theoretical framework which... is our personal construct system. In terms of this system we live, we anticipate events, we determine our behaviour, we ask our questions. It is in terms of this same system that we evaluate outcome and elaborate changes in the interpretative system itself.

(Fransella & Bannister, 1977, pp. 4-5)

Although personal construct psychology grew out of logical positivism, the theory itself is often used today in constructivist research (Shaw & Gaines, 1992, p. 3), and in fact, Brewerton and Millward (2001, pp. 75-6) note that the repertory grid formed from personal construct theory is most appropriately used “within the framework in which it evolved – i.e. constructivist philosophy”. Psychologist George Kelly developed the repertory grid as a way to diminish observer bias and the role of the researcher as expert. Kelly called the grid a ‘construct system’, “because the word ‘construct’ carries with it both the sense of having been constructed or developed from experience, and also the sense of being that through which we construe – or see and interpret – the world” (Stewart, 1997, Chap. 1). This construct system helps us to make sense of the world as we experience it and each of us has a different, or personal construct system that we use to create meaning and through which we ‘construct’ our understanding. It is through the meanings and significance that we attach to our experiences that we continually refine this understanding, constructing new meaning about our current reality (Borell, Espwall, Pryce, & Brenner, 2003, pp. 478-79). We do this to the extent that we are influenced more significantly by “the meaning with which these events are invested by the individual” than by the experience itself (Burr & Butt, 1992, p. 69).

The theory is built on the key premise or *Fundamental Postulate* that we will psychologically construct our perceptions according to the manner in which we anticipate certain events (Kelly, 1955, p. 46). For example, if we view change as a threat, we may psychologically perceive ourselves to be in a war zone. To the *Fundamental Postulate*, Kelly then added the corollaries of *individuality*, *dichotomy*, *choice*, *fragmentation*,

commonality, and *sociality*. These corollaries state that each individual constructs a unique perspective of events (*individuality*) and that the system by which we construe is based on dichotomous constructs or polarities (*dichotomy*). Faced with these “bipolar mental representations... that people develop in order to manage their existence in a complex world” (Borell et al., 2003, p. 479), we will choose an option that is most likely to match the construct system that has already developed through our previous experience (*choice*). “[B]ipolar constructs not only represent the basic building blocks of meaning making, but they also form the basic structure of a person’s map of reality” (Marsden & Littler, 2000, p. 819). For example, if we see a situation as ‘fearful’ we do so in terms of the extent to which it contrasts with the idea of ‘safety’ and the meaning these terms hold for us based on previous encounters with fearful and safe situations. Furthermore, over a period of time these constructs may start to conflict or become incompatible (*fragmentation*). Our construction process can be based on similar experiences encountered by others (*commonality*) thus leading to the concept of a society or group building shared constructs (*sociality*). With regard to this project, the most interesting corollary is that of *sociality* which suggests that “to the extent that one person construes the construction processes of another he may play a role in a social process involving the other person” (Fransella & Bannister, 1977, p. 172)¹²⁷ This infers that the sharing of the metaphor can actually contribute to the development of a shared culture or understanding of how things work in an organization (Brewerton & Millward, 2001, p. 76).

Tan and Hunter (2002), who study organizational culture in transition, suggest that repertory grids are gaining acceptance as a research method in organizational change because they allow us to map cognitive structures, particularly in conjunction with other research methods (p. 53). “[S]ensemaking in organizations begins with the personal perspectives individuals use to understand and interpret events that occur around them” (Tan & Hunter, 2002, p. 40). Therefore, Repertory Grid Technique (RGT) is a suitable methodology for researching management practices and approaches to change. Stewart (1997, Chap. 6) concurs, noting that “[O]ne very common purpose which lends itself to

¹²⁷ This last corollary has significance for organizational research in that shared meanings may be seen to be the basis for understanding relationships at work (Jaina & Tyson, 2004, p. 282). This is especially true since the ‘elements’ that form the basis of these constructs are considered to be contextual (Borell et al., 2003, p. 479).

this use of Grid is organization change, where the goalposts have changed or need changing”. By understanding the personal construct building of individuals within an organization, we can see how the collective actions of these individuals can create an organizational culture consistent with the predominant construct.

This approach is gaining increased recognition primarily due to the growing acceptance of the notion that organizations possess cognitive capabilities and that these cognitive characteristics influence action (Weick and Bougon 2001; see also Calori et al. 1992). It makes the individual’s cognition ‘the foundation of a new paradigm of how organizations work and how people within organizations achieve shared action’ (Jelinek and Litterer 1994, p. 33). This approach represents a shift from a perspective that considers individual actions as determined by events external to the individual to actions emerging from the sensemaking activities of individuals or groups within the organization (Weick 1995, 2001). (Tan & Hunter, 2002, p. 40)

Repertory Grid Interviews

The result of this interview is a cognitive matrix of elements and constructs that can be explored in both a qualitative and a quantitative manner... with the overall purpose to heighten the perception of individuals’ mental construction of their social life.

(Borell et al., 2003, p. 477)

Design Decisions

In true Repertory Grid Technique, there are essentially four research stages or components “each of which is designed to meet certain objectives” and each of which holds implications for design. In stage one “[t]he selection of elements is important for understanding the way that individuals categorise” (Marsden & Littler, 2000, p. 826). Stage 2 involves the development of constructs that elucidate the meaning associated with these elements. Stage 3 examines the relationships or links of ‘forced choice’ between the elements and the bi-polar constructs. This stage is sometimes called the ‘Full Grid’ technique as it represents the grid after which the technique is named. The fourth and final stage analyzes the data using some form of quasi-quantitative analysis and software such as Enquire Within™ (Marsden & Littler, 2000, p. 826; Tan & Hunter, 2002). In addressing the design decision points associated with each of these stages as a

researcher using Repertory Grid Technique (RGT), I found Stewart's (1981, 1997, Chapters 6 and 7) manual extremely helpful.

What did I want to know? For whose use? To whom would the data belong? Answering the first question would determine the questions I wanted to ask ultimately from the research. To some extent this choice would depend on the skill I could develop as an interviewer using this technique. It would also depend on whether I wanted to analyze the data quantitatively or qualitatively (since it is possible to do either with the data from RGT).

Would I guide the participants by developing the elements, or did I want it to be interactive and guided by the participants? The answer to this question would determine whether the element choice should be prescribed or elicited. Just this one issue has spawned a great deal of debate by researchers familiar with RGT as noted by Senior (1996, p. 27), who discusses some of the challenges experienced in making this decision to ensure that observer bias is avoided. Fransella and Bannister (1977, p. 19) add that "Quite a literature has developed over the question whether or not supplied or provided constructs give the same answers as do elicited constructs".¹²⁸

With regard to analysis, was I planning to focus on content or structure? Would I examine Dendritic or Principal components? This would determine whether I asked participants to rank order the constructs they had developed. Would I interpret the grids alone, or would they be a collaborative effort with the participant?

Just as the answers to each of above questions involved choosing a different path in the methodology of RGT, the underlying assumptions behind the choices I made at each of the decision points themselves was very much determined by the constructivist paradigm in which I wanted to conduct the research. Consistent with my approach to literary text in the previous chapter, I established that my purpose for using this technique

¹²⁸ I eventually chose to elicit elements. However, because this decision is so significant, I will expand on my choices in some detail after this introduction to RGT.

was qualitative and ideographic (Marsden & Littler, 2000, p. 825) rather than quantitative and nomothetic.¹²⁹

Grid technique allows you as the interviewer to be completely open and non-judgmental about the content of what your interviewee tells you, but razor-sharp in your questioning and analysis of what it means. (Stewart, 1997, Preface)

Not only are different constructs used in different situations, but individuals hold differing constructs of the same concept and are most likely to describe the metaphor in terms of its relevance to their own experience (Senior, 1996, p. 27; Clases, Bachmann, & Wehner, 2004, p. 11). Thus, it was critical that the participants develop the actual elements in their own words. Participants collaborated in interpreting the constructs and dendritic components of the constructs were not analyzed quantitatively in order to triangulate the data, but simply to ascertain whether my interviewer biases were interfering with the construct elicitation.

To test some of these decisions, the interview process was piloted, as recommended by Brewerton and Millward (2001, p. 77), with three participants using different sets of elicitation questions.¹³⁰ The pilot not only helped to refine the elicitation questions, but afforded critical practice with the interviewing technique of the RGT to the extent that I was able to identify further skill development required before proceeding with the remaining interviews.¹³¹

A letter inviting participation was posted in each of the three departments (see *Appendix E*) and each participant was asked to read and sign an ethical consent form (examples of which are provided in *Appendix G*).

¹²⁹ In reviewing the various RGT projects that have been undertaken to date, Tan and Hunter differentiate between those that have been qualitative and ideographic from those that have been quantitative and nomothetic. Consistently the qualitative studies are also ideographic, use elicited elements for construct development, link by rating, and analyze using content analysis and visual focusing. On the other hand, the quantitative studies have been nomothetic, rule bound, use supplied elements for construct development, link by rating grids and element ranking, and analyze using cluster analysis, and mathematical correlation (Tan & Hunter, 2002, p. 44).

¹³⁰ The questions from these pilot interviews are reproduced in *Appendix F*.

¹³¹ Before proceeding with RGT, I attempted to ameliorate the primary risks associated with this methodology, namely lack of impartiality during the interview process which might influence responses and the 'limited autonomy' of RGT as the sole method of enquiry (Borell et al., 2003, p. 489).

Conducting the Interviews

A private office for holding the interviews was provided in each of the departments. After thanking individuals for participating, each interview began with the following statement:

I'm interested in learning about the personal constructs that you use to interpret events related to the recent change effort in your department and to discover the extent to which you are familiar with or have experienced the construct of 'the good soldier' during this process.

Following this introduction, I proceeded to conduct the first three stages of the Repertory Grid interview.

Stage 1: Element Selection

As previously noted, I wanted the constructs of the metaphor to be described in participants' own words, therefore, rather than supply the elements, prompts were drawn from the thematic analysis outlined in the previous chapter, and these were used to elicit the elements.¹³²

Supplied elements are unlikely to be quite so meaningful as those elicited from the respondent him or herself. Moreover, in an organizational context, supplied elements are likely to yield constructs and construct systems consistent with the 'party line'. On the other hand, supplied elements render the grid more comparable across a set of people within a group or division within an organization. A compromise scenario is to derive 'elements' from a preliminary research exercise... (Brewerton & Millward, 2001, pp. 76-77).

¹³² Of all the questions originally raised by the metaphor (as noted in Chapter 1 and again on page 94), four particular questions had become more relevant during the previous phase of the research to be explored during this construct elicitation.

How do participants construe meaning of 'the good soldier' with respect to change undergone in their unit?

What are the concepts of freedom and captivity assumed by their experience of the metaphor?

What characteristics of the phenomenon of 'the good soldier' are specifically relevant in the context of organizational change?

How do participants determine various aspects of leadership and authority in relation to their concept of 'the good soldier'?

In element elicitation, Tan and Hunter suggest that the researcher can adopt one of three methods¹³³ – I have chosen the one in which the researcher “can provide role or situation descriptions – for example, specifying roles of people in the organization or types of experiences in the organization. Participants are then asked to provide their own specific examples to fit these general categories” (Tan & Hunter, 2002, p. 45). After the pilot, I made a decision to alternate between prompts that referred to people and those that reflected situations or events.¹³⁴

Regardless of whether the elements are provided or elicited they must satisfy certain characteristics if the constructs are to make any sense. The elements need to be discrete and consistent (for example all representing people or all representing events but not a mixture of the two) (Wright, 2004, p. 346; Stewart et al., 1981, pp. 13-15). It is also important that one element not embody the subset of another. They must be representative (i.e., covering most aspects of the topic of study) (Marsden & Littler, 2000, p. 822). Elements should resonate with previous experience of the participants “so that the personal constructs generated from the grid interview are relevant and meaningful” (Wright, 2004, p. 346). Because I was interested in exploring the boundaries around the metaphor, I included elements from what I thought might be outside the boundary. For example, prompt #8 asked participants to think of someone (or a situation in the second set of scenario prompts) who was a bad soldier in their view (Stewart et al., 1981, pp. 13-15). Senior (1996, p. 28) suggests “it can be helpful to include elements which are somewhat removed in meaning from those of direct interest”. Prompt # 9 was designed to

¹³³ The other two options suggested by Tan and Hunter are ‘pool’ creation where participants are encouraged to name two of this and three of that, or through conversation where a list of elements is drawn up collaboratively by the participant and researcher. By far the most common element type used in repertory grid studies is people, however, roles and ‘work activities’ have also been used in the context of organizational life (Dackert, Jackson, Sten-Olof, & Johansson, 2003, p. 711).

¹³⁴ On four or five occasions I asked participants after the RGT activity if it would have made a difference whether I had elicited the elements with the alternative prompt. In each case (regardless of which prompt had been used), the participant replied they thought it would not have impacted their responses in that they had already made the connection in their minds. In other words, when asked to describe an event, they construed the people associated with that event at the same time, and when asked to describe a person, they construed the event or scenario simultaneously. I believe this to be of some significance to the further study of RGT methodology.

represent someone or an event which differed from the change experience being explored and again outside the boundaries of the study.

During the pilot I experimented with the number of elements created, ranging from 9 to 12, and eventually determined that 9 elements was an adequate number to explore the topic. Quoting a variety of RGT experts in psychological and organizational usage, Wright concurs, noting that all have determined that nine elements are both effective and efficient in administering the RGT and that nine elements “can generate a wide enough range of constructions about the way respondents view their experience with a particular research domain under investigation...” (Wright, 2004, p. 348). He goes on to indicate that this number of elements is also being sensitive to the time constraints of the people being interviewed “because even the nine could take 2 hours to complete” – and this was certainly consistent with my findings.

Wright’s (2004, p. 348) pilot test indicated that participants responded best when sent the elements in advance to prepare for the interview. Questions were asked to gather basic demographic, personal data, then participants were asked to discuss their experience with nine elements and finally asked to sort these using triadic RGT. A brief demonstration was provided, carefully avoiding any reference to the topic studied. I followed this methodology with one key exception – I did not alert participants in advance to the questions as I was asking eliciting questions and not the elements themselves.¹³⁵

As previously indicated, the elicitation prompts were formulated from the emergent themes in the aesthetic material. Eliciting prompts were designed to represent the ‘four corners’ of ‘the good soldier’ model as it had evolved to this point, as presented at the end of Chapter 3 (Wright, 2004, p. 346). Great care was taken to avoid leading questions associated specifically with the themes, yet be focused enough to contain scope. The two sets of elicitation prompts eventually used are provided in *Table 1* below.

¹³⁵ With respondent # 14, I did try this and the interview was not as successful, because he answered what he thought I wanted to hear about the ‘good soldier’ and not his own constructs. Although it has to be noted that this participant’s own military background was already a substantial influence on the constructs he uses.

Table 1: Element Elicitation Prompts

| Element Elicitation Prompts Set 1: People | Element Elicitation Prompts Set 2: Events |
|--|---|
| 1. Name someone you have observed being 'a good soldier' | 1. Name a time when you observed someone being 'a good soldier' |
| 2. Name yourself if you've been 'a good soldier' | 2. Name a time/event/situation where you've experienced being 'a good soldier' yourself |
| 3. Name someone whom you feel was rewarded for being 'a good soldier' | 3. Name a time when you observed someone being rewarded for being 'a good soldier' |
| 4. Name someone you've seen punished for being 'a good soldier' | 4. Name a time or situation when you observed someone being punished for being 'a good soldier' |
| 5. Name someone you've seen at peace with the change | 5. Name a situation in which you've been at peace with the change process |
| 6. Name someone who has questioned leadership or their decisions | 6. Name a situation or event where you or someone else has questioned the leadership or their decisions |
| 7. Name someone who has been in conflict or at war with the changes | 7. Name a time when you've been in conflict or at war with the change |
| 8. Name someone whom you have seen not being 'a good soldier' | 8. Name a situation where you've observed someone not being 'a good soldier' |
| 9. Name someone outside of this change process who has demonstrated 'good soldier' behaviour | 9. Name a situation outside of this change process where you've observed someone demonstrating 'good soldier' behaviour |

Participants were handed nine cards with the numbers 1 through 9 printed in the upper right hand corner. They were then asked to write a response on each card to each elicitation prompt as it was read to them.

Stage 2: Construct elicitation

The individual's own constructs help him describe and differentiate the elements as he sees it based on his own experience with them
(Wright, 2004, p. 346).

The second stage in the RGT process is to conduct interviews with the participants, asking them first of all, to create the elements by responding to the prompts, and secondly to develop the constructs from these elements. While elements denote the basis upon which participants formulate thoughts and ideas, the bi-polar constructs (Kelly, 1955) represent how the elements are interpreted as similar or dissimilar to each other.¹³⁶ “A person’s construction system is composed of a finite number of dichotomous constructs concerning specific elements” (Dackert et al., 2003, p. 711). The construct phase is made up of the three interviewing methods of ‘triading’, ‘laddering’ and ‘pyramiding’ which are used to elicit the construct at different levels of abstraction (Marsden & Littler, 2000, pp. 822-23). The most common way in which the elements can be linked to the constructs is using a form of triadic comparison, where the participant is asked to explain how two elements differ from the third (Stewart, 1997, Chap. 7; Senior, 1996, p. 28).

The triadic comparisons procedure, by asking for both a similarity and a difference, gets out both end [sic] of each construct, and as a result the data are much tighter, crisper, easier to understand and contain less dissimulation. (Stewart, 1997, Chap. 2)

This ‘triading’, known as the Minimum Context Form (Fransella & Bannister, 1977, pp. 14-18), can be designed as a random form of three elements (Senior, 1996, p. 28) or as a sequential form (Tan & Hunter, 2002, p. 46). I chose to use the latter approach where I systematically and sequentially substituted the triad combinations (see *Table 2*).¹³⁷

¹³⁶ In its simplest terms, a construct is merely “a way in which two or more things are alike and *thereby* different from a third or more things” (Kelly, 1969).

¹³⁷ Tan and Hunter (p. 46) note that “7 to 10 triads are sufficient in most domains to elicit all of the participant’s constructs” and since the sequential form creates 9 triads, I felt confident choosing this method. If I were wanting to do a statistical analysis, I would probably have provided the constructs as well – to compare the commonality of participant constructs, - but I am interested in determining meaning, so I elicited from triads. (Tan & Hunter, 2002, pp. 45-6).

Table 2: Sequential Triading

| | | |
|-------|-------|-------|
| 1,2,3 | 1,4,7 | 1,5,9 |
| 4,5,6 | 2,5,8 | 2,6,7 |
| 7,8,9 | 3,6,9 | 3,4,8 |

The element cards were handed to the participant in groups of three as shown above. The participant was then asked to sort these three cards according to how one element (card) differed from the other two. As each triadic combination was completed, another set was handed to the participant for sorting, until all nine combinations had been completed in this manner.

In some cases, the constructs that participants initially created were too vague, superficial, situational, or not representative of true polar opposites and so, in these instances, I opted to use the more sophisticated methods of 'laddering' and 'pyramiding' to access a deeper level of construct.

Laddering and Pyramiding

'Laddering' typically asks 'why' the differentiation is important, while 'pyramiding' focuses more on 'how' the differentiation occurs within the individual's construct. "In this process the question why tends to produce constructs of greater generality, while the question what or how tends to produce more specific constructs" (Marsden & Littler, 2000, p. 823).

The 'laddering' technique is used to "elicit the more abstract values" and "involves asking the participant which pole of the construct they prefer and why it is important to them" (Marsden & Littler, 2000, p. 823). I used 'laddering' in several interviews to probe more deeply the underlying beliefs and assumptions held by participants with reference to the construct (Tan & Hunter, 2002, p. 47). Stewart (1981, p. 26) notes there are a number of ways to do this, "but most preference questions take the

form either of asking for *liking* or of asking for *importance*". She suggests asking questions such as 'which do you prefer to work with? Which is more important? Why is that an important distinction?' (Stewart, 1997, Chap. 7)

Typically, I asked one of two questions to start the laddering process. For example, in Interview 4, the participant noted that two of the elements for construct 5 involved survival instinct while one element denoted the exercise of free choice. It was not immediately clear to me how the participant saw these elements as polar opposites and I wanted to know more about the assumptions she held with regard to survival and choice. I therefore asked the following question. "You have talked about elements 2 and 8 being different from element 5 with respect to survival and choice. In terms of the construct, why is that an important distinction to make about 'the good soldier'?" Her response helped me to understand that, from her perspective and within her construct, change forced upon her triggers a survival instinct; on the other hand if she is able to approach the change process believing she has the ability to choose, the survival instinct is not engaged.

In Interview 11, the participant appeared to hold judgments about construct 1 in which she talked about following the letter or intent of an order. I asked her the second question, "Considering the purpose of this interview, to explore your experience with 'the good soldier', which construct pole do you prefer?" Her response to this forced preference led me to understand that the construct holds a meaning in terms of core values for her.¹³⁸

The 'pyramiding' or 'laddering-down' technique "involves asking the participant what defines their preferred construct pole" (Marsden & Littler, 2000, p. 823). In Interview 11, immediately following the laddering-up probe outlined above, I asked her to "give me an example of how the first two elements differ from the other one in terms

¹³⁸ This was highly significant with respect to this specific construct as it deals with the theme of authority and chain of command and she was essentially telling me that the categorical imperative of moral and ethical choice played a role for her in making decisions in her position of authority.

of what you like and dislike”. Her response indicated the polarity of the core values of status and order as opposed to respect and collegiality.¹³⁹

In the last ‘pyramiding’ example, I introduced the qualifier ‘what you like and dislike’ which represents another aspect of the RGT process. Tan and Hunter (2002, p. 46) speak to the use of qualifiers, or contextual cues, suggesting the researcher can leave the construct elicitation open ended or alternatively, “may provide contextual cues that focus the research participant’s attention on a specific research issue”. I typically used qualifiers only during the laddering and pyramiding methods. Other contextual cues that I used as a qualifier throughout the RGT included skills, personality, effect/impact, how they were treated, strengths and weaknesses, and performance. I later asked participants to indicate whether it would have made a difference if I had used a different qualifying cue – they responded unanimously in the negative.

Stage 3: Full Grid Technique -- Element Comparison (Links)

Links are ways of relating the elements and constructs. The links show how the research participants interpret each element relative to each construct. Further, the links reveal the research participant’s interpretations of the similarities and differences between the elements and constructs.

(Tan & Hunter, 2002, p. 43)

The third stage of using the RGT involves examining the relationships between the bipolar constructs and the set of elements (Marsden & Littler, 2000, p. 824). Following the construct elicitation I asked approximately half of the participants to proceed with the Full Grid Technique.¹⁴⁰ The most typical way is to present participants

¹³⁹ During this stage of the interview, I typically asked two other questions to achieve this ‘pyramiding’ effect. “In order to clarify the difference, please tell me one way in which the first element differs from the other two”. “You have described some constructs as (naming one pole the participant has provided) and the other construct as (naming the second pole identified). What do you observe about the one construct which makes it different from the other?” These questions were offered as part of the Enquire Within™ software program that was subsequently used to record the interview data and perform the Dendritic Analysis.

¹⁴⁰ Tan and Hunter (2002, p. 47) note that it isn’t always necessary to complete the grid by linking the elements and constructs. As I am also keenly interested in the formation of the constructs themselves, it is possible to identify the thematic patterns using a content analysis alone.

with a matrix of the constructs and elements and request that they rate the elements (on a 5-point rating scale, where 1 represents most characteristic of the construct and 5 represents least characteristic) based on the constructs they had used to reflect on experience.¹⁴¹ “This now forms a scale on which all the elements can be rated as in any Likert-type set of statements. Note, however, that the ends of the scale are not necessarily direct opposites of one another” (Senior, 1996, p. 28). An example of such a matrix from Interview 2 is provided in *Table 3* below.¹⁴² The purpose of this step is to provide both the researcher and the participant “with a richer picture of the overall structure of their construct system (Stewart and Stewart, 1981)” (Marsden & Littler, 2000, p. 825). The full grid also allowed participants to determine when a construct was not consistent with the rest of their mental model.¹⁴³ Construct 3 of Interview 13 is a case in point, where 6 of the 9 elements could not be matched with the construct and as a result, we both agreed that the construct would be dropped from the final analysis.¹⁴⁴

As predicted by Wright (2004, p. 344) and Stewart (1997, Chap. 7), this stage of the grid technique often generated a conversation more rewarding than the Grid itself. Stewart cautions the interviewer to listen carefully to whether the constructs come easily or with difficulty, and to be especially attentive to what individuals are saying as they try to formulate their thoughts. The theory is that the harder an individual finds it to verbalize their construct, the more unconsciously it is held. Some of these observations have been captured in the notes section of the interviews in *Appendix B* and were indeed highly revealing. For example, in interview 11, the individual spoke of her upbringing and the meaning of soldierly behaviour in her family background that she has carried into the workplace with her.

¹⁴¹ The difference between RGT and semantic differential is quite nicely articulated by Fransella and Bannister (1977, p. 112) who stipulate that RGT “seeks to understand the dimensions in terms of which the person makes sense of his world” while semantic differential translates the participant’s constructs “onto our predetermined dimensions”.

¹⁴² The full set of Element Matrices is available in *Appendix B*, along with the Interview Transcripts.

¹⁴³ Stewart (1997, Chaps. 5, 7) suggests that if a construct cannot be matched with one or more elements, the interviewee should be asked to put a *not applicable* (N/A) symbol in the matrix rather than try to force a fit.

¹⁴⁴ As a peripheral construct, it is permissible to remove it “without serious modification of the core structure” (Fransella & Bannister, 1977, p. 174).

Table 3: Example of Grid Element Comparison

Interview 2

ELEMENT 1: Name someone you have observed being a good soldier during this change process

| Element No 1: Mary | Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|----------------|---|---|---|---|---|----|---|
| are powerless | | | X | | | | | has a strong sphere of influence |
| abandoned the change process | | | | | | | X | committed to supporting the change |
| are productive | | X | | | | | | created havoc |
| are flexible and fluid | | X | | | | | | uncompromising and inflexible |
| rational in their approach to decision making | | X | | | | | | brought a lot of emotion and personal feeling into her decision making |
| act on their values and decisions are driven by values | | X | | | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | | | | | | | X | extraverted, unsubtle and outspoken |
| values drive decisions | | X | | | | | | expediency drives decisions |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | | X | | | | | | is somewhat litigious and inappropriately controversial; is more likely to list grievances than work towards a solution |
| are very professional | | X | | | | | | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | | X | | | | | | lacks sensitivity in dealing with difficult issues and people's feelings; undermines the efforts of others |

Participant 14 commented during this process that he was observing himself starting to reflect more deeply and thus developing consciousness around the caricature he had previously been using to depict his understanding of ‘the good soldier’. While matching elements to her constructs of leadership, participant 6 started to talk about an incident in which she had found it necessary to blow the whistle, revealing a very painful experience with which she had unconsciously associated herself as ‘a good soldier’.

Stage 4: Analysis

As indicated earlier in the introduction to RGT (page 106) the grid interviews can be analyzed quantitatively or qualitatively as well as individually or collectively. Within the qualitative paradigm, the main methods of analysis are content analysis (which

analyses the content of the Grid) and visual focusing (also known as construct mapping), cluster analysis or principal components analysis (which analyse the content and the interrelationships) (Marsden & Littler, 2000, pp. 285-86).¹⁴⁵ Within an individual's responses, the grid can be explored to determine how one construct compares to another and how the construct is developed across elements. A collective analysis would explore an overview of how the lens of 'the good soldier' is seen by groups of participants within the same organization.

Within this chapter, I will limit the analysis to one of description only, outlining the emergent patterns at a more collective meaning level, using a cognitive mapping technique similar to my own construct maps of the previous chapter.¹⁴⁶

If various grids share the same set of elements, they may also be analyzed at group level by applying the constructs of all experts to the same set of elements and looking for patterns ... that are shared by the various interview partners. In the latter case, we generate what we call a *global meaning space*. (Clases, Bachmann, & Wehner, 2004, p. 11)

The value of exploring this 'global meaning space' within a collective analysis is that it provides a view beyond that of individual constructions to that of a cognitive understanding of a group of people as a whole, thus allowing us to explore the underlying commonly held constructs.

When individual constructions are brought together, certain underlying collective frames of reference emerge that reflect a sense of common understanding and shared meaning ... It is this underlying commonality

¹⁴⁵ In addition, there are corresponding quantitative methods of frequency count and dendritic graph analysis. However, as Stewart (1997, Chap. 6) notes, it is possible to use the basic principles and methodology of RGT without a quantitative analysis and "still be able to claim what you could not claim for any other interviewing technique: that your results are free from the influence of the interviewer, that you have been able to elicit information of a depth and specificity which would otherwise be impossible".

¹⁴⁶ A cognitive map provides a picture of the spatial relationship between the elements, the elicited constructs, and between the elements and the constructs themselves. In a similar vein, the tool can be used to map the collective information in a visual space (Clases et al., 2004, pp. 15-18; Wright, 2004, pp. 357-59). In a nomothetic study, this map would be created by conducting a Principle Component analysis, charting the bipolar constructs on *x* and *y* axes quantitatively. However, it is possible for a variety of ideographic mapping techniques to be used "to map collective meanings among individuals or groups of individuals" (Tan & Hunter, 2002, p. 49) and because I did not use a common set of elements or constructs it isn't appropriate to use a precise mapping calculation.

that can help explain how people act and react in a socially constructed world. (Wright, 2004, p. 354)

Descriptive Content Analysis and Construct Maps

In the final analysis, I have to determine what I and the participants are able to construe both theoretically and practically from this phase of the research. The interview process during the case study resulted in the development of approximately 120 constructs, shown in *Table 4*, which could be categorized into 9 or 10 major themes. These major themes or categories that emerged are best described through a content analysis in comparison to those identified during the aesthetic analysis. In *Table 5* (Chapter 6, page 141) the participants' constructs are compared to my own developed during the aesthetic analysis and reviewed for correspondence. Essentially, the participants did not construe the archetypes in all the same ways I had, nonetheless, there was significant correspondence in the areas related to the language of war, change and survival, leadership and bureaucracy, and moral choice. In terms of Fransella and Bannister's (1977, p. 174) categorization of constructs, these would be classified as superordinate constructs denoting "a higher order of abstraction".

The Language of War

One might expect the language of war to emerge given that the questions prompted participants about their experiences with 'the good soldier' metaphor. However, the construct as it developed during the interviews was consistently focused on conscious aspects of the soldier's duty within the command structure, the cowboy who operates outside of that structure, and the enemy. As noted in *Figure 4a*, these were not isolated language patterns but appeared across four to five different interviews.¹⁴⁷

In most instances, participants suddenly became aware of their use of this language about halfway through the interview at which point some became quite self-conscious while others simply observed it and commented wryly that they were becoming more aware of the metaphor's influence on them.

¹⁴⁷ The frequency analysis in Chapter 6 (page 143) outlines all the constructs that were identified by multiple participants. The number following each construct denotes the number of times it was raised across the 14 interviews. Joanne Martin (1992, p. 198) recommends coding any construct mentioned by two or more participants.

Table 4: Interview Constructs

| CHANGE | | The numbers below refer to Participant interviews |
|---|---|---|
| | | Participant |
| 1. abandoned the change process | committed to supporting change | 2 |
| 2. passive or even resistant | actively involved in the change process | 1 |
| 3. dissatisfied with the change process | good experience in balancing interests | 7 |
| 4. suffering from change fatigue | navigating the change process | 1 |
| 5. showed dissatisfaction with change | good experience & able to balance interests | 7 |
| 6. perception of passivity | perception of active participation | 12 |
| 7. recognize the value of change | pessimistic about the change | 1 |
| 8. seeks change & helps others to adjust | doesn't welcome change | 8 |
| 9. engaged, willing, openness to change | entrenchment & unwilling to participate | 7 |
| 10. followed through in difficult situations | no engagement or attempt to achieve outcome | 7 |
| 11. included in change process & actively involved | excluded from important meetings | 4 |
| 12. positive experience being included | negative reactions and been excluded | 4 |
| 13. approach organizational change from a selfish perspective on the basis of what's in it for them | focuses on and balances multiple objectives without consideration for personal gain | 11 |
| 14. trying to affect change constructively from within the system | is trying to blow up the whole system confrontationally | 13 |

| LEADERSHIP | | |
|--|---|----|
| 15. pulled back and became passive | took personal leadership for the change | 7 |
| 16. listen and engage others in change | insensitive and undermine others | 2 |
| 17. considers the impact on others | has a concern for effective and efficient change elements only | 11 |
| 18. tries to work with staff at the beginning of the change | lack of openness/willingness to explore ideas from others without judgment | 13 |
| 19. follows due process, trying to mitigate how decisions will impact staff | cowboy for change and pushes things along | 13 |
| 20. consultative and caring about people's ability to cope with the change | autocratic cowboy who takes action independently without consulting staff | 13 |
| 21. listens curiously and doesn't pretend to have the answer | already knows what she wants to hear and bases actions on her own opinion | 13 |
| 22. invested in what they do | detached | 3 |
| 23. took personal responsibility & leadership | pulled back & became passive | 11 |
| 24. lack of clarity about what needs doing | recognizes tensions & tries to make a difference | 4 |
| 25. doesn't really get it & can't lead | clear sense of direction | 5 |
| 26. waits and seeks direction from others | decisive and takes bold action | 6 |
| 27. recognizes tensions & tries to make a difference | lack of clarity about what needs doing | 4 |
| 28. decisive and takes bold action | waits and seeks direction from others | 6 |
| 29. flawless leadership | doesn't always respond appropriately | 6 |
| 30. leadership is participatory process and not issue of positional responsibility | absence of leadership creates vacuum with respect to authority, decisions & direction | 7 |
| 31. exercises leadership responsibility with high expectations for self and staff | has the talent but not the leadership behaviours | 8 |
| 32. frank and open leader to whom people listen | is guarded and easily hurt | 8 |
| 33. mature leader who uses metrics to validate case | inexperienced administrator not good at presenting case | 13 |

| | | |
|---|---|----|
| 34. in a position of authority and influence | exercises leadership without formal position | 12 |
| 35. broader focus and management experience | narrow focus based on professional expertise only | 11 |
| VALUES | | |
| 36. decisions/actions driven by values | compromises values for expediency | 2 |
| 37. living their values | change incongruent with values | 6 |
| 38. works from core set of values | needs to validate everything with others | 8 |
| 39. made principled commitment based on values | commitment not manifest | 9 |
| 40. core values are order, status, consistency, pluralism and community | core values are respect and collegiality | 11 |
| BUREAUCRACY (COMMAND STRUCTURE) | | |
| 41. follow the intent of the order | follow the letter of the order | 11 |
| 42. can frame orders | can't frame orders and lacks ability to put positive spin on things | 11 |
| 43. questions orders | follows orders without question | 3 |
| 44. looks at the bigger picture | does whatever manager tells them | 3 |
| 45. questions orders | accepts orders | 11 |
| 46. takes action to make things happen | waits for someone else to initiate | 13 |
| 47. concerned with the big picture | detail oriented | 12 |
| 48. hesitant to raise issues | outspoken | 3 |
| 49. lacks experience with which to contextualize | speaks up when situation requires | 8 |
| 50. very diplomatic in their language | expresses things frankly and immoderately | 9 |
| 51. never openly critical or badmouthing | doesn't moderate language or care about impact | 9 |
| 52. low tolerance for political rationale | strong sense of importance of political expediency | 9 |
| 53. powerless | strong sphere of influence | 2 |
| 54. largely beyond control | within sphere of influence | 14 |

| FLEXIBILITY | | |
|---|--|----|
| 55. flexible & fluid | uncompromising & inflexible | 2 |
| 56. flexible & adaptable & open to suggestions | controversial & oppositional & unlikely to work towards solution | 2 |
| 57. adaptable & acceptance | resistant due to conflicting ideologies | 4 |
| 58. spontaneous and ready to be diverted | needs a lot of lead time to 'have all their ducks in a row' | 8 |
| 59. can turn on a dime to move process | very deliberate & keeps paper trail | 8 |
| 60. represent good soldier being flexible | can't deal with change and is unnecessarily rigid | 14 |
| PRODUCTIVITY | | |
| 61. are productive | create havoc | 2 |
| 62. provided productive significant contribution | unproductive, negative, unresponsive, antagonistic | 7 |
| 63. contributes to organizational outcomes | just puts in the time | 3 |
| 64. thoughtful about possible outcomes | speaks without thinking & lacks caution | 3 |
| 65. engaged in thoughtful process to achieve results | lack of leadership & little regard for outcome | 7 |
| 66. active engagement seeking positive | passive and deciding to endure | 4 |
| 67. followed through at personal cost | no engagement or attempt to achieve outcome | 7 |
| 68. effected change through problem solving, positive attitude, negotiation | unwilling to engage in a positive way to deal with something that wasn't working | 7 |
| 69. dutiful soldiers and prepared to do their best for the good of the organization | always objecting and obstructionist | 11 |
| 70. working hard & not complaining | speaking up about what's not working | 5 |
| 71. worked hard to reach outcome | delivered non-sustainable outcome | 7 |
| 72. works hard but has flaws | has achieved perfection | 6 |
| 73. works hard & successful | expends a lot of energy on things not working | 8 |

| MOTIVATION | | |
|---|---|----|
| 74. achieved organizational benefit | seeking personal benefit | 4 |
| 75. high job satisfaction | low job satisfaction | 3 |
| 76. finds work rewarding | unsatisfied with work environment | 3 |
| 77. personal sense of accomplishment | lack of personal leadership | 7 |
| 78. motivated intrinsically | motivated extrinsically | 8 |
| 79. aren't concerned with being rewarded | has difficulty coming to terms with unrewarded change processes | 9 |
| 80. participated without expecting reward | received unearned reward | 10 |
| 81. contributed regardless of potential gain | expected personal gain for contribution | 10 |
| 82. blames others when things aren't working | doesn't recognize when someone is taking advantage | 12 |
| 83. contributed their best under trying conditions and without reward | lambasted someone who contributed Herculean effort without checking facts | 10 |
| 84. receiving blame | receiving validation | |
| 85. represents reward or result for that action | denote actual behaviours or process | |
| CHARACTERISTICS | | |
| 86. very professional | unprofessional | 2 |
| 87. high sense of professionalism | lacks a professional foundation | 9 |
| 88. introverted and introspective | extraverted, unsubtle | 2 |
| 89. introverted & unable to connect with others | thrives best interacting with lots of others | 6 |
| 90. reserved | appears gregarious | 12 |
| 91. sense of self individually defined | very clear about a guiding leader in life | 6 |
| 92. overly aggressive | approachable assertiveness | 6 |
| 93. civil and seeks feedback from others | uncivil and rude | 8 |
| 94. very polite and courteous, well spoken and admirable | curt and impolite | 8 |
| 95. demonstrate actively negative behaviour | demonstrate passive, neutral behaviour | 7 |
| 96. rational | Emotional | 2 |
| 97. even tempered, self manages | cranky, volatile, aggressive | 6 |

| | | |
|---|---|----|
| emotion | | |
| 98. can zone in on impacts quickly and think logically | struggles with reaching quick conclusions | 11 |
| 99. 'straight-shooting' evidence based decisions | 'shoots-from-the-hip' risk taking decisions | 12 |
| CONFLICT | | |
| 100. can set boundaries | puts in tons of extra time | 3 |
| 101. able to set clear boundaries | has no limits and is taken advantage of | 14 |
| 102. didn't try to solve problem – just looked for someone to blame | put in the extra effort 'above and beyond the call of duty' | 10 |
| 103. conflict & disagreement over ideology | operating within the system | 4 |
| 104. resistant due to conflicting ideology | accepting change and ready to move on | 4 |
| 105. strong conflict resolution skills | creates conflict & withdraws | 8 |
| | | |
| 106. aware of the roles of others | works independently without involving others | 3 |
| 107. actions governed by survival instinct | exercises free choice | 4 |
| 108. given more responsibility & roles | left pretty much to own devices | 4 |
| 109. people working together | haven't found their place in the group & critical view | 5 |
| 110. strong team values | works individually & unlikely to grow those around them | 6 |
| 111. wants things to return to previous | dedicated and soldiering on | 5 |
| 112. loyal to the organization | absolutely no long term commitment | 9 |
| 113. moving in a downward career spiral | moving in an upward direction career-wise | 9 |
| 114. great at getting to the 'next ice-flow' | look to the long view and seek to get 'across the river' | 9 |
| 115. can think only of the short term | can think of long term good | 11 |
| 116. small scope and order of magnitude | depth and breadth of people impacted | 10 |
| 117. sense of competence and respect for the work | way out of his depth and overburdened | 10 |
| 118. dealt a fair hand | set up for failure | 10 |
| 119. demonstrates complexity of thinking | simple thinking process and value system | 11 |

| | | |
|--|--|----|
| 120. has no willingness to enter into more complex conversations about people | tries to balance needs of the organization and the people within it | 11 |
| 121. faces significant life events with grace | complains about the most trivial issues | 12 |
| 122. are positive 'straight-shooters' | complains about everything | 12 |
| 123. picks their fights | will fight over just about anything | 12 |
| 124. not good at providing support at a human level | communicates tough messages in a human way | 12 |
| 125. overcomes personal anxiety and misgivings to get job done | can't overcome fear of being held responsible and seeks personal benefit | 13 |
| 126. represents positive aspects of the good soldier in action | doesn't come to the table with his 'beans or bullets' | 14 |
| 127. definable and measurable criteria of goodness based on personal checklist | murky abstract accessible only through probing questions and analysis | 14 |
| 128. good soldier with positive characteristics | good soldier as slave to policy and regulations | 14 |

Change and Survival

Challenges change, jobs change, everything changes except good soldierly behaviour. Changes that impact that relationship are very difficult to tolerate and difficult to survive. (Interview 9)

As noted by Fransella and Bannister (1977, p. 7), people don't respond to a specific stimulus; they more often respond to "what they *perceive* the stimulus to be", and these responses tend to help individuals to survive, particularly during periods of change (Stewart, 1997, Chap. 1). Through previous research, constructs relating to 'threat' and fear' have been identified to be consistently construed during periods of transition and change. "Threat is the awareness of an imminent comprehensive change in one's core structures.... Fear is the awareness of an imminent incidental change in one's core structures" (Fransella & Bannister, 1977, p. 174).

This construct is interesting with respect to the Commonality Corollary in that participants appeared to be construing the relationship between change and survival similarly, and yet there was a significant difference in the associated meanings. The construct map of change and survival (*Figure 4b*) more clearly shows the manner in which participants construed the relationship. Typically it takes one of two forms – either

passive acceptance in a victim mode, or making choices in order to assume some aspect of personal control over the process in an aggressor mode. Each of these aspects is perceived as a way of surviving the change process. Fear was usually only associated with passivity and the need to watch and wait out the change.

Leadership and Bureaucracy

It is within this construct that the 'four corners' of 'the good soldier' began to emerge – the remaining three types being 'the dutiful soldier', 'the rogue soldier', and the 'Falstaff soldier' as shown in *Figure 4c*. These three additional types, each of which contains further complexity has led to a more nuanced understanding of the metaphor with respect to leadership and is one of the most significant aspects to emerge from this project.

The overarching imagery is that of bureaucracy, hierarchy, status, rank and structure, where leadership is noted as much by its absence and disengagement of agency as its presence. Those with rank, title and authority hold power while those in the 'rank and file' are seen as powerless and in a position of compromised values. The only paths of resistance are those of 'the bad soldier' who acts contrary to orders, or 'the rogue soldier' who strikes out on his/her own, a heroic figure who acts according to core values that are frequently incongruent with those of the organization.

Moral Choice

The decisions of 'the rogue soldier' are driven by values, and s/he will act upon these values even in the face of direct orders. Rather than 'soldier on' this individual will question orders that don't make sense or conflict with a higher value system. As a result, 'the rogue soldier' is seen to take responsibility and accountability for his/her actions, but doesn't always survive change.

Follow up Conversations and Dialogue Group

Constructs elicited with the repertory grid technique are 'personal' and have to be aggregated to represent a larger social unit as a work group or an organization. The shared meanings or the 'universe of meanings' attached to an organizational process, context or situation can be elicited by a reasonably small number of repertory grid interviews with representative group members.

(Dackert et al., 2003, p. 711)

Following the individual RGT activity, participants were invited to engage as a group in unpacking the life world of the metaphor.¹⁴⁸ The primary reason for asking the group to come together was because I wanted them to participate in interpreting the constructs that had been developed. As Strati and Guillet de Monthoux (2002, p. 764) have noted, we each hold personal aspects of knowledge that are "neither exclusively mental nor logical-rational, but on the contrary are sensory, tacit and influenced by the aesthetic judgement (sic)". I had developed a number of questions, as noted on page 94, designed to tease out people's perceptions of the metaphor.¹⁴⁹

The most important question that was answered for me during this dialogue had to do with my own doubts about the metaphor. During the research, I had read that the topic should be important to participants in the organization and not just of interest to the researcher. I had become so involved with the concept that I began to wonder whether it was really important or just some personal demon I was working through. And so I posed the question to the group:

¹⁴⁸ I had originally believed it to be critical that this phase of the research be conducted through group narrative to discover the socially constructed meaning of the metaphor, as distinct from individual associations. However, as I analyzed the original construct data, I started to see that our socially constructed meaning predates our group experience of it, and that we do, in fact, each hold a set of individual associations to which we have become socialized. I believe it is this embedded pre-experience to which Berger and Luckmann (1966, p.14) refer when they speak of "what people 'know' as 'reality' in their everyday, non- or pre-theoretical lives... It is precisely this 'knowledge' that constitutes the fabric of meanings without which no society could exist".

¹⁴⁹ Prior to asking the specific questions, the conversation was introduced by asking the group to "talk about the meaning of this experience and what seemed to be the characteristics of the metaphor? In your opinion, what might be the implications of the metaphor on the department, on groups, on individuals within the department?"

I'm struck with whether this is at all important to you?

Participant in response, "Anytime we can unlayer is helpful... when I hear the language in future I will be more mindful -- for instance, it occurs to me that in our organization, the 'rogue soldier' is highly valued and I hadn't thought of that until now. That means something to me about how we are approaching change and what we can be doing differently?"

What do you mean?

Participant: "Well, we value and recognize those who take risks, initiate and support change. That's very helpful to know as a Communications Specialist - how do we support those who don't enact that value? That's something that I can do differently - I can change the messages, and as a member of the Executive Team, I can relate this information to the others and look at what we are unconsciously valuing".

Bate (1997, p. 1161) urges that I, as ethnographer, not attempt to generalize that this study represents each and every voice I interviewed - although it may indeed represent "enormous chunks of organizational reality". He speaks of "an idea or image which through symbols enables people to realize something that was previously unrealized, and comprehend something that was previously not comprehended" (Bate, 1997, p. 1162). I believe the above dialogue segment is an example of such comprehension, not at a theoretical level but a practical, actionable level with significant implications for how that department will approach change.

Stephen Taylor's (2002, pp. 823-26) thesis is that we are no longer able to discourse in organizations about our aesthetic experiences, and that an intellectual research method is needed that enables participants to find their voice not only to talk about their experience but to transform that aesthetic knowledge into intellectual and practical knowledge without undue additional interpretation by the researcher.

Metaphors can change if the language describing them is modified ... helping people to re-frame their thinking through changes in how they talk about their experiences. (Phillips, 1998, p. 21)

CHAPTER 6: PUTTING IT ALL TOGETHER: ANALYSIS OF 'THE GOOD SOLDIER'

It is for an obvious reason far easier to name examples of mythologies of war than mythologies of peace; ... to some this terrible necessity is fundamentally unacceptable, and such people have, at times, brought forth mythologies of a way to perpetual peace. However, those have not been the people generally who have survived in what Darwin termed the universal struggle for existence... it has been the nations, tribes, and peoples bred to mythologies of war that have survived to communicate their life-supporting mythic lore to descendants.

(Campbell, 1972, p. 169)

As noted earlier in Chapters 1 and 2, a functionalist approach to the analysis and intervention of issues in organizations is typically designed to seek stability. It connects to the pluralist view that conflict must exist to stabilize organizations and society, which in turn, is based on an assumption that order and harmony are a desired state achievable through conflict (Howlett & Ramesh, 1995, p. 40). Teggart adds that “[S]trife, war, and revolution are openly advocated as the procedure necessary for the settlement of difficulties” (1941, p. 590).

If, as Lakoff and Johnson (1980) contend that human thought processes are largely metaphorical, what does it mean when we talk about defending our position, feeling under siege, taking a stance, or holding on to the precious resources we have? Tannen believes it has significant impact on how we filter our experience of the world.

If war provides the metaphors through which we view the world and each other, we come to view others – and ourselves – as warriors in battle. Almost any human encounter can be framed as a fight between two opponents. Looking at it this way brings particular aspects of the event into focus and obscures others. (Tannen, 1998, p. 16)

For example, the codifying system that allows us to comprehend the need for resources as an aspect of ‘fighting the good fight’ causes us to ignore other approaches to change inconsistent with ‘the good soldier’ metaphor (Lakoff & Johnson, 1980, p. 10). If indeed

our thinking is "... dominated by theories of violence", as Teggart (1941, p. 582) claimed, then the 'argument as war' metaphor even starts to limit our ability to perceive and act upon any other premise (Tannen, 1998, p. 14; Van Maanen, 2001, pp. 240-41).

This chapter will examine the nature of the metaphor and its associated mythology within a detailed analysis of the constructs, comparing the cultural and workplace models previously developed and forming a hermeneutic model of the metaphor on the basis of an interpretive analysis.

Unpacking the metaphor's shared meaning

When Kelly first developed the concept of a cognitive map or 'meaning space' as a way to categorize and classify the 'elements' that we experience, "he did not suppose this space to pre-exist as a world of such elements, but rather to come into being through a process of construction by which we create a space in which to place elements as we come to construe them" (Shaw & Gaines, 1992, p. 3). In other words, it is through the process of creating such constructs that the elements themselves start to materialize at a level of awareness. Tan and Hunter explain how respondents start to make sense of their world through the constructs they are using.

Thus individuals come to understand the world in which they live by developing a personally organized system of interpretation based on their experiences. The function of a personal construct system is to interpret the current situation and to anticipate future events. Further individuals can share and appreciate to varying degrees the personal construct systems of others. (Tan & Hunter, 2002, p. 42)

As indicated in the opening chapter, I believe that Polanyi's concept of tacit knowing may well be a way to interpret and 'unpack' such personally construed meaning. He identifies the aspects of tacit knowing as functional, phenomenal, semantic and interpretive (1966, pp. 5-6). The functional aspect or 'ostensive definition' in this case would be the initial elements that participants identified during the RGT, as they named the people or events to which the elicitation prompts pointed them.

This naming-cum-pointing... conceals a gap to be bridged by an intelligent effort on the part of the person to whom we want to tell what the word means. Our message had left something behind that we could not tell, and its reception must rely on it that the person addressed will

discover that which we have not been able to communicate. (Polanyi, 1966, pp. 5-6)

Polanyi's definition of 'knowing' includes both theoretical and practical knowledge, (both '*wissen*' and '*können*'). The basic structure of 'tacit knowing' involves two kinds of things or 'terms'. He describes the logical relationship between these two terms as – the experience we know (the second term or 'distal') which is determined by our attending to it, and the expectations and anticipation that we then learn to hold for it become our tacit knowledge of the experience (the first term or 'proximal'). (1966, pp. 7-10)¹⁵⁰ It is through our tacit knowledge of these experiences that we know them without being able to identify what it is that allows us to say this about them.

The phenomenal aspect is that part of the term to which we become aware through our attendance on the 'appearance' of it. For example, we become aware of how we construe the metaphor of 'the good soldier' by becoming aware of the elements from which we are basing our assumptions about it (Polanyi, 1966, p.11), and the bi-polar constructs we establish.

Polanyi goes on to discuss the semantic aspect as the process of mediation - how these two terms become gradually separated from each other such that the meaning of an experience becomes separated from that which has this meaning. This would explain how the elements from which we construe certain events become separated from the constructions themselves. Using the example of a blind person learning to use a cane, he proposes that our first sense of such a probe is the impact against fingers and palm. As we learn to use this probe to feel our way (attending), it is transformed into a sense of the objects we are exploring, and during this process, we lose awareness of the sensation against the fingers. The beginning of the mediation becomes obscured and a level of transcendence or transformation occurs.

The interpretive aspect is the process by which we transform these distanced feelings into meaningful constructs. The constructs then create our tacit understanding or

¹⁵⁰ This is congruent with Kelly's belief that the "function of a personal construct system is to interpret the current situation and to anticipate future events" (Tan & Hunter, 2002, p. 42).

lens by which we view our experiences, quite separated from ourselves and our own making.

From the three aspects of tacit knowing that I have defined so far – the functional, the phenomenal, and the semantic – we can deduce a fourth aspect, which tells us what tacit knowing is a knowledge of. This will represent its *ontological* aspect. (Polanyi, 1966, pp. 12-13)

In terms of personal construct theory, this also denotes that which we construe. The construct elicitation process is in effect a transposition that distances us from the experience, while further learning and understanding is dependant upon reflection thus reversing the mediation process. In this manner, 'the good soldier' metaphor could be seen as a tacit reaction to fight/flight instinct, signifying defence in response to threat of change. We recognize the tacit nature of the metaphor by attending to the lack of resources, for example.

The content analysis illustrated in *Table 5* has been created from the *Frequency Analysis* and *Common Threads* construct maps shown in *Figures 5 and 6*.

Table 5: Content Analysis

| Constructs developed in Aesthetic Analysis | Constructs developed in RGT Analysis |
|--|---|
| Attributes of war | Language of war |
| Chain of command including leadership, authority and duty | Leadership and bureaucracy |
| Fear and survival | Change and survival |
| Rules of engagement and code of ethics including moral choice and issues of honour | Moral choice |
| The enemy archetype | The enemy |
| Soldierly types | |
| The hero archetype | The cowboy |
| The fortress archetype and the garrison mentality | |

These constructs are determined in part by the aesthetic material to which we have been exposed (the proximal) and our interpretation through attending to this material (the distal) as construed by the participants

The table above demonstrates how we construe the metaphor of 'the good soldier' and those aspects of the metaphor that merit further analysis. It is sometimes hard to differentiate these constructs as the themes are interwoven in our understanding. For the purpose of this analysis, I have categorized them under the headings of the language of war, bureaucracy and chain of command, rules of engagement and moral choice, soldiering archetypes, the enemy archetype, and change and survival.

The Language of War

Language, particularly in times of war, is destined to hide some realities and to emphasize others. Describing war as a 'conflict,' hides its meaning as an arena of slaughter and carnage.

(Frost, Mitchell, & Nord, 1986, p. 166)

Polanyi's concept is particularly useful in helping us to understand the use of soldierly language in an organizational setting. Elkin, a sociologist trying to understand the impact of World War II, researched the inculcation of soldierly language amongst new recruits within the military.

The language, assumed to be functional, is unconsciously learned and changes to benefit new experiences and thus is valuable as source material for studying the soldier's adjustment. The language reflects (1) the soldier's self-image of solidarity, freedom from social restraint, and strength and (2) his attitude to authority. (Elkin, 1946, p. 414)

The constructs established by both myself (through the aesthetic analysis of Chapter 4) and the participants in the case study (as outlined in Chapter 5), demonstrated the adoption of soldierly language as a way of describing our experiences.

During the group dialogue in this project, one of the participants asked whether the metaphor was only chronologically significant to those raised by parents who had experienced a war such as WW II.

"Is it a dated metaphor? Would my 20 year old daughter understand it? I mean, I grew up watching John Wayne and self sacrifice, heroism, and war... is this still talked about?"

Another participant responded, "Oh, I think so....this language is understood by me and I'm not far from 20... I understand it". (Group Dialogue)

Throughout this project, I have observed the use of military and warlike language as a normal aspect of everyday workplace discourse. During the case study interviews, as noted in the concept map (page 128 of Chapter 5), the following language was used by the participants: 'pick your fights', 'choose your battle', 'parachuting in', 'straight-shooters', 'shoots-from-the-hip', 'cowboy', 'above and beyond the call of duty', 'soldiering on', 'not marching to the same tune', 'troops can't survive', 'come to the table with his beans or bullets', 'if you're not in his camp, you're his enemy', and 'blow up the whole system'. Further to this, *Figure 7* similarly illustrates some of the language coded from the aesthetic source material that case study participants identified as commonly used in their departments to describe daily actions. Brotz and Wilson contend that the use of such language signifies an acceptance of the military way of life.

When a soldier begins to use the Army vocabulary and slang without deliberate choice and when a situation automatically evokes the correct attitudes, he has unwittingly acquired the rules and regulations whether he likes them or not. (Brotz & Wilson, 1946, p. 374)

I suggest that the same is equally true for an employee who begins to use the vocabulary and slang of the military in that s/he has acquired the military sensibilities to which s/he has been socialized. We are almost compelled to assume territory in response and prepare a defense that is aggressive. And we respond at the emotional level of war.

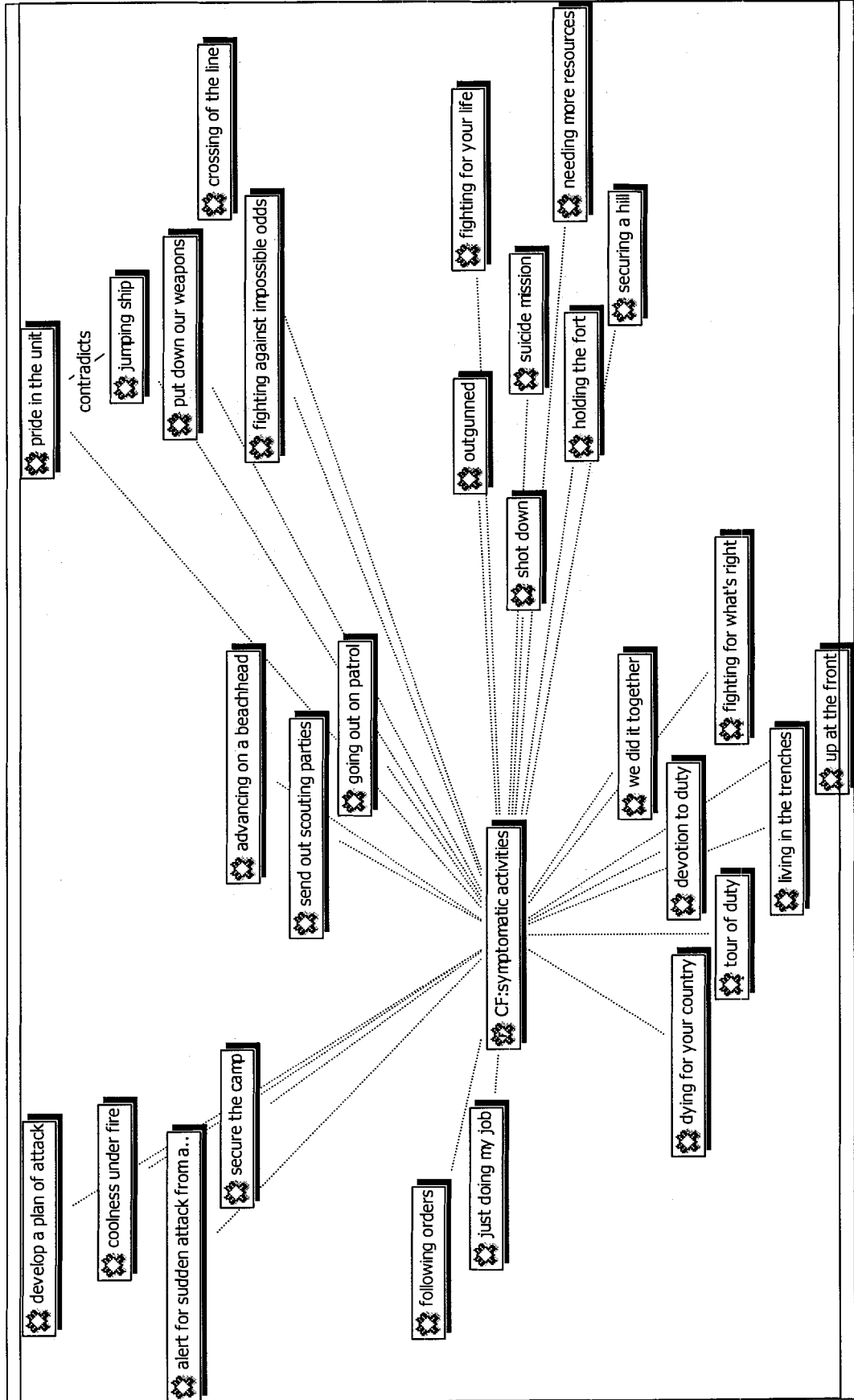
We feel as if something inside us, in our blood, has been switched on. That's not just a phrase - it is a fact. It is the front, the awareness of the front, that has made that electrical contact. The moment we hear the whistle of the first shells, or when the air is torn by artillery fire, a tense expectancy suddenly gets into our veins, our hands and our eyes, a readiness, a heightened wakefulness, a strange suppleness of the senses... When we set out we're just soldiers - we might be grumbling or we might be cheerful; and then we get to the first gun emplacements, and every single word that we utter takes on a new sound. (*All Quiet on the Western Front*, Remarque, 1994, p. 38)

I felt this similar sensation a few years ago when working in an organization during a labour dispute. We all hurried to the windows to watch the protest unfold and there was a palpable charge in the air, you could feel the electricity. In spite of personal beliefs disagreeing with the positions of either side in the dispute, it was very difficult to disengage and not feel the excitement, part horror, part titillation. There were frequent parallels drawn between the impending war in Iraq and the sense of occupation with protesters and strikers outside our 'battlements' and the degree to which people were swept up becoming emotionally charged in spite of themselves.¹⁵¹

As we have noted, we assume the expressions are functional; had they not met the requirements of the soldier, they would not have been adopted. That a soldier, therefore, so readily and unconsciously adopts these expressions bespeaks their appropriateness in his changed way of life. (Elkin, 1946, p. 416)

¹⁵¹ This exact scene is mirrored in *All Quiet on the Western Front* (Abbott, 1930) as the students all rush to the schoolroom window to watch the soldiers marching by, the sensation unmistakably the excitement of imminent battle.

Figure 7: Construct Map of Soldierly Language



Postmodern theorists such as Foucault (1987; 1988a) have suggested that language and our discursive patterns in general speak to issues of power and agency in that language can be used as an instrument to establish and maintain a hegemonic social reality. As Corson remarks, language “does more than just reflect social structures; it can also perpetuate existing differences in power by expressing a prejudiced view of the world” (1995, p. 5).

Bureaucracy, Leadership and the Chain of Command

The language of the soldier, besides being studied in its own right, may also be studied for the light it throws on other problems of sociological interest. More specifically, we shall select for discussion some of the expressions which reflect the soldier's attitude toward, and his adjustment to, authority.

(Elkin, 1946, p. 419)

Collins (1996, p.ix) discusses war as a collective impulse that we can't understand without attending to the language we use to describe it. He subsequently links this use of language to our understanding of authority, because in his view “authority marshals the war effort”. Authority is the basis of the chain of command and establishes the hierarchy in which the bureaucracy holds power, regardless of whether it denotes a relationship of private to general, or employee to boss.

The acceptance of a principle of hierarchy as a basis for status involves more than a knowledge of ‘fixed’ positions in the status order; it involves a knowledge of how to *act* in terms of the status position as well as how to act to change it, if change is desired. (Duncan, 1953, pp. 123 -130)

There is the expectation (by both the administration and those in a reporting relationship) that those placed in a position of authority should have the capacity to lead

others, with the basic leadership skills associated with this level of command.¹⁵² However, as Brotz and Wilson suggest,

...it is not uncommon to see a battlefield officer transferred for various reasons to administrative assignments for which he is unfitted but which he is *expected* to fulfil by virtue of the fact that he is an officer ... This aura which surrounds rank as such often places responsibility upon men who are less qualified than their subordinates. (1946, pp. 373-74)

This view was supported by one of the participants in the case study.

We expect people in positions of leadership to have the authority and influence that accompany that position, and expect it less from those who are not in leadership, and yet they can still exercise it at a daily operational level. People in authority make decisions that are sometimes frustrating for those following the orders -- it is frustrating when those in positions of influence and authority don't exercise it properly. (Interview 12)

For decades, this authority was backed by a series of rules and regulations taught in basic training where the 'soldier' (in either a military or civilian situation) is socialized to the world of organizational bureaucracy (Brotz & Wilson, 1946, p. 373).¹⁵³ In the 1940's, an employee or soldier alike could "expect[s] to find certain rules and regulations to govern his behavior" (Elkin, 1946, p. 420). Of their military experience in the same era, Brotz and Wilson commented that even a clerk in a non-combat position understands what it means to be 'a good soldier'.

Situations in the Army vary from pure civilian routines at one extreme to actual combat at the other... There is a community of experience which is inherent in the uniform structure of Army society: the procedures, rules, attitudes, and sanctions... This community is derived largely from a

¹⁵² Particularly in a University community, this isn't always the case. Academics, among others, are frequently asked to assume roles of responsibility for which they have been ill-prepared and sometimes for which they hold little enthusiasm. Part of the difficulty is that a significant number of individuals in positions of responsibility do not have a clear sense of role expectations or how to provide leadership when they themselves are receiving command decisions from above. Another factor may be that the academic world is a culture "where the interest in, space for and/or emergence of leaders with a big L is less significant or even absent, e.g. as a consequence of a strong professional ideology or bureaucracy. The military and the university may exemplify this variation" (Alvesson, 2002, p. 94).

¹⁵³ Lasswell (1941, p. 462) provides a succinct definition of military authority in this period where "... 'authority' is the term for formal expectations, 'control' is the actual distribution of effective power".

common basic training wherein the rules are first laid down. (1946, p. 371)

While this may have been true in 1946 and for several decades since then, increasingly 'the rule book' is no longer in favour (Skapinker, 1986, pp. 60-61), and yet organizations still engage in 'basic training' or orientation, where an asynchronous set of expectations are created. Many organizations continue to operate within a command and control structure that pays more attention to the ideas of those in positions of authority and discourages the initiative of those in lower 'ranking' positions. As one of the case study participants phrased it, "we exclude some of our staff by virtue of their rank and we lose out on creativity and talent" (Group Dialogue participant).

Ledyaev draws relevant features from Weber's definition of power, suggesting it is less 'a property of individuals, but a relationship between them'; and that it is about conflict and the resolution of conflict (1997, p. 4). People are not mere instruments of power, "they are also the instruments of its articulation" (1997, p. 19).

During the group dialogue session, I asked "who legitimizes and who is susceptible to the metaphor of 'the good soldier'?" One of the participants responded that although the directors are "good or bad soldiers in providing leadership", it is the 'frontliners', the junior and intermediate officers who give legitimacy to the metaphor by following the hierarchy of order.

Places with titles, tiers, ranks and structures are more susceptible. This place runs just like the army -- I was even questioned by an AVP was I, as a manager, being pressured by rank to reach a particular decision? Oh ya, the military is alive and well here. At my previous employer, they may as well have just given us epaulettes -- that's how structured it was. (Group Dialogue participant)

Although many of our models of command and leadership are drawn from the military context, "[P]recisely how such models relate to the world of business leadership or the leadership of nations or hospitals or schools is moot" (Grint, 1997, p. 10). In Chapter 4, I noted that an important element of the military leadership model is that aspect of authority which determines that even the most senior leadership are awaiting orders from someone higher in the command-and-control hierarchy which in itself creates

order that soldiers respect and trust.¹⁵⁴ Brotz and Wilson explain it as a necessary means of maintaining control:

[E]xecution of orders and policy proceeds through each echelon in the chain of command, insuring personal control at each step and final action only by the commander immediately responsible. A regimental commander avoids giving orders to a company commander, as this would undermine the position of the battalion commander. The converse principle is that one does not go over the head of his superior without first securing the latter's permission... To the individual soldier, higher headquarters appears as an impersonal web, particularly in a huge army. ... Very often military requirements do not permit individual exceptions to be made. (Brotz & Wilson, 1946, p. 371)

Even though Brotz and Wilson were referring to the military model of command they had observed in the 1940's, it would appear that this still holds true today. In *The Fog of War* the interviewer asks McNamara,

To what extent did you feel that you were the author of stuff or that you were the instrument of things outside your control?

McNamara responds: "I was serving at the request of a president ... it was my responsibility to try to help him to carry out the office as he believed was in the interest of our people". (*Fog of War*, McNamara, 2003)

The aesthetic research has provided several other examples of inaction apparently because of rigid command and control structures. When asked why they don't rescue the abandoned Burnett in *Behind Enemy Lines* (Veloz & Penn, 2001), the Purple-Heart holding Admiral says,

It's a complicated situation - What the hell do you expect me to do? Command tells me to sit on my hands - what can I do?

To which the chief answers, perhaps somewhat facetiously, "Right, it's not your call - apologies Sir, of course, you can't do anything."

¹⁵⁴ As I have already observed, order is not only respected, it is considered to be essential for survival.

In response to a question from Major Major, a man by the name of Major who received his command simply because he is the only 'Major' left in the list of officers, the Sergeant in *Catch 22* (Henry, 1970) replies, "No Sir, it's not my place to wonder." Later when Yossarian questions the targeting of an innocent town on a bombing run, the pilot responds, "Yossarian, it's not our business to ask." Just as the characters above, we often find ourselves in an organizational context trying to interpret and carry out orders that don't make a lot of sense. As Brotz and Wilson comment, "[W]hat finally remains of an order at the lowest echelon is often nothing more than a direct command, without apparent reason" (1946, p. 372).

This phenomenon, labelled 'manager-in-the-middle' by Oshry (1995), actively discourages creative leadership to improve the situation and leaves leaders feeling crippled by the change process. The impact to the organization of the manager-in-the-middle phenomenon is that it tends to engender, as Ledyaev notes, rigid control systems embedded within the bureaucratic system.

The distinctive feature of bureaucratic control is that it becomes embedded in the social and organizational structure of the firm, and built into job categories, work rules, promotion and discipline procedures, wage scales, definitions of responsibilities, etc. rather than vested in the personal authority of supervisors and foremen. (1997, p. 164)

Because hierarchy limits control and authority, managers, particularly middle managers don't have the whole picture. Linstead suggests that we may want to explore management in organizations beyond the functional importance of the management role "as a key factor in the manufacture of meaning in organizations; and as a central focus for understanding the symbolic processes of production and exchange which constitute the 'culture' of organizations" (Linstead, 1997, p. 89). One of the participants in the case study commented that we could eliminate some of the checks and controls and allow people to make decisions within their sphere of influence. "When one has the appropriate authority to make decisions it is unnecessary to further complicate things with bureaucracy" (Interview 8).

As noted in Chapter 4, the 'chain of command' theme not only illustrates an understanding of power, agency, authority and leadership, but creates expectations regarding these elements. There is an organizational assumption that it is the leader's job

to take responsibility and to know all the answers without committing errors. One of the participants made an observation regarding his extreme frustration of being in a unit where someone was perceived to be inappropriately appointed to a position of authority. "The promotion to someone unqualified felt like a slap in the face to others who had worked hard and without potential reward" (Interview 10).

Another important aspect to note about authority is that it can be real or imagined. In other words, its exercise lies in the perception of both the leader and the follower. The psychologist says to one of the defendants in *Nuremberg* (Rintels, 2000),

Help me to understand Göring's ability to dominate and intimidate without possessing a real power shed... How do you explain that?

"Habit, instinct, something in the German character that responds to authority - real or imagined," replies the defendant.

"What about the ideas he expressed, the words, the thoughts, they had no impact?"

"What ideas, what thoughts? They were only platitudes. Nazi Germany was built on empty platitudes."

"A man like you - you were seduced by empty platitudes?"

"Of course, because you can hear in them, any meaning you want." (*Nuremberg*, Rintels, 2000)

We see this time after time in organizational life where faith or confidence in the leader, based on mythical reputation and not observable behaviour, is very easily damaged as a result. Because we fail to question the hegemony of that very authority (*Night of the Generals*, (Kessel & Dehn, 1966), we become "just soldiers following orders." (*Hart's War*, Ray & George, 2002). In fact, as illustrated in this latter film, 'good soldiers' are those who follow and respect their leaders with honour, courage, duty and sacrifice.

Goering says to the psychologist in *Nuremberg* (Rintels, 2000):

In war, you have to be practical. I am a practical man and I am a soldier and a soldier's code is obedience.

The psychologist responds: "Blind obedience, without responsibility".

Trying to make sense of the war crimes, the psychologist asserts: "Germany is a country where people do what they are told. You obey your parents, teachers, clergymen, superior officers. You're raised from childhood not to question authority."¹⁵⁵ The inference here is that if the officers command people to do something that is part of their belief system already, they will comply without question. This led me to think about the kinds of unquestioned beliefs to which we comply in organizations when given instructions by our leaders. Corson suggests this response pattern of unquestioning consent is linked to "the concept of *hegemony* ... through invisible cultural dominance rather than through visible political power. So it is argued that power hegemonies are reinforced from both sides of the power relationship" (1995 p. 10).

If war is the underlying metaphor within which we operate organizationally, as Tannen asserts (1998, pp. 3-26), then our understanding of authority and authority figures is built on the concept of conquest or competition for the purpose of survival. Do we therefore, simply respond to the commands of those leading the organization who tell us the change is imperative if we are to survive? To what extent do we question the underlying assumption of survival during processes of change and ask whether the change itself is one that should be undertaken?

To what extent do we encourage independent thought and action? A scene from *A Few Good Men* (Sorkin, 1993) provides an excellent example of the latitude of agency permitted in the military model. Lance Corporal Kendricks responds to a question from the lawyer as to why Dawson had been punished previously:

¹⁵⁵ Although the psychologist is making a strong stereotypic comment about what he perceives to be a characteristic of the German people, his point with respect to blind obedience should not be dismissed. I have labelled this type of individual 'the dutiful soldier'.

Kendricks: "What crime did he commit? He disobeyed an order."

Danny: "And because he did, because he exercised his own set of values about the welfare of a marine that was in conflict with an order of yours he was punished - is that right?"

Kendricks: "Lance Corporal Dawson disobeyed an order". (*A Few Good Men*, Sorkin, 1993)

The theme of command and authority, as presented in literature and cinema is highly polarized. Leaders are depicted as incredibly heroic and courageous, sacrificing themselves to the responsibility of guarding the lives of their soldiers, or as pathologically deceitful and self-serving despots. In *Paths of Glory* (Cobb, 1935; Kubrick, Willingham, & Thompson, 1957), we see both aspects represented in a single scene. The night before the court martial of innocent soldiers for apparent cowardice during an ill-conceived attack, the General is hosting an officers' ball. He turns to Dax, the officer in command of the failed assault and comments:

I must admit that judging from the casualties, the efforts of your regiment must have been considerable.

Dax replies: "How can you understand that and allow these men to be shot tomorrow?"

General: "Come Colonel, you're taking a rather simple view of this".

Dax: "The attack was impossible from the start. The general Staff must have known that"!

General: "Colonel Dax, we think we're doing a good job running this war. ... Maybe the attack against the Ant Hill was impossible. Perhaps it was an error in judgment on our part. On the other hand, if your men had been a little more daring, they might have taken it. ... In any case, there's the question of the troops morale... These executions will be a perfect tonic for the entire division. ... Troops are like children - just as a child wants its father to be firm, troops crave discipline... and one way to maintain discipline is to shoot a man now and then!" (*Paths of Glory*, Kubrick et al., 1957)

The legacy of these pathological characteristics of the theme is the paradox that command is easily corruptible and yet something to which we aspire and occasionally give unquestioning obedience. In between these two extremes are the varying degrees of leader inaction (*The Longest Day*, Ryan, 1962), incompetence (*A Midnight Clear*, Gordon, 1992), and ineptness (*Catch 22*, Heller, 1961; Henry, 1970), the consequences of which are the degeneration into pathological behaviours of the leader him/herself or those following. According to Jackall, such behaviour on the part of leaders results in abdication of responsibility on the part of the rank and file who value blame over enquiry.

There is no more feared hour in the corporate world than 'blame time.' Blame is quite different from responsibility. ... For managers, blame – like failure – has nothing to do with the merits of a case; it is a matter of social definition. As a general rule, it is those who are or who become politically vulnerable or expendable who get 'set up' and become blamable. (Jackall, 1986, p. 119)

On the other hand, a different model of 'the good soldier' presented in film and literature is that of the individual who does not submit to the hegemony of authority and questions orders. "Courage is when you're the only guy who knows how shit scared you really are." (Bozz in *Tigerland*, Klavan & McGruther, 2001). Following the group dialogue session in the case study, I have started to call this type of individual 'the rogue soldier'. Yossarian in *Catch 22*, Colonel Dax and the Battery Commander in *Paths of*

Glory, and Bozz in *Tigerland*,¹⁵⁶ present a different sort of heroism – the courage to question authority.

It is essential at this point to differentiate between authority and leadership. Authority is vested in someone by nature of his or her position of command. Leadership, on the other hand, as Rost observes is a much abused term that lacks “precision, accuracy, and conciseness so that people are able to label it correctly when they see it happening or when they engage in it” (Rost, 1991, p.6). Kets de Vries echoes this analysis, likening the literature on leadership to a labyrinth where “there are endless definitions, countless articles, and never-ending polemics” (1997, p. 250). Alvesson comments that any definition of leadership should take into account the local meanings ascribed to it by any group of people, (for example the case study participants).

For different groups ‘leadership’ has different meanings and value. In the military and in professional groups, ‘leadership’ has very different connotations... One approach is to listen to various groups and organizations and find out when and why the ‘natives’ talk about leadership what they mean by it, their beliefs, values and feelings around leadership and different versions and expressions of it. (Alvesson, 2002, p. 94)

The language and understanding of one of the departments in the case study, as expressed by a department head in that area was more consistent with the meaning of authority than any other definition of leadership.

Leadership means agreeing with the mission of the organization. You can express disagreement but at some point, you have to say ‘okay, time to move on or get out’. (Interview 7)

As yet another participant described,

[L]eadership behaviours are: accepting responsibility and accountability; high quality service; making sure the whole unit operates effectively; aware of how they come across to peers, staff and superiors; supportive of the organization's leaders. (Interview 8)

¹⁵⁶ Schumacher, the director, says of this character, he is “a reluctant hero, a reluctant leader, a reluctant courageous young man of ethics and integrity... Bozz sees himself as a rebel. As a non-conformist, as someone who questions authority and has a great problem with authority” (Klavan & McGruther, 2001).

Because it carries a variety of meanings, leadership is sometimes erroneously assumed to be synonymous with managing in a position of authority. One of the participants defined a leader as someone who is,

...often charismatic and shows real care and concern for people. They are a leader in the sense that they embrace and become a safe place for people. The risks of this kind of leader is that it can be very damaging to the individual – they have the potential to wear out and therefore no longer be a good soldier and they can create lemmings who will follow them into this destruction. (Interview 11)

Interestingly Gemmill and Oakley (1997, p. 278) suggest that we have been experiencing in recent decades the resurgence of the 'great leader' myth as a "social delusion that allows 'followers' to escape responsibility for their own actions and inactions". They go on to caution, as the participant above, that such a perspective of leadership "must be questioned in the light of the dysfunctional and alienating consequences perpetrated by this social myth" (1997, p. 281).

In his introduction to the chapter on mythical leadership, Grint (1997, p. 226) comments that the character of Wellington as a leader far outweighed any advantage of military skill and ingenuity held by Napoleon.

It is important to remember that a foundation stone of this kind of approach is that leaders, as most other things, live in our imaginations not in 'reality'... we can never be certain of the real truth, since so much of what we know has to go through a sifting mechanism that prevents us from drowning in all the possible knowledge available. (Grint, 1997, p. 226)

Following into the Edwardian era, this coincided with the 'Great War' (WW I) and many of the biographies and stories of heroism attained by these great men; stories that have created some of the mythology surrounding 'the good soldier'. As a generation of fathers died in World War I there was no way to dispel this myth based on personal, terrifying experiences, and in fact their loss only served to perpetuate the myth, through a rationalization of their deaths by loved ones that they died for a worthy cause.

Each age needs its myths, and the Victorian age in particular needed its great men. Where the Victorian heroes did not exist, they were invented or, as in the case of Wellington, reconstructed and modified. The picture

presented to the public was not false; merely selected, simplified, and overladen with authorial comment to stress comparisons and make points. (Pears, 1997, p. 245)

It is possible that, like the Victorian age, faced with dreadful uncertainty, we too rely on our great myths and when we can't find them, we 'reconstruct and modify' our film heroes. In this fashion, the 'picture' (literally) presented by film-makers is laden with authorial comment from which we draw our comforting truths. These 'truths', as Gemmill and Oakley suggest, may be a result of attribution to an external objective reality.

Some of the confusion around the concept of leadership seems to stem from the process of reification. Reification is a social process which converts an abstraction or mental construct into a supposed real entity. Through reification the social construction of leadership is mystified and accorded an objective existence... It is assumed by researchers and practitioners that, because there is a word ('leader' or 'leadership'), there must be an independent objective reality it describes or denotes. (Gemmill & Oakley, 1997, p. 272)

On the other hand, the kind of leadership that is transformational is more associated with ideology and ethical purpose. To paraphrase Burns (1978), the ideological leader is followed as a result of tested capacity for leadership; experience; stance/commitment to issues; faith in their capacity to overcome obstacles and crises; readiness to grant powers to respond to crises. Key elements of the ideology are: recognition of leader by follower and vice versa; conflict with opposing ideology that draws them together; consciousness of their past; values that hold moral significance for them; and a common social/political purpose that emerges. As one participant commented:

'A good soldier' TAKES leadership and is an engaged presence -- behaviourally, in the process, the content, and the outcome.... This person engaged in a thoughtful process to achieve a workable result, exercised leadership, moving quickly rather than stewing about it for 6 months. In spite of personal implications, she followed through in a very difficult situation. The absence of leadership creates a vacuum with respect to authority, decision making, and support for a direction. (Interview 7)

A crucial quality of the ideologic concept of leadership is that it combines both what one believes and values (i.e., our world view) and how one came to hold that belief system (i.e., the lens or mental model through which we perceive the world).

The underlying premise of Burns' model of transformational leadership is an adversarial one, for his central thesis is that transformational leadership requires a condition of conflict. A definition of leadership that is less reliant on the adversarial condition is offered by Rost as 'an influence relationship among leaders and followers who intend real changes that reflect their mutual purposes' (1991, pp: 102-03). Within this definition there are a couple of key concepts. First, the relationship between leaders and followers is based on multidirectional, noncoercive influence and authority is something that is mutually negotiated (Rost, 1991, p. 111). Second, this relationship exists for the mutually agreed upon purpose of intending substantive change. Rost challenges us to create a 'new moral language' and urges us to recognize that "[L]eaders and followers who use mythological understandings of leadership are at a distinct disadvantage in practicing leadership" (1991, p. 98).

There is a growing movement towards a concept of transformational leadership where values such as collaboration, fairness and participative decision making are paramount (Rost, 1991, p. 181). In 1986, Sargeant and Stupak spoke of a turning tide in expectations for corporate leadership and in American culture in general. "The major shift affecting corporate America is from the vertical values (rugged individualism, autonomy, and independence) to the horizontal values (interdependence, mutuality, networking, and coalition building)" (Sargent & Stupak, 1986, p. 73). They go on to offer a list of contemporary leaders who can provide us lessons for leading horizontally. Among this list are the fictional characters played by television actors Bill Cosby, Alan Alda of the TV series *Mash*, and Frank Furillo of *Hill Street Blues* (1986, p. 74).

This depiction of the participative leader, however, is a somewhat recent cinematic phenomenon and doesn't represent the vast majority of authoritative figures

characterized in films since the 1950's.¹⁵⁷ Such is the kind of leadership depicted by Washington in *The Crossing* (Fast, 1999), where he acknowledges the expertise of his soldiers and honours those who hold it for what they are able to contribute to the success of the mission. The shift to which Sargeant and Stupak refer is still occurring at a very slow pace and is part of a larger shift to an alternative perspective of leadership and organizational culture. One of the case study participants reflected this shift in his comment that "[L]eadership is a politic, participatory process, not an issue of positional responsibility" (Interview 7). Nonetheless, the organizational reality faced by many is still one of autocratic leadership as it is depicted in film, TV and novels in the more classic 'chain of command' structure of the military model.

This 'battle'¹⁵⁸ between the ideologies of autocratic and democratic leadership is one that plays out daily in organizational life and is illustrated for us in the literature we read and the films we view. Films such as the political classic *Advise and Consent* (Mayes, 1962) or more recently *Primary Colors* (May, 1998) provide an intimate look at the darker side of public office, even though many of the individuals involved are working with honourable intent. These films not only reflect our beliefs (and those of the director), but have informed them, and have helped to create expectations about leadership behaviours. During the group dialogue, the participants started to explore how their actions as leaders create conditions in which 'the good soldier' emerges and is sustained.

¹⁵⁷ A notable exception among the earlier, post WWII films, would be that of the Colonel in *Gung Ho* (Hubbard, 1943), who addresses his troops prior to disembarking on the Pacific island of Makin: "We're going to be more than officers and men. We're going to be comrades... I will take you into my confidence, whenever it is possible; before going into battle, we'll have a meeting at which I'll explain our plans and objectives so that each of you can make a more intelligent contribution to the results... We'll fight and endure and win together".

¹⁵⁸ It was not without some amusement that I discovered my own use of military language during the proofreading of this chapter. I decided to leave it in the text as a reminder of the 'sachen selbst' and the need to 'bracket' my own socialization to the metaphor.

"It seems we've been talking about the good soldier as making personal decisions and certain actions follow. But maybe it's something that management needs to explore... When we see the signs of staff acting out the roles of 'the good soldier', what do we need to think about in terms of how we're carrying out the change?"

Another participant responds, "Yes, I think you're right. Management has the authority". (Group Dialogue)

Just because our beliefs may be tacitly held, it somehow doesn't stop us from being able to express them as standards to be maintained, and these expectations are communicated symbolically through our literary texts (Hall, 1963, p. 52).

What sometimes gets in the way of leaders providing good leadership is a conflict between the bureaucratic structure and ethical and moral principles, where the leader is forced to choose between the ethics of conviction and the ethics of responsibility and loyalty to the organization (Samier, 2002, p. 593).

Rules of Engagement, Duty and Moral Choice

Which is the more ethical decision – to act for the greater good of a fellow human being and one's own belief system or for the greater good of the country or organization? In many instances, this tension results in the need to choose between a moral decision and a dutiful decision.

Several literary works, both classical and popular "show how humankind has attempted to deal with this tension" (Clemens & Mayer, 1987, pp. xix-xx), and specifically how 'the civil servant' approaches such moral conflicts and ethical dilemmas within a bureaucratic structure (Gormley, 2001, p. 184). An excellent example of the categorical imperative competing against an organizational imperative is illustrated in *Apocalypse Now* (Coppola & Milius, 1979). Assigning Willard his commission to eliminate Kurtz, the American military command says of him,

Now, he's crossed into Cambodia with his army that worships the man, like a God and follow every order however ridiculous... You see, Willard, in this war things get confused out there! – Power, ideals, morality and practical military necessity... There's a conflict in every human heart between the rational and irrational, between good and evil and good does not always triumph. Sometimes the dark side overcomes... every man has got a breaking point. (*Apocalypse Now*, Coppola & Milius, 1979)¹⁵⁹

A further example of this dialectic is portrayed in *The Bridge at Remagen* (Hirson, 1968) where the German Major must decide which imperative is owed the greater allegiance – saving the men under his command who will be cut off from any route of escape or following the orders he has been given to blow up the bridge so that German High Command can claim this battle as a victory.

During the group dialogue session, we observed that sometimes a Code of Ethics in the military sense is a far cry from what we might consider actually to be moral in the sense of upholding an ethical integrity. For example, in *A Few Good Men* (Sorkin, 1993), a Code Red is delivered to a marine as a form of discipline by other marines. Sergeant Jack Ross says on the witness stand,

Santiago is a Marine who doesn't toe the line ... Santiago has been given a Code Red because he broke the chain of command by writing to headquarters requesting his transfer. The Code Red is designed to train him to respect the Code... I believe Private Santiago is dead because he had no Code. He is dead because he had no Honor, and God was watching.

The Code of the Marines is 'unit, core, god and country' and the Code Red is delivered in this instance to enforce respect for this higher code. Ironically, in delivering the Code Red, the Marines dishonour their code of ethics, as Dawson realizes following his court-martial, "we were supposed to fight for people who couldn't fight for themselves". Where does this kind of code of ethics exist in an organizational setting?

¹⁵⁹ This passage raises the interesting perspective that conflict associated with the categorical imperative is not created organizationally but is inherent in human existence.

Samier (2002, p. 589) comments that much of the literature on administrative ethics does not explore the “competing ethical values involved in leadership roles”, the dilemmas of conflicting moral positions with which a leader is often confronted. She presents Weber “as a proponent of ethical indeterminacy, ... the distinction between the ethics of responsibility (*Verantwortungsethik*) and the ethics of conviction (*Gesinnungsethik*)” (Samier, 2002, p. 591). For Weber, the ethics of principled conviction is based on the higher principles of a leader’s duty to humanity to act morally regardless of personal consequences. On the other hand, he identified that the ethic of responsibility in this case to the organization, essentially declares that ‘the end justifies the means’ (Samier, 2002, pp. 593-94). A participant in the case study made a similar observation about a leader of his acquaintance, who in spite of personal implications followed through ethically in a very difficult situation. He counterbalanced this with the absence of leadership that “creates a vacuum with respect to authority, decision making, and support for a direction” (Interview 7). Andrew (1995, pp. xvii-viii) terms this the “Kantian distinction between *Würde* and *Wert*, the intrinsic worthiness or invaluable dignity of human beings and the relative value or price of things”.

Citing a variety of quasi-military organizational obstacles and constraints to moral decision making such as ‘bureaucratic requirements and mentality, organisational politics, codes of professionalism, and administrative culture, including rules and regulations, and reward mechanisms’, Samier (2003, pp. 126, 141) contends that “a Kantian formulation of ethics is antithetical to many administrative imperatives”, ensuring compliance rather than moral action.

The role of ethics in this context is in providing a moral foundation to our political self-determination, our relationship with authority, and our ability to subordinate our self-interests to higher claims. The principles by which we should conduct our interpersonal and societal relations should equally serve as a guide in administrative relations and responsibilities, from policy development to its implementation, and in shaping the organisations that serve these purposes”. (Samier, 2003, p. 132)

Bureaucracy has its own rules of engagement that are used to construct the benchmark for moral action. “In short, bureaucracy structures for managers an intricate series of moral mazes” (Jackall, 1986, p. 125). Gormley (2001, p. 186) asks what will happen if a manager’s or ‘bureaucrat’s’ duty to the organization, “including loyalty,

obedience, and performance” conflict with moral obligations to society at large? One response would be that rules and regulations serve to inhibit moral choice and diminish “the self-determination necessary to moral agency” (Samier, 2003, p. 134).

When a family pleads with the platoon to rescue their children in *Saving Private Ryan* (Rodat, 1998), one of the soldiers tells the Captain it would be the decent thing to do, to which he replies: “We’re not here to do the decent thing, we’re here to follow orders.” Sometimes conducting our duty by ‘following orders’ conflicts with a morally right decision. When this happens in an organizational setting, ‘the good soldier’ faces competing ethical demands, and must decide whether to obey Kant’s categorical imperative or duty to the organization’s value imperative established by the leadership.

The issue of moral choice is key to actions of ‘the good soldier’. The organizational Rules of Engagement as experienced by the participants in the three departments of the case study appear to suggest that:

- There is a distinct hierarchy and chain of command to be followed
- One is expected to toil long hours without additional compensation. This is carried with pride and seen perversely as a privilege that comes with responsibility and rank
- Unionized staff negotiate their contract with the organization and therefore individual managers do not believe they have the flexibility to bend rules on a one-to-one basis and are discouraged from interpreting a contract which they have not directly negotiated
- Questioning decisions in some departments is discouraged both overtly and tacitly

The moral tensions arising from these rules of engagement or elements of bureaucracy translate into a conscious choice to follow personal values at the expense of future credibility and advancement. As one participant commented, an individual can either “rely on external approval; thus needing to check everything with others, or one can work from a set of core values and not seek constant validation” (Interview 8).

Gormley frames this dilemma as a ‘menu of choices’ that “...bureaucrats and other organization members usually face... when they find themselves at odds with the policies of their superiors. That menu includes exit, voice, and loyalty (2001, p. 186). At

least two of the participants in the case study were able to identify individuals who they believed had attempted to be 'good soldiers' first trying to voice their concerns and then either choosing to remain loyal to the organization (thus remaining a 'good soldier' within the bureaucratic structure), or exiting and thus becoming the moral model of a 'good soldier' to their remaining colleagues. In most cases, the individual exiting was perceived by his/her colleagues to have exercised the 'categorical imperative'.

Moral Muteness

Many managers exhibit a reluctance to describe their actions in moral terms even when they are acting for moral reasons. They talk as if their actions were guided exclusively by organizational interests, practicality, and economic good sense even when in practice they honor morally defined standards codified in law, professional conventions, and social mores. They characteristically defend morally defined objectives such as service to customers, effective cooperation among personnel, and utilization of their own skills and resources in terms of the long-run economic objectives of their organizations.

(Bird & Waters, 1989, p. 73)

The several causes of moral muteness include "threats to harmony, efficiency, and image of power and effectiveness" (Bird & Waters, 1989, pp. 76-78), along with devotion to duty. The morally mute are not necessarily immoral people, but are often individuals with good intentions who "allow themselves to be seduced by a sense of duty" (Samier, 2003, p. 126). Devotion to duty emerged as a theme during the literary analysis, and was further emphasized during the case study. Participants commented that in the role of manager or director, they were required to take actions that might be inconsistent with their personal values.

Even though they may not personally agree with the change process they go along with it because it benefits the organization. They make this choice regardless of potential compensation. (Interview 4)

Echoing Bird and Waters, one individual commented that speaking up stigmatizes someone as "not marching to the same tune" (Interview 8). Ulio distinguishes a 'truly disciplined soldier' as someone who "obeys because he knows that obedience and

command are a part of the same equation of conduct, he learns a deep pride in his understanding of the necessity of orders... This is the first and greatest lesson to be learned – this lesson in feeling and acting like a soldier” (Ulio, 1941, p. 326).

Those in leadership roles will often not engage in ‘moral talk’ because it is seen as unproductive, as “too idealistic and utopian” and for fear that it makes them appear to be ineffective and overly risk averse (Bird & Waters, 1989, p. 77). Those in positions of power want to appear to be worthy of the power vested in them. There is always the risk that even if one does take a stand, it will be ineffective. “Many managers experience futility after they attempt unsuccessfully to change corporate policies which they feel are morally questionable” (Bird & Waters, 1989, p. 78). This results in a perceived loss of face and efficacy thus further reducing the manager’s sense of self worth and belief that s/he can make a difference.

If you personalize the orders then it is more difficult to be in the role of a soldier, whereas the others understand that there are some things a soldier has to do and can meet their own needs as well as those of the organization.
(Interview 11)

The implication of ‘moral muteness’ is that decisions which are questionable at best and unethical at worst remain unchallenged even though they have been observed by others (Bird and Waters, 1989, p. 76; Samier, 2003, pp. 141-42). The concept of ‘the buck stops here’ is abandoned in favour of ‘not on my watch’ and the middle manager will sometimes just turn a blind eye in the comforting arms of the organizational rules of engagement.¹⁶⁰ In *A Few Good Men* (Sorkin, 1993), the lawyer defending two Marines at their court-martial asks Lance Corporal Kendrick about punishment Dawson, the senior of the two marines, had received previously for defending Santiago. Kendrick replies, “He disobeyed an order.” The lawyer responds,

¹⁶⁰ Samier raises a salient point with respect to the consultative process and committee structure of a university environment that encourages ‘moral muteness’ by diffusing “responsibility through their hierarchy and committee structures” thus making “individual moral responsibility impossible to separate from a collective responsibility” (Samier, 2003, p. 141).

Ya, it wasn't a real order was it? After all, it's peacetime, he wasn't being asked to secure a hill or advance on a beachhead. Surely a man of Dawson's intelligence can be trusted to determine on his own, which are the really important orders and which orders, might say, be morally questionable? (*A Few Good Men*, Sorkin, 1993)

As in the Marine Corps, many in an organizational context are reluctant to disobey orders. During an interview session, one of the participants offered this rationale for not speaking up. "The hesitancy stems from being unsure of the consequences, whereas the person who is willing to speak up is prepared to accept the consequences" (Interview 3). Even so, some participants declared they had been willing to face these consequences in order to raise questions or disagree with certain decisions related to change efforts in their area.

Whistleblowing

...the disclosure by organizational members (former or current) of illegal, immoral, or illegitimate practices under the control of their employers, to persons or organizations that may be able to effect action.
(Near & Miceli, 1987, p. 4)

Based on their research, Gundlach, Douglas, and Marinko (2003, p. 108) suggest that the nature of the power relationship, the observer's values with respect to justice, the perceived degree of seriousness associated with the misdemeanour, and whether it was perceived to be an intentional or accidental act will all contribute to whether the observer takes action and actually blows the whistle or not. They raise an important aspect in terms of the power relationship, contending that those in a position of lower authority may not feel they have the power to stand up and be heard, especially if someone more senior in the organization is responsible for the infraction (Gundlach et al., 2003, p. 114).

Such was the case with participant 6, who related an incident in which she had felt no choice but to blow the whistle on a senior leader in her organization, knowing fully this might have had very unpleasant consequences for herself, but recognizing the leadership responsibility she held to the organization. She felt a moral obligation to the

well-being of others in the organization who lacked a sufficient level of seniority and responsibility for their voices to be heard. Her comments were not well received and she found herself answering to her immediate supervisor who questioned her motivation. On the other hand, others less senior in the organization applauded her efforts and expressed their gratitude that she had tried to detoxify the situation.¹⁶¹

It seems that we often respond in this way organizationally to the whistleblower. In *A Glimpse of Hell* (Freed, 2001), a young Lieutenant blows the whistle on a gunnery explosion under Senate investigation. The Captain, who has been instructed to testify and has read the report of the tragedy, is not able to support the Navy's position, nor will he stand against it. "That is the Navy's position and therefore it is mine and it is yours". Punished by the Captain, the Lieutenant who blew the whistle is transferred to a smaller ship. His enlisted gunnery chief congratulates him for doing the 'right' thing, breaking rank, and speaking up for the reputation of a dead gunner's mate.

Ultimately his efforts result in the crew loving him for maintaining the honour of 'a good soldier' and the command accusing him of being a bad soldier because he has been a whistleblower. Counterbalancing the moral indeterminacy of his senior officer, the Lieutenant is labelled a bad soldier by the command structure and yet becomes 'a good soldier' or perhaps more appropriately 'a noble soldier' to his colleagues.

The rules in which one engages as articles of war in 'Clear and Present Danger' are distinctly dissimilar from those in operation during times of peace.¹⁶² For example, the idea that murder in war is sanctioned is an interesting one. The underlying premise of *The Night of the Generals* (Kessel & Dehn, 1966) is that a General of high rank in the German military will evade prosecution for a series of murders because he is needed for the war effort. What kinds of actions do we take in organizations during times of change that we believe are sanctioned because of the circumstances but wouldn't think of doing them otherwise?

¹⁶¹ A full transcript of this interview is provided in Appendix B, page 310. It is a poignant account of one person's struggle to do what she believed was right – to speak up for those who did not have a voice. As a consequence she suffered enormously.

¹⁶² I am inferring that the military setting of war in this instance is synonymous with change in an organizational setting.

It appears that 'the rogue soldier' can make independent decisions during wartime and yet this same infringement of the rules might not be tolerated in peacetime where 'the rogue soldier' is often labelled either a resistant or 'difficult employee' (*Run Silent, Run Deep*, Guy, 1958) or insubordinate (the example already cited from *A Few Good Men*, Sorkin, 1993). The question that consciously we have neither framed nor answered is what constitutes 'Clear and Present Danger' in an organizational setting? What are the 'Rules of Engagement' that are acknowledged to be in force during times of change? At what point do we allow our ethical and moral standards to be compromised for the purpose of survival?

When is 'a Good Soldier' not a good soldier?

We haven't grappled with the rules of war as a human race... what makes it immorality if you lose and not immoral if you win?
(*Fog of War, McNamara, 2003*)

McNamara notes above that collateral damage should be "proportional to the objectives to be achieved". Because of the higher order value of Kant's categorical imperative over an organizational imperative, and the subsequent choice required, the nature of goodness in 'the good soldier' becomes contextual. This contextual nature is characterized in several of the aesthetic source materials.

In *K19: The Widowmaker* (Kyle, 2002), a nuclear submarine in disrepair is sent on a mission by the Russian navy, resulting in a nuclear accident on board. The captain disobeys a direct command to abandon his men, saying of them, "they sacrificed because when the time came it was their duty, not to the many, not to the state, but to us their comrades." Here we have an officer who was put into the position because he was 'a good soldier' and would make decisions consistent with the wishes of his commanding officer, however, when the lives of his men are at stake, he countermands these orders and becomes a different kind of good soldier- morally good as opposed to bureaucratically good, following the ethics of conviction rather than the ethics of responsibility.

Sid in *An Officer and a Gentleman* (Stewart, 1981), is prepared to give up his career because he believes he has fathered a child and so he becomes a 'good soldier' and does what he believes is ethical. Following his own Code of Ethics, he remarks to Zack, "We've got a responsibility to people in our lives". Representing the opposite perspective, Zack counters, "Well I say you've got a responsibility to yourself first."

Yet another example is that of *Flight of the Intruder* (Dillon & Shaber, 1991), where the pilot has successfully undertaken a mission of significant risk and yet because he didn't follow orders, he will be punished and is no longer considered 'a good soldier' within the context of the military code of conduct. After he's bombed Hanoi, and faces a court martial, the skipper says to him,

Are you special? ... Are there times when you have the moral obligation not to follow orders? Of course there are. The navy didn't tell you to... do anything that violated your conscience. But you heroes, you do not have the right to make up your own orders. You have abused my trust and the trust of every officer in this squadron. You took an oath to defend the constitution and obey the officers appointed over you. (*Flight of the Intruder*, Dillon & Shaber, 1991)

When Eriksson in *Casualties of War* (Rabe, 1989) determines that his superior, Lieutenant O'Reilly, is going to do nothing to rectify the murder of the Vietcong girl, Eriksson threatens to take the issue to Captain Hill. To which the Lieutenant replies:

You can't do that man, you can't violate the chain of command. You're gonna piss some people off."

"Oh no! I wouldn't want to violate anything as sacred as the chain of command just to report a murder!" replies Eriksson.

Of course, his alternative during the rape and torture of the girl was to have left and taken her to a place of safety. However, he couldn't do that because that would have meant desertion and he was 'a good soldier'. This raises an interesting aspect of anti-heroism -- when is a good soldier not a hero? (Rabe, 1989)

Samier (2003, p. 145) contends that “[O]ne simply cannot reconcile Kantian ethics with conventional administration”. I believe that ‘conventional’ is a key word here in that it infers the kind of bureaucratic organization discussed thus far. It may be that an alternative approach to organizational leadership that is collaborative and values-driven, such as that recommended by Rost, reduces the dilemmas of moral choice and creates situations that are less difficult to resolve ethically.

The Hero Archetype

...the tragic protagonist, in whom is subsumed the well-being of the people and the welfare of the state, engages in conflict with a representative of darkness and evil, a temporary defeat is inflicted on the tragic protagonist, but after shame and suffering he emerges triumphant as the symbol of the victory of light and good over darkness and evil, a victory ... which reaffirms the well-being of the people and the welfare of the state.

(Weisinger, 1960, p. 134)

This classic depiction of the hero myth as it most often appears in tragedy has developed into a mystique according to Marcus that has been perpetuated in order to preserve a specific slant on history that serves us well today.

Thus the mystique tends to ‘freeze’ society in one or another particular dialectical conflict; it is inclined to act as a conservative force.... Hence while the mystique, like every element in history, is always undergoing changes, it does so reluctantly and often with violent convulsions. (Marcus, 1960, p. 227)

The story of Davey Crockett and the Battle of the Alamo, for example, has become such a mystique in American history. Texan folklorist J. Frank Dobey writes about Colonel Travis’ infamous drawing the line in the sand. “What makes history live is that part of it that appeals to the imagination. If you lose the moment of the line, the story is somehow diminished for this is the moment of moral choice in which the defenders of the Alamo decide to die together” (Wayne, 1960). As the character Davey comments, “I sure killed many a brave man today -- speaks well for men that so many ain’t afraid to die cause they think right’s on their side” (Grant, 1960).

Davis (1997) cautions that the hero myth can be harmful to the extent that "...the hero is both an expression and a tool of the hegemony of a lived system of meanings and values – constitutive and constituting – which as they are experienced as practices appear as reciprocally confirming" and have become synonymous with a style of heroic leadership to be emulated in organizational life. Certainly such heroic characters as Davey Crockett, Tom Sawyer and Paul Bunyan have become associated with all that is typically adventurous, noble, and good in American society. When we look to this archetype in an organizational setting, these characteristics become the norm by which we gauge the behaviours of 'the good soldier'. Think about such a character with respect to organizational change. The frontier adventurer ventures into the hostile unknown wilderness. Does this not create for each of us an image of that which is most potentially frightening about change?

The classic American story of 'rags to riches' where "there is never any question of whether it is good to be rich or to struggle for riches" is cited by Duncan who comments that "[P]opular literature maintains sentiments requisite for success within the society and transmits these from one generation to another through embodiment in symbolic works which are easily accessible" (Duncan, 1953, p. 20). In a similar vein, the extended working hours that have become standard rules of engagement in the departments involved in the case study could be seen as heroic and are enacted with few questions either to the cost of the sacrifice or the merits of the change efforts exacting this cost, (let alone the unhealthy model it sets for employees).

'Good' and 'bad' are what people *do* in the drama of their relationships with one another. 'Goodness' and 'badness' are embodied in symbolic character. In this sense, then, literature is indeed power, for whoever controls the pantheon of heroes soon controls a society. (Duncan, 1953, p. 11)

Archetypes associated with War and Organizational Change

An underlying premise of this project is my perspective that war and organizational change (as typically effected) share similar characteristics with regard to the environments within which each is conducted, the behaviours expected, the stories or narratives that are told and the archetypes that are generated. Dubnick (2002, p. 87)

identifies the narratives he associates with the 'state of war' arranging them within a taxonomy of essential requirements or characteristics with respect to operational demands and cultural commitments. He contends that a state of war (and I would add a state of organizational change), involves either the "full mobilization of our economic and social resources" at its most severe extreme, or merely strains resources in isolated areas or to a meagre degree at the low end. Similarly, in terms of cultural commitment, "a state of war can be perceived as requiring a full integration of the war effort's values, norms and priorities" or exert a minimal influence on cultural factors (Dubnick, 2002, p. 87).

Dubnick's framework combines these dimensions to create a taxonomy of four war narratives, each of which I believe has a corresponding organizational narrative: the Garrison State (exacting high commitment from both resources and culture); the Enemy Within (requiring enormous cultural conformity but very few resources); the Temporary State (requiring significant resources but low cultural commitment); and finally, the Glass Firewall (involving low operational demand and low cultural commitment). Of these 'the Enemy Within' and 'the Garrison State' appeared to have the greatest relevance for the lived experience of myself and participants in the case study.¹⁶³

Following Dubnick's reasoning, this might suggest that the departments engaged in the case study have been more severely impacted by cultural aspects of the change process (where the initiative intersects with the departments' values, norms and priorities), than by issues related to social and economic resources. Dubnick's archetypal narratives recall Morgan's root metaphor theories outlined in Chapter 3, pages 46-52. Drawn from the theoretical paradigm that forms the values and beliefs in which we operate, the Enemy and Garrison State archetypes can be viewed through the lens of the root metaphor of the Psychic Prison, where we are trapped by our mental models and a

¹⁶³ 'The Temporary State' as described by Dubnick compares most closely with my definition of the Rules of Engagement during change where "measures taken during wartime are regarded as necessary and transitory – expediency in the face of immediate danger rather than permanent transformations". 'The Glass Firewall' narrative, defined as "two parallel administrative worlds – one civilian and one military – operating simultaneously and within view of each other, but separated by a legal and organizational firewall" (2002, pp. 87-8), tends to mirror what we have come to know in organizations as Business Process Reengineering (BPR), where an extreme change effort that revolutionizes the processes of an organization is conducted in relative isolation from the day-to-day operations where employees carry on as if nothing were about to change.

construction of reality that contemplates no other option but to shoot at some unknown enemy target.

The Enemy Archetype

For the mythological hero is the champion not of things become but of things becoming; the dragon to be slain by him is precisely the monster of the status quo... From obscurity the hero emerges, but the enemy is great and conspicuous in the seat of power; he is enemy, dragon, tyrant, because he turns to his own advantage the authority of his position.

(Campbell, 1968, p. 337)

The enemy emerges mythically in its antithesis to the hero. In “practically every war mythology” it is ‘the monster’ that must be conquered to save the tribe (Campbell, 1972, p. 171). To a very large extent this mythology has been perpetuated from earliest times through religious beliefs and writings, as inferred by the following passage from Deuteronomy 7: 1-6:

And when the LORD your God shall deliver them before thee; thou shalt smite them, and destroy them; thou shalt make no covenant with them, nor shew unto them mercy. *(The Holy Bible; Old and New Testament in the King James version, 1970)*

It is certainly part of the Christian mythology of the ‘Holy Wars’ and Campbell contends that it is part of the mythology of most organized religions. Within the rituals of this mythology, the enemy is considered to be “subhuman: not a ‘Thou’ (to use Martin Buber’s term), but a thing, an ‘It’” (Campbell, 1972, p. 175).

If we look at the metaphor’s discourse or language from a systems perspective, it is relatively easy to see a connection to Senge’s (1990, pp. 19-20) learning disability of ‘the enemy is out there’ and the defensive systems archetype of ‘shifting the burden’ to which he refers. As one participant commented of a colleague, “if someone isn’t in his camp, he is simply dismissive and treats them as an enemy” (Interview 8). In *Furniture Factory*, Shrank (1986) relates a tale of his first work experience where he was censured by his colleagues for working too quickly. His first lesson that “doing more work than necessary puts you and others out of a job,” was learned after he was initially included in the group. His second lesson came after he had been initiated into the secrets of the work

tribe, where the outsider is the Enemy that makes the mistake of 'doing more than necessary' (1986, pp. 40-42).

Remarque points to the absurdity of this mythology when he comments on the pathetic nature of the opponents encountered in a POW camp who are only the enemy because some officials somewhere have declared them to be so.

An order has turned these silent figures into our enemies; an order could turn them into friends again. On some table, a document is signed by some people that none of us knows ... Any drill-corporal is a worse enemy to the recruits, any schoolmaster a worse enemy to his pupils than they are to us. And yet we would shoot at them again if they were free, and so would they at us. (*All Quiet on the Western Front*, Remarque, 1994, p. 137)¹⁶⁴

The concept of defeating the enemy at all costs is repeated constantly throughout the aesthetic material researched. In *The Longest Day* (Ryan, 1962), the French Fleet Commander, Admiral Jaiyard of les Forces français libres speaks to his troops: "In a few minutes we are going to be engaged in battle. In order to drive the enemy out, we must shoot on our homeland. This is the price of liberty". A similar fate awaits the code talkers in *Windtalkers* (Rice & Batteer, 2002), who must be destroyed rather than fall into the hands of the enemy. The enemy is to be destroyed at all costs, even if our own territory and our own people are the price. This begs the question, do we ourselves then not become the enemy? How often do we destroy members of our own organization as a cost of our change efforts?

At a national level, this concept fosters the type of xenophobic terror that creates such policies as the Patriotism Act, while, for Harper (2001, p. 237) it establishes ritual cliques of exclusion at an organizational level, and at an individual psychological level it creates a paranoia of the 'other'. Speier (1941, p. 445) identifies certain social and psychological factors associated with the enemy, who acts as "a symbol of strangeness,

¹⁶⁴ Upon reading this segment of dialogue, I found myself reflecting upon how often documents get signed organizationally which have the impact of changing employees' understanding of their work experience and the nature of their relationships with colleagues.

evil, and danger to the community as a whole. His existence disturbs the order of life in the sense in which order is understood and experienced in the in-group”.

If there were not a premise of conflict, would the enemy have a role to play or even be part of our consciousness? If the enemy was only some external monster that could be identified, the answer might be perhaps not. However, there is significant literary treatment of a construct that speaks to ‘the enemy within’ whether this be an enemy that is perceived amidst the ranks (as in a traitor) or a psychological enemy with whom one fights an internal conflict.

Dubnick (2002, p. 89) raises the issue of starting to find the enemy within our own ranks. He connects the origination of his fourth narrative, labeled the ‘enemy within,’ to the McCarthy-era. “The narrative called for an active ferreting out of disloyal and subversive individuals ... as well as maintaining a vigilant guard against future threats from within” (Dubnick, 2002, p. 89). His thesis is that this sort of vigilance over a prolonged period of time has impacted how employees interact with each other, the trust that is held, and the risks that are taken. Certainly, a comment from one of the participants would substantiate this view. “At this organization it's a case of 'us versus them'. We are warlike in our bargaining and the enemy is very easy to identify and their title is their rank” (Group Dialogue).

In his research, Bate has found an antipathy towards the ‘other’ to be a key characteristic of organizational culture where “relations were firmly rooted in a ‘them’ and ‘us’ tradition”. He speaks of “the multitude of shared meanings that had grown up” and which had “found expression in the ‘adversary principle’ of industrial relations and problem-solving” (Bate, 1984, p. 57).

Pain and fear associated with the experience of change can also be seen as the enemy -- one that potentially exists both outside and within ourselves on a psychological level. I am reminded of Kohak’s (1984, p. 40) view of pain and fear which he perceives, “like darkness and solitude... appears to us as an enemy, a feared intruder in the bright, communal and painless world of our daytime aspirations”. He goes on to suggest that though we should continue in our efforts to alleviate pain and suffering, eradication is a futile task for it is part of the experience of being human. “We would be better to develop

a radically different vision of pain, not as an intruder who will enslave us unless we banish it, but as kin" (1984, pp. 40-41).

Argyris (1994) speaks of defensive routines as a part of organizational life, believing that our inability to change the nature of our discourse has roots in the mental models that we all develop early in life for dealing with emotional or threatening issues. He differentiates between our espoused theories and our theories-in-use, (the tacit understanding) which form the basis for our change strategies. Again, protecting against learned behaviours in the argument culture, "the purpose of this strategy is to avoid vulnerability, risk, embarrassment, and the appearance of incompetence" (Argyris, 1994, p.80). These defensive routines are completely consistent with the mental models held within the root metaphor of the Psychic Prison as conceived by Morgan.

The film *Patton* (Coppola, 1969), based on biographical material, depicts General Patton as a man respected by his enemies, a military genius, charismatic, eccentric, brilliant, and intensely disliked by his colleagues for "his own volatile personality was the one enemy he could never defeat". We have trained our soldiers well, and they will continue to fight for us unquestioningly, "but against whom, against whom?" (Remarque, 1994, p. 101).

The Fortress Archetype, the Garrison Mentality, and the Prisoner of War

The relevance and power of the garrison state narrative derives more from our historical imagination than from past experience. The concept is attributed to Harold Lasswell (1941), who ... paints a picture of a society that is completely and permanently transformed to deal with the military and technological threats of the future.

(Dubnick, 2002, p. 87)¹⁶⁵

¹⁶⁵ Interestingly, although I came across Dubnick's references to Lasswell some time after I had discovered the work of Lasswell himself, I share his belief in the prophetic nature of his theories regarding the garrison state mentality.

Lasswell referred to the importance of work and useful employment during times of war where everyone pulls together to create the armaments for instance that the soldier then fires.

In the garrison state there must be work – and the duty to work ... For those who do not fit within the structure of the state there is but one alternative – to obey or die. Compulsion, therefore, is to be expected as a potent instrument for internal control of the garrison state. (Lasswell, 1941, p. 459)

He comments that political and military leaders in the garrison state must perpetuate war scares that create a sense of panic and subsequent support for any unpleasant decisions that might have to be made with respect to enemy prisoners and their rights (1941, p. 465). The script for *Wag the Dog* (Henkin & Mamet, 1997), might very well have been inspired by his insights some fifty years earlier.

One potential outcome of the Garrison State is the creation of citizens who experience the phenomenon of being prisoners of war in their own land or organization. Those who have given up resisting because they just don't see an alternative to an unappealing future, but are trapped in their jobs, in an environment that is now perceived as hostile, from which they feel unable to escape, like POW's. "Those who disagree with decisions and aren't part of the command structure become POW's" (Interview 11). Again, in this participant comment, we can see the mental model of the Psychic Prison root metaphor.

Following the Korean War, an American army psychiatrist, Major William Mayer, investigated a case of psychological warfare involving American prisoners of war who had been detained in a North Korean POW camp.

American soldiers had been detained in camps that were not considered especially cruel or unusual by conventional standards. The captive soldiers had adequate food, water, and shelter. They weren't subjected to common physical torture tactics of the time... Why, then, did so many American soldiers die in these camps? They weren't hemmed in with barbed wire. Armed guards didn't surround the camps. Yet no soldier ever tried to escape. Furthermore, these men regularly broke rank and turned against each other, sometimes forming close relationships with their North Korean captors. (Rath & Clifton, 2004, pp. 17-18)

The following is a paraphrased account of Mayer's findings. Upon their release, these soldiers were unable to re-integrate into civilian life, nor could they maintain intimate relationships of any nature. After prolonged study, Mayer labelled this phenomenon "a disease of extreme hopelessness". This often fatal disease was eventually given the name 'mirasmus' meaning a "lack of resistance, a passivity". Many of these men died because they had surrendered mentally, physically and spiritually. Instead of torture, the captors had used insidious tactics that had broken the relationships the men held with each other. Through reward mechanisms, they encouraged the men to inform on each other. To destroy self confidence, the prison guards held a perverted form of therapy session in which a prisoner was compelled to address the group, confessing all his sins as well as "*all the good things he could have done but failed to do*". This tactic was particularly destructive in that men were making these confessions to each other about each other, thus "subtly eroding the caring, trust, respect, and social acceptance" they held for each other. Because there was little caring and trust for each other, they ceased to provide the emotional support that generally exists in such an environment amongst those who share a common state of captivity. This condition further led to a distrust in the leadership and loss of purpose, "slowly and relentlessly undermining a soldier's allegiance to his superiors".

The consequences were ghastly. In one case, a colonel instructed one of his men not to drink the water from a rice paddy field because he knew the organisms in the water might kill him. The soldier looked at his colonel and remarked, 'Buddy, you ain't no colonel anymore; you're just a lousy prisoner like me. You take care of yourself, and I'll take care of me.' The soldier died of dysentery a few days later. (Rath & Clifton, 2004, p. 22)

Not only did the prisoners ignore the warnings of danger and direct commands of senior officers, but also ignored the pain and suffering of their fellow POW's. "Why did their fellow soldiers do nothing to help them? Because it 'wasn't their job.' The relationships had been broken down; the soldiers simply didn't care about each another anymore" (Rath & Clifton, 2004, pp. 17-23).

Upon reading this story, I was immediately struck by the condition known as 'mirasmus' and its definition 'passivity and lack of resistance'. Is it too extreme a comparison to look at this story with respect to how organizations will sometimes treat

staff during organizational change? Certainly many of them feel like prisoners of war during change. When I reviewed the interview transcripts, so many described witnessing or experiencing behaviours like those outlined above.

You know, change can wear you down and sometimes this results in avoiding responsibility and abdicating. (Group Dialogue)

He demonstrated no engagement, no attempt to achieve an outcome, no follow through on the plan. (Interview 7)

The good soldier isn't automatically rewarded for their efforts. It's important to feel valued for being a good soldier. (Interview 9)

She had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be and I'll live with it". (Interview 4)

The dutiful soldier says I don't agree with this stuff but in order to keep my job I will do it. "If that's what they've told me to do, it must be right and so I can go along with it and do it". (Interview 11)

I asked earlier whether the enemy would have a role if there were no conflict. This story of the prisoners of war in Korea suggests that we have evolved in a manner which requires conflict for us to remain alive; that as human beings we need the tension of conflict for creative will to be stimulated.¹⁶⁶ It would seem then the challenge is to find a way to balance this tension as we engage in change and find ways for the conflict to be channeled positively. Martin (1992, p. 137) promotes an alternative approach to studying organizational change where we "conceptualize difference in a way that legitimates it, does not reduce it to opposition, and does not include only those dimensions of comparison salient to a dominant group". I suggest this approach might be equally effective for engaging organizational change.

¹⁶⁶ On the other hand, this proposition may simply be generated by my inability to bracket one of the artifacts of war to which I have been socialized (Kohák, 1984, pp. 22-23).

Change, Fear, Battle stress, Sacrifice and Survival

Greater levels of responsibility and accountability were often built into redesigned positions within the restructured organization... Given such changes, managers could thus be expected to express various emotions regarding the impact of the transformation on their jobs.

(Mossholder, Settoon, Armenakis, & Harris, 2000, p. 226)

As indicated in Chapter 1 (fn. 12, p. 32), Martin (1992) theorizes that studies in organization have explored organizational change from the different perspectives of *integration, differentiation, and fragmentation*. Briefly, the integration perspective looks to establish a unified culture created by a focus on leadership and the understanding of basic assumptions as a way to effect change. The differentiation perspective focuses on conflict within the change process and examines power and agency with a view to exposing incongruencies.¹⁶⁷ Within this perspective, when change happens, there is an enterprise wide collapse of the organizational world view. Finally, the fragmentation approach to change assumes that organizations are constantly in a process of change “rather than an intermittent interruption in an otherwise stable state” where the ability to handle ambiguity is paramount and the environment is always turbulent (Martin, 1992, p. 159).

Using these lenses it is apparent that the participants in the case study function within a differentiation perspective,¹⁶⁸ while my approach is at best fragmentation if not an attempt to explore all three. I have made the assumption that all change is turbulent, thus suggesting my perspective is heavily influenced by the fragmentation lens. And yet I acknowledge and wish to explore tacit knowledge in the organization, a view that, according to Martin (1992, p. 186), is antithetical to the fragmentation perspective.

She asserts that these three perspectives need not be as polarized and incommensurable as they have been and that we find ways to incorporate all three

¹⁶⁷ Both of these perspectives assume that objective research and the scientific method will produce an accurate and adequate assessment of the change process.

¹⁶⁸ As one participant observed, “when you have decisions that are unfair to people it comes with internal conflict; if you don’t have a complex value system that needs to factor people into the equation, then that simplicity removes the internal conflict for you” (Interview 11).

perspectives or 'lenses' into our research approach. She comments that the study of change requires a subjective, constructivist view. At any point in time during the change process, members of an organization or department will experience common cultural phenomena consistent with an integration perspective. Similarly they will discover the existence of sub-cultures with markedly different cultural experiences of the change process that set them apart, mirroring the differentiation view. At the same time, they may experience ambiguity and tension consistent with a fragmentation lens.

"Furthermore, individuals viewing the same cultural context will perceive, remember, and interpret things in a different way" (Martin, 1992, pp. 168-69). This is certainly validated by listening to the views expressed by four different participants, two of whom (7 and 11) are from the same department, regarding the change process as they have experienced it.

I'm usually always at peace with organizational change because I like change (Interview 14). Being at peace with the change process infers resolution to the change process (Interview 7). People during change make choices - and the nature of these choices is important. If you're not included it's very hard to see change as a positive thing. I understand everyone can't be included on everything but when the decision is important, inclusion is important (Interview 4). The good soldier loses their capacity to have individual opinion or thought on decisions. (Interview 11)

A perfect example of an integration perspective is offered by the film *A Bridge too far* (Goldman, 1977). Made at the height of building unrest about America's presence in the Vietnam war, this film is perhaps an attempt to raise enthusiasm and support for the cause of war. In this segment, the Commanding Officer addresses his officers about the impending mission:

I like to think of this as one of those American Western films. The paratroopers, lacking substantial equipment, always short of food, these are the besieged homesteaders. The Germans? Well, naturally, they're the bad guys. And the 30 Corps? We my friends, are the cavalry, on the way to the rescue. (*A Bridge too Far*, Goldman, 1977)

Explicitly drawing here on the American patriotism of the Alamo myth, he is attempting to motivate his men by appealing to their common heritage of heroism in the wilderness. Do we not often do the same thing during processes of change by appealing to the rank and file about heroic aspects of our own organizational mythology (for example, the ethos of the university)? One would expect that it is more difficult for someone with an intent to integrate the organization around a common vision, for example, to encounter the ambiguity and tension that appears to exist as revealed by the fragmentation lens or discover the subcultures that might not be 'aligned' to the vision, as presented by the differentiation view. It is important to realize that the various lenses don't create the conditions about which they report, they simply allow us to see and acknowledge them. This becomes significant when we think about the ways we plan and anticipate change and the degree to which 'the good soldier' might view the process from these different perspectives.

The concept of planning with respect to change is seen to be relevant in both the aesthetic material and the case study interviews. One participant indicated the necessity to "follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability", the juxtaposition of which in the contrasting pole is "a cowboy who wants to see a lot of change and just moves things along to get them done" (Interview 13). Someone from another department commented that "change is the force moving forward and people are acting or reacting to it, whereas if you are making choices, you are moving forward and through change" (Interview 4). Films such as *Gung Ho* (Hubbard, 1943), *The Devil's Brigade* (Roberts, 1968) or *All Quiet on the Western Front* (Abbott, 1930) all speak to preparedness or lack thereof with respect to successful missions.

In *The Devil's Brigade* (Roberts, 1968), Colonel Frederick, having never held a field command or experienced combat, has written a report to refute a proposed mission. Mountbatten asks him:

"By virtue of what special knowledge then, do you so dogmatically condemn our plan of action?"

Frederick replies "You propose, in the period of four months, to recruit a unit, half Canadian, half American, and drop them in Norway, in the middle of winter - (pause) You have a new snow machine - but what kind of officers and men will you recruit, and how will they be trained, organized and equipped? Your plan doesn't say. But the most important thing, is once you get them there, how are you going to get them out? There's been no provision made for that!"

In the absence of planning we occasionally will hold a post-mortem on a change initiative to determine what went wrong. The debriefing in *A Bridge too far* (Goldman, 1977) is hauntingly like some feedback sessions at which I have been a participant in previous organizations. As they try to identify what went wrong, all the senior officers have a different opinion. The American General says, "It was Nijmegen." Another officer suggests, "It was the single road getting to Nijmegen." Someone else counters "No, it was after Nijmegen." Yet another offers, "And the fog in England". The Polish officer who has always contended the plan was suicidal, says, "Doesn't matter what it was - when one man says to another, 'I know what - let's do today - let's play a war game' - everybody dies."

Sacrifice and Expendability

Within the perspective of organizational root metaphor theory, the concept of expendability would not be foreign to someone who viewed the organization through the metaphoric lens of the machine or mechanism. Like any other part of the machine, the soldier would be deemed a replaceable resource within the overall enterprise. The principle that soldiers are expendable is a common theme throughout the aesthetic material. The synopsis on the disc jacket of *The Devil's Brigade* (Roberts, 1968) reads:

They were misfits, rebels... and heroes. Riveting World War II saga...renegade group of American and Canadian recruits [converted into a] crack team of commando warriors. The men will be outnumbered and outgunned, but that's a fair fight to 'the devil's brigade'.

In this film, Colonel Frederick wants to lead the scouting party and is told by his commanding officer he cannot because of his high rank, "Full colonels are not expendable." Frederick replies "Sir, how low in rank does a man need to be before he's expendable?" (Roberts, 1968).

Realizing the allied forces are after the bridges, a lower ranking German Commander says to his SS officer in *A Bridge too Far* (Goldman, 1977),

You get to Nijmegen - as fast as you can. Take everything that can move - every man that can walk, and hold the bridge. Nothing must cross it, is that clear? You must hold that bridge under any circumstances. Understood?

Inherent in the above dialogue is that men who are lost are expendable and a small cost to pay for scouting the enemy, retaining the bridge, or achieving the goal. In the film *They Were Expendable* (Wead, 1945) a squadron leader complains to the Admiralty that his PT boat squadron is underutilized. The Admiral says to Lieutenant Berkeley:

Listen son, you and I are professionals. If the manager says sacrifice, we'll lay down a bunt and let somebody else hit the home run. Our job is to lay down that sacrifice. That's what we're trained for and that's what we'll do, understand?
(Wead, 1945)

In another scene from the same film, the American fleet is escaping believing the war in the Pacific is lost and the crews are disbanded and forced to join the army effort as foot soldiers. Lieutenants Berkeley and Ryan are ordered back to the States to train others in PT boat technology, for ironically, they have finally demonstrated its worth. They insist that their beleaguered crew also be shipped back and their request is denied. They are told that there isn't enough room. In fact, only 30 men leave the island on a single plane transport. The remaining troops, hundreds of them, are left stranded in the Pacific to face the Japanese invaders. They are indeed expendable (Wead, 1945).

Viewing this from a differentiation perspective, one would say the cost of this expendability is that soldiers, officers, and staff alike ultimately know that they are disposable to the organization in spite of the framed values that face them every time they

step into the mess hall or elevator. The long term impact of such incongruent messages potentially leads to distrust, fear, and the need to survive rather than be sacrificed.

Fear and Survival

In anxiety, we do not fear nothingness. We fear something; we do not know it and feel unable to know what it is. This nothing is still something, though it is deprived of any definite character. It fits no scheme; it is beyond our reach. It deprives us of our trust in any order”.

(Riezler, 1944, p. 492)

Fear and the impulse to survive can be triggered during organizational change initiatives by a fear that order, as we know it has been disrupted, leading to a fear of the unknown as noted above (Riezler, 1944, p. 489). Recent studies (Mossholder et al., 2000) indicate that organizational change is most likely to have an impact on value systems and generate negative emotional behaviors “typified as anger, anxiety, cynicism, resentment and fear”. In addition staff tend to become fearful when they believe they “will be required to alter their behaviors or, may lose valued resources and status because of the change” (Mossholder et al., 2000, pp. 221-25). When members of an organization believe their survival is threatened, they tend to move into a war zone metaphorically and take measures to protect themselves.

The front is a cage, and you have to wait nervously in it for whatever happens to you. Here we lie under a criss-cross of shell trajectories, and we live in the tension of uncertainty. Chance is hovering over us. If there is a shot, all I can do is duck; I don't know for sure and I can't influence where it is going to come down. (*All Quiet on the Western Front*, Remarque, 1994, p. 72)

General von Seidlitz-Gabler's assistant in *Night of the Generals* (Kessel & Dehn, 1966) has a cousin who has been wounded and awarded the Iron Cross. He wishes to place him in an administrative position so he doesn't have to return to the front. The General interviews him and comments, “I should think you'd be anxious to get back to the fighting?” To which Hartman replies, “No sir, -- I want to survive, sir. I want to live through the war.” A fragmentation perspective would be consistent with Riezler's (1944,

p. 496) suggestion that during times of dysfunctional change “the shattered scheme of order... is the system of assumptions that underlie the universe of discourse itself”. When this scheme of order dissolves, it is difficult to take effective action, and “indefinite fear invades the bewildered mind (1944, p. 497).

As already noted, Polanyi's (1966) analysis of tacit knowing and the ways in which experience is mediated, could explain how defences against change are built in ‘the good soldier’ metaphor. Sensing the threat of change, organizational members react in a fight/flight instinct, and begin to search for shelter, resources, and other means by which to defend themselves. After a period of time, they mediate the experience of the threat and construct meaning by attending to the lack of resources alone. Resourcing then, disassociated from the original experience of fear and fight/flight response, becomes one of the paramount issues of their ontology, and a tacitly ‘known fact’ among organizational members. As Washington says to General Mercer in *The Crossing*, (Fast, 1999), “an army without supplies cannot endure”.¹⁶⁹

Polanyi's (1966, pp. 34-35) concept of coherent entities resonates as I reflect on the language and metaphoric system associated with the metaphor of ‘the good soldier’. The idea that war brings about social order (and presumably regulation) is perhaps why we adopt the metaphor so readily in this organization - because our ontological view of order predicates our belief that organization exists in order to survive. We depend on our knowledge that there is a certain sense of order to things. It is this sense of order that military forces such as those in *Gung Ho!* are trying to protect.

Raiders, you have shown the way...Our course is clear...We must go further, and dedicate ourselves also to the monumental task of assuring that the peace, which follows this holocaust, will be a just, equitable and conclusive peace. And beyond that, lies the mission of making certain that the social order that we've bequeathed to our sons is truly based on the freedom for which these men died.
(*Gung Ho!*, Hubbard, 1943)

¹⁶⁹ If this quote, as attributed to Washington, was really uttered by him, it could have enormous significance for the development of the organizational myth of resource allocation.

We trust this order and the rules and regulations and tacit assumptions upon which it is based (Riezler, 1944, p. 494). “On this basis and by means of this scheme we identify, classify, characterize things” (Riezler, 1944, p. 491). Because our theoretical framework for studying organizations has inculcated a belief that order is necessary for survival and chaos places us on the brink of extinction, any time a change process threatens the status quo and starts to disturb the established order of things, we tend to react as though our very survival is at stake.

Another lens we could apply is that of the organismic root metaphor (Morgan, 1998, pp. 44-50; Pondy et al., 1983, p. 21). This perspective views the organization as having the needs and vulnerabilities of a human system and therefore suggests the organization will react in much the same way a human does when facing a threat to its survival.¹⁷⁰ Our instinct for survival will manifest itself in different ways organizationally. As one participant commented regarding a colleague, “they spend most of their energy trying to figure out how to not make things work and not a lot of energy getting the job done”. This individual has identified courage with survival and adds that we have to have the courage of our convictions. Of the triadic comparison in the RGT, she commented:

The one is a mark of survival and courage, while the other two have dug their grave professionally...Survival and courage -- sometimes you have to stick around long enough to survive. Making things work is the secret to survival. You have to have courage to stick to your core principles over time.
(Interview 8)

And yet it is equally possible that the colleague of whom she speaks has also found his own way to survive in the midst of chaos that doesn't involve sheer “staying power” (Interview 8).

Do we know how many staff keep their heads low so that they can survive the change process? In *Tigerland* (Klavan & McGruther, 2001), the C.O. says to Bozz

You are a goddam piece of work, Bozz... I believe you could soldier as well as any man in this army - I even think you want to, but you won't.

¹⁷⁰ This lens is certainly enlightening with respect to my understanding of how ‘the good soldier’ metaphor is perpetuated within organizations.

Bozz: "I'm just tryin' to keep myself alive."

C.O.: "We're fighting a war, private. Nobody knows how he's going to come back."

Bozz: "That's not the kind of alive I'm talking about, Sir."

Bozz's comment speaks to a deeper fear – that of trying to save our inner being – to protect it from the harsh realities of life. Reminiscent of 'the enemy within' this can create a greater fear than for life itself.

If we had come back in 1916 we could have unleashed a storm out of the pain and intensity of our experiences. If we go back now we shall be weary, broken-down, burnt-out, rootless and devoid of hope. We shall no longer be able to cope. (*All Quiet on the Western Front*, Remarque, 1994, p. 206)

This description could have been written by many who have been facing change for a long period of time. Prolonged change, like prolonged war, wears down the soldier, leaving him/her burnt-out and unable to cope any longer.¹⁷¹

Change Fatigue and Resistance

Every activity is geared exclusively to survival, and is automatically directed to that end. ... That is the only way we can save ourselves. ... It has blunted our sensitivities, so that we don't go to pieces in the face of a terror that would demolish us if we were thinking clearly and consciously. ... And so we live out a closed, hard existence of extreme superficiality, and it is only rarely that an experience sparks something off. But when that happens, a flame of heavy and terrible longing suddenly bursts through. ... Those are the dangerous moments, the ones that show us that the way we have adapted. ... our inner forces are not geared to development, but to regression.

(All Quiet on the Western Front, Remarque, 1994, pp. 192-93)

¹⁷¹ Early in the process, however, (after just a taste of the war) he would have returned with his pain and experience to bring about change. This dialogue reminded me of Kohák's comment (page 172) that we could adopt a concept of pain that was actually helpful to us.

Change fatigue starts to build and creates such a debilitating force in us that we are no longer able to react and think outside the paradigm of war. Fear and the need to survive the unknown eventually create a numbness in us, to the extent that we are unable to respond to any sensation, any change. Numbness sets in because awareness of the true situation would be too devastating to contemplate and encounter. To some extent, this creates the willingness to just follow orders, to avoid making decisions and other characteristics emblematic of 'the dutiful soldier'.

All we know for the moment is that in some strange and melancholy way we have become hardened, although we don't often feel sad about it any more... We have lost all our ability to see things in other ways, because they are artificial. We were not always like that... our heads were full of nebulous ideas which cast an idealized, almost romantic glow over life and even the war for us. (*All Quiet on the Western Front*, Remarque, 1994, p. 15)

Without a hope for the future the present is meaningless and paradoxically, in a hopeless present we are unable to even envision a meaningful future. "We are quite without hope that there could ever be an end to this. We can't think nearly so far ahead" (Remarque, 1994, p. 197). The organizational parallel to battle stress is change fatigue and the counterpart to the long term effects of war weary at the front is the breakdown of the unit and stress leave. "The attack doesn't come, but the bombardment goes on. Gradually we become deaf. Hardly anyone speaks any more. It's impossible to understand one another anyway" (Remarque, 1994, p. 76). Participant comments indicated similar conditions among their colleagues:

You know, change can wear you down and sometimes this results in avoiding responsibility and abdicating (Group Dialogue); these folks are blaming others because they can't differentiate when something is within their control (Interview 13); he demonstrated no engagement, no attempt to achieve an outcome (Interview 7).

There is a point at which morale and discipline start to deteriorate when fatigue sets in as noted in *The Longest Day* (Ryan, 1962). This is often the point at which we label those who are no longer able to cope as 'resistant' to the change. This resistance

may be the result of change fatigue, fear of the unknown (as already observed), misplaced blame, a genuine attempt to avoid a proposed action that is ill-conceived, or ethically incongruent (Piderit, 2000, p. 784; Dent & Goldberg, 1999, p. 26). Dent and Goldberg suggest that the concept of 'resistance to change' has evolved from a systemic to a psychological meaning and note with surprise that most of the literature on organizational theory not only accepts this mental model but perpetuates it without much real substantiation of its causes (1999, pp. 25-26).

The phrase *overcoming resistance to change* implicitly suggests that the source of the problem is solely within the subordinates and that the supervisor or more senior executive must overcome this unnatural reaction. (Dent & Goldberg, 1999, pp. 34, 37)

As Dent and Goldberg (1999) and Piderit (2000, p. 784) both note, the term 'change resistance' is frequently used by management to blame staff for the lack of success of a change effort. This view was supported by one of the participants in the case study, who commented:

These folks are blaming others because they can't differentiate when something is within their control whereas the other person will take responsibility for the change... it is significant because it's important to recognize what's happening and then to determine what I can and cannot influence. (Interview 13)

Like the Commander in *The Devil's Brigade*, we tend not to listen to valid reasons why change efforts might not succeed and proceed anyway -- at best ignoring the advice, at worst labeling it resistance to change. "We're not unaware of the problems, Colonel. Nevertheless, we're going ahead with the project", responds Mountbatten to Frederick's concerns regarding the plan with no escape route (Roberts, 1968). Why does this sound so familiar to Bush's stance with respect to Iraq or like so many executive decisions associated with change initiatives?

Gemmill and Oakley speak of the anxiety and fear associated with the ambiguity of unplanned change. Groups will "often report experiencing feelings of anxiety, helplessness, discomfort, disappointment, hostility, and fear of failure". Because we don't encourage the expression of such feelings in the workplace, they are normally repressed. When we do experience them, they are frightening and so we tend to "collude, largely

unconsciously, to dispel them by projecting them onto 'leadership' or the 'leader' role. The projection allows organizational members to avoid directly confronting the emerging emotions and regress to a form of social order with which we are familiar" (1997, p. 273). In such a manner, 'the good soldier' archetype plays out sociologically and is linked to organizational culture through circumstances of change where fear and aggression are induced.

Following the creation of the preliminary version of the model in Chapter 4, I was reviewing it with a colleague at work and we noticed that all four of these paradigms are combative and don't offer any escape from the mental model of the war metaphor. This was a very troubling realization and raised the question, 'are we hardwired' and therefore the metaphor's attraction and pull is inescapable. It suggested that even if we, as a case study group engaged in exploring the metaphor, were successful in unpacking its meaning, that ultimately as a collective, we might not be able to take any significant action to do things differently.

Campbell (1972, p. 172) implies that, lacking the rites and rituals of achieving adolescence, young people today are raised in a manner that doesn't prepare them for their 'warrior role'. He notes that they are provided "little or no psychological induction" and "are therefore spiritually unprepared to play their required parts in the immemorial game of life". Would the corollary to this be that, in the absence of this avenue of release, the warrior mentality enters civilian life?

In *Black hawk Down* (Nolan, 2001), the captor Aidid says to his hostage, "do you really think we will put down our weapons? That the killing will stop? We know without victory, there can be no peace". Without the conflict we cannot know peace. Without the enemy, we cannot know solidarity. Or can we? Is there an alternative that breaks us free from 'the good soldier' metaphor altogether? As a result, I have sought with the participants in the case study to articulate what an alternative might look like.

CHAPTER 7: PROFILE OF 'THE GOOD SOLDIER'

I had always thought a 'good soldier' was someone who follows orders. After being contacted I went onto the internet to do some research and found an article that said "the army needs someone who can take initiative". Now I have a different perspective.

(Interview 3)

The article this participant found was about *The Good Soldier Svejk* (Hasek, 1930), a Polish novel about a sort of Everyman anti-hero, conscripted by his enemy, the Germans, during World War I. Given the setting, we might expect to find an epic story of heroism and courage, and instead we read a story that is 'absurdly grotesque'. "The 'good soldier' is a terrible soldier and, in addition, a real or pretended idiot" (Winner, 1988, pp. 56-7). From Lienhard's (1998) article the participant in Interview 3 started to question whether it was enough to be a 'good' obedient soldier or whether one needed also to be a thoughtful soldier who challenges ill-conceived decisions along with the status quo.

ävej¹⁷² is a totally cooperative soldier -- filled with aggressive enthusiasm. He obeys all orders just as they're issued, completely and without question. Of course no army can exist when its troops do that. ävej¹⁷² just about brings the army to its knees. (Lienhard, 1998)

When I first began this project I had a mental model of 'the good soldier' that was very much informed by a fragmentation perspective of organizational change. Like participant 3 above, I thought that 'the good soldier' was someone who followed orders, referring only to the rank and file and possibly middle management but not senior executives. As I explored the metaphor more both aesthetically and in collaboration with the participants in the case study, I began to realize that my perspective only encompassed the healthy leadership aspects of 'the good soldier' and its juxtaposition, the pathological abdicating aspects of what I have now come to call the shadow of 'the dutiful soldier'. Instead, there appear to be multiple constructs of 'the Good Soldier'

¹⁷² Lienhard uses the original Polish spelling of the name.

metaphor. In one context it can represent those who keep peace and establish order and stability, while in another situation it manifests itself as those entrapped within a fortress under siege. (In some instances, the fortress may be a dearly held life world.) In yet another it is represented by the dissident rebel. This would be consistent with Joanne Martin's view that each of the perspectives on organizational change will view the situation differently and as a result "distinctive conceptualizations of the roles of leaders and environments, implications for practice differ accordingly" (Martin, 1992, p. 168). It certainly suggests that 'the good soldier', as conceived by organizational members, is contextual and open to multiple meanings.

As observed earlier, Marshak (2001, pp. 10-12) comments that members of an organization are drawn to different metaphors on the basis of their underlying beliefs and hence their reality will look different as they assume different aspects of soldierly type. Lakoff and Johnson (1980, p. 26) have noted that we will act with respect to this understanding as if our choices were absolutely rational and self-explanatory.

The contextual nature of 'the good soldier' as depicted in *Born on the 4th of July* (Stone, 1989) implies that to be a 'good soldier' one has to hold something dear about current reality. Kovic is deeply in love with his country, to the extent that he will engage in antisocial behaviours if necessary to stand up for democratic principles. He was a 'good soldier' as he sacrificed his legs for his country in Viet Nam, however, he is labelled a dissident in the peace movement protesting against the war and the army no longer wants any part of him. In *Black Hawk Down* (Nolan, 2001), soldiers are required to ignore hegemonic atrocities because their mission is to restore order and therefore they can't get involved when they observe graft and theft of UN supplies. Which of these positions more truly denotes that of 'the good soldier'?¹⁷³

Schindler observes that the war "brings out the worst in people, never the good, always the bad, ALWAYS the bad." (*Schindler's List*, Zaillian, 1993). Does the war metaphor in organizations also bring out the worst in people? Or is the bad element only represented by the pathological aspects of the metaphor? Schindler's comment was

¹⁷³ One could surmise that providing aid to the under trodden would be more in line with 'the good soldier' especially considering that the definition of an idealist in this film is "someone who believes he can make a difference" (Nolan, 2001).

echoed by one of the respondents in the group dialogue - that the metaphoric system of war is built on an underlying assumption that there is 'a good and a bad' -- a 'win and a lose'.

The metaphor implies good and bad sides. Change has losses and gains and by speaking out against it - you're essentially declaring whether you're going to be the good guy or the bad guy. (Group Dialogue)

Previous research on 'good soldier' behaviours has been restricted to citizenship behaviour and job satisfaction studies. Organ (1988, p. xi) appears to have been the first to explore the idea of organizational citizenship behaviour (OCB), basing his theories on the concept that the level of employee performance will have a direct correlation to job satisfaction. Haworth and Levy (2001) believe that citizenship behaviour is more complex than Organ's theory of job satisfaction, and base their theory on how individuals are impacted by reward mechanisms.

In studying job satisfaction, Hodson (1991, p. 275) has developed a behavioural model delineated by organizational performance, (i.e., identifying with and meeting organizational goals) on the one dimension and occupational self-control (i.e., meeting the individual's own needs) on the other axis. The "three cornerstone" behaviours denoted within his model are the 'good soldier' who demonstrates high organizational performance, the 'smooth operator' who demonstrates high occupational self-control, and the 'saboteur' who appears to have low self-control and low organizational performance.

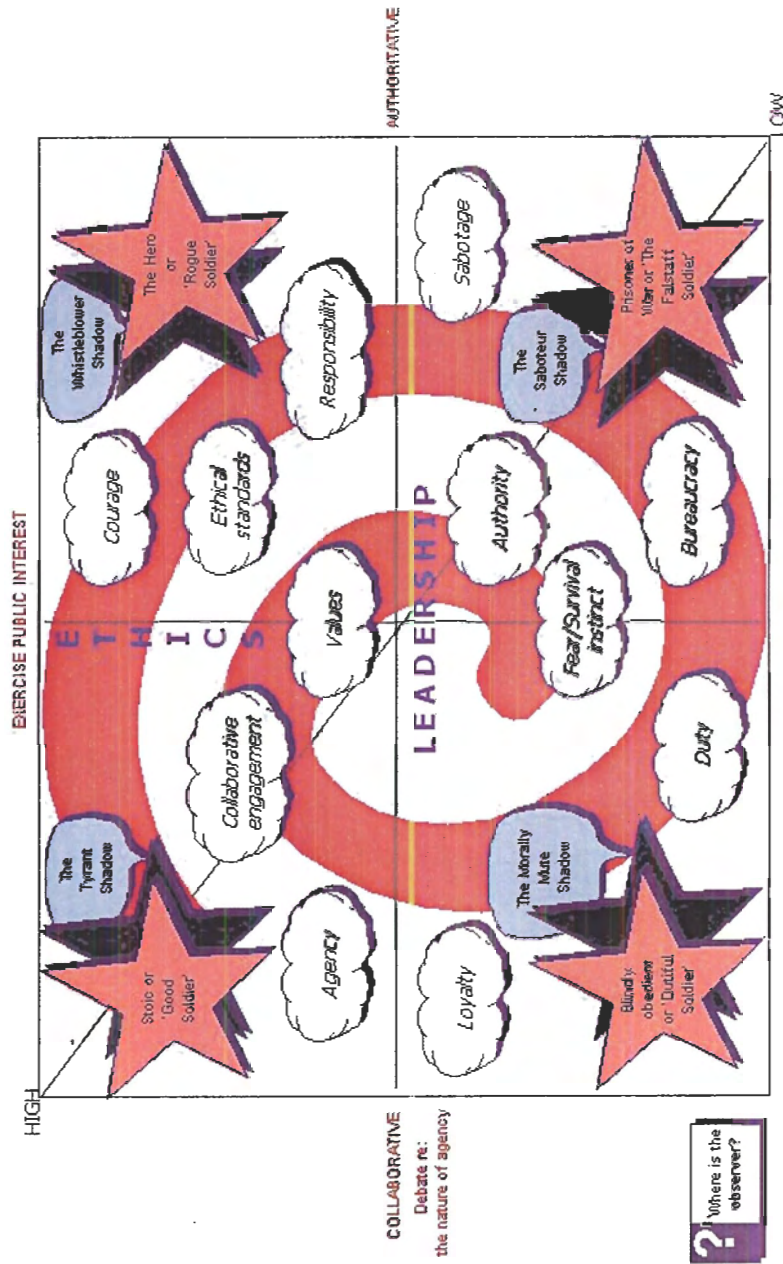
Hodson does not classify the fourth cornerstone of his quadrant model, declaring that low self-interest is characteristic of a number of behaviours and therefore cannot be uniquely defined as a behavioural type. A weakness of his model is that even though he acknowledges the complexity of behavioural characteristics in interaction, he fails to address the consequences of these behavioural types as they are impacted by the convergence of organizational and moral duty (i.e., the Kantian categorical imperative). Perhaps, in his view this convergence has little impact on job satisfaction. However, I found this to be of key importance to individuals in the case study, very much influencing their 'satisfaction' with the change initiative undertaken.

A Model of 'the Good Soldier' Construct

As noted earlier, Pondy et al. (1983, p. 17) theorize that each of the four theoretical frameworks (of functionalism, interpretivism, radical humanism, and radical structuralism) would ask different questions of a metaphor's relationship to the organization. I also commented that I believe these aspects are commensurable in that it is possible to contemplate where 'the good soldier' sits with respect to social order (functionalism), its relationship to authority and control (structuralism), how the metaphor contributes to our understanding of lived experience (interpretivism), and finally determining the shadow or pathological aspects of the soldier (radical humanism). This belief has led to further development of the model of 'the good soldier' as illustrated in *Figure 8*.

The model depicts four aspects of 'good soldier' as characterized by the dimensions of the nature of leadership agency (i.e., the extent to which an individual exercises and responds to collaborative or autocratic leadership) and the nature of moral choice (i.e., the degree to which decisions are guided by and adhere to personal or public interest). The red spiral represents my hermeneutic journey with the metaphor, while the clouds form the ideas and concepts that have preoccupied my thinking. The axes of leadership and ethics (both of which have been explored in some detail earlier in Chapter 6), were established as a result of the aesthetic material and case study analysis. The intersection of these axes establishes the dimensions of collaborative or autocratic leadership, and public or self interest. The aspect of 'the good soldier' sits within the quadrant of high agency (brought about by collaborative leadership) and high ethical or moral choice (decisions driven by public interest). 'The rogue soldier' exists in the quadrant of low agency (created through autocratic leadership) and high moral choice. 'The dutiful soldier' exists in an environment of high agency met with low moral choice (decisions driven by high self interest). And 'the Falstaff soldier' is most likely to be found where low agency intersects with low moral choice.

Figure 8: Hermeneutic Model of 'The Good Soldier' Metaphor



Additionally, within each of these aspects of 'the good soldier' there is a pathological or shadow facet that, very much in the Jungian sense,¹⁷⁴ may be caused by the repression of the characteristic. I have labelled these shadow aspects the Tyrant Leader, the Morally Mute, the Saboteur, and the Whistleblower, and will examine their characteristics more closely within each of the soldier types to which they correspond. Hoyte, ascribing the shadow to the key patterns or archetypes of war, notes that it is inconsistent with social norms and illustrates some of the reasons why we might have repressed the shadow organizationally.

The shadow contains the traits which are usually unknown to the person or group who sometimes shows them, and which tend to be condemned in his/her culture. These characteristics were unacceptable to parents, peers, or teachers and therefore needed to be repressed into the unconscious. They are qualities which are regarded by the group as negative. In Western countries today some of these might be: laziness, slyness, greed, jealousy, thirst for power or control, ruthlessness, lack of love. (Hoyte, 1997)

These traits of 'the dark side' identified by Hoyte are certainly consistent with the language used by participants in the case study as they described someone who was not 'a good soldier'.¹⁷⁵ Two individuals from the same department (Participants 5 and 6) commented that there were so many it would be difficult to isolate just one. The descriptions ranged from: negative, fatalistic (Interviews 5 and 8), to passive, rumour monger (Interviews 2 and 7); saboteur, obstructionist, rude, arrogant, and opinionated (Interview 11); passive/aggressive and dismissive (Interview 8); unprofessional, insensitive, difficult and opinionated (Interview 2); toxic, complaining about position, pay, environment, and colleagues (Interview 12); looking for someone to blame when something is broken (Interview 10); detached (Interview 3); a mercenary parachuted in with limited competence for sale (Interview 9).

Following from Jung, Hoyte concludes that the repressed shadow results in conflict and hostility. It is fairly common for organizational members, particularly those of us in the public service sector, to repress ugly aspects of our human nature –

¹⁷⁴ When these archetypes are repressed, they form a 'shadow' existence, creating an unconscious of which many of us are afraid (Jung & Franz, 1964, p. 93).

¹⁷⁵ During the element elicitation process, the eighth prompt asked participants to identify someone who, in their view, was 'not a good soldier'.

annoyance with a malingerer co-worker, disagreement with someone in a more senior position, envy of a colleague's promotion, or anger at the photocopier, for example. We have been taught to filter our reactions since we were children and are horrified and ashamed when these ugly aspects emerge. They represent a part of our reality we choose to ignore as if by that very dismissal, they will no longer exist. Colonel Jessup remarks on this in response to Danny's badgering on the witness stand.

You want the truth? You can't take the truth! Son, we live in a world that has walls, and those walls have to be guarded by men with guns. I have a greater responsibility than you could possibly fathom. . . you want me on that wall - you need me on that wall. We use words like honor, code, loyalty. We use these words as the backbone of a life spent defending something. You use them as a punch-line. (*A Few Good Men*, Sorkin, 1993)

Set in a German POW camp during WW II, *Hart's War* (Ray & George, 2002) highlights the paramount nature of the concepts of leadership and moral choice. Colonel McNamara's leadership draws out at least three and possibly all four of the soldier types, demonstrating the complexity of how one flows into the other. The first aspect portrayed is that of 'the good soldier' who performs his duty in the face of a greater goal. The film is about honour where sacrifice in the face of extreme danger is a choice that is eventually consciously made by Scott, whose court martial has been engineered to distract the Germans while a tunnel escape can take place. Through the course of the film, he moves from being a 'dutiful soldier' to a 'good soldier'. On the other hand, the young Lieutenant Hart, who is ordered to defend him during the court-martial, believes their moral choice has been removed and they are "just soldiers following orders", thus seeing himself as a 'dutiful soldier'. Ostracized by the other captives who believe he succumbed to torture before arriving at the camp, he is viewed by them as the shadow saboteur or whistleblower. There are the two soldiers who typify the Prisoner of War or 'Falstaff' archetype. Having killed a German officer they look out for their own interests at the cost of Scott's life. Outwitting the enemy and resourcefulness are paramount and the ranks are broken over the issue of inclusion as Colonel McNamara doesn't allow his men to know the truth. He shifts during the course of the film from a 'good soldier' trying

to free his men to a Tyrant Shadow who will sacrifice one of his men to do so. While his intent is noble, he loses sight of the moral imperative in his determination to continue to fight the Germans from a prisoner of war camp. By the end of the film, the military court martial becomes more about the issue of leadership than anything else.

The Good Soldier

Good soldiers are the bulwark of organizational productivity. They try to understand organizational goals, they make these goals their own, and they strive to achieve these goals. Good soldiers do not protest organizational decisions. Instead, they take initiative in implementing these decisions. . . . Good soldiers are likely to identify with their organization and to be committed to it. . . . If they perceive their efforts, identification, and commitment are not rewarded by the organization, . . . they may indeed be dissatisfied with their jobs. Popular conceptions depict such behavioral agendas as more typical of middle management than of other occupational levels (Whyte, 1956). However, it is likely that good soldiers exist at every organizational level.

(Hodson, 1991, p. 275)

What Hodson is describing here as ‘the good soldier’ is that aspect of citizenship behaviour associated with civic responsibility. Organ (1988, p. xii) refers to the good soldier aspect of citizenship behaviour as a syndrome, not pathologically, but in the sense of a “pattern of symptoms which characterize or indicate a particular social condition”. The case study findings indicate that an association solely with citizenship behaviour represents far too simplistic a model of ‘the good soldier’. Certainly, participants’ understanding is far removed from that of Bateman and Organ (1983, p.588) who relate examples such as “helping co-workers with a job related problem, accepting orders without a fuss; tolerating temporary impositions without complaint. . . and protecting and conserving organizational resources”. For the participants, the construct of ‘the good soldier’ is more integrally linked to the more complex and ambiguous concepts of leadership and ethics.

In the previous Chapter (page 152), I referred to Alvesson's (2002, p. 94) caution that, as researchers, we should be attentive to how participants ascribe meaning to such concepts as leadership and ethics.

Interesting themes then become when, how and why do the people in an organization talk about 'leadership'. What meanings – coherent, varying or contradictory – are expressed around 'leadership' and what particular acts and arrangements are seen as 'leadership'? ... Which metaphors for leadership seem to inform understanding of this phenomenon? (Alvesson, 2002, p. 115)

For many of the participants, the meanings attributed to leadership and 'the good soldier' are very much intertwined, to the extent that one could equally substitute the word 'leadership' here for 'good soldier'. What meanings are expressed around it, and what acts are conceived as being consistent with it? When I review the participant comments, the attributes that emerged are those of collaboration, caring, thoughtful action, going above and beyond 'the call of duty', and engaging in values-based decisions that are not motivated by self-interest.

A good soldier is engaged in the process and takes leadership for behaviour, process, content, and outcome. Leadership is ...a participatory process; not an issue of positional responsibility. The person who achieved [an outcome] exercised leadership, moving quickly rather than stewing about it for 6 months. Action is required after deliberation especially when the organization is in crisis. In spite of personal implications, she followed through in a very difficult situation. (Interview 7)

I think it's [the good soldier] really working within the system to question decisions in a way that is helpful. (Interview 13)

Because they are not being rewarded for being 'good soldiers' and proving themselves over time - the things they speak out on mark them as having a good soldier aspect. A 'good soldier' is somebody that sees the underlying value of the enterprise and takes it very much to heart; takes a personal and professional commitment to promote that value and their contribution doesn't distinguish between their personal creativity and organizational goals. (Interview 9)

...those who contributed without potential gain, worked in very stressful conditions and 'soldiered on' to solve the problem no matter who had created it. They put in the extra effort 'above and beyond the call of duty'. (Interview 10)

The good soldier isn't automatically rewarded for their efforts... It's important to speak authoritatively and to say this is my professional background and training; this is where my principles come from and why I make the decisions I do. (Interview 9)

In a discussion of the characteristics of firefighters along with a number of other public service careers, Lee and Olshfski (2002, p. 109) note that they “commit to an identity that requires heroic behaviour... to safeguard the welfare of others”. They include the military and teachers within this category of heroic behaviour. “These jobs require the person to uphold a higher standard, and they are expected to do what is required to maintain the safety of their charges. They do good because it is their job”.

In *We were Soldiers* (Wallace, 2002), Lieutenant Colonel Harold Moore is characterized as the epitome of the heroic, moral, ‘good soldier’. The review accompanying the disc depicts Moore as “the tortured nobility of a leader who recognizes the heavy responsibility of charisma... a born leader committed to his troops”. Colonel Frederick in *The Devil's Brigade* (Roberts, 1968) is chosen as Commanding Officer because he thinks and plans and can organize, and because he cares about what will happen to the men, not because he has any field experience. After outlining his plan to High Command, they tell him they are moving forward regardless of his concerns, however, appoint him to lead. “Gentlemen, I think we’ve found our Commanding Officer”, Montgomery says after the colonel has left. General Patton asks what constitutes ‘the good soldier’ to which Bradley replies, “I have a feeling from now on, just being a good soldier won’t mean a thing. I’m afraid we’re gonna have to be diplomats, administrators, you name it” (Coppola, 1969).

I had originally hoped that I would find a lot of relevant material in Ford Maddox Ford’s *The Good Soldier* (Ford, 1995) and was initially quite disappointed to discover a romantic Victorian novel. However, some time after I had finished reading the novel, (as I was writing the notes for this chapter regarding the Kantian Categorical Imperative of

moral ethics), I realized the extent to which Dowell, the narrator, had needed to grapple with substantial issues of morality and that inevitably, perhaps the tale of 'the good soldier' had been his just as much as that of Teddy Ashburnham¹⁷⁶. This realization has been further validated by Lynn who notes that the "transformation of Ashburnham from a slightly stupid hypocrite into a romantic hero represents a new moral sensibility for Dowell himself" (Lynn, 1989, p. 50).

Anyhow, I hope I have not given you the idea that Edward Ashburnham was a pathological case. He wasn't. He was just a normal man and very much of a sentimentalist. ... Nevertheless the outline of Edward's life was an outline perfectly normal of the life of a hard-working, sentimental and efficient professional man. (Ford, 1995)

Ashburnham's life was so normal and yet he was 'the good soldier'. 'The good soldier' isn't the heroic champion of our mythology so much as s/he is an ordinary person who acts in a way that is highly ethical and highly collaborative. An interesting comment made by participant #10 suggests that we can ask the 'good soldier' to step forward through the actions we undertake organizationally.

Both were being good soldiers but they weren't dealt a fair hand in the first instance, people were more interested in finding out who was the cause than asking the good soldier to step forward; in the second instance it was a vote of confidence and the good soldier was able to act. (Interview 10)

What if this were equally true of the other soldier types? What if we invite them to step forward as a result of how we engage them in the change process? This would suggest that we have an opportunity to determine which types of soldier we want to engage by the approaches we take to the change initiative. Is it that only those who are autonomous, in the sense of self-awareness, are truly able to collaborate because they come from a place of knowing and being able to articulate their own needs in balance with those of others?

¹⁷⁶ Ashburnham, Captain of the light-cavalry and holder of the Victoria Cross, is "full of the big words, courage, loyalty, honour, constancy" (Ford, 1995, p. 68).

You got me thinking last night - and I had quite a conversation with myself about the 'good' versus the 'dutiful' soldier. My father has been very ill and my mother has been having difficulty in looking after him and herself. Both my parents have been very dutiful soldiers. My sister and I were brought up to be 'good': to take orders and always obey commands...our shoes always polished and pants always pressed.

The dutiful soldier says I don't agree with this stuff but in order to keep my job I will do it. The good soldier goes one step beyond dutiful and doesn't allow themselves to think in that individual way, accepting the decision because someone with more power and control has made this decision, saying "if that's what they've told me to do, it must be right and so I can go along with it and do it". The good soldier loses their capacity to have individual opinion or thought on decisions. (Interview 11)

The Tyrant Shadow

The problem with being a good soldier is you need to turn orders into workable decisions. A bad soldier doesn't add the people element or even get support for that.

(Interview II)

If the shadow is formed by repressed characteristics of the soldier type, what constitutes the shadow of 'the good soldier'? Perhaps the leader¹⁷⁷ who acts as inferred above, without due consideration and care for the employees with whom s/he works, or who allows self-interest to creep into his/her decision making is the most identifiable shadow.

I don't admire the good soldier as such. The good soldier ...has to have something about them that's 'good' for a soldier to be good. Integrity is a key element and the tension that work in an organization creates is inertia through the seductiveness of a pay check. If the good soldier just goes along because they're the soldier, that's not enough. (Interview 11)

¹⁷⁷ The reference to leader here does not necessarily imply someone in a position of authority, but refers more to the concept raised earlier in the previous chapter of transformational leadership that can be practiced by anyone in the organization, regardless of position, and where values such as collaboration, fairness and participative decision making are paramount.

In *A Bridge too Far* (Goldman, 1977) when the German commander, Field Marshal Model, is informed about the paratroopers landing, he asks, "Why should they do that? There's nothing important here?" After a pause, he exclaims, "Me. I'm important" and surmises they have come to capture him. He holds such a faulty mental model about his own worth as leader that he believes the Americans are advancing with the sole purpose of capturing him. Therefore, when it is suggested later that they may have come to take control of the bridges, he can't even countenance the idea; his lens or mental model of self-interest won't let him see anything else and he is blinded to action.

When the times get tough, the tough get going. I guess that's soldiering; sometimes, meeting deadlines things get stressful and just sticking with it.
(Interview 5)

Grint echoes this exact wording to denote a situation in which "the stress of combat induces a high level of dependency on the part of subordinates towards their leaders". He refers to the relationship that ensues from this exchange as a 'transactional approach' to leadership.¹⁷⁸ "...in the military or crisis case this usually implies followers exchanging their own feelings of insecurity in return for the leader's securing high levels of power and status" (1997, p. 11).

The Tyrant Shadow is induced by the individual exercising the leadership, however, it can take shape in those following as much as in the individual leader him/herself. When the Lieutenant in *Twelve o'clock High* (Bartlett & Lay, 1949) admits that his navigational error has caused so many planes to be lost, the General believes the Lieutenant should be grounded. The Group Commander replies, "General, I don't believe in chopping off heads for one mistake.... No sir, I won't do it to him. I can't do it to him. I won't!" The General looks at him and says, "I guess a man only has so much to give and I guess you've given it. Effective now you're relieved of this command and you'll report to me at Bomber Command. I'll send someone down to take over here". He leaves making a general announcement to the officers and staff. The only response offered by the dismissed officer before his departure is to his next in command. "Major, the 918 will

¹⁷⁸ Judging from his reference to Burns (1978) he is relating this to Burns' definition of transactional versus transformational leadership.

stand down until a new commanding officer arrives". All too often this is how the Tyrant Shadow delivers similar messages during organizational change. The result of this message is that the Lieutenant at fault later commits suicide. This is a squadron that is devoted to its commander and neither he nor his commanding officer pays much attention to their needs.

The Dutiful Soldier

The duty to obey, to serve the state, to work – these are cardinal virtues in the garrison state. Unceasing emphasis upon duty is certain to arouse opposing tendencies within the personality structure of all who live under a garrison regime. Everyone must struggle to hold in check any tendencies, conscious or unconscious, to defy authority, to violate the code of work, to flout the incessant demand for sacrifice in the collective interest.

(Lasswell, 1941, p. 460)

Organ's studies on citizenship behaviour (1988, p. 110) seem to have the greatest correlation to the 'dutiful' aspect of the soldier, with respect to the withdrawal of citizenship. He has identified factors of citizenship behaviour (OCB) as altruism, conscientiousness, sportsmanship, courtesy, and civic virtue and theorizes that members of an organization most often express their discontent with a situation by withdrawing these citizenship behaviours. In effect, they decline to be 'the dutiful soldier' who is "prepared to do the best possible for the good of the organization" (Interview 11).

One chooses to do fewer of the things that one does not have to do. The grievant offers less help to colleagues, except for those close to him. Conscientiousness is disdained and regarded as just about as foolish as paying more taxes than absolutely necessary. Sportsmanship, heretofore so easily taken for granted, comes to be seen not as forbearance [sic] and patience, but as akin to cowardice. Courtesy begins to seem like an expensive waste of time. Civic Virtue has a hollow ring. (Organ, 1988, p. 76)

Organ (1988, p. 27) asks some questions of OCB behaviour that are very pertinent to 'the dutiful soldier'. Why do behaviours consistent with 'the dutiful soldier' vary from day to day? Why do some people, over a period of time, manifest these behaviours to a greater extent than others "of similar ability, circumstance, and opportunity" and, finally, why do

these characteristics manifest themselves within some organizations more often than others?

I think there are a number of reasons why 'the dutiful soldier' may show up more frequently in public service organizations than the other soldier types. Part of the answer to these questions lies in a functionalist and structuralist approach to organizational change where the pursuit of order encourages organizational members to accept directives and not rock the boat (at the risk of throwing us all into chaos). As one participant from the case study noted:

Usually orders are nothing to do with people and everything to do with technical and financial sides of the operation. So orders can sometimes be unpleasant and yet the soldier is required to follow them. (Interview 11)

It may also be that "the idea of fairness serves as a counterweight to the idea of duty" (Duncan, 1953, pp. 30-31). We are prepared to toe the line provided the contract of entitlement is met and we are correspondingly rewarded. A related factor also has to do with the fear of consequences as already noted with respect to bureaucracy and authority and the sense of powerlessness that ensues. Brian de Palma, director of *Casualties of War* (Rabe, 1989) talks about how the need for self preservation sets in to compensate for the unjust behaviours of those in command. In the documentary *Eriksson's War* (Benzerean, 1989) de Palma says,

...it's a recurring theme in my movies of the character that's powerless to do anything. And it's what happens in life a lot of the times. You see horrible things being done and you know if you try to prevent them, you put your own life and career in jeopardy. But you have to live through the pain of not doing anything.

Yet another factor perpetuating 'the dutiful soldier' is our glorification of the mythology of war. Harper points to this tendency when he talks about our "nostalgia for the triumphal era of the citizen soldier and a great nation united in a great cause (2001, p. 247).

A final reason may have to do with cultural norms that are established through all of the above. Certainly with respect to the departments involved in the case study, and

probably true of the entire organization in this case, the signs of overwork are worn like 'epaulettes' or 'medals of honour'. According to Bate, this is not uncommon. He refers to new insights coming from a study by Gideon Kunda on burnout in which employees take pride in having endured an arduous workday and anticipate it will be rewarded.

It is a sign that one is heavily invested in work, proof that one is allowing one's experience to be dominated by the requirements of the member role, evidence of commitment and self-sacrifice, and from this perspective, a call for some respect, a declaration that one has become a casualty.... 'Many members feel some pride in surviving burnout or living with its threat. It is a battle scar, a purple heart'. (Bate, 1997, p. 1163)

The negative aspects of course are those associated with 'the good soldier ävejk, who "knows perfectly well that you destroy your enemy by cooperating" (Lienhard, 1998). Our organizational norms encourage 'dutiful behaviour'. From his military experience, Rose (1946, p. 362) observed that when American businessmen became officers during World War II, they would often procrastinate and hesitate to take responsibility for decisions, following the strict hierarchy of army command until ordered to take action, "even when they know that the information will arrive at its destination too late to be of any use". He notes that "the reason subordinate officers do these things is that the Army system of rewards and punishments forces them into this mold [sic], and they gradually come to accept it" (Rose, 1946, p. 362). It may be that in civilian life, we have become similarly used to these behaviours for the very same reasons.

The doctor in *Twelve o'clock High* (Bartlett & Lay, 1949), asks for help in making a moral decision. He wants someone to order him or give him instructions. When the Group Commander asks him how many men can fly the following day, he replies:

"On that list, there are 28 men asking to be excused from tomorrow's mission -- three times more than normal. They give a lot of reasons - colds mostly and most of them haven't got colds. And that doesn't mean that they've suddenly gone yellow. It just means that they're getting their bellies full. How do I 'ok' them physically and mark them 'duty'? How much physically can a man take? What's physical and what isn't?"

The Group Commander responds: "The rules say a man ought to go right up to the point he may endanger his crew. I wish I knew what that meant. If I knew, I'd tell you..."

Doctor: "Somebody's gotta give me a policy, some kind of yardstick. I wish you'd tell me what a 'maximum effort' means!"

Group Commander: "Doc, I wish I knew. I wish I could answer that one".
(Bartlett & Lay, 1949)

During the group dialogue, there was a conversation about the win/lose model that tends to permeate the organizational life within their departments. One participant asked, "When you say win lose - who's the winner and who's the loser?" Another participant responded, "well, the loser would be me, I guess, and I would become 'the dutiful soldier' because I've checked out of being 'the good soldier'" (Group Dialogue).

There are exceptions of course. One participant commented that "the 'dutiful soldier' is like Gallipoli, where you will face death unquestioningly. My view, on the other hand is that I will not give blind allegiance, but question when I see a mistake being made" (Interview 13).¹⁷⁹ This participant was referring to the higher order of moral duty. As Samier (2003, p. 140) asks, "...do loyalty, compliance, accountability, and obedience in the organisational machinery relieve one of moral responsibility?"

The Morally Mute Shadow

The perfectly trained soldier is one who has had his civilian initiative reduced to zero. In the process the self becomes identified with the institution and dependent upon it for direction and stimulation. ... The loss of choice and initiative develops in him a sense of dependency on the institution for decisions. This principle is summarized in the rule that a soldier does his duty. What is meant is that the good soldier follows directions laid down for him in the institutional situation.

(Hollingshead, 1946, p. 441)

¹⁷⁹ I found it fascinating that this participant would quote a war film to help explain her understanding of the construct.

The characteristics of this shadow have been discussed in much greater detail in the previous chapter with respect to the moral imperative. The important aspect to note here is that this shadow is primarily created by an organization's leadership decisions and cultural norms.

When the embassy is under siege in *Rules of Engagement* (Gaghan, 2000), Marine Colonel Childers risks his life to save the American Ambassador and flag. While on the roof, he sees that the protesters below, among them women and children, are firing weapons and he commands his troops to open fire on them. This results in the massacre of 83 protesters and appears to contradict the military Rules of Engagement. At the urging of National Security Advisor William Sokol, who is anxious about bad press, Childers' commanding officer becomes 'morally mute' in the face of mounting political pressure, even though he is a General and there is a videotape vindicating Childers' actions. He chooses to 'sacrifice his colonel' and 'hang him out to dry' which means that all of the good deeds (medals and citations) "don't mean shit!"

In *A Few Good Men* (Sorkin, 1993), the ethical assumptions of the 'dutiful soldier' who becomes morally mute are questioned.

Danny: "They were following orders, Sam."

Sam: "An illegal order".

Danny: "Do you think Dawson and Downey knew it was an illegal order?"

Sam: "It doesn't matter what they knew. Any decent human being would have refused."

Danny: "They're not permitted to question orders."

As Danny addresses the court-martial, he summarizes this concept:

When Dawson and Downey went into Santiago's room that night it wasn't because of vengeance or hatred...they were ordered to. If you're a marine, assigned to Rifle Security Company Windward Quantanemo, Cuba, and you're given an order, you follow it or you pack your bags. [These men] are sitting before you because they did their job. (*A Few Good Men*, Sorkin, 1993)

In *Judgment at Nuremberg* (Mann, 1961) the lawyer defending three judges who created the laws supporting the Holocaust refers to his clients as "... men who stayed in power for one reason only - to prevent worse things from happening. Who is the braver man? The man who escapes, or resigns in times of peril? Or the man who stays on his post at the risk of his own personal safety?" He goes on to say of one of the defendants, Judge Hoffstaeder, that he is "a good German who knew how to take orders." At the beginning of the trial, Hoffstaeder reads his statement:

I followed the concept that I believe to be the highest in my profession. The concept that says, 'to sacrifice one's own sense of justice to the authoritative legal order - to ask only what the law is and not to ask whether or not it is also justice. As a judge, I could do no other. I believe your Honors will find me, and millions of Germans like me who believed they were doing their duty to their country, to be not guilty. (*Judgment at Nuremberg*, Mann, 1961)

Lienhard (1998) comments from his military service that it is critical for organizations to encourage people to speak up. "Armies depend on people who say *No* to authority". When soldiers or employees fail to do so, we encourage the pathological or shadow side of 'the dutiful soldier' with potentially dire consequences ultimately to the organization. The cost to the organization can be quite insidious and prolonged resulting in "moral amnesia" (Bird & Waters, 1989, p. 79). And as Lienhard concludes, organizations must learn to encourage those voices that do not necessarily agree.

Yet organizations tell their people to pull together, embrace corporate goals, and support common themes. Organizations routinely perish because of that. Hierarchical systems are doomed without disobedient and dissident members. So read *The Good Soldier ävejk* as you try to shape your organization. To survive, it must run on the creative, out-of-step

individualism of its members. Disobedience is the primary survival trait of any organization. (Lienhard, 1998)

The Rogue Soldier

In Differentiation accounts, deviants are often heroes [sic] or heroines who try to resist managerial inducements to conform. The danger of course is that deviants can be fired.

(Martin, 1992, p. 100)

'The Rogue Soldier' is engaged in situations where moral duty outweighs that of organizational imperative, and typically shows up in an environment that is highly bureaucratic and hierarchical, where independent decision making is not necessarily encouraged. In the aesthetic material, 'the Rogue Soldier' is depicted as the mythic hero standing up to authority, characterized by such men as Burnett and his commanding officer in *Behind Enemy Lines* (Veloz & Penn, 2001). Shot down behind enemy lines during the Bosnian-Serbian civil war, U.S. Navy pilot Burnett is told to "evade and survive", and that he will have to make his own escape to the border rendezvous point. Evading hostile forces, he does so only to find that the rescue mission has been scrubbed. Nonetheless, he continues to survive against all odds, uncovering a plot by NATO officials to disrupt the peace accord. When his commanding officer risks détente to launch a renegade rescue mission, he is told by the Admiralty "You might have saved your man today - but you've risked the lives of thousands tomorrow."

In *King Rat* (Forbes, 1965) the Japanese POW Commandant complains to the British Senior officer, "...it is your job to enforce the law". The British officer stands up to him, replying,

"My job is to enforce civilized law. If you want to cite law then obey it yourself. Give us the food and medical supplies to which we're entitled".

Japanese Commandant: "One day you'll go too far, Captain".

British officer: "One day I'll be dead - perhaps I'll die of apoplexy - trying to enforce insane laws imposed by incompetent administrators".

At one point in the project, I began to wonder whether there might no longer be room for the hero in today's society where the extraordinary is seldom credible. This was especially true after reading Kluckhohn (1960, p. 57) and Campbell's (1968) accounts of the heroic myth where monsters are slain and superhuman powers defy death. Certainly if the hero does still have a place in our mythology today, he is perhaps the anti-hero who is far from extraordinary, is definitely imperfect and not at all super human. He is a 'rogue' who will stand up to today's version of the monster, the bureaucratic system.

Lieutenant Tyson in *Word of Honor* (Epstein & Greif, 2003), is recalled to active duty so that he can be court-martialled for an atrocity perpetrated by men under his command during his tour in Viet Nam. He agrees to stand trial, but only after his condition, "immunity for my soldiers" has been met. The prosecutor asks him,

"If those men mutinied, Lieutenant, if those men are responsible for this crime against humanity, put an end to this now. They don't deserve your loyalty".

Tyson: "I believed then as I believe now about what's happening here that in my coming forward nothing good would come to this country, to the army, or to those soldiers."

Prosecutor: "You continue to shelter your men, why?"

Tyson: "I don't pass judgment on my men. They didn't want to go to Vietnam. They were ordered to go to Vietnam. They didn't want to be there. They didn't believe in that war, but they went."

Prosecutor: "That's non-responsive, Lieutenant. I want to know why you manipulated the army into giving these men immunity".

Tyson: "Imagine being asked to measure men's souls to decide their legacy because of one day. If on that day, they went mad and in their madness, committed a terrible, terrible crime against humanity, against innocent people, but on every other day they were fine men, who in the middle of complete insanity fought with decency and honor, not for themselves, but for their country -- sacrificed their lives for this country, went home in body bags for this country, lost their minds for this country. ... My word of honor is not an oath of silence. It's an oath to defend my country and to protect my men and to take full responsibility for what happened - for my role in what happened. I should have stopped the massacre - or died trying. And I bear full responsibility for that tragedy and the shame that I carry -- no-one on this panel could possibly comprehend".

Even though one individual in the case study actually provided the name for this soldier type, I find it significant that other participants were able to contribute little to an understanding of 'the rogue soldier'. It may be that this individual, whose department encourages the activities of 'the rogue warrior' is the only participant to have experienced the behaviours associated with it. It may also be due to the fact that we don't invite 'the rogue soldier' to 'step forward' very much (to use the language of participant 10) and there are often consequences associated with doing so (Interview 3). As Piderit (2000) comments, we will sometimes misinterpret the behaviour of 'the rogue soldier' as insubordinate, "disrespectful, or unfounded opposition" when in fact they may be motivated either by their "ethical principles or by their desire to protect the organization's best interests". At least in the organizations in which I have worked 'the rogue soldier' is often labelled 'resistant to change' and so we tend to see the repressed shadow instead. During the case study, whenever anyone mentioned someone whose ethics were compromised by the department's direction, these individuals had made a choice to leave the organization.

The ones who abandoned couldn't reconcile their own beliefs with the direction the organization was taking and so they moved on. (Interview 2)

In *K 19: The Widowmaker* (Kyle, 2002), the Captain countermands Moscow's order so that he can save his men in spite of the personal repercussions. Of this decision, he says, "I lost my position, but not my self-respect." It would appear that the only viable alternative in these departments to enacting the repressed shadow of the whistleblower may be to leave voluntarily or be fired.

The Whistle-blowing Shadow

As with the Morally Mute, the organizational conditions and characteristics of this shadow have been described in detail earlier. The important aspect to consider here is the implications for both the whistleblower and the organization. Generally speaking, 'the Whistleblower' endures and represses a fair amount of perceived injustice, malfeasance, or abuse before they eventually raise their voice.

Research suggests that typically the whistleblower is motivated to do so, not out of contempt for the wrongdoer, but to try to resolve the situation for the better (Gundlach et al., 2003, p. 108). This is certainly the case with my colleague from another university who agreed to participate in the project. Her story reflects such a pure motivation of moral choice.

Basically, over the last 2 to 3 months, there have been many people coming to my office in various states of mental and physical disrepair and anguish over a number of situations that are causing them deep grief and frustration. We know that we're heading towards a major change in our senior leadership – [details identifying individuals and context removed here] – we're three years into a five year transition process which by its own design, is designed to fail.

That being said, it became very evident that there is so much confusion, lack of certainty, a recent crunch to do with budget put extra pressure on people – fear for jobs, fear for job security that would be associated with that – just so much fear. And a real loss of trust with our leadership.

And I just, as it unfolded felt that something had to get done. Somebody needed to hear a message and in watching for the opportunities with my direct supervisor, and the Executive, there did not appear to be any sense of opportunity there.

I had not been involved in any of their meetings in well over a year and wasn't even having any dialogue with my own supervisor per se. That became evident afterwards. I don't think we realized that was one of the symptoms at the time.

And the level of fear and trepidation was so great that I figured if I was going to have to do something, I was going to have to do something fairly significant. Somebody had to get a message in so I wrote a letter to [exact title of individual removed here - Senior official substituted] explaining the magnitude of the pain and the suffering that people were going through. (Interview 6)

In *A Bridge too Far* (Goldman, 1977) two examples of moral choice are juxtaposed. A colonel believes the radios, for which he has responsibility, have not been tested in simulated conditions and may well not work. However, he's not certain, and therefore not prepared to raise it to anyone in command. "If anyone's going to rock the boat, it won't be me." On the other hand, another junior officer, seeing a similar potentially life-threatening situation, does rock the boat by suggesting that panzer divisions have been concealed in ambush positions. He shows the General photos of the concealed German tanks.

General: "Now look here. There have been thousands of photos from this sortie and all the others. How many of them have shown tanks?"

Colonel: "Just these, sir"

General: "And you seriously consider asking us to cancel the biggest operation mounted since D-Day - because of 3 photographs?"

Colonel: "No Sir."

General: "Sixteen consecutive drops have been cancelled in the last few months for one reason or another. But this time the party is on and no one's going to call it off. Is that fully understood?"

Colonel: "Yes Sir".

As the colonel is relieved of duty to get some 'rest', he expresses disappointment at not being at the 'party'. Within a very short period of time and on two separate occasions, an individual who in organizational terms might be dubbed 'resistant' tries to draw attention to flaws in the plan. In the first instance, he gives up, repressing the need to speak up rather than take the risk of censure. In the second situation, the officer is relieved of duty for raising the issue.

In conversation with respondents, this whistleblower dilemma was a significant issue. How many times will we not say something because we lack either the belief that change will happen as a result or the confidence that there will be no personal repercussions? The Battery Commander in *Paths of Glory* (Kubrick et al., 1957), threatens to blow the whistle on General Mireau who commanded him to fire even after he has alerted the General to the danger of hitting his own troops. Mireau responds, "I've spent my entire life in the army and I've always tried to be true to my principals. It's the only mistake I could ever be accused of". At this point the General is prepared to let the blame land on the Battery commander for aiming short. "The best solution is to shelve him to another outfit". A fellow senior officer counters, "a court of enquiry ought to roast him first". Afraid of the truth being revealed in an official enquiry, Mireau replies, "No shelving would be the best discipline for him". This is classic treatment of the whistleblower as outlined in prior research. Behaviours such as these have provided evidence that officers are corrupt and not to be trusted, thus helping organizational members to mistrust the formal leadership. It seems that sometimes we are reluctant to have the truth told in organizations and we discourage soldiers from speaking up. When a young officer in *Mosquito Squadron* (Sanford & Perry, 1970) wants to tell the flight crew about the hostages that have been taken to the bomb target, he is told to be quiet. He yells at his officers, "Shut up, be quiet, be a good boy. That's what's wrong with this war."

The Falstaff Soldier

Never challenge those in authority and always wait for them to take the initiative in resolving your problems.

(Bate, 1984, p. 54)

There appear to be two distinct aspects of 'the Falstaff soldier'. The first is the individual who, perhaps as a product of a hierarchical structure, tends to abdicate all responsibility, preferring to await orders from above. The second is the opportunist who takes advantage of any situation to further his/her goals. Both are survivors and both operate from a high level of self-interest rather than a sense of either organizational or moral duty (Hodson, 1991, p. 275).

In his research studies, Bate determined that if a leader did not initiate change, it was seldom prompted by 'subordinates'. He also observed that certain organizational cultures contribute to this condition, notably a culture in which 'learned helplessness', "a psychological state which results when a person perceives that he can no longer control his own destiny", has become an organizational norm. 'Learned helplessness' is defined as a state in which people wait for others more senior to solve their problems even when the problems are of their own making or resolution resides within their role in the organization (Bate, 1984, p. 54). This soldier type is described by participants in the case study as passive or passive-aggressive, "saying, 'ok, so if this is how it's going to be, then this is how it's going to be and I'll live with it'" (Interview 4). In these situations, employees tend to air their grievances with each other, escalating the severity of the problem and further disassociating themselves from it. This phenomenon has sometimes been referred to as 'the water cooler' or 'parking lot' culture, where employees' own perception of powerlessness contributes to their state.

In other words one simply gives up trying; the energy and will to resolve problems and attain goals drains away. ... my findings suggest that an organizational culture can transmit to its members, a priori, the assumption that they are powerless – without them actually having to experience this at all. A state of *socialized* helplessness results, and this becomes an internalized, unquestioned 'fact'. (Bate, 1984, p. 59).

Bate goes on to add that the state of socialized helplessness is never put to the test and when change doesn't happen as a result, it simply confirms the original underlying assumptions of powerlessness (1984, p. 59).

Very like Hodson's description of the 'smooth operator', 'the Falstaff soldier' "tends to legitimate and perpetuate the existing control because it operates within a reward structure defined by management goals" (1991, p. 278). Sometimes motivated by a sense of entitlement, this individual will "complain[s] about everything". She is "unwilling to take on assignments, complains about her position, pay, environment, colleagues, etc., ...she is toxic" (Interview 12). The 'Falstaff soldier' would rather work the system (Hodson, 1991, p. 275) than make the system work. According to one participant, these soldiers "approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them" (Interview 11).

Lieutenant Brick Berkeley, Squadron Leader of the PT Boats in *They were Expendable* (Wead, 1945) believes this of his second in command, Rusty Ryan. Ryan has decided to quit the squadron for a more glorified role in the Navy. Berkeley asks him,

"What are you aiming at? -- building a reputation or playing for the team?"

Ryan: "Look Brick, for years I've been taking your fatherly advice and it's never been very good. From here on in, I'm a one-man band".

When the liberating English forces arrive in *King Rat* (Forbes, 1965) only King is able to speak to them. The rest have succumbed to a hopelessness that is numbing. The paratrooper who arrives in the advance guard asks,

"Who are those poor souls, Corporal?"

King: "Just some of the guys - officers!"

Paratrooper: "Officers?"

King: "Ya. Ya, well these are all officers' huts, Sir. The enlisted men are all inside the wall".

Paratrooper: "Are they all like that?"

King: "Sir?"

Paratrooper: "Do they all look like that?"

King: "Ya."

Paratrooper: "Then why are you so different?"

King: "Sir?"

Paratrooper: "I said, why are you so different?"

King: "How do you mean, Sir?"

Paratrooper: "Why are you dressed properly and they are all in rags?"

King represents the opportunist 'Falstaff Soldier'. He has no idea what the British officer is talking about. As far as he's concerned, his state of being is absolutely normal as is that of the other officers. He is a survivor and he survives sometimes at the cost of others and by keeping his head down. In his view, this is the natural order of things. His success, however, like Milo in *Catch 22* (Heller, 1961; Henry, 1970), relies primarily on the exploitation of resources. Milo, the 'hustler/procurer' starts M&M Enterprises by trading the morphine, parachutes, and eventually the airfield for profiteering on the black market. He eventually makes a deal with the Germans to bomb his own base, resulting in the death of a fellow soldier, Nately. In defence of his actions, Milo simply says, "Nately was the victim of certain economic pressures - the Law of Supply and Demand" (Henry, 1970).

Like Shakespeare's Falstaff, this soldier type will exploit friendships with people in positions of power if it affords him an advantage, and his primary concern is looking out for 'number one', for if he doesn't, who else will? Of all the soldier types, 'the Falstaff soldier' is probably the most content during change initiatives, because s/he remains remarkably untouched, provided of course that resources continue to flow. When

resources are cut off, they become less content and their behaviours will often shift to the repressed shadow of the Saboteur. In the terminology of the case study participants, this is someone who is NOT 'a good soldier'.

The Saboteur Shadow

They spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it.

(Interview II)

While this shadow is perhaps the least often encountered, the 'Saboteur' can exact the most serious consequences organizationally. Within Hodson's behavioural framework, this individual forms the third cornerstone of the model who neither identifies with organizational goals, nor successfully meets his/her own needs. The resultant behaviours can range from "simple withdrawal of cooperation" to 'feigned incompetence' or overt acts of sabotage (1991, p. 276).

Partially stemming from a repressed sense of entitlement that is not fulfilled, "[a] chronic sense of unfairness moves one to redefine the implicit social contract one has with the organization – assuming that outright abrogation of the contract (i.e., leaving) is impracticable" (Organ, 1988, p. 78). Accordingly, the easiest way to renegotiate the contract is to withdraw services, and hence like the POW's in Korea, suffering from 'mirasmus', the response is typically the expression "it's not my job!" One participant described this shadow type as someone who, in comparison to the dutiful soldier, is full of scepticism and just "shits-and-runs" (Interview 11).

The other, more serious form of resistance is an overt act of sabotage. In *No Way Out* (Garland, 1987), Naval Lieutenant Farrell, following an heroic career as a Navy officer, becomes the new CIA liaison for Defence Secretary Brice. He is accused of being the Russian spy Carlos in a subterfuge to disguise a crime committed by Brice. Ironically he is eventually revealed to be the spy, but he is not guilty of the crime for which he has been accused. To prove his innocence and still protect his true identity he must sabotage the CIA records database.

This more active form of sabotage was characterized by one participant as the colleague who has “limited objectives and has a mercenary relationship with the organization” (Interview 9). Interestingly, I found very few examples of ‘the Saboteur’ in the aesthetic material. Perhaps because it is so antithetical to the myth of the hero, and because many war films have been made to exemplify the American way of life, the Saboteur would be incompatible with this image.

Synthesis

Whether people in organizations are consciously aware of it or not, they are constantly exposed to subtle and complex influences that play a part in determining what they think, feel, and do. Words and phrases both reflect and shape our values. They influence what we see and do, what we consider important. They also blind us to other realities.
(Frost et al., 1986, p. 166)

Using the cutting of trees as an example, Frost, Mitchell and Nord observe that the language we use creates a frame of reference that facilitates our view of forests as resources to be harvested. They comment that regardless of the judgment we might attribute to this perspective, the use of this language prevents us from seeing any other reality and “tends to hide the fact that it is simply one view of the way things are” (1986, p. 166). In this fashion, language carries the seeds of cultural meaning (Bate, 1984, p. 48), which then establish “the freezing of social reality”, where the assumptions we make are actually considered as ‘given’ and prevent us again from seeking alternatives (Alvesson, 2002, p. 118). I suggest that one of these ‘givens’ is the metaphor of ‘the good soldier’, the use of military language and the exercise of a military leadership model, which facilitates our view of employees as soldiers that are expendable and resources to be deployed, and which then prevents us from seeking an alternative perspective to our organizational interactions. I also believe that this perspective is exacerbated during periods of organizational change as we try to respond more quickly and efficiently to emergent and urgent crises.

In lesson #7 in *The Fog of War*, McNamara declares that ‘belief and seeing are both often wrong’. He says that “we were wrong, but we had in our mind a mindset that

led to that conclusion... We see what we wanta believe" (McNamara, 2003). In other words, our mental models impact how we see the world. Discussing organizational processes and relationships, Van Maanen (2001, pp. 240-41) acknowledges that, in such a manner, we create ways to "collectively come to terms and cope with but seldom solve, the recurrent problems" that we face. It is important to remember Gagliardi's (1990, p. 27) point that we adopt behavioural patterns that we have learned tacitly without conscious intent or reflection.

CHAPTER 8: FURTHER INSIGHTS AND CONCLUSION

War educates the senses, calls into action the will, perfects the physical constitution, brings men under such swift collision in critical moments that man measures man.

Ralph Waldo Emerson (Saving Private Ryan, Rodat, 1998)

As discussed in the first chapter, because of the prevalence of its metaphoric system as a whole in society, I believe 'the good soldier' metaphor is common knowledge, (albeit tacit), for people in organizations where it holds shared cultural meaning. I believe the danger of such a tacit metaphor is that we tend not to confront or debate it. It never properly surfaces and becomes undiscussable, not by will, but by the very nature of its tacitness.

A functionalist approach to the analysis and intervention of issues in organizations is typically designed to stabilize the enterprise. It is based on an assumption that order and harmony are a desired state in organizations and society, achievable through conflict. The introduction of major change initiatives within the public sector is particularly challenging because the setting of organizational policy, rules, and regulations seems to align more closely with the functionalist view that pervades organizational theory. This creates underlying assumptions of instrumental purpose to policy, regulations, and the deployment of employees where the essential function is to ensure survival through the maintenance of peace and order and promoting conditions favourable to stability (Howlett & Ramesh, 1995, p. 23).

It is possible that the functionalist theory which promotes the preservation of stability, actually gives birth to 'the good soldier' metaphor organizationally. Like "peace keepers", one aspect of the role of 'the good soldier' might have originally developed as a regulator of policy designed to assert peace and order. It has been suggested that "human conduct is controlled and understood within the discourses that give it meaning" (Howlett & Ramesh, 1995, p. 109). Could the inverse be similarly true? Might we have started to

establish a common meaningful discourse that stems from how we conduct and control our interactions? And could this discourse, in turn, cyclically have started to entrench beliefs and values and manifest them in the setting of agendas, policy, and decision making of daily organizational life? In which case, the language of the war metaphor may very well have entrenched the values of the military leadership model and its association with 'the good soldier' that in turn perpetuates the language.

Our policy-setting and decision-making are established out of the history, traditions, attitudes, and beliefs of a people concentrated and codified in the terms of its military discourse. Symbols and statistics, both real and fabricated, are used to back up our understanding of the causes of the problem. (Howlett & Ramesh, 1995, p. 110). So, we collect statistics regarding the number of items or people processed (as if they were a resource like lumber) and other outputs that would typically inform work processes and we use these to establish policies to respond to emergent issues. These policies start to create prevailing views about our capability and capacity for responding and myths about the dwindling resources needed if we are to survive and prosper. We "tend to view human activity as part of the struggle to survive in a world in which the resources available to satisfy human wants are limited while the wants themselves are limitless" (Howlett & Ramesh, 1995, p. 40).

However, we typically don't take the time to define the problem (Howlett & Ramesh, 1995, p. 123), evaluate previous interventions, analyze potential alternatives, or assess readiness for change initiatives. It is highly unlikely, therefore, that we can actually determine resource requirements. The 'tyranny of urgency', a misleading instrument often adopted by organizational decision makers, feeds our perception of the need for resources, which may be equally fabricated.¹⁸⁰ Our actions are limited by the problems we acknowledge within our lens. The problems that are then invited into the realm of discourse,

...create beliefs about the relative importance of events and objects. They are critical in determining who exercise authority and who accept it. They

¹⁸⁰ The 'tyranny of urgency' is a term I have coined. I believe it denotes a potential mechanism for avoidance and deflection by 'the good soldier', particularly with respect to its deployment as part of the 'argument as war' culture.

construct areas of immunity from concern because those areas are not seen as problems. Like leaders and enemies, they define the contours of the social world. (Howlett & Ramesh, 1995, p. 109)

Hence, we potentially end up with what Weber calls a '*valuational disconnect*', building solutions that focus on resources when resources may not be the primary issue or problem to be resolved.

Kohák's (1984, p. 17) perspective on time may help to understand how this 'tyranny of urgency' has developed. His perception is that we have started to delude ourselves that 'time and temporality' actually denote external objects outside of ourselves, as opposed to being a construct we have developed to help us keep track of the natural cycle of things and make sense of 'experienced reality'. Menzies refers to what she calls 'space-time compression' (an alternative to my term 'the tyranny of urgency'), commenting that so many people today are unable to just switch off when the warning signs of stress and overwork hit. Then she discovered that:

... in World War I it was called shell shock, or 'battle stress'. I learned that its hallmark is a kind of anaesthetization, even self-forgetfulness. The research suggests that a numbness sets in, an inexorable disconnection from one's self... Notwithstanding this terrible toll, or perhaps because this toll is being exacted, many people drive themselves to the point of collapse. (Menzies, 2005, p. 3)

Balanced against the 'tyranny of urgency' is the rational model of decision-making or 'tyranny of rationalism', "...based on the belief that society's problems ought to be solved in a 'scientific' or 'rational' manner, by gathering all relevant information on the problems and the alternative solutions to them, and then selecting the best alternative" (Howlett & Ramesh, 1995, p. 140). In either instance, the result is frequently a form of paralysis. The 'tyranny of urgency' prevents us from thinking situations through, leaving the organization in a state of perpetual crisis. The 'tyranny of rationalism' can often stall the process so long that inaction becomes the course of action. Each has the potential to constrain the field of potential action, thus limiting the course of action that we, 'the good soldiers', perceive to be available. Frequently this has translated into organizational reality as an obsession to change structure in an effort to establish order.

This would certainly help to explain why the departments in the case study (as have many others) attempted to restructure when they perceived their organization was

not performing up to their expectations. If they view the social system from a structural-functional perspective, the underlying assumption of regulation may result in a determination that reordering the structural relationships will resolve the problem. Burrell and Morgan (1979, p. 62) suggest it is plausible that, within organizations we have adopted these tacit structuralist-functional assumptions to the extent that 'the dutiful' and 'Falstaff' soldiers believe it is possible to just sit out the siege while we shift the furniture and 'ignore the elephant in the dining room', a term used by Hammond and Mayfield (2004).

As I reach this final stage in the project, I must ultimately ask whether this study has contributed to the body of knowledge in organizational culture, leadership and administration theory? What are the implications for how we approach change organizationally, and more broadly, how we approach and engage in discourse in the academic environment? To what extent might these research findings be applied in the practice of my field, organizational development? True to the rest of this document, I prefer to frame my responses to these questions as 'seeking alternatives'.

Seeking Alternatives for Studies in Organizational Culture

There are two clear differences between a work of art and a scientific paper. One is that in the work of art the painter is visibly taking the world to pieces and putting it together on the same canvas. And the other is that you can watch him thinking while he is doing it... In both those respects the scientific paper is often deficient. It often is only analytic; and it almost always hides the process of thought in its impersonal language.

(Bronowski, 1973, p. 332)

What is there about the way I have studied the metaphor that informs us beyond the existing body of knowledge in organizational culture? First, although Tannen and others have initiated us to the 'argument as war' metaphor, this project has examined a specific metaphor within this metaphoric system exploring its subjective meaning and symbolic reality, in an organizational setting. Second, prior to this project the metaphor of 'the good soldier' has been held tacitly. As long as it remains so, we can't see how it

contributes to constructing our organizational reality. Third, I have studied the phenomenon from an interpretive and hermeneutic perspective rather than a functionalist or instrumental view. I have attempted to establish a link (both representative and informative) between the metaphor's archetypal treatment in popular culture and its symbolic manifestation in everyday organizational life.

From the perspective of Czarniawska-Joerges (1997, pp. 1-2), organization theory has not been able to explain recent developments and changes in organizations as social structures in Western culture. She believes that organizations could be a source of knowledge about our society and its functioning and, although she is looking at function, she does not take a functionalist approach to this analysis, but rather tries to expose the instrumental purpose of the traditional approach to organizational study.

Generally, of a phenomenological approach to organizational study, Sanders (1982, pp. 357, 359) comments that it tends not to "present a new view but a new way of viewing". She contends that applying this new lens results in a revelation of what is there in everyday life that we typically don't see and is probably the most significant aspect that a phenomenological approach can bring to organizational theory. Symbolic interactionism, the theoretical framework within which the project has been advanced, explores the way in which individuals use symbols or metaphors to interact with each other in a social grouping. An understanding of our symbolic and metaphoric language usage can help us to unpack the lived experience of organizational reality (Illes, 1999, p. 57). The underlying principle is that we will act according to the meanings we associate with these symbols, and therefore we need to discover what these meanings are (Bate, 1984, pp. 45-47).

Gagliardi cites theorists such as Van Maanen, who have explored those aspects of organization that people 'take for granted' and yet are not part of the common discourse. He suggests that it is these aspects that are not 'discussed openly' that are probably 'most central to them' and to our understanding of their social reality (1996, p. 568). We could, therefore examine organizational discourse as a window to "the ways in which our thinking is shaped and constrained by our choice of metaphors" (Smircich, 1983, p. 346). An exploration of organizational metaphor could help us to study the underlying values

that drive agenda-setting and decision-making in the public service arena. Looking at 'the good soldier' metaphor, for example, has helped the participants in the case study and me to examine our thought processes as we make decisions, and determine what problems are not even on our radar because of the 'soldiering' lens that we wear. As noted by one participant, "I can change the messages, and as a member of the Executive Team, I can relate this information to the others and look at what we are unconsciously valuing" (Group Dialogue). Our use of war metaphor in general links to our organizational beliefs around order, stability and survival. Understanding this helps us to examine those approaches to change process that tend to trigger this response and those that trigger more positive responses.

Bate asks why anyone would study a culture in this 'intimate' way? One reason would be that we have not found any other satisfactory way to understand the process of change (1997, p. 1159), which occurs more in our daily relationships and interactions than it does in the plans and initiatives established by those in charge. Therefore, if we want to effect positive change, we should be placing a greater emphasis on the study of the associated individual meaning we attribute to change in organizations. It becomes imperative that we discover the meanings we create at the level of daily interaction.

The term 'meaning' thus refers to something which includes but is much wider than actions, values, and norms – a conceptual structure of generalizations or contexts, postulates about what is essential, assumptions as to what is valuable, attitudes about what is possible, and ideas about what will work effectively. In the organizational context this conceptual structure will encompass one's own roles, the roles of others, rules and institutions, traditional ways of acting, and specific issues such as the nature of authority, leadership and democracy, and many more. (Bate, 1984, pp. 46-47)

Such an exploration is hampered by the fact that we are unskilled individually at articulating these issues. We suffer from an aesthetic muteness, reluctant and/or unable to express our feelings about change (Taylor, 2002, p. 822). The aesthetic experience is so foreign in our organizational discourse, we require an interpretive intervention to talk about a 'felt sense' of our individual and organizational actions and to create a shared understanding of the language we use to discuss or disguise our aesthetic experience. The

literary and cinematic world presents a view of leadership in action that moves us beyond theory to practical application.

Deetz and Kersten (1983, p. 160) imply that any attempt to study organizations should examine the 'organizational reality' that operates beyond any theoretical understanding. They believe that to do this effectively, we must first determine "why a particular meaning system exists for examining the conditions that necessitate its social construction and the advantages afforded certain interests". In other words, our organizational reality is constrained by the meanings we ascribe to the ways in which we interact with one another. For example, the organizational reality of the individuals who participated in the case study is determined, to a large degree, by meanings associated with leadership, heroism, and 'the adversary'. These meanings then help to construct the nature of relationships and general milieu within their departments.

Yet another implication for studies in organizational culture stems from the discovery in this project of the constructs of bureaucracy, moral ethics, authority and leadership, and fear and survival that are associated with the 'good soldier' archetype. One of the most significant aspects to emerge, through a partial fusion of horizons between case study participants and myself is that of the four types of soldierly behaviour that we invite to be present through our approach to change. The emergence of the four corners of 'the good soldier', the 'dutiful soldier', the 'rogue soldier' and 'the Falstaff soldier' along with their repressed shadows has significance for how we engage people in change processes and the subsequent cultures that may emerge. These types, along with their shadows have revealed the complexity of the metaphor and led to a more nuanced understanding with respect to the lived experience of leadership.

Another way of framing this might be to use Alexander's more natural metaphor – 'the garden' – that lives within his world of landscape architecture.

Now our whole functional and morphological understanding of the garden has changed. It is not only that we now see the garden as made up of these ... new entities, which changes our vision of the garden's form. The fact that these ... patterns solve ... particular problems also changes entirely, our vision of the garden's function. (Alexander, 1979, p. 322)

A deeper understanding of these four soldier types along with their shadows and the patterns or entities that they form provides us the opportunity to alter our approach to change initiatives that will, in turn, create new patterns organizationally, perhaps less reliant on the leadership model of the military and war metaphor.

Finally, this project has questioned the extent to which we really want to rely on order and stability as an organizational goal. The military model of structure and authority functions best to establish order and stability. If we no longer seek stability as an ultimate outcome of the change process, does the military model still have any validity for us? Less reliance on order would create a substantially different pattern of meanings organizationally.

Seeking Alternatives in the Study of Administration and Leadership

Though we are heir to the texts of those who preceded us, we need to rediscover, relive their meaning. A text, once true but repeated without comprehension and no longer lived, loses its truth.

(Kohák, 1984, p. 55)

Those of us in formal leadership positions organizationally tend to operate from the principles of leadership theory that had become established practice as we were learning our craft. The challenge for us now is to examine the extent to which these theories may still have relevance for us and perhaps develop new research strategies that will enable us to determine more clearly what leadership is and how it brings about transformation in today's rapidly changing environment. Only a "paradigm shift in leadership studies as an academic discipline" will allow us to explore a consistent definition of leadership out of which new theories and models as well as new leadership practices will emerge; new leadership practices that will reflect the needs of a postmodern society (Rost, 1991, p. 181).

While the leadership views of case study participants are still more associated with the language of authority, they were able to describe new leadership practices. They expressed these as a shift to someone who is collaborative, as opposed to the more

traditional model of the heroic leader and the military commander. They suggest we could move to a model where the leader “demonstrate[s] the attributes required to effect change when more than one person is involved; these being problem solving, positive attitude, willing to negotiate” (Interview 7).

Alvesson (2002, p. 124) differentiates between the heroic model and ‘everyday’ leadership which he defines as ‘the management of meaning’. Rost (1991, pp. 83, 87) speaks of moving beyond the dominant paradigm of ‘the heroic leader’ to a transformational conceptual framework, and Foster (1989, p. 46) offers a view that leadership, rather than be entrusted to a single individual, should reside in the relationship between people, “oriented to social vision and change, not simply, or only, organizational goals”. Bradford and Cohen reinforce these views, suggesting that the heroic model no longer provides a sustainable form of leadership.

How can managers act in ways that will achieve excellence rather than block it? How can leaders act so that heroic overresponsibility doesn't prevent full use of subordinates' abilities, doesn't dampen their commitment to high performance and doesn't cause them to avoid taking initiative when problems arise? ...an entirely new definition of leadership is required if a department is to be led into new and unanticipated areas. This new definition is a fundamental reorientation away from the heroic model. Shared responsibility and control take the place of the individual hero carrying the burdens alone... This new model calls for no less effort, energy, investment or imagination than does the Lone Ranger style. (Bradford & Cohen, 1986, pp. 82-83)

This will not be an easy transition. Not only is it more comfortable (and at times more rewarding) for managers to play the heroic role, it is still very much the expectation of staff. Grint (1997, pp. 6-7) notes that while it is necessary for leaders to establish a learning environment more compatible with change initiatives by refusing to make the decisions that are awaited, this also creates an enormous amount of frustration from those who are expecting their leader to take charge. After all, isn't that what they're paid for? I have found both aspects of this observation to be consistent with my personal experiences as an organizational leader trying to foster a learning approach to decision-making.

Rost stresses that the purpose (i.e., an intent to bring about change) is more important than the achievement of the goals associated with that purpose. Ultimately, it is not important that the final purpose be realized. “The intended changes reflect, not

realize, their purposes” (Rost, 1991, p. 123). In other words, the significance of transformational change, and inherently transformational leadership, is acknowledged as a process and not an outcome. If this is the case, any documentary evidence that characterizes the dilemmas encountered by those undertaking leadership during this process, as opposed to examining the artifacts of the outcomes of leadership, are beneficial to advancing our understanding of leadership in action. Nowhere is this more true than with respect to moral and ethical dilemmas encountered during the process of transformational change. And nowhere are these dilemmas more clearly demonstrated than in the aesthetic material of literature and cinema.

Seeking Alternatives in Education and Academic Programs

How might education for understanding proceed if understanding were not regarded exclusively as an intellectual achievement, cognitive performance, exercise in information-processing, or indication that we have achieved command of a subject-matter? What if understanding also were viewed as emblematic of our "being" in the world? If understanding oneself and the human condition were taken to be pivotal for education, what kinds of pedagogical strategies, practices, and relations might follow?

(Kerdeman, 1998, p. 266)

How might the perspective I have adopted throughout this project prove useful in a hermeneutic exploration of the nature of discourse and argumentation in higher education? What alternatives to the argument culture are available to us? “Plato said that a society cultivates whatever is honored there. Let us make no mistake about what we honor” (DePree, 1989, p. 108). Just as Remarque’s soldier, in *All Quiet on the Western Front*, reflects on his experience of orientation to army life, I wonder if universities might reflect on the experience provided to new students entering the system concerning the ‘correct’ or prescribed ways to articulate their views and succeed within the system.

We had ten weeks of basic training, and that changed us more radically than ten years at school. We learnt that a polished tunic button is more important than a set of philosophy books. We came to realize - first with astonishment, then bitterness, and finally with indifference - that intellect apparently wasn't the most important thing, it was the kit-brush; not ideas, but the system; not freedom, but drill. We had joined up with enthusiasm and with good will; but they did everything to knock that out of us. (*All Quiet on the Western Front*, Remarque, 1994, p. 16)

Since the earliest times of Western scholarship, there has been a focus on the mind as the seat of reason and the means for seeking abstract truth. Through '*elenchus*', the logical construction of an argument and '*aporia*,' the resulting state of confusion, Plato's dialogues sought to define what is knowledge and truth. In developing methods to test their theories about knowledge, the Greek philosophers Socrates, Plato and Aristotle among others, constructed a clear separation between reason, will and feeling.¹⁸¹ The separation between reason and intuition, or knowledge (truth) and opinion has continued to widen and was finally sealed with the advent of Cartesian Dualism, stemming from the philosophical explorations of René Descartes (1596- 1650). As Cherryholmes notes,

...this, in turn, gave rise to the proud belief that man, as the pinnacle of everything that exists, was capable of objectively describing, explaining and controlling everything that exists, and of possessing the one and only truth about the world. (1995, pp. 152-53)

The Cartesian worldview has influenced the curricula of higher education and Argyris, Putnam, and Smith (1985, p. 14) propose that this has resulted in a systematization of theoretical and scientific research such that, "what is distinctive about science is not the process by which theories are proposed, but the systematic testing that they must survive if they are to be regarded as valid".

¹⁸¹ It is interesting to note, in addition to '*dianoia*' (reasoning) and the search for '*episteme*' (knowledge), that Plato's dialogues originally included '*pistis*' (belief), and the search for beauty and goodness. As Gardner (1993, p. 6) cogently remarks however, even though feeling, faith, courage and beauty have continued to be held in esteem, they are invariably contrasted with the quest for knowledge and set in opposition to the powers of reason.

I believe that we represent an entirely different mental model, and indeed, engage in a different dialectic if we walk into a room with a view to protecting and defending our ideas, than if we enter with our ideas suspended in front of us, openly offered for interchange. Tannen (1998, p. 3) comments that the discussion of ideas in education is based on an underlying assumption of binary opposites, and that "the best way to discuss an idea is to set up a debate". She points to the standard way of writing an academic paper as positioning the work in opposition to someone else's in order to prove it wrong, "which is quite a different matter from reading something with an open mind and discovering that you disagree with it" (Tannen, 1998, p. 268). Referring to graduate school as 'Boot Camp', she recounts her own experiences defending her dissertation in a public forum, "to an audience that does its best to poke holes and find weaknesses" and having to "stake out a position" in opposition to that of another, where the assumption is that the best mode of scholarly inquiry and rigorous thinking is to lunge and parry verbal attacks (1998, pp. 266-69).

Isaacs, reflecting on academic conversations, talks about a field of debate where contestants, like medieval jousts, clash into each other. "A critical dimension of this field is that there is little or no real reflection yet on what is happening. People may advocate their positions but will likely not stop to inquire into what led them to think as they do" (Isaacs, 1999, p. 269). A pattern appears to be established in which each participant in the debate tends to rearrange the 'facts' into an often impenetrable dogma which s/he holds as his/her own truth to be protected as a matter both of territory and personal integrity. A corollary of this argumentation in the pursuit of knowledge and abstract truth appears to be the exercise of power in a hegemonic structure, where truth becomes the servant of power and one is given power as an expert, as a profess-*or* of the truth. Thus, over the centuries, the '*disputatio*' has become established as a systematic method for determining the merit and validity of ideas, or 'arguments' and the debating genre has become the incubating environment within which ideas are 'nurtured' until they reach maturity.

The seeds of our adversarial culture are planted, amongst other places, in the education system.¹⁸² Having learned to function and succeed in this learning environment, we continue to employ these skills in the workplace, following our schooling. Tannen contends that “seeing how these seeds develop, and where they came from, is a key to understanding the argument culture and a necessary foundation for determining what changes we would like to make” (1998, p. 257).

Therefore, what is the role of higher education in changing the nature of the discourse that takes place? One of the major obstacles I have encountered in my work organizationally has been a perceived need to ‘defend positions’ rather than open up to an exploration of issues. It has been my experience that often the individuals who have the hardest time approaching dialogue from a non-defensive position are those who have undergone professional preparation at a post-graduate level. I wonder if this is not partially a result of that scholastic preparation? In support of this idea, Argyris et al., refer to a socialization and internalization process that occurs in skill development that can impact on future ability to change established patterns (1985, p. xi).

For a variety of reasons, current academic preparation, particularly at the post-graduate level may contribute to an individual’s inability to step back from argumentative positions when integrating into larger society. Argumentative methodology or ‘*disputatio*’ has become unquestioningly entrenched. and we have come to adopt an epistemological approach to learning as well as the conceptual primacy of expert power.

If we are educating our scholars to practice a specific methodology for the debate of issues, is it reasonable to expect they will no longer use that same methodology that has brought them much success, when confronted with similar areas of dispute in the workplace, or in society as a whole? Fairclough (1995, pp. 257-58) speaks to the issue of expert power and its coercive ability to conscript the agency of others less knowledgeable and hence, less powerful. He notes that if we are to initiate social change, we must first change such cultural practices, “which in many cases means to a significant degree changing discursive practise [sic] and changing practise of language use”.

¹⁸² Certainly the language associated with an authoritative view of leadership used by case study participants would support the observation that the University has become a hegemonic structure (assuming that it hasn’t been for centuries).

Within the educational context I think we can assume that shared language exists. When we transfer to an organizational context, we cannot so easily assume a shared meaning. Because we tend not to even examine this issue, I suspect we rarely make the transition effectively, and therefore, we fail to build the shared meanings. As a result, we resort to the learned methodology of argument in a context that's incongruent, because in this environment not everyone has the dialectical and debating skills to engage in the conversation equally. In this translated environment, *'disputatio'* becomes a force of hegemonic practice rather than scholarly debate.

If we do not adopt an argumentative approach in the pursuit of truth, how else can we examine the relative merit and worth of ideas? What alternatives to the *'disputatio'* methodology are available within the educational process? From my perspective, key to understanding the foundation of argumentation and establishing a different basis for exploring the merit of ideas is a shift to a fundamentally different paradigm; a move from a culture of debate to a culture of dialogue. Some might rightly query how this denotes a different paradigm when the academic world is already familiar with the use of dialogue within the context of the Maieutic seminar. And yet, I believe we can be more discriminating in which dialogic model we adopt. Barr differentiates between the *'eristic'* model of dialogue used by Thrasymachus, where the purpose is to win points and applause, to that of Socrates, who uses *'dialectic'* discussion to better understand the essential nature of things. "What Socrates displays towards Thrasymachus is courtesy. He treats him not as an enemy, but as a valued colleague in the mutual search for understanding" (Barr, 1968).

It is perhaps the *'dialectic'* model to which Isaacs speaks when he refers to dialogue as offering a route for understanding and effectiveness that goes to the heart of human beings.

Indeed, a large part of learning this has to do with learning to shift your attitudes about relationships with others, so that we gradually give up the effort to make them understand us, and come to a greater understanding of ourselves and each other (Isaacs, 1999, pp. 9, 12).

He asks a series of questions that could be adapted for the academic environment for 'dialectic' dialogic skill development.¹⁸³ Would the following then constitute an academic alternative for student and faculty alike? What if we were to focus less on finding good answers and concentrate more on posing good questions? "The power of dialogue emerges in the cultivation, in ourselves, as well as in others, of questions for which we do not have answers. Identifying one good question can be vastly more significant than offering many partial answers" (Isaacs, 1999 p. 148). Key to an interpretive, hermeneutic understanding and meaning is a move from a culture and perspective of debate and argument to one of dialogue.

While the rewards are enticing, the drawbacks to dialogue are daunting. Unfortunately, the term 'dialogue' has been employed loosely and now holds multiple meanings for people. Reflecting upon the type of humanity he wants to evoke, Taylor draws on what he calls a "fundamentally *dialogical* character" of life.

We become full human agents, capable of understanding ourselves, and hence of defining an identity, through our acquisition of rich human languages of expression. The genesis of the human mind is in this sense not 'monological', not something each accomplishes on his or her own, but dialogical. (1991, p. 33)

However, this dialogic character all too often becomes expressed through monologic techniques. The kind of dialogue capable of approaching a hermeneutic understanding is substantially different from the prevailing, frequently transactional sense, aligned more closely to what might be described as 'dual monologue'. Our perception of dialogue has become fragmented when it needs to be balanced. If we look at the original voices of dialogue, from the perspective of the classical Socratic dialogue, there was an intent to explore the meaning of truth, beauty and good. Frequently, as we attempt to use dialogic practice today, we fragment the voices, focusing on one or two of these aspects, while

¹⁸³ Those who study philosophy are already schooled in asking many of these questions, the purpose of which is to change the nature of our discourse. "What leads me to view things as I do? What is the question beneath the question? What themes, patterns, links, do I perceive underneath what is being said? In what alternative ways can I perceive or frame these things? How does what I'm seeing and hearing fit in some larger whole? How does this belong? What must be sustained here that others are missing? What is happening right now? What is it that people together are endeavouring to say here? Why do each of us feel pressured to defend ourselves? What stops us from slowing down and inquiring? What might we learn that is new from each other? What are we missing that we do not want to hear?" (Isaacs, 1999, pp. 122, 155, 172, 368).

neglecting the third. According to Isaacs, the most often missed element is a reflection on whether our ideas are any good or just (Isaacs, 1999, pp. 13-14). Truth, through scientific pursuits has assumed dominance over the other two voices.

Isaacs talks about the need to explore the limiting structures that prevent genuine dialogue, such as a predisposed bias towards debate and polarization. In response to these impediments, I see that our experimentation and skill development should then proceed to yet a deeper series of questions: "What are the structures that are likely to continue to limit effective dialogue? What are the highest leverage moves that we could make to impact these structures? What traps need to be addressed?" (Isaacs, 1999, p. 379).

Ultimately, I think we need to ask ourselves, what will work in an educational setting to provide those with post-graduate preparation a different approach and experience to the discussion of ideas with which to venture into the work world? I think we need to ensure that we ask ourselves what alternative metaphors are available to us? What alternative methods for exploring academic research are available? How do we formulate the questions to ensure we engage multiple views and perspectives? These questions help us to think about how we construct a learning environment that contributes to citizenship, both within the academy and society as a whole. Do we need to establish new pedagogies, as Smyth recommends, if we are to become "critical and inquiring communities necessary for a democratic way of life, ... rather than bureaucratic and authoritarian" (Smyth, 1989, p. 5)? Certainly this is the perspective of Tisdell who challenges us to think about the "responsibility of higher education to society in general, particularly in regard to creating a more equitable and just society" (2001, pp. 148-49).

Inglis (1997, p. 10) contends that the instructor, acting as provocateur, can help students reflect critically on the social construct of power, and hence, on their experiences as learners. In effect, this means that teachers must enable students to understand the strategies and tactics by which power in the classroom is operated; and paradoxically, the strategies and tactics by which they could be empowered to take control of their own learning. This involves enabling students to recognize and challenge the structure, hierarchies, privileges, rhetoric, rules and regulations of the educational institution within which they operate.

Seeking Alternatives in the Practice of Organizational Development

The society that dares to admit its own complexity, light and darkness, has a far better chance of finding effective answers to its internal problems.

(Hoyte, 1997)

I was motivated to start this project based on experience as a practitioner trying to support organizational change. At the start of the project I identified that I was more interested in understanding the phenomenon and its impact on our social reality than determining causality. If 'the good soldier' has become an underlying metaphor within organizations why should we be particularly concerned? Perhaps we are combative with each other, unable to reach consensus on a decision or two, or one or two disgruntled employees even go home at the end of the day and yell at their spouses. Why worry? Because, in today's rapidly changing environment, organizational leaders need to be able to access diverse perspectives to solve issues. Equally important in the public service sector is the need to address Tannen's concern that the argument culture is crippling the political system of Western society and affecting our ability to provide effective governance. The war metaphor encourages a discourse of argument that has become "a model for behaviour and sets the tone for how individuals experience their relationships to other people and to the society we live in" (Tannen, 1998, p. 280). The chain of command culture precludes a dialogic discourse. Additionally, we should be concerned because transformational leadership as determined by Burns (1978, p. 249), to be capable of bringing about fundamental change requires a moral relationship with followers built on trust and respect. This is the same relationship that is grievously impaired by the underlying tacit assumptions of the metaphor.

As indicated in Chapters 5 and 6, one of the most significant impacts of the metaphor is its capacity to sustain fear and mistrust. Are there ways to ameliorate the impact of fear and uncertainty such that the metaphor isn't engaged as readily? It would appear that, as a first step, we would need to acknowledge the repressed shadow and find ways to consciously encourage the expression of wants and needs that typically have an

outlet only through the shadow. This would have the added advantage of inviting those behaviours and qualities of the shadow that Hoyte believes are potentially helpful.

Invariably the Shadow contains qualities that the conscious personality or group needs in order to help them become more whole. Shadow characteristics become odious precisely because they are repressed. The rule is that, *once a quality is pushed into the unconscious, it becomes hostile and regresses*. When it can be recognized and owned, solutions for how to channel its energies differently can be directly sought, and often found. If the trait can be brought to the light of awareness it can even befriend us, and teach us humility and wisdom. (Hoyte, 1997)

Gadamer believes that only through our interactions with others in 'strange' circumstances are we able to awaken and examine our assumptions, where "our deep-seated biases, together with the sociohistorical interpretations out of which our individual understandings are constituted, become available for inspection" (1989, p. 268). Contributions from participants in the case study have been particularly helpful both in determining how we might engage the shadow more fully so it is not repressed and suggesting an alternative to the metaphor as a whole. Of all the solutions offered, the role of the leader was paramount and the actions of rational decision making, flexibility, positive perspective and collaboration topped the list of helpful behaviours.

The flexible people believed they could still influence the change process and so continued to try - even when they had reservations about the organizational direction, they were willing to contribute still. (Interview 2)

They listen to people, take their time to gather feedback and accommodate needs. (Interview 2)

She gets things done in the organization by virtue of the collaborative way she works with people... [One should] listen curiously and don't pretend to have all the answers. (Interview 13)

If we really wish to address effects of the metaphor we would need to examine how we create and sustain power organizationally, typically encoded within the rank and status of leadership. It is important to differentiate here between power and control. On the one hand, the link between control and power is quite clear. In vulnerable situations, we can attempt to hold on to control and exercise power, and given the argument culture, this is probably our strongest inclination. On the other hand, as Kerdeman (1998, p. 263)

asserts, we can choose to maintain control of our impulses and remain open to the possibility of other views, other solutions. "In this context, control does not denote exclusion, denial, or repression. Control instead stands for the capacity to remain open to the possibility that one's position may be misdirected". The dilemma of losing or maintaining control versus holding on to and therefore losing control, is what Kerdeman refers to as 'Cartesian anxiety', "rooted in the assumptions of dualistic epistemology" (1998, pp. 259-60). Giving in to this anxiety and losing control (while gaining power) would suggest that individuals contribute to a hegemonic structure.

A potential alternative is illustrated in the film *In Enemy Hands* (Deaver & Giglio, 2003) where opposing captains work together to resolve a seemingly insoluble dilemma. The American Captain throws down his armaments first offering a conditional surrender in order to save his men. Later he asks the German Commander why he agreed to the idea.

"It's practical for a sub commander, after sinking an enemy vessel, to arrest only the captain and chief. Hitler himself made that a standing order".

"So why did you do it? Why the others?"

"We hold positions of power - men look to us for leadership. Saving you and your men was the first time in all my years of service that I actually felt powerful. To save a life instead of taking it away - that's power. I'm tired of this war". (*In Enemy Hands*, Deaver & Giglio, 2003)

One approach in the future might be to consider the metaphor in terms of Cooperrider's 'heliotropic hypothesis'. Within the principles of a constructivist paradigm, he has developed a theory that social systems, like plants, grow towards 'the light' and progress towards those images which most positively affirm their sense of self (Bushe, 2000, pp. 102-3).¹⁸⁴

When these images are out of step with the requirements the social system faces the group will experience itself as dysfunctional and rational

¹⁸⁴ This is certainly consistent with the experience of the ER nurses in my first encounter with the metaphor.

attempts to fix itself will not work until the underlying 'affirmative image' of the group is changed. (Bushe, 2000, pp. 102)

What is it about the metaphor of 'the good soldier' that could sustain and allow people in organizations to grow? During change, do we perhaps restructure the physical and social aspects of organization without attention to the psychological? This raises the question, how do we ensure that discourse continues so that individuals don't feel alienated by the change process? One way would be to encourage real dialogue; allow space for people to voice their concerns and fears. One consistent theme raised by Gadamer, Polanyi, Bohm and Berger and Luckmann (1966, p. 36) is that we must find ways for people to be able to talk to each other, not with an intent to influence or persuade but with a genuine desire to disclose 'self' and understand the 'other' and with a view to question and clarify our tacit assumptions (Calás & Smircich, 1999, p. 371).

Gemmill and Oakley (1997, p. 284) focus on the obstacles to such an alternative, citing "... uncertainty, difficulties, awkwardness, disappointment, and tentativeness of actions...". Intuitively I know there is a better way to solve organizational problems than to engage in the war metaphor, however, as an organizational consultant, I have had to ask, "can we ever be free of the metaphor and 'the good soldier'?" Campbell's (1972, p. 169) comment at the beginning of Chapter 6 offers a sober reminder of a reliance on mythologies of war to sustain societies. He comments that cultures built on mythologies of peace have typically not survived. In the opening quote of Chapter 1, Hoyte presents the conventional wisdom we hold of an enemy that it establishes trust by uniting and strengthening the group. And yet his theory infers that if we escape or befriend the enemy we just create and unite against a new common enemy. What, if any, is the alternative mode of behaviour? Like the wife in *Memphis Belle*, who writes regarding her husband's death, "I hope when this is all over, the world will have learned there's a better way to solve its problems" (Merrick, 1990).

Bronowski (1973, p. 91) notes that man has become "an architect of his environment, but he does not command forces as powerful as those of nature". I believe however, that man can command the nature of his interactions and his relationships. Surely, alternatives are preferable to the bitterness and indifference that can result from 'the good soldier' metaphor where we supplant intellect, freedom, and independent ideas

with keeping up appearances, following orders, adherence to the system and the mind-numbing practice of war?

Further Research

How can we relate individual narratives to societal ones? If we want to understand a society or some part of a society, we have to discover its repertoire of legitimate stories and find out how this evolved – what I have called a history of narratives.

(Czarniawska-Joerges, 1997, p. 16)

Because this project was phenomenological in nature, the findings are contextually constructed and, therefore, I don't purport to draw inference with respect to the metaphor's meaning outside of this project. As a result, further research may seek to determine causality and inference beyond this group of participants. What does the metaphor look like outside the context of change? Under what conditions? Can we construe participant behaviour by examining the extent to which group-shared metaphors, such as 'the good soldier', serve a functional aspect in organizational change theory? There are multiple indicators or measures commonly available in the organizational culture literature which could be applied as variables in a quantitative study.¹⁸⁵ The descriptive indicators of age, gender, position, and length of employment could also be applied to a predictive study to determine if they impact on the level of resistance. For example, to what extent do attitudes to change vary in any way based on the above? Is this difference mirrored in the type or degree of engagement in the metaphor? Extraneous variables might be those associated with the environment (for example, pressure from the rest of the organization for change to occur, changes in leadership at the unit or organizational level, or pressure from the government with respect to funding and accessibility).

¹⁸⁵ Typically these indicate rate of change, achievement of change targets (which may be financial, market share, customer satisfaction, etc.), degree of disruption to service during the change process, sponsorship of executive, involvement and commitment of employees, staff satisfaction, improved performance, etc.

Weik (2001, p. 26) in his structuralist analysis of organizational myth, suggests that further enquiry could examine the question of "which myths prevail and why". A quantitative study might for example, consider the frequency with which characteristics of 'the good soldier' vary over a period of time. Similarly one could investigate the nature of these characteristics and how they differ during times of organizational status and organizational change. I have only viewed them from the perspective of groups currently undergoing change processes and therefore have not examined the question of organizational stasis at all. Nor have I explored this question from a perspective of regulation or control. On a methodological note, it would be interesting to examine further the idea that, within Repertory Grid Technique, the construal of events is synonymous with people and vice versa.

Van Maanen (2001, pp. 254-55) encourages further study of the metaphor with respect to citizenship behaviour. Certainly it would be interesting to explore the four corners of 'the good soldier' regarding this theme. There also seems to be great potential for further research in the area of organizational metaphor. Oswick, Keenoy, and Grant (2002, p. 204) note that studies to date have focused primarily on the epistemological aspect rather than ontological aspects of organizational metaphor. Their central thesis is that work to date has focused too much on metaphor that renders the 'familiar more familiar', while a focus on the "previously unthought, overshadowed, or marginalized" would render 'the familiar strange' (Oswick et al., 2002, p. 295).¹⁸⁶ They remind us that "in a postmodern world characterized by rapid changes and fragmentation, the management of ironies and paradoxes becomes particularly vital" (2002, p. 301). Finally, it would be highly revealing to explore the metaphor's connection to organizational politics, particularly in the academic world.

¹⁸⁶ This is certainly consistent with the theory that "a paradigm shift can occur only when a question is asked *inside* a current paradigm that can be answered only from *outside* of it" (Goldberg, 1998, p. 3).

Journey's End?

Learning and doing phenomenology is reminiscent of the Augustinian circle: In order to find out, I must already know, but in order to know, I must first find out.

(Sanders, 1982, p. 359)

I have been struck by Richardson's perspective that we can use writing as a *method* of "inquiry, discovery and analysis", to "experience 'language-in-use', how we 'word the world' into existence" (2000, p. 923). I also wish to honour Martin's observation that "[W]e do not often admit, when we write about our research findings, what we do not or cannot know" (1992, p. 150).

Early in this research process, it was my sincere hope that in documenting the exploration of this archetypal metaphor, I would be able to tell its story in ethnographic narrative, both aesthetically and contextually, thus extending the metaphor from a literary device into a world of socially constructed meaning. To achieve this latter aspect, I had identified Repertory Grid Technique as a methodology that I believed to be consistent with my ethnographic intent. In retrospect, I believe I was somewhat seduced (given my prior functionalist leanings) by the polarities inherent within personal construct theory. By this I mean that I believe binary opposites to be a fundamental aspect of 'the good soldier' metaphor and I was therefore unable to escape my prior sociological imprinting in which these polarities were initially embedded. Were I to undertake this project again, regardless of whether I chose the RGT methodology, I would conduct a substantial semi-structured interview with each participant.

With respect to this point, I have found myself asking whether my choice to use Repertory Grid Technique ultimately allowed me to achieve the original objectives to determine the phenomenological 'essence' of the metaphor from an 'emic' perspective. I believe that the project did reach a level of 'eidetic reduction' in that it went beyond and behind the conventional patterns of understanding with respect to the metaphor. While I suspect that I did ultimately sacrifice some of the participant perspective in favour of my own 'etic' view, we did reach a collective understanding of how the metaphor plays out in these specific departments. Ultimately I believe the interviews that did occur, along

with the group dialogue, provided the richest material in the case study, as evidenced by the depth of interviews 6 and 14.

I had also hoped that the results of this data generation and sorting would assist people to find ways to talk about the metaphor and start to establish a language of dialogue for shared meaning, as well as identify how widely it is held and in what contexts it might exist. I am speaking here of Czarniawska-Joerges' perspective on the worldmaking capacity of metaphor:

To begin with, they create a version of the world, shared by those who accept it. This means that they also create 'thought-worlds' (Douglas, 1986), groups of people who use a given metaphor to structure their actions. (1990, p. 346)

Even though the metaphor may be inspired by a transference of historical events that we retain in our collective memory, it seems to represent reality for groups undergoing change, in that it may have developed to legitimize behaviour and maintain their worldview. Postman (1992, p. 13; 2000) refers to this when he says that within every technology¹⁸⁷ is a powerful, (often abstract) idea or philosophy frequently hidden from our view, which predisposes us to viewing the world in a certain way.

Sixty years ago, Park posed the question of what would be the long term consequences of war on society and human nature,

It is inevitable that struggles which involve the very existence of peoples have had and will continue to have, as long and as often as they are repeated, a profound effect upon the nature of men, their attitudes and institution. (Park, 1941, p. 552)

I think the metaphor of 'the good soldier' is one such example of the long term consequences of war on our organizational interactions and our very nature. Malinowski (1941, p. 541) supports this view when he speaks of the emergence of military and political states of conquest "armed for internal control, for defense and aggression. This type of state presents, as a rule, and for the first time in evolution, clear forms of administrative, political, and legal organization".

¹⁸⁷ I suggest that 'the good soldier' metaphor can be seen to function at the level of a technology in the sense of Foucault's definition of the technologies of self, in that it permits the group to transform their thoughts, actions, and "way of being" into a state of security and self-care (Foucault, 1988b, pp. 17-18).

Judging from responses of the case study participants, this project has assisted them to think about tacit meaning of the metaphor that holds power for them. In addition, those who participated are able to dialogue around its shared meaning. I am less certain that we succeeded in unpacking the metaphor to the extent that we could determine either its breadth or depth as an organizational archetype. Nor could I say with certainty that we had achieved a 'fusion of horizons'. Even though each of us has left this project with a better understanding of the metaphor and the different meanings it holds for us, I suspect that I am the only 'soldier' who has had a hermeneutic experience with the aesthetic text.

In my most recent work, I have started to study the concepts of 'social architecture' based on the theories of Alexander (1979). His hypothesis with respect to physical architecture is that there are patterns to spatial relationships, some of which, due to the characteristics or elements of those patterns, are 'better' (in an Aristotelian sense of 'beauty' and 'good') than others. Some patterns have the capacity to create a space compatible to human activity. Expanding on this theory, I have been wondering what are the patterns of 'goodness' in social relationships, and in social space?¹⁸⁸ My sense, after completing this phase of work on 'the good soldier' is that one of the patterns that disables a social architecture compatible to human interaction and collaborative relationships is the pattern of military discourse and the metaphoric system in which 'the good soldier' operates in organizational space.

In writing this dissertation, I have given some thought to the identity of the audience. Certainly the document is focused towards the interests of my dissertation committee. Beyond this, however, I anticipate a larger readership for the dissertation, including organizational theorists and behavioural scientists, students, scholars and leaders of industry, as well as organizations in which I hold membership, such as the Society for Organizational Learning, the network of North American Organizational Development practitioners and consultants, and the Centre for Higher Education and Research.

Ethnographers often begin with a 'fable of rapport' to establish their sense of connectedness to the culture being studied (Martin, 1992, pp. 195-96). My fable of

¹⁸⁸ I mean this very much in the same sense that Isaacs refers to 'fields' of dialogue.

rapport in the preface was written not so that I might disappear into the text, but rather that the reader would be fore-'armed' with the knowledge of my assumptions and biases about the metaphor. Like Martin, I do not attempt to bring closure to this project. I don't have definitive answers. I have discovered things I had not expected to find, and I am left with the several questions posed throughout the project. I wish to acknowledge that my work is not value free, and that I have in fact been, at one time or another, in the situation of all the soldier types. I believe that predominantly I am 'the good soldier' in this good soldier's tale, although I have discovered that I am also willing to assume the behaviours of 'the rogue soldier' when I sense that the organization and I are working from different values with respect to leadership and moral choice.

Throughout this research project, I have attempted to explore a fundamental metaphor embedded in our lived experience. When I try to voice the extraordinary nature of this journey to understand the metaphor of 'the good soldier', I can find no words better to express the experience or my belief system about how I wish to share this understanding, than this so eloquent phrasing by Kohák.

I have not sought to 'prove a point' but to evoke and to share a vision. Thus my primary tool has been the metaphor, not the argument, and the product of my labours is not a doctrine but an invitation to look and to see. With Husserl, I have sought not to instruct but to point out, to recall what we have forgotten.

(Kohák, 1984, p. xiii)

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- Smith, S. M. (2000). *Men of honor* (G. J. Tillman, Director). In R. Teitel & B. Badalato (Producer): Fox 2000 Pictures.
- Sorkin, A. (1993). *A few good men* (R. Reiner, Director). In R. R. a. A. S. David Brown (Producer): Columbia TriStar and Castle Rock Entertainment.
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- Stone, O. (1986). *Platoon* (O. Stone, Director). In A. Kopelson (Producer): Orion Pictures.
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- Taradash, D. (1953). From here to eternity (F. Zinnemann, Director). In B. Adler (Producer): RCA/Columbia Pictures.
- Veloz, D., & Penn, Z. (2001). Behind enemy lines (J. Moore, Director). In J. Davis (Producer): 20th Century Fox.
- Wallace, R. (2002). We were soldiers (R. Wallace, Director). In B. Davey (Producer): Paramount Icon Productions.
- Wayne, J. (1960). John Wayne's "The Alamo" (J. Wayne, Director). In B. Huberman (Producer): Metro Goldwyn Mayer.
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APPENDICES

Appendix A: List of Aesthetic Material Reviewed

(Documents listed in alphabetical order)

- The Alamo. Bohem. (film)
- The Alamo. Grant. (film)
- All Quiet on the Western Front. Remarque. (novel)
- All Quiet on the Western Front. Abbott. (film)
- All the Queen's Men. Schneider. (film)
- Antonie & Cleopatra Shakespeare. (play)
- Antwone Fisher. Fisher. (film)
- Apocalypse Now. Coppola. (film)
- The Art of War. Beach. (film)
- Backstory. Burns. (documentary film)
- Battle of Britain. Kennaway (film)
- Battle of Britain. War Department. (documentary film)
- Battle of China. War Department. (documentary film)
- Battle of Russia. War Department. (documentary film)
- Behind Enemy Lines. Veloz. (film)
- Best Years of our Lives. Sherman. (film)
- Beyond Defeat. Richter. (novel)
- Black Hawk Down. Nolan. (film)
- Born on the 4th of July. Stone. (film)
- Braveheart. Wallace. (film)
- Brideshead Revisited. Mortimer. (film)
- Bridge at Remagen. Hirson. (film)
- Bridge on the River Kwai. Wilson. (film)
- A Bridge too Far. Goldman. (film)
- Bury the Dead. Carter. (novel)
- The Caine Mutiny. Wouk. (novel)
- The Case of Sergeant Grisha. Zweig. (novel)
- Casualties of War. Rabe. (film)
- Catch 22. Heller. (novel)
- Catch 22. Henry. (film)

Charge of the Light Brigade. Wood. (film)
Cold Mountain. Minghella. (film)
Command Decision. Haynes. (novel)
Commandos. Martin. (film)
Courage Under Fire. Duncan. (film)
The Crossing. Fast. (film)
Das Boot. Petersen. (film)
Devils Brigade. Roberts. (film)
Dogs of War. DeVore. (film)
The Eagle has Landed. Mankiewicz. (film)
Enemy at the Gates. Pulman. (film)
Erikssons War. Benzerean. (documentary film)
A Farewell to Arms. Glazer. (novel)
A Few Good Men. Sorkin. (film)
Flight of the Intruder. Dillon. (film)
Fog of War. McNamara. (documentary film)
Force 10 from Navarone. Chapman. (film)
Fort Apache. Gould. (film)
Four Feathers Schiffer. (film)
From Here to Eternity. Taradash. (film)
Full Metal Jacket. Kubrick. (film)
Gallipoli. Williamson. (film)
Gladiator. Franzoni. (film)
Glimpse of Hell. Freed. (film)
Go for Broke. Pirosh. (film)
GoldenEye. Caine. (film)
The Good Soldier. Ford. (novel)
Good Soldier Schweik. Nimchuk. (play)
Good Soldier Schweik. Hasek. (novel)
Good to Great. Collins. (organizational text)
Goodbye to all That. Graves. (poetry)
Great Escape. Clavell. (film)
Green Berets. Barrett. (film)
Green Dragon. Bui. (film)

Guard of Honor. Cozens. (novel)
Gung Ho. Hubbard. (film)
Hart's War. Ray. (film)
Hearts of Darkness. Bahr. (documentary film)
Henry V. Branagh. (film)
Hitlers SS: Portrait of Evil. Heller. (film)
Hope and Glory. Boorman. (film)
How Full Is Your Bucket. Rath. (organizational text)
Immortal Battalion. Ambler. (film)
In Enemy Hands. Deaver. (film)
Into the Breach. Schaefer. (documentary film)
John Wayne's The Alamo. Wayne. (documentary film)
Judgment at Nuremberg. Mann. (film)
K19: The Widowmaker. Kyle. (film)
Kamikaze War in the Pacific. Garofalo. (documentary film)
Khartoum. Ardrey. (film)
The Killing Fields. Robinson. (film)
King Rat. Forbes. (film)
The Last Samurai. Logan. (film)
The Life of Henry the Fifth. Shakespeare. (play)
The Longest Day. Ryan. (film)
Lysistrata. Aristophanes. (play)
The Magnificent Seven. Roberts. (film)
Mash. Lardner. (film)
Memphis Belle. Merrick. (film)
Men at Arms. Waugh. (novel)
Men of Honor. Smith. (film)
A Midnight Clear. Gordon. (film)
Midway. Sanford. (film)
Mosquito Squadron. Sanford. (film)
Mother Courage and her Children. Brecht. (play)
National Post Arts and Life. (newspaper)
The Nazis Strike. War Department (documentary film)
The Night of the Generals. Kessel. (film)

No Way Out. Garland. (film)
North Star. Hellman. (film)
Nuremberg. Rintels. (film)
An Officer and a Gentleman. Stewart. (film)
Oh, What a Lovely War. Chilton. (play)
Paths of Glory. Cobb. (novel)
Paths of Glory. Kubrick. (film)
Patton. Coppola. (film)
Pearl Harbor. Wallace. (film)
Platoon. Stone. (film)
Primary Colors. May. (film)
Privates on Parade. Nichols. (film)
The Red Badge of Courage. Crane. (novel)
Rules of Engagement. Gaghan. (film)
Run Silent Run Deep. Guy. (film)
Saving Private Ryan. Rodat. (film)
Schindlers List. Zaillian. (film)
Sea Wolves. Rose. (film)
Sink the Bismark. North. (film)
A Soldier's Story. Fuller. (film)
Spy Game. Beckner. (film)
Tears of the Sun. Lasker. (film)
They were Expendable. Wead. (film)
Tigerland. Klavan. (film)
Tour of the Inferno. Kiselyak. (documentary film)
Tunes of Glory. Kennaway. (novel)
Twelve o'clock High. Bartlett. (film)
Wag the Dog. Henkin. (film)
A Walk in the Sun. Rossen. (film)
We Dive at Dawn. Williams. (film)
We Were Soldiers. Wallace. (film)
Word of Honor. Eppstein. (film)
Windtalkers. Rice. (film)
Zulu. Prebble. (film)

Appendix B: Interview Transcripts

Session 1

Pilot Interview Constructs (1)

Interviewee: Manager for 8 years/ Administrative Support Unit

| High Priority Constructs | |
|--|----------------------------------|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| are actively involved in the change process | passive or even resistant |
| Laddering Up the passive person sees the change as being done to them | |
| Construct: 2 | |
| recognize the value of the change | pessimistic about the change |
| Construct: 3 | |
| suffering from change fatigue and not coping | is navigating the change process |

Session 2**Interview Constructs (2)****Interviewee: admin support staff of 2 years/ Administrative Support Unit**

| High Priority Constructs | |
|--|---|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| are powerless | has a strong sphere of influence |
| Laddering Up: support roles aren't able to make decisions to the extent that a management role can - so a manager has a greater potential and opportunity to influence and enact change | |
| Construct: 2 | |
| abandoned the change process | committed to supporting the change |
| Laddering Up: the ones who abandoned, couldn't reconcile their own beliefs with the direction the organization was taking and so they moved on, while the other person believed she could still make a difference | |
| Construct: 5 | |
| rational in their approach to decision making | brought a lot of emotion and personal feeling into her decision making |
| Laddering Up: rational is the preferred style in the unit and is seen as easy-going and the person who demonstrated emotion eventually lost her credibility and therefore ability to influence the change process the rational person was seen to be able to compromise and deal with change issues from a business case point of view | |
| Construct: 6 | |
| act on their values and decisions are driven by values | compromises values and expediency drives decisions |
| Laddering Up: these people are in the department for the long term and are committed to what they're working on; they are passionate and care about quality; if you're only there for the short term, you don't have to live with the difficult decisions you have made | |
| Construct: 8 | |
| values drive decisions | expediency drives decisions |
| Construct: 10 | |
| are very professional | has an unprofessional style |
| Medium Priority Constructs: | |
| Construct: 3 | |
| are productive | created havoc |
| Laddering Up: create a positive environment for change, while the other person created more conflict than resolution | |
| Laddering Down: are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | is somewhat litigious and inappropriately controversial; is more likely to list grievances than work towards a solution |

| | |
|---|---|
| Construct: 4 | |
| are flexible and fluid | uncompromising and inflexible |
| Laddering Up: the flexible people believed they could still influence the change process and so continued to try - even when they had reservations about the organizational direction, they were willing to contribute still. The inflexible person tried to influence | |
| Construct: 9 | |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | is somewhat litigious and inappropriately controversial; is more likely to list grievances than work towards a solution |
| Construct: 11 | |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | lacks sensitivity in dealing with difficult issues and people's feelings; undermines the efforts of others |
| Low Priority Constructs: | |
| Construct: 7 | |
| are introverted, quiet and introspective | extraverted, unsubtle and outspoken |
| Laddering Up: the extravert tends to speak up more in public expressing their thoughts and feelings while the introverted person is only willing to speak their mind one-on-one | |

NOTE:

The nature of the approach/interaction with others makes a difference in an individual's ability to influence others.

Grid Matrix (2)

ELEMENT 1: Name someone you have observed being a good soldier during this change process

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| are powerless | | X | | | | | has a strong sphere of influence |
| abandoned the change process | | | | | X | | committed to supporting the change |
| are productive | | X | | | | | created havoc |
| are flexible and fluid | | X | | | | | uncompromising and inflexible |
| rational in their approach to decision making | | X | | | | | brought a lot of emotion and personal feeling into her decision making |
| act on their values and decisions are driven by values | | X | | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | | | | | | X | extraverted, unsubtle and outspoken |
| values drive decisions | | X | | | | | expediency drives decisions |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | | X | | | | | is somewhat litigious and inappropriately controversial; is mor likely to list grievances than work towards a solution |
| are very professional | | X | | | | | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | | X | | | | | lacks sensitivity in dealing with difficult issues and people's feelings; undermines the efforts of others |

ELEMENT 2: Name yourself if you have ever been a good soldier during this change process

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|---|
| Element No 2: Paul - self | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| are powerless | | | | | | | been a strong supporter of the change |
| abandoned the change process | | X | X | | | | created havoc |
| are productive | | | X | | | | uncompromising and inflexible |
| are flexible and fluid | | X | | | | | brought a lot of emotion and personal feeling into her decision making |
| rational in their approach to decision making | | X | | | | | compromises values and expediency drives decisions |
| act on their values and decisions are driven by values | | | X | | | | extraverted, unsubtle and outspoken |
| are introverted, quiet and introspective | | | X | | | | expediency drives decisions |
| values drive decisions | | | X | | | | is somewhat litigious and inappropriately controversial; is more likely to list grievances than work towards a solution |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | | X | | | | | has an unprofessional style |
| are very professional | | | X | | | | lacks sensitivity in dealing with difficult issues and people's feelings; undermines the efforts of others |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | | X | | | | | |

ELEMENT 3: Name someone you have observed being rewarded for being a good soldier

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|--|
| Element No 3: Suzanne | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| are powerless | X | | | | | | has a strong sphere of influence |
| abandoned the change process | | | | | X | | committed to supporting the change |
| are productive | X | | | | | | created havoc |
| are flexible and fluid | | X | | | | | uncompromising and inflexible |
| rational in their approach to decision making | X | | | | | | brought a lot of emotion and personal feeling into her decision making |
| act on their values and decisions are driven by values | X | | | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | | | | | | | |
| values drive decisions | X | | | | | X | extraverted, unsubtle and outspoken expediency drives decisions |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | X | | | | | | is somewhat litigious and inappropriately controversial, is mor likely to list grievances than work towards a solution |
| are very professional | X | | | | | | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | | | X | | | | lacks sensitivity in dealing with difficult issues and people's feelings, undermines the efforts of others |

ELEMENT 4: Name someone you have observed being punished for being a good soldier

Enquire Within - [good soldier intv 2.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 4: Victor

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|--|
| are powerless | X | | | | | | has a strong sphere of influence |
| abandoned the change process | | | | | | | committed to supporting the change |
| are productive | | X | X | | | | created havoc |
| are flexible and fluid | | | | | X | | uncompromising and inflexible |
| rational in their approach to decision making | | | X | | | | brought a lot of emotion and personal feeling into htr decision making |
| act on their values and decisions are driven by values | X | | | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective values drive decisions | | X | | | | | extraverted, unsuble and outspoken expediency drives decisions |
| are flexible, adaptable and open to suggestions, they offer solutions, don't foster animosity | | | X | | | | is somewhat litigious and inappropriately controversial, is mor likly to list grievances than work towards a solution |
| are very professional | | | X | | | | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | | | | X | | | lacks sensitivity in dealing with difficult issues and people's feelings; undermines the efforts of others |

Ready

start | [Icons] | Doc... | ATL... | Enq... 99% | [Icons] | 2:16 PM

ELEMENT 5: Name someone you have observed who is at peace with the change process

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|--|
| Element No 5: Dave | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| are powerless | X | | | | | | has a strong sphere of influence |
| abandoned the change process | | | X | | | | committed to supporting the change |
| are productive | | | X | | | | created havoc |
| are flexible and fluid | X | | | | | | uncompromising and inflexible |
| rational in their approach to decision making | X | | | | | | brought a lot of emotion and personal feeling into her decision making brought a lot of emotion and b |
| act on their values and decisions are driven by values | | | X | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | | | | | | X | extraverted, unsubtle and outspoken |
| values drive decisions | X | | | | | | expediency drives decisions |
| don't foster animosity | | | X | | | | list grievances than work towards a solution |
| are flexible, adaptable and open to suggestions; they offer solutions, | | | | | | | is somewhat ineptous and inappropriately controversial, is more likely to |
| are very professional | X | | | | | | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take | | | X | | | | lacks sensitivity in dealing with difficult issues and people's feelings; |
| their time to gather feedback and accommodate needs | | | | | | | undermines the efforts of others |

ELEMENT 6: Name someone you have observed who has questioned leadership or command decisions

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|--|
| Element No 6: Emma | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| are powerless abandoned the change process | | X | | X | | | has a strong sphere of influence committed to supporting the change |
| are productive | | | | X | | | created havoc |
| are flexible and fluid | | | | X | | | uncompromising and inflexible |
| rational in their approach to decision making | | X | | | | | brought a lot of emotion and personal feeling into her decision making |
| act on their values and decisions are driven by values | | | | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | X | | | | X | | extraverted, unsubtle and outspoken |
| values drive decisions | X | | | | | | expediency drives decisions |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | | | | X | | | is somewhat litigious and inappropriately controversial; is more likely to list grievances than work towards a solution |
| are very professional | | X | | | | | has an unprofessional style |
| take their time to gather feedback and accommodate needs | | | | X | | | lacks sensitivity in dealing with difficult issues and people's feelings; undermines the efforts of others |
| not negative in response to people's questions, they listen to people, take | | | | | | | |

ELEMENT 7: Name someone you have observed in conflict or at war with the change process

Enquire Within - [good soldier intv 2.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 7: Richard

| | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| are powerless | | | | | | | has a strong sphere of influence |
| abandoned the change process | | | | | | X | committed to supporting the change |
| are productive | | X | | | | | created havoc |
| are flexible and fluid | | | X | | | | uncompromising and inflexible |
| rational in their approach to decision making | | X | | | | | brought a lot of emotion and personal feeling into her decision making |
| act on their values and decisions are driven by values | | | X | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | | X | | | | | extraverted, unsubtle and outspoken |
| values drive decisions | | X | | | | | expediency drives decisions |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | | | X | | | | is somewhat litigious and inappropriately controversial; is more likely to list grievances than work towards a solution |
| are very professional | | | | X | | | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | | | | X | | | lacks sensitivity in dealing with difficult issues and people's feelings, undermines the efforts of others |

Ready

Start | [Icons] | Doc... | ATL... | Enq... | 99% | 2:18 PM

ELEMENT 8: Name someone you have observed NOT being a good soldier

Enquire Within - [good soldier inty 2 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 8: Tracy

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| are powerless | | | | X | | | has a strong sphere of influence |
| abandoned the change process | | | X | | | | committed to supporting the change |
| are productive | | | | | X | | created havoc |
| are flexible and fluid | | | | X | | | uncompromising and inflexible |
| rational in their approach to decision making | | | | | X | | brought a lot of emotion and personal feeling into her decision making |
| act on their values and decisions are driven by values | | X | | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | | | | X | | | extraverted, unsubtle and outspoken |
| values drive decisions | | X | | | | | expediency drives decisions |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | | | | | X | | is somewhat litigious and inappropriately controversial; is more likely to list grievances than work towards a solution |
| are very professional | | | | | | X | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | | | | | | X | lacks sensitivity in dealing with difficult issues and people's feelings; undermines the efforts of others |

ready

Start | [Icons] | Doc... | ATL... | Eng... | 99% | [Icons] | 2:19 PM

ELEMENT 9: Name someone outside of this change process whom you have observed demonstrating good soldierly behaviour

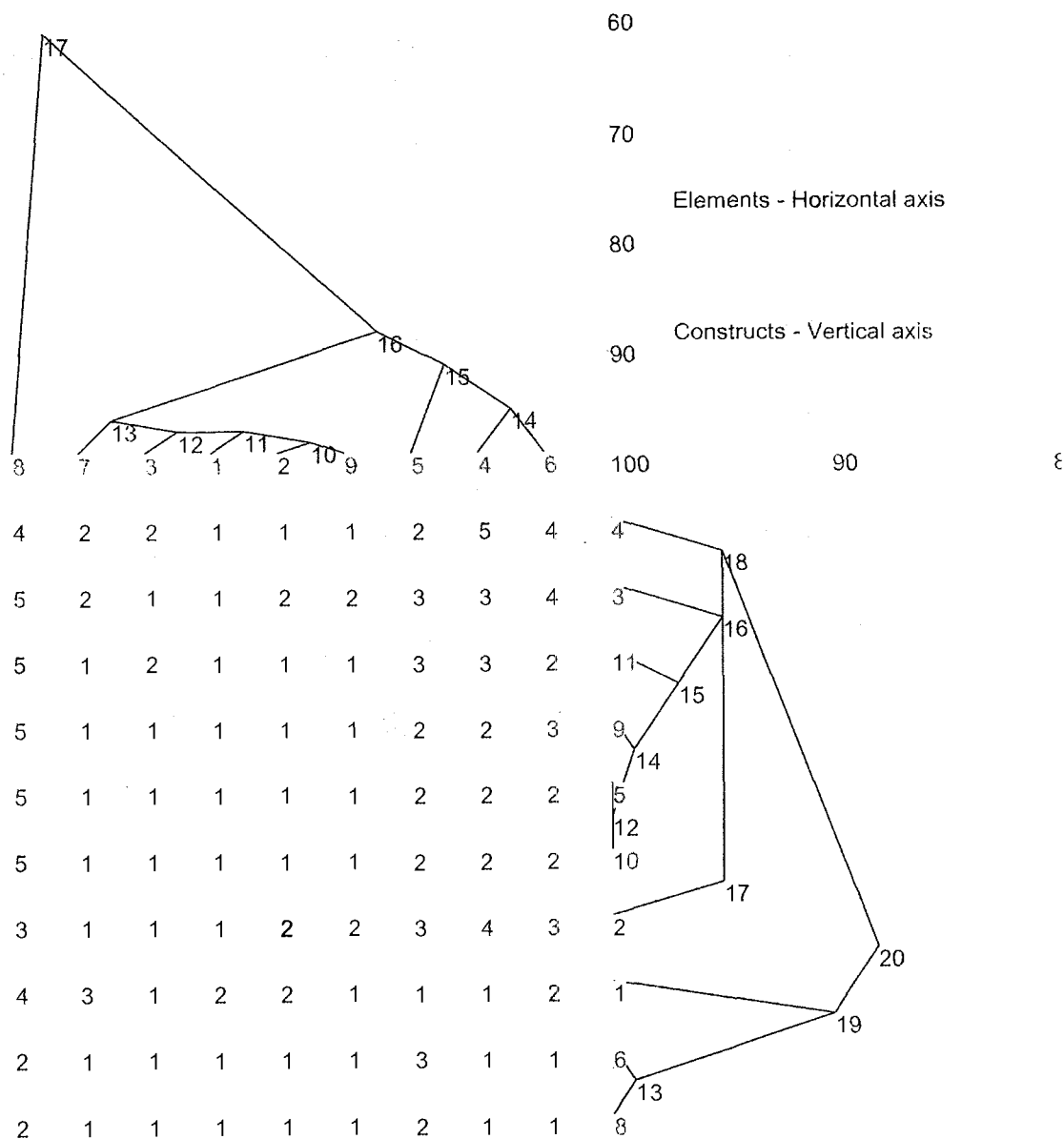
| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|--|
| Element No 9: Henry | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| are powerless | X | | | | | | has a strong sphere of influence |
| abandoned the change process | | | | X | | | committed to supporting the change |
| are productive | | X | | | | | created havoc |
| are flexible and fluid | X | | | | | | uncompromising and inflexible |
| rational in their approach to decision making | X | | | | | | brought a lot of emotion and personal feeling into her decision making |
| act on their values and decisions are driven by values | X | | | | | | compromises values and expediency drives decisions |
| are introverted, quiet and introspective | | | | | | X | extraverted, unsubtle and outspoken |
| values drive decisions | X | | | | | | expediency drives decisions |
| are flexible, adaptable and open to suggestions; they offer solutions, don't foster animosity | X | | | | | | is somewhat litigious and inappropriately controversial, is mor likely to list grievances than work towards a solution |
| are very professional | X | | | | | | has an unprofessional style |
| not negative in response to people's questions; they listen to people, take their time to gather feedback and accommodate needs | X | | | | | | lacks sensitivity in dealing with difficult issues and people's feelings, undermines the efforts of others |

Dendritic Analysis (2)

ENQUIRE WITHIN

Dendritic Analysis Graph.

For: Julie Stockton
File: good soldier intv 2.ses



Session 3**Interview Constructs (3)****Interviewee: staff person involved in projects / Administrative Support Unit**

| High Priority Constructs | |
|---|---|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| question orders | follows orders without question |
| Construct: 2 | |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | does whatever the manager tells them |
| Construct: 3 | |
| hesitant to bring up an issue that needs to be raised | not afraid to raise issues and is outspoken |
| Laddering Up: the hesitancy stems from being unsure of the consequences, whereas the person who is willing to speak up is prepared to accept the consequences | |
| Construct: 4 | |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | just puts in the time and sees his work as just a job, doing only what's required |
| Construct: 5 | |
| can set boundaries | puts in tons of extra time |
| Construct: 6 | |
| high job satisfaction | low job satisfaction |
| Construct: 7 | |
| find work rewarding | is unsatisfied with his work environment |
| Laddering Up: those who find work rewarding do so because they are involved in their jobs and take more interest in their work, while the other person just puts in the time | |
| Construct: 8 | |
| are thoughtful about what they say and give consideration to possible outcomes | puts his foot in his mouth, speaks without thinking and lacks caution |
| Construct: 9 | |
| are aware of the roles of others | tendency to work independently and not involve others |
| Laddering up: if you understand how your role fits in with the bigger picture, you are likely to involve others when needed; the person who works independently however doesn't look beyond what is required on the task list and doesn't involve others | |
| Construct: 10 | |
| are invested in what they do | is detached |

NOTE:

I had always thought a 'good soldier' was someone who follows orders. After being contacted I went onto the internet to do some research and found an article that said "the army needs someone who can take initiative". Now I have a different perspective.

Grid Matrix (3)

ELEMENT 1: Name someone you have observed being a good soldier during this change process

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| question orders | | | | X | | | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | | | | X | | | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | | X | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | | | X | | | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | X | | | | | puts in tons of extra time |
| high job satisfaction | | | X | | | | low job satisfaction |
| find work rewarding | | | X | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | | | | X | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | | | X | | tendency to work independently and not involve others |
| are invested in what they do | | | | X | | | is detached |

ELEMENT 2: Name yourself if you have ever been a good soldier during this change process

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|---|
| Element No 2: Lynda | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| question orders | X | | | | | | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | X | | | | | | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | | | X | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | X | | | | | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | | | | | X | puts in tons of extra time |
| high job satisfaction | | X | | | | | low job satisfaction |
| find work rewarding | | X | | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | | | | X | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | X | | | | tendency to work independently and not involve others |
| are invested in what they do | | | X | | | | is detached |

ELEMENT 3: Name someone you have observed being rewarded for being a good soldier

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|---|
| Element No 3: Paul | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| question orders | | X | | | | | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | | X | | | | | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | | X | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | X | | | | | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | | | | X | | puts in tons of extra time |
| high job satisfaction | | X | | | | | low job satisfaction |
| find work rewarding | | X | | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | X | | | | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | X | | | | | tendency to work independently and not involve others |
| are invested in what they do | | X | | | | | is detached |

ELEMENT 4: Name someone you have observed being punished for being a good soldier

Enquire Within - [Good soldier intv 3.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 4: John C

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| question orders | | | | X | | | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | | | | X | | | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | X | | | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | X | | | | | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | | | | X | | puts in tons of extra time |
| high job satisfaction | | | X | | | | low job satisfaction |
| find work rewarding | | | X | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | | | | X | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | | X | | | tendency to work independently and not involve others |
| are invested in what they do | | X | | | | | is detached |

Ready

Start | [Icons] | [Taskbar] | 99% | 2:24 PM

ELEMENT 5: Name someone you have observed who is at peace with the change process

Enquire Within - [good soldier intv 3.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 5: Alfred

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| question orders | | | | | | X | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | | | | | | X | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | X | | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | | | X | | | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | | | | | X | puts in tons of extra time |
| high job satisfaction | | | X | | | | low job satisfaction |
| find work rewarding | | | X | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | | | | X | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | | | | X | tendency to work independently and not involve others |
| are invested in what they do | | | | X | | | is detached |

Ready

Start | [Icons] | Int... | Atl... | Eng... | 99% | [Icons] | 2:24 PM

ELEMENT 6: Name someone you have observed who has questioned leadership or command decisions

Enquire Within - [good soldier intv 3.ses]

File View Development Analyse Review Rating Window Help

Construct Rating Review

Element No 6: Larry

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| question orders | X | | | | | | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have the best information | X | | | | | | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | | | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | X | | | | X | just puts in the time and sees his work as just a job, doing only what's |
| can set boundaries | | | | | | X | puts in tons of extra time |
| high job satisfaction | | X | | | | | low job satisfaction |
| find work rewarding | | X | | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | | | | X | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | | X | | | tendency to work independently and not involve others |
| are invested in what they do | | X | | | | | is detached |

ready

Start | [Navigation Icons] | ATL... | End... | 99% | [Navigation Icons] | 2:25 PM

ELEMENT 7: Name someone you have observed in conflict or at war with the change process

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|---|
| Element No 7: Lonnie | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| question orders | | | X | | | | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | | | X | | | | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | X | | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | X | | | | | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | X | | | | | puts in tons of extra time |
| high job satisfaction | | | X | | | | low job satisfaction |
| find work rewarding | | | X | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | | | | X | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | X | | | | tendency to work independently and not involve others |
| are invested in what they do | | | X | | | | is detached |

ELEMENT 8: Name someone you have observed NOT being a good soldier

Enquire Within - [good soldier inty 3 ses]

File View Development Analyse Review Rating Window Help

Construct Rating Review

Element No 8: John S

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| question orders | | | | | | X | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | | | | | | X | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | X | | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | | | | | X | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | | | | | X | puts in tons of extra time |
| high job satisfaction | | | | | | X | low job satisfaction |
| find work rewarding | | | | | | X | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | | | | | | X | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | | | | X | tendency to work independently and not involve others |
| are invested in what they do | | | | | | X | is detached |

Ready

Start | [Taskbar Icons] | Int... | ATL... | Enq... | 99% | [System Tray Icons] | 2:25 PM

ELEMENT 9: Name someone outside of this change process whom you have observed demonstrating good soldierly behaviour

Enquire Within - [good soldier intv 3.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 9: Shawn

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| question orders | | | X | | | | follows orders without question |
| looks at the bigger picture and acknowledges the manager doesn't always have all the information | | | X | | | | does whatever the manager tells them |
| hesitant to bring up an issue that needs to be raised | | | X | | | | not afraid to raise issues and is outspoken |
| contribute to organizational outcomes and receive great satisfaction from benefiting the organization | | | X | | | | just puts in the time and sees his work as just a job, doing only what's required |
| can set boundaries | | | | | X | | puts in tons of extra time |
| high job satisfaction | | | X | | | | low job satisfaction |
| find work rewarding | | | X | | | | is unsatisfied with his work environment |
| are thoughtful about what they say and give consideration to possible outcomes | X | | | | | | puts his foot in his mouth, speaks without thinking and lacks caution |
| are aware of the roles of others | | | X | | | | tendency to work independently and not involve others |
| are invested in what they do | | | X | | | | is detached |

Ready

Start | [Icons] | Int... | ATL... | Enq... | 99% | [Icons] | 2:25 PM

Session 4

Interview Constructs (4)

Interviewee: manager of several years / Faculty/Academic Support Unit

List of elements

1. organizational structure I didn't personally agree
2. stepped up and took leadership role
3. has taken on new role
4. given new responsibilities without support
5. enjoying the new role that's emerging for me
6. negative fallout from an important meeting
7. tension between project and ongoing operations
8. new staff adapting to change and handling well
9. working together to achieve our best

List of Constructs

| High Priority Constructs | |
|---|---|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| Elements: stepped up and took leadership role has taken on new role organizational structure I didn't personally agree | |
| have seen organizational benefit and this has led to a level of acceptance | has seen the personal benefit and has received compensation |
| Laddering Up: even though they may not personally agree with the change process they go along with it because it benefits the org - they make this choice regardless of potential compensation; whereas the other person has sought more money and support and has been rewarded | |
| Laddering Down: people during change make choices - and the nature of these choices is important | |
| Construct: 2 | |
| Elements: enjoying the new role that's emerging for me negative fallout from an important meeting given new responsibilities without support | |
| have both been included in the process and are taking part | has been excluded from important meetings |
| Laddering Up: if you're not included it's very hard to see change as a positive thing I understand everyone can't be included on everything but when the decision is important, inclusion is important | |

| | |
|---|--|
| Construct: 5 | |
| Elements: new staff adapting to change and handling well enjoying the new role that's emerging for me stepped up and took leadership role | |
| both involve survival instinct | exercises free choice 'with attitude' |
| Laddering up: change is the force moving forward and people are acting or reacting to it, whereas if you are making choices, you are moving forward and through change | |
| Construct: 8 | |
| Elements: tension between project and ongoing operations stepped up and took leadership role negative fallout from an important meeting | |
| lack of clarity about how things work at a higher level and therefore what needs to be done | has recognized the tensions and they're trying to step in and make a difference |
| Medium Priority Constructs | |
| Construct: 3 | |
| Elements: working together to achieve our best tension between project and ongoing operations new staff adapting to change and handling well | |
| both involve adaptability and acceptance in order to move forward | resistant due to conflict over ideologies |
| Laddering up: conflict needs to be addressed to achieve acceptance it's hard to pull together where there are dichotomies | |
| Construct: 7 | |
| Elements: working together to achieve our best organizational structure I didn't personally agree enjoying the new role that's emerging for me | |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| Construct: 9 | |
| Elements: given new responsibilities without support new staff adapting to change and handling well has taken on new role | |
| have been given more responsibility and asked to take on new roles | represents everyone else who has been left pretty much to their own devices |
| Low Priority Constructs | |
| Construct: 4 | |
| Elements: tension between project and ongoing operations given new responsibilities without support organizational structure I didn't personally agree | |
| reflect conflict and disagreement over ideology | has more to do with the overall system and people actually operating within it |

| | |
|--|--|
| Construct: 6 | |
| Elements: negative fallout from an important meeting working together to achieve our best has taken on new role | |
| have had negative reactions towards what's happened and have been excluded | positive experience in which everyone was included |

NOTE:

If Julie had provided the elements from films it might have been easier, but not as interesting and it wouldn't have got at the shades of my experience

Grid Matrix (4)

ELEMENT 1: Name a time/event/situation where you have experienced or observed someone being a good soldier during this change process

Construct Rating Review

Element No 1: organizational structure I didn't personally agree

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|---|
| have seen organizational benefit and this has led to a level of acceptance | | | | X | | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | | | X | | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | | | | X | | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | X | | | | | | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | | | | X | | | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | | X | | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | | | | X | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it |
| lack of clarity about how things work at a higher level and therefore what needs to be done | | | | X | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | | | X | | | represents everyone else who has been left pretty much to their own devices |

ELEMENT 2: Name a time when you observed someone else being a good soldier during this change process

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|--|
| Element No 2: stepped up and took leadership role | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| have seen organizational benefit and this has led to a level of acceptance | X | | | | | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | | | X | | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | X | | | | | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | | | | | | X | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | X | | | | | | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | | X | | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | X | | | | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | X | | | | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | X | | | | | represents everyone else who has been left pretty much to their own devices |

ELEMENT 3: Name a situation where you experienced or observed someone being rewarded for being a good soldier

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|--|
| Element No 3: has taken on new role | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| have seen organizational benefit and this has led to a level of acceptance | | | X | | | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | X | | | | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | | | X | | | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | | | | | X | | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | | X | | | | | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | | X | | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | | | | X | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | | | | | X | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | X | | | | | represents everyone else who has been left pretty much to their own devices |

ELEMENT 4: Name a situation where you have observed someone being punished for being a good soldier

Enquire Within - [good soldier intv 4.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 4: given new responsibilities without support

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|--|
| have seen organizational benefit and this has led to a level of acceptance | | | X | | | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | | | | X | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | | | X | | | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | | | | | X | | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | | X | | | | | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | X | | | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | | | X | | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | | | | X | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | | | | X | | represents everyone else who has been left pretty much to their own devices |

ready

Start | Ink... | ATL... | Enq... 99% | 2:33 PM

ELEMENT 5: Name a time when you have been at peace with the change process

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|--|
| Element No 5: enjoying the new role that's emerging for me | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| have seen organizational benefit and this has led to a level of acceptance | X | | | | | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | | X | | | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | X | | | | | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | | | | | | X | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | X | | | | | | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | | | X | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | X | | | | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | | | | X | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | | X | | | | represents everyone else who has been left pretty much to their own devices |

ELEMENT 6: Name a time when you or someone else questioned leadership or command decisions

Enquire Within - [good soldier intv 4.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 6: negative fallout from an important meeting

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|--|
| have seen organizational benefit and this has led to a level of acceptance | | | | | | X | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | | | | | X | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | | | | | | X | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | | | | | | X | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | | | | | | X | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | X | | | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | X | | | | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | X | | | | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | | | | | X | represents everyone else who has been left pretty much to their own devices |

Ready

Start | [Icons] | Int... | ATL... | Enq... | 99% | [Icons] | 2:34 PM

ELEMENT 7: Name a situation where you or someone else has been in conflict or at war with the change process

| Construct Rating Review | | Element No 7: tension between project and ongoing operations | | | | | |
|--|---|--|---|---|---|----|--|
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| have seen organizational benefit and this has led to a level of acceptance | | | | | X | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | | | | X | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | | | | | X | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | X | | | | | | has more to do with the overall system and people actually operating within it |
| both involve survival instinct, | | | | | | X | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | X | | | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | | | | | X | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | X | | | | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | | | | | X | represents everyone else who has been left pretty much to their own devices |

ELEMENT 8: Name another situation in which you have observed someone being a good soldier

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|--|
| Element No 8: new staff adapting to change and handling well | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| have seen organizational benefit and this has led to a level of acceptance | X | | | | | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | | | X | | | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | X | | | | | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | | | | | | X | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | X | | | | | | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | | | X | | | | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | X | | | | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | | | X | | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | | | | X | | | represents everyone else who has been left pretty much to their own devices |

ELEMENT 9: Name a time when you observed someone outside of this change process who demonstrated good soldierly behaviour

Enquire Within - [good soldier intv 4 ratings ses:1]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 9: working together to achieve our best

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|--|
| have seen organizational benefit and this has led to a level of acceptance | X | | | | | | has seen the personal benefit and has received compensation |
| have both been included in the process and are taking part | X | | | | | | has been excluded from important meetings |
| both involve adaptability and acceptance in order to move forward | X | | | | | | resistant due to conflict over ideologies |
| reflect conflict and disagreement over ideology | | | | | | X | has more to do with the overall system and people actually operating within it |
| both involve survival instinct | X | | | | | | exercises free choice 'with attitude' |
| have had negative reactions towards what's happened and have been excluded | | | | | | X | positive experience in which everyone was included |
| are active - trying to find something positive about the change and look forward to change even when the situation is potentially negative | X | | | | | | had been passive saying "ok, so if this is how it's going to be, then this is how it's going to be, and I'll live with it" |
| lack of clarity about how things work at a higher level and therefore what needs to be done | | | X | | | | has recognized the tensions and they're trying to step in and make a difference |
| have been given more responsibility and asked to take on new roles | X | | | | | | represents everyone else who has been left pretty much to their own devices |

Ready

Start | Ink... | ATL... | Enq... 99% | 2:38 PM

Session 5**Interview Constructs (5)**¹⁸⁹**Interviewee: Senior Administrator / faculty/academic support unit****List of elements**

1. Defending/supporting decision for reorganization
2. rallying together to get through renewal project
3. hoping everything would crash & burn
4. positive feedback in merit review
5. punished for speaking up
6. negative behaviour addressed in meetings
7. when the director goes off in a lot of directions
8. stepping into a new role & new responsibility
9. working hard & long to finish major project

List of Constructs

| High Priority Constructs | |
|---|--|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| Elements: negative behaviour addressed in meetings punished for speaking up Defending/supporting decision for reorganization | |
| because both represent keeping a positive attitude | holds a negative viewpoint |
| Laddering Up: positive attitude supports whatever change by moving forward in a positive way; negative viewpoint takes a more fatalistic approach | |
| Construct: 2 | |
| Elements: when the director goes off in a lot of directions positive feedback in merit review rallying together to get through renewal project | |
| in their negativity | positive acknowledgement of good behaviour |

¹⁸⁹ NOTE: This was the first interview in which situational prompts were used and they differ slightly in context and order from the situational prompts in following interviews. 1/ Name a situation in which you observed someone being a good soldier. 2/ Name an event in which you observed someone else being a good soldier. 3/ Name a time when someone was a bad soldier. 4/ Name a time someone was rewarded for being a good soldier. 5/ Name an event in which someone was punished for being a good soldier. 6/ Name another event in which someone was punished for being a good soldier. 7/ Name a situation in which you or someone else questioned the command. 8/ Name another situation where you observed someone being a good soldier. 9/ Name a situation outside this change process where you observed good soldierly behaviour.

| | |
|---|---|
| Laddering Up: negativity shows how people can undermine each other and undermine whatever is going on in their situation, whereas a supportive role is acknowledging the accomplishments | |
| Construct: 3 | |
| Elements: working hard & long to finish major project punished for speaking up when the director goes off in a lot of directions | |
| show how people can work together - accepting new challenges and meeting them collaboratively | hasn't found their place in the group yet and so takes a more negative/critical view; is struggling somehow |
| Construct: 4 | |
| Elements: positive feedback in merit review when the director goes off in a lot of directions Defending/supporting decision for reorganization | |
| have a clear sense of direction about the renewal project and supports | just doesn't really get it and isn't being leaderly like |
| Construct: 5 | |
| Elements: stepping into a new role & new responsibility punished for speaking up rallying together to get through renewal project | |
| working hard and not complaining | speaking up about something that wasn't working |
| Construct: 6 | |
| Elements: hoping everything would crash & burn working hard & long to finish major project negative behaviour addressed in meetings | |
| hoped that things would go back to the way they were | very dedicated staff 'soldiering on' |
| Laddering Up: when the times get tough, the tough get going - I guess that's soldiering; sometimes meeting deadlines, things get stressful and just sticking with it | |

NOTES:

Using the war metaphor language wouldn't have been very helpful – but this approach has been helpful in characterizing what we experience. Although, we do use a lot of this language (referring to the list of cinematic codes – Attributes of War).

Session 6**Interview Constructs (6)****Interviewee: senior director/ administrative support unit**

| High Priority Constructs | |
|--|--|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| living their values and in a life journey to explore these | is not always congruent with values in her behaviours |
| Construct: 2 | |
| wait and seek direction from others | is decisive and takes bold action |
| Construct: 3 | |
| work very hard but have flaws | has achieved perfection |
| Construct: 4 | |
| work individually and are less likely to grow those around them | has strong team values and supports others in the team |
| Construct: 5 | |
| are volatile, cranky and aggressive | self-manages his emotions - is even tempered |
| Construct: 6 | |
| don't always respond in the most appropriate way | provides flawless leadership |
| Laddering Up: because it's important to show the right emotion for the situation | |
| Medium Priority Constructs | |
| Construct: 7 | |
| are very clear about who is the leader in their life | sense of self is more individually defined and independent of a guiding leader |
| Construct: 8 | |
| are openly aggressive, sometimes in a scary way | is assertive and still approachable |
| Laddering Up: those who are aggressive have a sense of presence bigger than who they really are | |
| Low Priority Constructs | |
| Construct: 9 | |
| thrive best when with a lot of people interacting | is introverted and makes fewer connections with people |

NOTES:

During the interview, this individual related an incident in which she had felt no choice but to blow the whistle, knowing fully this might have had very unpleasant consequences for herself, but recognizing the leadership responsibility she held to the organization.¹⁹⁰

“Basically, over the last 2 to 3 months, there have been many people coming to my office in various states of mental and physical disrepair and anguish over a number of situations that are causing them deep grief and frustration. We know that we’re heading towards a major change in our senior leadership – [details identifying individuals and context removed here] –we’re three years into a five year transition process which by its own design, is designed to fail.

That being said, it became very evident that there is so much confusion, lack of certainty, a recent crunch to do with budget put extra pressure on people – fear for jobs, fear for job security that would be associated with that – just so much fear. And a real loss of trust with our leadership.

And I just, as it unfolded felt that something had to get done. Somebody needed to hear a message and in watching for the opportunities with my direct supervisor, and the Executive, there did not appear to be any sense of opportunity there.

I had not been involved in any of their meetings in well over a year and wasn’t even having any dialogue with my own supervisor per se. That became evident afterwards. I don’t think we realized that was one of the symptoms at the time.

And the level of fear and trepidation was so great that I figured if I was going to have to do something I was going to have to do something fairly significant. Somebody had to get a message in so I wrote a letter to [exact individual removed here –Senior official substituted] explaining the magnitude of the pain and the suffering that people were going through. My data showed, just as a couple of examples, that about [names a figure equivalent to 18%] of our leaders are currently looking for work elsewhere and another [indicates an additional figure equivalent to approximately 18%] are in various states of mental and emotional disrepair, to the point that they’re on stress leave or will be going on stress leave or related illnesses. And when you think of that kind of percentage being represented then we’re in a pretty bad place.

And so, I wondered how that could continue and it became pretty clear with the Executive not having any process in place to deal with this kind of issue, range of issues, that something had to be done and so I wrote the letter and sent it with copies [names the recipients of the letter here].

Question from me: What was the response to the letter?

Wow. Hmm. Basically the first response was one of – well, absolutely the first response was – when I gave it to my supervisor, who is the Executive Assistant to [names the executive in question] he walked into my office a few minutes later and said, ‘wow, that’s a well written letter’. But you could tell he was very shocked and very, just shaken, at the depths of what was being described.

So he went to the executive meeting that morning and he realized, and on the oh, the other

¹⁹⁰ Note this participant is the colleague from another university undergoing significant organizational change.

thing he said was he realized I had planned this – because they had just received their copies and the other ones had gone out a few days before – there was a long weekend in there so I wanted to make sure [names a higher executive body here] got it before the Executive did. And um, they went into a huddle. Apparently no other thing was talked about at the meeting that Wednesday morning. They spoke about it only and apparently they were quite dismayed and couldn't figure out what to do about it next.

[An entire segment identifying a number of key individuals who are subsequently brought in to discuss the letter is omitted here]. It was interesting because before I sent the letter, I had done a lot of homework. I had done a lot of data collection. I had sought out counsel from a number of colleagues and even from a member of the Board. Of course, people consistently said – their first reaction was – this could be a career limiting move and I hadn't lost sight of that, that's for sure.

But once they got over that part of it, they said 'if the situation is as you're describing it then you do have to do something'. And I felt likewise that the Board had a fiduciary responsibility. If I was even close in my description, they had a responsibility to do something, so I shook all weekend.

Question: were you censured at all for speaking up?

I was accused of not being a team player and apparently they spent a long while looking at what they could do to me, if anything.

Question: What has been the outcome?

Well, it appears to have been a good result. We are working together to resolve the situation now.

Interviewer comment: Following this interview, the participant continued to run into conflicting messages from her supervisor and those above him. She was labelled a 'whistleblower' by the executives involved, but her colleagues unilaterally phoned her to congratulate and thank her for speaking up. She was asked to appear before a review committee of the Board who grilled her about her data and was subsequently away from the organization for approximately 6 months on health related issues. I understand this has been an extremely painful process for her. She has since returned to the organization, where I believe she continues in her role. To my knowledge the situation that originated her 'whistleblowing' remains unaddressed.

Grid Matrix (6)

ELEMENT 1: Name someone you have observed being a good soldier during this change process

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| living their values and in a life journey to explore these | X | | | | | | is not always congruent with values in her behaviours |
| wait and seek direction from others | | | X | | | | is decisive and takes bold action |
| work very hard but have flaws | | | X | | | | has achieved perfection |
| work individually and are less likely to grow those around them | | | | | X | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | | | | | X | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | X | | | | provides flawless leadership |
| are very clear about who is the leader in their life | | | | | X | | sense of self is more individually defined and independant of a guiding leader |
| are openly aggressive, sometimes in a scary way | | | | | X | | is assertive and still approachable |
| thrive best when with a lot of people interacting | X | | | | | | is introverted and makes fewer connections with people |

ELEMENT 2: Name yourself if you have ever been a good soldier during this change process

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|--|
| Element No 2: Bette | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| living their values and in a life journey to explore these | | | | | X | | is not always congruent with values in her behaviours |
| wait and seek direction from others | | | | X | | | is decisive and takes bold action |
| work very hard but have flaws | | | X | | | | has achieved perfection |
| work individually and are less likely to grow those around them | | X | | | | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | X | | | | | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | X | | | | provides flawless leadership |
| are very clear about who is the leader in their life | | | | | X | | sense of self is more individually defined and independant of a guiding leader |
| are openly aggressive, sometimes in a scary way | X | | | | | | is assertive and still approachable |
| thrive best when with a lot of people interacting | | | | X | | | is introverted and makes fewer connections with people |

ELEMENT 3: Name someone you have observed being rewarded for being a good soldier

Enquire Within - [good soldier intv 6.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 3: Candice

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| living their values and in a life journey to explore these | | X | | | | | is not always congruent with values in her behaviour |
| wait and seek direction from others | | | | X | | | is decisive and takes bold action |
| work very hard but have flaws | | | X | | | | has achieved perfection |
| work individually and are less likely to grow those around them | | | X | | | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | | | X | | | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | X | | | | provides flawless leadership |
| are very clear about who is the leader in their life | | | | | | X | sense of self is more individually defined and independent of a guiding leader |
| are openly aggressive, sometimes in a scary way | | | X | | | | is assertive and still approachable |
| thrive best when with a lot of people interacting | | | X | | | | is introverted and makes fewer connections with people |

Ready

Start | Interv ... | Enquir... | Good s... | 99% | 4:46 PM

ELEMENT 4: Name someone you have observed being punished for being a good soldier

Enquire Within - [good soldier intv 6 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 4: Daniel

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| living their values and in a life journey to explore these | | | | X | | | is not always congruent with values in her behaviours |
| wait and seek direction from others | | X | | | | | is decisive and takes bold action |
| works very hard but have flaws | | | X | | | | has achieved perfection |
| work individually and are less likely to grow those around them | | X | | | | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | X | | | | | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | X | | | | | provides flawless leadership |
| are very clear about who is the leader in their life | | | | | X | | sense of self is more individually defined and independant of a guiding leader |
| are openly aggressive, sometimes in a scary way | X | | | | | | is assertive and still approachable |
| thrive best when with a lot of people interacting | | | | X | | | is introverted and makes fewer connections with people |

Ready

Start | [Icons] | Interv... | Enquir... | Good s... | 99% | 4:46 PM

ELEMENT 5: Name someone you have observed who is at peace with the change process

Enquire Within - [good soldier intv 6 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 5: Bill

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| living their values and in a life journey to explore these | | X | | | | | is not always congruent with values in her behaviour; |
| wait and seek direction from others | | | X | | | | is decisive and takes bold action |
| work very hard but have flaws | | | X | | | | has achieved perfection |
| work individually and are less likely to grow those around them | | | X | | | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | | | X | | | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | X | | | | provides flawless leadership |
| are very clear about who is the leader in their life | X | | | | | | sense of self is more individually defined and independant of a guiding leader |
| are openly aggressive, sometimes in a scary way | | | X | | | | is assertive and still approachable |
| thrive best when with a lot of people interacting | | | X | | | | is introverted and makes fewer connections with people |

Ready

Start | Interv ... | Enquir ... | Good s ... | 99% | 4:46 PM

ELEMENT 6: Name someone you have observed who has questioned leadership or command decisions

Enquire Within - [good soldier intv 6 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 6: Kristen

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| living their values and in a life journey to explore these | | | | | | | is not always congruent with values in her behaviours |
| wait and seek direction from others | | X | X | | | | is assertive and takes bold action |
| work very hard but have flaws | | | | X | | | has achieved perfection |
| work individually and are less likely to grow those around them | | | | X | | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | | | | X | | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | | | X | | provides flawless leadership |
| are very clear about who is the leader in their life | | X | | | | | sense of self is more individually defined and independent of a guiding leader |
| are openly aggressive, sometimes in a scary way | | | | | X | | is assertive and still approachable |
| thrive best when with a lot of people interacting | | | X | | | | is introverted and makes fewer connections with people |

Ready

Start | [Icons] | Interv... | Enquir... | Good s... | 99% | [Icons] | 4:46 PM

ELEMENT 7: Name someone you have observed in conflict or at war with the change process

Enquire Within - [good soldier intv 6 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 7: Henry

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| living their values and in a life journey to explore these | | | | X | | | is not always congruent with values in her behaviours |
| wait and seek direction from others | | | | X | | | is decisive and takes bold action |
| work very hard but have flaws | | | X | | | | has achieved perfection |
| work individually and are less likely to grow those around them | | | | X | | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | | | X | | | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | | X | | | provides flawless leadership |
| are very clear about who is the leader in their life | X | | | | | | sense of self is more individually defined and independent of a guiding leader |
| are openly aggressive, sometimes in a scary way | | | X | | | | is assertive and still approachable |
| thrive best when with a lot of people interacting | | | X | | | | is introverted and makes fewer connections with people |

Ready

Start | [Taskbar Icons] | Interv... | Enquir... | Good s... | 99% | [System Icons] | 4:16 PM

ELEMENT 8: Name someone you have observed NOT being a good soldier

Enquire Within - [good soldier intv 6.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 8: Isabelle

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| living their values and in a life journey to explore these | X | | | | | | is not always congruent with values in her behaviours |
| wait and seek direction from others | | | X | | | | is decisive and takes bold action |
| work very hard but have flaws | | | X | | | | has achieved perfection |
| work individually and are less likely to grow those around them | | | | | X | | has strong team values and supports others in the team |
| are volatile, cranky and aggressive | | | | | X | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | X | | | | provides flawless leadership |
| are very clear about who is the leader in their life | | | | | | X | sense of self is more individually defined and independent of a guiding leader |
| are openly aggressive, sometimes in a scary way | | | | | | X | is assertive and still approachable |
| thrive best when with a lot of people interacting | | X | | | | | is introverted and makes fewer connections with people |

Ready

Start | [Icons] | Interv... | Enquir... | Good s... | 99% | [Icons] | 4:47 PM

ELEMENT 9: Name someone outside of this change process whom you have observed demonstrating good soldierly behaviour

| Construct Rating Review | | | | | | | |
|---|---|---|---|---|---|----|--|
| Element No 9: Jesus | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| living their values and in a life journey to explore these | X | | | | | | is not always congruent with values in her be |
| wait and seek direction from others | | | X | | | | is not always congruent with values in her behaviours |
| work very hard but have flaws | | | | | X | | has achieved perfection |
| work individually and are less likely to grow those around them | | | | | X | | has strong team values and supports others in the team has strong team values |
| are volatile, cranky and aggressive | | | | | X | | self-manages his emotions - is even tempered |
| don't always respond in the most appropriate way | | | | | | X | provides flawless leadership |
| are very clear about who is the leader in their life | X | | | | | | sense of self is more individually defined and independent of a guiding leader |
| are openly aggressive, sometimes in a scary way | | | | | | X | is assertive and still approachable |
| thrive best when with a lot of people interacting | X | | | | | | is introverted and makes fewer connections with people |

Session 7

Interview Constructs (7)

Interviewee: project manager/ faculty/ academic support unit

List of elements

1. put forth a positive idea for better working relationship
2. responsive and positive attitude in meetings
3. received thanks for work well done
4. none
5. when initial project plan was put forward
6. looking for tangible outcomes and waiting for re-org plan
7. observing when a plan has failed
8. meetings where there was no interest in problem solving
9. where someone is asked to support a plan that impacts her staff

List of Constructs

| High Priority Constructs | |
|--|---|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| Elements: observing when a plan has failed put forth a positive idea for better working relationship none | |
| pulled back and became passive in their disappointment | took personal responsibility and leadership for the change process |
| Laddering Up: a good soldier is engaged in the process and takes leadership for behaviour, process, content, and outcome | |
| Construct: 7 | |
| Source Constructs: demonstrated lack of leadership and little attempt to achieve outcome engaged in a thoughtful process to achieve a workable result | |
| demonstrated no engagement, no attempt to achieve an outcome, no follow through on plan | in spite of personal implications, she followed through in a very difficult situation |
| Construct: 8 | |
| Elements: where someone is asked to support a plan that impacts her staff when initial project plan was put forward put forth a positive idea for better working relationship | |
| worked hard to reach an outcome | delivered an outcome that wasn't sustainable |
| Construct: 11 | |
| engagement, willingness, openness and good spirit | entrenchment and not willing to participate |

| | |
|---|--|
| Construct: 12 | |
| leadership is a politik; participatory process; not an issue of positional responsibility | absence of leadership creates a vacuum with respect to authority, decision making, and support for a direction |
| Medium Priority Constructs: | |
| Construct: 1 | |
| Elements: responsive and positive attitude in meetings received thanks for work well done put forth a positive idea for better working relationship | |
| represent positive parts of the process | represents a negative aspect in that the recognition wasn't supported with further rewards |
| Laddering Up: working together for better relationships represents a positive aspect | |
| Construct: 3 | |
| Elements: meetings where there was no interest in problem solving where someone is asked to support a plan that impacts her staff observing when a plan has failed | |
| showed dissatisfaction with the change process | was a good experience in which someone was able to balance interests |
| Construct: 5 | |
| Elements: when initial project plan was put forward meetings where there was no interest in problem solving responsive and positive attitude in meetings | |
| provided productive significant contribution towards the plan | unproductive, negative, irresponsible (sic), antagonistic |
| Laddering Up: those who make a contribution are positive, good colleagues a negative attitude to both project and process is destructive | |
| Construct: 6 | |
| Elements: looking for tangible outcomes and waiting for re-org plan where someone is asked to support a plan that impacts her staff received thanks for work well done | |
| demonstrated lack of leadership and little attempt to achieve outcome | engaged in a thoughtful process to achieve a workable result |
| Laddering Up: the person who achieved exercised leadership, moving quickly rather than stewing about it for 6 months action is required after deliberation especially when the organization is in crisis | |
| Laddering Down: demonstrated no engagement, no attempt to achieve an outcome, no follow through on plan | in spite of personal implications, she followed through in a very difficult situation |
| Construct: 9 | |
| Elements: observing when a plan has failed responsive and positive attitude in meetings looking for tangible outcomes and waiting for re-org plan | |
| were unwilling to engage in a positive way to deal with something that was not working | demonstrated the attributes required to effect change when more than one person is involved; these being problem solving, positive attitude, willing to negotiate |

| | |
|---|--|
| Low Priority Constructs: | |
| Construct: 2 | |
| Elements: looking for tangible outcomes and waiting for re-org plan None when initial project plan was put forward | |
| represent lack of leadership | felt personal sense of accomplishment |
| Construct: 10 | |
| Elements: received thanks for work well done meetings where there was no interest in problem solving none | |
| demonstrated actively negative behaviour | simply demonstrated passive, neutral behaviour |

Session 8**Interview Constructs (8)**

Interviewee: Department Head/ faculty/Academic support unit

| High Priority Constructs | |
|---|--|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| can turn on a dime to move the process along without bureaucracy | is very deliberate, legalistic and keeps a paper trail where everything is in its place |
| Laddering Up: when one has the appropriate authority to make decisions it is unnecessary to further complicate things with bureaucracy | |
| Construct: 4 | |
| spend most of their energy trying to figure out how to not make things work and not a lot of energy getting the job done | works very hard and has carved out a niche of success |
| Laddering Up: all are talented, and all have faced adversity, but the one is a mark of survival and courage, while the other two have dug their grave professionally | |
| Construct: 5 | |
| they are both motivated extrinsically | is motivated intrinsically |
| Construct: 6 | |
| rely on external approval rather than a core set of values; need to validate everything by checking with others | works from a set of core values and doesn't need constant validation from others |
| Construct: 7 | |
| have strong conflict resolution skills; just reacts without resolution | he creates conflict and then withdraws |
| Laddering Up: if someone isn't in his camp, he is simply dismissive and treats them as an enemy | |
| Laddering Down: civil and seek feedback from others | uncivil and rude |
| Construct: 11 | |
| don't seek change and shut people down by being exclusionary | seeks change and gives everyone a certain amount of time to adjust to it, trying to be inclusive |
| Construct: 12 | |
| have leadership responsibility and have high standards for themselves and their staff | doesn't have a formal leadership role - she has the talent but not the leadership behaviours |
| Laddering Up: the leader's role is to be process oriented and not to dismiss things that need to be dealt with | |

| | |
|--|---|
| Medium Priority Constructs: | |
| Construct: 2 | |
| are frank and open with good process skills and people listen to them as leaders | is guarded and easily hurt |
| Construct: 3 | |
| they are able to speak up when the situation merits | doesn't have a lot of external experience with which to conceptualize |
| Construct: 8 | |
| civil and seek feedback from others | uncivil and rude |
| Construct: 10 | |
| are very polite and courteous, well spoken, and admirable | gives a negative first impression of being curt and impolite; process and niceties are not an issue for him |
| Low Priority Constructs: | |
| Construct: 9 | |
| need a lot of lead time and have 'all their ducks in a row'; they also have a hard time just being in the same room together | is spontaneous and ready to be diverted; surprises are not a problem |

NOTE:

survive' = sustaining, staying power; 'thrive' = growing

leadership means agreeing with the mission of the organization. You can express disagreement but at some point, you have to say 'okay, time to move on or get out'
Leadership behaviours =

- accepting responsibility and accountability;
- high quality service;
- making sure the whole unit operates effectively;
- aware of how they come across to peers, staff and superiors;
- supportive of the organization's leaders

someone on the outside = 'not marching to the same tune'

I have a new understanding of the good soldier construct. I never thought of myself as being 'a good soldier' and yet I guess I am.

But, I'm also independent minded - I'm willing to debate; that's part of academic life and we should be provocative.

I don't admire the good soldier as such.

The good soldier is a good follower but has to have something about them that's good for a soldier to be good. Integrity is a key element and the tension that work in an organization creates an inertia through the seductiveness of a pay check.

If the good soldier just goes along because they're the soldier, that's not enough.

We have to have the courage of our convictions. Survival and courage -- sometimes you have to stick around long enough to survive. Making things work is the secret to survival. You have to have courage to stick to your core principles over time.

Session 9

Interview Constructs (9)

Interviewee: staff position several years/ Administrative Support Unit

| High Priority Constructs | |
|---|--|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| made principled commitment based on values | commitment not as manifest |
| Laddering Up: commitment to certain values associated with the organization such as loyalty, higher education, belief in service, etc., as opposed to the person who made no such commitments and yet it doesn't seem to have made any difference career-wise | |
| Construct: 2 | |
| are never openly critical or bad-mouthing the organization | doesn't moderate her language or care if it impacts on organizational reputation |
| Laddering Up: criticisms are usually well founded and expressed but doesn't care where the walls are; whereas others are very principled about framing their criticism constructively and reservedly I find the openness of Freda refreshingly comfortable | |
| Construct: 3 | |
| are loyal to the organization | has absolutely no long term commitment |
| Laddering Up: those who are loyal are seeking a deeper relationship with the organization - like a marriage; while the person who isn't committed actually acts in a way that is incompatible with the University environment this person's focus is narrow and restricted to a fixed commercial proposition - I think of them as a 'parachutist' coming in to 'clean up' | |
| Construct: 4 | |
| are moving in a downward direction career-wise | is moving in an upward direction career-wise |
| Laddering Up: because they are not being rewarded for being 'good soldiers' and proving themselves over time - the things they speak out on mark them as having a good soldier aspect a 'good soldier' is somebody that sees the underlying value of the enterprise and takes it very much to heart; takes a personal and professional commitment to promote that value and their contribution doesn't distinguish between their personal creativity and organizational goals | |
| Construct: 5 | |
| look to the long view - they seek to get across the river | great at getting to the next ice flow |
| Laddering Up: those who are interested in the long view have bought into the organization and its values and want to support it; the other person has limited objectives and has a mercenary relationship with the organization | |

| | |
|---|--|
| Construct: 6 | |
| are very diplomatic in their language even if they hold the same opinion as the frank person | expresses things in a frank and immoderate way - not with spite or malice |
| Construct: 7 | |
| aren't bothered about being rewarded | has difficulty in coming to terms with change processes and not being rewarded |
| Laddering Up: the good soldier isn't automatically rewarded for their efforts it's important to feel valued for being a good soldier - for what you are and do | |
| Construct: 8 | |
| have a low tolerance for political rationale | strong sense of the importance and necessity for political expediency for how things operate in the real world |
| Construct: 9 | |
| lack a professional foundation | has a high sense of professionalism |
| Laddering Up: in an academic environment it's important to speak authoritatively and to say this is my professional background and training; this is where my principles come from and why I make the decisions I do | |

NOTE:

challenges change, jobs change, everything changes except good soldierly behaviour.
Changes that impact that relationship are very difficult to tolerate and difficult to survive.

Session 10

Interview Constructs (10)

Interviewee: Senior Director / Administrative Support Unit

List of elements

1. Service went down and needed to be reinstated quickly
2. creating an interface to other legacy systems
3. support desk coverage for new mail system
4. CWL project
5. when offered a position in the new structure
6. new director of newly created unit
7. relegation of manager to technical support
8. antagonistic firefight over new system
9. planning of services for new campus

List of Constructs

| High Priority Constructs | |
|---|---|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| Elements: support desk coverage for new mail system creating an interface to other legacy systems Service went down and needed to be reinstated quickly | |
| involved small order of scope and magnitude problem | involved depth and breadth of people impacted - many people, time, stress, |
| Laddering Up: the first one person was able to take responsibility to deal with a 'fire' message that said "let's find someone to blame"; while the other problem involved extra effort above and beyond the call of duty to solve the problem | |
| Construct: 2 | |
| Elements: new director of newly created unit when offered a position in the new structure CWL project | |
| involved a sense of competence and relief with respect to the work to be achieved | was out of his depth and overburdened and the project did not go well |
| Construct: 3 | |
| Elements: planning of services for new campus antagonistic firefight over new system relegation of manager to technical support | |
| people contributing their best, making an effort under trying conditions and without personal reward | lambasted someone who had put in a Herculean effort before checking the nature of the problem and who was responsible |

| | |
|---|--|
| Construct: 4 | |
| Elements: relegation of manager to technical support Service went down and needed to be reinstated quickly CWL project | |
| are dealt a fair hand | set up for failure |
| Laddering Up: set up for success and ultimately recognized for a job well done, versus the person whose skills and effort were inadequate and the effort wasn't valued because the job wasn't getting done both were being good soldiers but they weren't dealt a fair hand | |
| Construct: 5 | |
| Elements: antagonistic firefight over new system when offered a position in the new structure creating an interface to other legacy systems | |
| receiving blame | receiving validation |
| Laddering Up: in the first instance, people were more interested in finding out who was the cause than asking the good soldier to step forward; in the second instance it was a vote of confidence and the good soldier was able to act | |
| Construct: 6 | |
| Elements: planning of services for new campus new director of newly created unit support desk coverage for new mail system | |
| participated in problem solving without expectation for reward | received a reward that had not been earned |
| Laddering Up: wanted to contribute positively and didn't ask what was in it for them, as opposed to someone who was appointed inappropriately the promotion to someone unqualified felt like a slap in the face to others who had worked hard and without potential reward | |
| Construct: 7 | |
| Elements: planning of services for new campus when offered a position in the new structure Service went down and needed to be reinstated quickly | |
| contributed regardless of potential gain | contributed expecting personal gain - recognition for contributions |
| Laddering Up: those who contributed without potential gain worked in very stressful conditions and 'soldiered on' to solve the problem no matter who had created it | |
| Construct: 8 | |
| Elements: CWL project antagonistic firefight over new system support desk coverage for new mail system | |
| put in the extra effort 'above and beyond the call of duty' | didn't try to solve the problem - just looked for someone to scream at |

Session 11**Interview Constructs (11)**

Interviewee: senior director/ Academic support unit

| High Priority Constructs | |
|---|--|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| follow the letter of the order | follows the intent of the order |
| Laddering Up: those who follow the letter often don't factor in the human element I think their core values differ | |
| Laddering Down: their core values seem to be order, status, consistency, pluralism and community | her core values are respect and collegiality |
| Construct: 2 | |
| their core values seem to be order, status, consistency, pluralism and community | her core values are respect and collegiality |
| Construct: 3 | |
| can frame/filter orders | lacks the ability to put a positive spin on things and can't frame the orders to work |
| Laddering Up: if you personalize the orders then it is more difficult to be in the role of a soldier, whereas the others understand that there are some things a soldier has to do and can meet their own needs as well as those of the organization | |
| Construct 5 | |
| have the ability to zone in on the organizational impacts quite quickly and to think logically process issues | struggles with reaching conclusions quickly |
| Laddering Up: because when you can think clearly, you don't jump from the problem to the solution. You work through the process step-by-step quickly and you're not afraid to make the decision required | |
| Construct 8 | |
| are able to think long term good of the organization | can only think about the short term |
| Construct 10 | |
| demonstrate complexity of thinking | has a simple thinking process and value system |
| Construct: 13 | |
| accepts orders | questions orders |
| Medium Priority Constructs: | |
| Construct: 4 | |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and | is able to find the energy and positive spin to rally the troops in a direction that moves |

| | |
|---|--|
| they're very, very good at it. | forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| Construct: 6 | |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | would focus on and balance multiple objectives without consideration for any personal gain |
| Construct: 7 | |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | is always objecting and obstructionist |
| Laddering Up: the dutiful soldier picks their fight and voices objections judiciously, whereas the other individual is always skeptical of change and "shits-and-runs" | |
| Laddering Down: are able to think long term good of the organization | can only think about the short term |
| Construct 9 | |
| consider the impact on people that the changes will bring about | has a concern for effective, and efficient elements of the change |
| Laddering Up: when you hand over decisions that are unfair to people it comes with internal conflict; if you don't have a complex value system that needs to factor people into the equation, then that simplicity removes the internal conflict for you | |
| Construct 13 | |
| have a broader focus bringing into their decision operations and management experience | has a narrow focus with professional expertise only |
| Construct 12 | |
| have no willingness to enter into the more complex conversation about people with respect to budget, purpose, etc. | tries to balance the needs of the organization and the people within it as he approaches change |

NOTE:

You got me thinking last night - and I had quite a conversation with myself about the good vs. the dutiful soldier

Those who disagree with decisions and aren't part of the command structure, become POW's

Usually orders are nothing to do with people and everything to do with technical and financial sides of the operation. So orders can sometimes be unpleasant and yet the soldier is required to follow them.

The problem with being a good soldier is you need to turn orders into workable decisions. A bad soldier doesn't add the people element or even get support for that.

A leader is often charismatic and shows real care and concern for people. They are a leader in the sense that they embrace and become a safe place for people. The risks of this kind of leader is that it can be very damaging to the individual -- they have the potential to wear out and therefore no longer be a good soldier and they can create lemmings who will follow them into this destruction

The good soldier vs. the Dutiful soldier:

my father has been very ill and my mother has been having difficulty in looking after him and herself. Both my parents have been very dutiful soldiers. My sister and I were brought up to be 'good': to take orders and always obey commands...our shoes always polished and pants always pressed.

The dutiful soldier says I don't agree with this stuff but in order to keep my job I will do it.

The good soldier goes one step beyond dutiful and doesn't allow themselves to think in that individual way, accepting the decision because someone with more power and control has made this decision.

"if that's what they've told me to do, it must be right and so I can go along with it and do it". The good soldier loses their capacity to have individual opinion or thought on decisions.

Grid Matrix (11)

ELEMENT 1: Name someone you have observed being a good soldier during this change process

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|---|
| follow the letter of the order | X | | | | | | follows the intent of the order |
| their core values seem to be order, status, consistency, pluralism and community | | X | | | | | her core values are respect and collegiality |
| can frame/filter orders | | X | | | | | lacks the ability to put a positive spin on things and can't frame the orders to work |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | | | | | X | is able to find the energy and positive spin to rally the troops in a direction that moves forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues, | | | | | | | struggles with reaching conclusions quickly |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | | X | | | would focus on and balance multiple objectives without consideration for any personal gain |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | | | | | | X | is always objecting and obstructionist |
| are able to think long term good of the organization | | | | | X | | can only think about the short term |
| consider the impact on people that the changes will bring about | | | | | X | | has a concern for effective, and efficient elements of the change |
| demonstrate complexity of thinking | | | | | X | | has a simple thinking process and value system |
| have a broader focus bringing into their decision operations and management experience | | | | | X | | has a narrow focus with professional expertise only |
| have no willingness to enter into the more complex conversation about people with respect in his/her response, etc. | | | | | | X | tries to balance the needs of the organization and the people within it as he approaches change |

ELEMENT 2: Name yourself if you have ever been a good soldier during this change process

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|---|
| Element No 2: Deb | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| follow the letter of the order | | | | | | X | follows the intent of the order |
| their core values seem to be order, status, consistency, pluralism and community | | | | | | X | her core values are respect and collegiality |
| can frame/filter orders | | | X | | | | lacks the ability to put a positive spin on things and can't frame the orders to work |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | | | | X | | is able to find the energy and positive spin to rally the troops in a direction that moves forward, she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues, | | | X | | | | struggles with reaching conclusions quickly |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | | | | X | would focus on and balance multiple objectives without consideration for any personal gain |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | | | | | | X | is always objecting and obstructionist |
| are able to think long term good of the organization | | | X | | | | can only think about the short term |
| consider the impact on people that the changes will bring about | | | X | | | | has a concern for effective, and efficient elements of the change |
| demonstrate complexity of thinking | | | X | | | | has a simple thinking process and value system |
| have a broader focus bringing into their decision operations and management experience | | | X | | | | has a narrow focus with professional expertise only |
| have no willingness to enter into the more complex conversation about people with respect to hidden purpose etc. | | | | | | X | tries to balance the needs of the organization and the people within it as he approaches change |

ELEMENT 3: Name someone you have observed being rewarded for being a good soldier

Enquire Within - [good soldier intv 11 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 3: Sandra

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|---|
| follow the letter of the order | | X | | | | | follows the intent of the order |
| their core values seem to be order, status, consistency, pluralism and community | | | X | | | | her core values are respect and colleguality |
| can frame/filter orders | | | | | | X | lacks the ability to put a positive spin on things and can't frame the orders to work |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | | | | | X | is able to find the energy and positive spin to rally the troops in a direction that moves forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues, | | | | X | | | struggles with reaching conclusions quickly |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | | X | | | woudl focus on and balance multiple objectives without consideration for any personal gain |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | | | | | | X | is always objecting and obstructionist |
| are able to think long term good of the organization | | | | X | | | can only think about the short term |
| consider the impact on people that the changes will bring about | | | | | X | | has a concern for effective, and efficient elements of the change |
| demonstrate complexity of thinking | | | | | X | | has a simple thinking process and value system |
| have a broader focus bringing into their decision operations and management experience | | | | | X | | has a narrow focus with professional expertise only |
| have no willingness to enter into the more complex conversation about people with respect to budget, morale, etc | | X | | | | | tries to balance the needs of the organization and the people within it as he approaches change |

Ready

Start | Interv ... | Good s... | Enquir... | 99% | 11:22 PM

ELEMENT 4: Name someone you have observed being punished for being a good soldier

| Construct Rating Review | | | | | | | |
|-------------------------|---|---|---|---|---|------|---|
| Element No 4: Tim | Construct Pole | 1 | 2 | 3 | 4 | 5 NA | Construct Pole |
| | have core values of the code of order, status, consistency, pluralism and community | | | X | X | | knows what he is doing and colleguality |
| | can frame/filter orders | | | | | X | lacks the ability to put a positive spin on things and can't frame the orders to work |
| | spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | | | | X | is able to find the energy and positive spin to rally the troops in a direction that moves forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| | have the ability zone in on the organizational impacts quite quickly and to think logically process issues, | | | | | X | struggles with reaching conclusions quickly |
| | whether they will support or oppose it on the basis of what's in it for them | | | | X | | for any personal gain would focus on and balance multiple objectives without consideration |
| | are dutiful soldiers and prepared to do the best possible for the good of the organization | | X | | | | is always objecting and obstructionist |
| | are able to think long term good of the organization | | X | | | | can only think about the short term |
| | consider the impact on people that the changes will bring about | X | | | | | has a concern for effective, and efficient elements of the change |
| | demonstrate complexity of thinking | | X | | | | has a simple thinking process and value system |
| | have core values of being into their decision operations and | | X | | | | has a narrow focus with professional expertise only |
| | have no willingness to enter into the more complex conversation about people with respect to budget, morale, etc. | | | | X | | tries to balance the needs of the organization and the people within it as he approaches change |

ELEMENT 5: Name someone you have observed who is at peace with the change process

Enquire Within - [good soldier intv 11.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 5: Rita

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|---|
| follow the letter of the order | | | | | X | | follows the intent of the order |
| their core values seem to be order, status, consistency, pluralism and community | | | | | | X | her core values are respect and collegiality |
| can frame/filter orders | | X | | | | | lacks the ability to put a positive spin on things and can't frame the orders to work |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | | | | | X | is able to find the energy and positive spin to rally the troops in a direction that moves forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues, | | | | | | X | struggles with reaching conclusions quickly |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | | X | | | would focus on and balance multiple objectives without consideration for any personal gain |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | | | | | | X | is always objecting and obstructionist |
| are able to think long term good of the organization | | | X | | | | can only think about the short term |
| consider the impact on people that the changes will bring about | | X | | | | | has a concern for effective, and efficient elements of the change |
| demonstrate complexity of thinking | | | X | | | | has a simple thinking process and value system |
| have a broader focus bringing into their decision operations and management experience | | | | | X | X | has a narrow focus with professional expertise only |
| have no willingness to enter into the more complex conversation about | | | | | | | tries to balance the needs of the organization and the people within it as |
| people with respect to budget, morale, etc. | | | | | | | he approaches change |

Ready

Start | Interv ... | Good s... | Enquir... | 99% | 11:23 PM

ELEMENT 6: Name someone you have observed who has questioned leadership or command decisions

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|---|
| Element No 6: Lea | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| follow the letter of the order | | | | X | | | follows the intent of the order |
| their core values seem to be order, status, consistency, pluralism and community | | | | X | | | her core values are respect and collegiality |
| can frame/filter orders | | X | | | | | lacks the ability to put a positive spin on things and can't frame the orders to work |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | | | | X | | is able to find the energy and positive spin to rally the troops in a direction that moves forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues. | | | | X | | | struggles with reaching conclusions quickly |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | | | | X | would focus on and balance multiple objectives without consideration for any personal gain |
| are dutiful soldiers and prepared to do the best possible for the good of | | | X | | | | is always objecting and obstructionist |
| are able to think long term good of the organization | | X | | | | | can only think about the short term |
| consider the impact on people that the changes will bring about | | X | | | | | has a concern for effective, and efficient elements of the change |
| demonstrate complexity of thinking | | | X | | | | has a simple thinking process and value system |
| have a broader focus bringing into their decision operations and management experience | | X | | | | | has a narrow focus with professional expertise only |
| have no willingness to enter into the more complex conversation about nennle with respect to hidden nuronse etc. | | | | | | X | tries to balance the needs of the organization and the people within it as he approaches change |

ELEMENT 7: Name someone you have observed in conflict or at war with the change process

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|--|
| Element No 7: Keith | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| follow the letter of the order | X | | | | | | follows the intent of the order |
| their core values seem to be order, status, consistency, pluralism and community can frame/filter orders | | | | X | | | her core values are respect and colleguality |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | X | | | | | X lacks the ability to put a positive spin on things and can't frame the orders to work |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues. | | | | | | | X is able to find the energy and positive spin to rally the troops in a direction that moves forward she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | X | | | | X struggles with reaching conclusions quickly |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | | | | | | | X would focus on and balance multiple objectives without consideration for any personal gain |
| are able to think long term good of the organization | | | | X | | | X is always objecting and obstructionist |
| consider the impact on people that the changes will bring about | | X | | | | | can only think about the short term |
| demonstrate complexity of thinking have a broader focus bringing into their decision operations and management experience | | X | | | X | | has a concern for effective, and efficient elements of the change |
| have no willingness to enter into the more complex conversation about people with respect to budget curtness, etc. | | | | | X | | has a narrow focus with professional expertise only has a simple thinking process and value system |
| | | | | | | | X tries to balance the needs of the organization and the people within it as he approaches change |

ELEMENT 8: Name someone you have observed NOT being a good soldier

| Construct Rating Review | | | | | | | |
|--|---|---|---|---|---|----|---|
| Element No 8: Doug | | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
| follow the letter of the order | | X | | | | | follows the intent of the order |
| community their core values seem to be order, status, consistency, pluralism and | | | X | | | | her core values are respect and collegiality |
| can frame/filter orders | | | | | | X | lacks the ability to put a positive spin on things and can't frame the orders to work |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | X | | | | | is able to find the energy and positive spin to rally the troops in a direction that moves forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues, | | | | | | X | struggles with reaching conclusions quickly |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | X | | | | would focus on and balance multiple objectives without consideration for any personal gain |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | | | | | | X | is always objecting and obstructionist |
| are able to think long term good of the organization | | | | X | | | can only think about the short term |
| consider the impact on people that the changes will bring about | | | X | | | | has a concern for effective, and efficient elements of the change |
| demonstrate complexity of thinking | | | | | X | | has a simple thinking process and value system |
| have a broader focus bringing into their decision operations and management experience | | | | | | X | has a narrow focus with professional expertise only |
| have no willingness to enter into the more complex conversation about people with respect to budget, morale, etc. | | | | | | X | tries to balance the needs of the organization and the people within it as he approaches change |

ELEMENT 9: Name someone outside of this change process whom you have observed demonstrating good soldierly behaviour

Enquire Within - [good soldier intv 11 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 9: Gerry

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|--|---|---|---|---|---|----|---|
| follow the letter of the order | | | | | X | | follows the intent of the order |
| their core values seem to be order, status, consistency, pluralism and community | | | | | | X | her core values are respect and collegiality |
| can frame/filter orders | | X | | | | | lacks the ability to put a positive spin on things and can't frame the orders to work |
| spend colossal amounts of time and energy wanting to sabotage and embarrass and they're very, very good at it. | | | | | | X | is able to find the energy and positive spin to rally the troops in a direction that moves forward. she shoulders the bad news and takes responsibility for improving things even when the obstacles are monumental |
| have the ability zone in on the organizational impacts quite quickly and to think logically process issues, | | | X | | | | struggles with reaching conclusions quickly |
| approach organizational change from a selfish perspective, looking at whether they will support or impede it on the basis of what's in it for them | | | | | | X | would focus on and balance multiple objectives without consideration for any personal gain |
| are dutiful soldiers and prepared to do the best possible for the good of the organization | | | | X | | | is always objecting and obstructionist |
| are able to think long term good of the organization | | | | | | | can only think about the short term |
| consider the impact on people that the changes will bring about | | X | | | | | has a concern for effective, and efficient elements of the change |
| demonstrate complexity of thinking | | X | | | | | has a simple thinking process and value system |
| have a broader focus bringing into their decision operations and management experience | | | X | | | | has a narrow focus with professional expertise only |
| have no willingness to enter into the more complex conversation about people with respect to budget, turnover, etc. | | | | | | X | tries to balance the needs of the organization and the people within it as he approaches change |

ready

Start | Interv ... | Good s... | Enquir... | 99% | 11:23 PM

Session 12**Interview Constructs (12)**

Interviewee: professional staff member / Academic Support Unit

| High Priority Constructs | |
|--|---|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| detail oriented | concerned with the big picture and strategy |
| Construct 2 | |
| reserved | appears gregarious |
| Laddering Up: how they operate impacts on how you talk to them and how you present them with information - how you work through your 'soldiering' | |
| Construct 3 | |
| perception of passivity | perception of actively participating |
| Laddering Up: perception isn't necessarily the reality... the passive person is absorbing, taking things in, difficult to know what she's thinking sometimes; while the more active people appear more confident, outspoken and assertive | |
| Construct 4 | |
| faces significant life events with grace | complain about even the most trivial issues |
| those who complain are full of negative emotions and feel victimized, while the graceful individual is still able to share her concerns, she accepts her 'lot in life' | |
| they are very vocal about what they don't like about the change process | |
| Construct 5 | |
| pick their fights | picks a fight with just about everything |
| Laddering Up: those who pick their fights have reached a point where they strive for balance more than being right and so they choose the battles they will fight and recognize when it's 'wise' to just walk away from some things as opposed to the person who has chosen to fight everything - she is very hard working and has made some significant changes in the department - she places an emphasis on producing results rather than seeking balance | |
| Construct 6 | |
| are positive 'straight-shooters' | complains about everything |
| Laddering Up: the complainer is unwilling to take on assignments, complains about her position, pay, environment, colleagues, etc., while the others don't like to be weighed down by negative thoughts or people and come to work to work she is toxic while the others are 'no nonsense' | |
| Construct 7 | |
| exercise leadership without formal position | in a position of authority and influence |

| | |
|--|--|
| <p>Laddering Up: we expect people in positions of leadership to have the authority and influence that accompany that position, and expect it less from those who are not in leadership, and yet they can still exercise it at a daily operational level</p> <p>people in authority make decisions that are sometimes frustrating for those following the orders it is frustrating when those in positions of influence and authority don't exercise it properly</p> | |
| <p>Construct 8</p> | |
| communicate tough messages in a human way | not good at providing support at a human level |
| <p>Laddering Up: no shame or blame attached - don't attack personally</p> <p>this comes with scope and depth of perspective</p> | |
| <p>Construct: 9</p> | |
| 'straight-shooting' evidence based decisions | 'shoots-from-the-hip' risk taking decisions |
| <p>Laddering Up: casual style means she doesn't always follow through with careful research whereas the other two gather lots of supporting material</p> <p>the shoot from the hip style impacts on the consequences of actions for others</p> | |

Session 13**Interview Constructs (13)****Interviewee: new Department Head/ Academic support unit**

| High Priority Constructs | |
|---|---|
| Similar Pole | Contrast Pole |
| Construct: 1 | |
| try to work through with staff at the beginning of the change what it might mean for them | has a lack of openness/willingness to explore ideas from others without judgment |
| Laddering Up: when you have a preconceived idea or have prejudged the input you will tend to pose leading questions that beg an answer consistent with your views, as opposed to gathering information from those who will be impacted by the change if you are comfortable with change management principles, and understand organizational behaviour, you are more likely to work through the issues early on | |
| Construct 2 | |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability | a cowboy who wants to see a lot of change and just moves things along to get them done |
| Construct 4 | |
| are inexperienced administrators and are not very good at presenting their case | is a mature leader who demonstrates her case with metrics |
| Laddering Up: the first two have very strong ideas about how people should or shouldn't behave in spite of their inexperience; while the more mature leader networks, listens, works through the change process with staff and advocates for them. She gets things done in the organization by virtue of the collaborative way she works with people | |
| Construct 5 | |
| are consultative and care a lot about how people are feeling about and coping with the change | is an autocratic cowboy who takes action independently without checking in with staff; he discounts emotional aspects of change and just wants people to get the job done |
| Laddering Up: they become advocates for using different processes concerning staff input; on the other hand, he has been very good at establishing boundaries around people's emotional responses and works through them | |
| Construct 6 | |
| listen curiously and don't pretend to have all the answers | already knows what she wants to hear and works on the basis of her opinion |
| Laddering Up: she treats opinion (primarily her own opinion) as fact and doesn't engage others around their ideas; while the other two genuinely try to make things work and demonstrate that they care about people and their views | |
| Construct 7 | |
| wait for someone else to initiate | takes action to make things happen |

| | |
|---|--|
| Construct 8 | |
| are trying to affect change constructively from within the system to detoxify the culture | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| Laddering Up: the gentler approach draws allies whereas the confrontational/adversarial approach has resulted in people not trusting her anymore; they don't know if they will be the next to be attacked | |
| Medium Priority Constructs: | |
| Construct 3 | |
| often blame others when things are going wrong | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| Laddering Up: these folks are blaming others because they can't differentiate when something is within their control whereas the other person will take responsibility for the change she wants to see as soon as she becomes aware that she is being used it is significant because it's important to recognize what's happening and then to determine what I can and cannot influence | |
| Construct 9 | |
| overcome their anxiety and personal misgivings to get the job done (either to achieve the bottom line or in consideration for people) | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

NOTE:

One definition of course, is like Gallipoli, where you will face death unquestioningly. My view, on the other hand is that I will not give blind allegiance, but question when I see a mistake being made.

I view the good soldier differently after this process - I think it's really working within the system to question decisions in a way that is helpful.

Grid Matrix (13)

ELEMENT 1: Name someone you have observed being a good soldier during this change process

| Construct Rating Review | | | | | | |
|---|---|---|---|---|----|---|
| Element No 1: Jan | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | NA | Construct Pole |
| try to work through with staff at the beginning of the change what it might mean for them | X | | | | | has a lack of openness/willingness to explore ideas from others without judgment |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability | | X | | | | a cowboy who wants to see a lot of change and just moves things along to get them done |
| then blame others when things are going wrong | | | | | X | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| are inexperienced administrators and are not very good at presenting their case | | | | X | | is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping with the change | X | | | | | is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | X | | | | | already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | | | X | | takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | X | | | | | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| overcome their anxiety and personal misgivings to get the job done (either to achieve the bottom line or in consideration for people) | | X | | | | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

ELEMENT 2: Name yourself if you have ever been a good soldier during this change process

| Construct Rating Review | | | | | | |
|---|---|---|---|---|----|---|
| Element No 2: Lea | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | NA | Construct Pole |
| try to work through with staff at the beginning of the change what it might mean for them | | X | | | | has a lack of openness/willingness to explore ideas from others without judgment |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability | | | X | | | a cowboy who wants to see a lot of change and just moves things along to get them done |
| often blame others when things are going wrong | | | | | X | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| are inexperienced administrators and are not very good at presenting their case | | | | X | | is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping with the change | | | | X | | is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | | | | X | | already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | | | | X | takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | X | | | | | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| overcome their anxiety and personal misgivings to get the job done (either to achieve the bottom line or in consideration for people) | | | | X | | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

ELEMENT 3: Name someone you have observed being rewarded for being a good soldier

Enquire Within - [good soldier intv 13.ses]

File View Development Analyse Review Rating Window Help

Construct Rating Review

Element No 3: Sandra

| | 1 | 2 | 3 | 4 | NA | |
|--|---|---|---|---|----|---|
| try to work through with staff at the beginning of the change what it might mean for them | | | | X | | has a lack of openness/willingness to explore ideas from others without judgment |
| impact staff and try to mitigate to avoid staff vulnerability | | | | | | a cowboy who wants to see a lot of change and just moves things along to get them done |
| follow due process, recognizing how decisions within the larger system will | | X | | | | |
| are inexperienced administrators and are not very good at presenting their case | | | | X | | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| are consultative and care a lot about how people are feeling about and coping with the change | | | | | X | is a mature leader who demonstrates her case with metrics |
| listen curiously and don't pretend to have all the answers | | | | | X | is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| wait for someone else to initiate | | | | | X | already knows what she wants to hear and works on the basis of her opinion |
| the culture are trying to affect change constructively from within the system to detoxify | | | X | | | takes action to make things happen |
| achieve the bottom line or in consideration for people overcome their anxiety and personal misgivings to get the job done (either to | | | | X | | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| | | | | | | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

Ready

Start | [Icons] | Enquire With... | Intv 13 rating... | 99% | [Icons] | 4:27 PM

ELEMENT 4: Name someone you have observed being punished for being a good soldier

Enquire Within - [good soldier intv 13.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 4: Janice

| Construct Pole | 1 | 2 | 3 | 4 | NA | Construct Pole |
|---|---|---|---|---|----|---|
| try to work through with staff at the beginning of the change what it might mean for them | | X | | | | has a lack of openness/willingness to explore ideas from others without judgment |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability | | | X | | | a cowboy who wants to see a lot of change and just moves things along to get them done |
| often blame others when things are going wrong | | | | | X | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| are inexperienced administrators and are not very good at presenting their case | | | X | | | is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping with the change | | | X | | | is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | | | X | | | already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | | | X | | takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | | | | X | | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| overcome their anxiety and personal misgivings to get the job done (either to achieve the bottom line or in consideration for people) | | | | | X | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

Ready

Start Enquire With... Interv 13 rating... 99% 4:27 PM

ELEMENT 5: Name someone you have observed who is at peace with the change process

Enquire Within - [good soldier intv 13.ses]

File View Development Analyst Review Rating Window Help

Construct Rating Review
Element No 5: Kevin

| Construct Pole | 1 | 2 | 3 | 4 | NA | Construct Pole |
|---|---|---|---|---|----|---|
| try to work through with staff at the beginning of the change what it might mean for them | | | | | | X has a lack of openness/willingness to explore ideas from others without judgment |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability | | | | | | X a cowboy who wants to see a lot of change and just moves things along to get them done |
| often blame others when things are going wrong | | | | | | X doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| are inexperienced administrators and are not very good at presenting their case | | | | X | | is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping with the change | | | | | | X is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | | | | | | X already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | | | | | X takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | | | | | X | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| achieve the bottom line and considering the people the job done (either to | | | | | X | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

Ready Start | Enquire With... | Interv 13 rating... | 99% | NUM | 4:27 PM

ELEMENT 6: Name someone you have observed who has questioned leadership or command decisions

| Construct Rating Review | | | | | | |
|---|---|---|---|---|----|---|
| Element No 6: Tim | | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | NA | Construct Pole |
| try to work through with staff at the beginning of the change what it might mean for them | X | | | | | has a lack of openness/willingness to explore ideas from others without judgment |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability | | X | | | | a cowboy who wants to see a lot of change and just moves things along to get them done |
| often blame others when things are going wrong | | | | X | | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| are inexperienced administrators and are not very good at presenting their | | | | X | | is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping with the change | X | | | | | is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | X | | | | | already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | | | X | | takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | | X | | | | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| overcome their anxiety and personal misgivings to get the job done (either to achieve the bottom line or in consideration for people) | X | | | | | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

ELEMENT 7: Name someone you have observed in conflict or at war with the change process

| Construct Rating Review | | | | | |
|--|---|---|---|---|---|
| Element No 7: Kathy | | | | | |
| Construct Pole | 1 | 2 | 3 | 4 | NA |
| try to work through with staff at the beginning of the change what it might mean for them | | | | X | has a lack of openness/willingness to explore ideas from others without judgment |
| impact staff and try to mitigate to avoid staff vulnerability | | | | | Construct Pole a cowboy who wants to see a lot of change and just moves things along to get them done |
| follow due process, recognizing how decisions within the larger system will often blame others when things are going wrong | | X | | | |
| are inexperienced administrators and are not very good at presenting their case | | X | | | is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping with the change | | | | X | is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | | | | X | already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | | | X | takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | | | | X | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| achieve the bottom line or in consideration for people the job done (either to overcome their anxiety and personal feelings) | | X | | | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

ELEMENT 8: Name someone you have observed NOT being a good soldier

Enquire Within - [good soldier intv 13.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 8: Charlotte

| Construct Pole | 1 | 2 | 3 | 4 | NA | Construct Pole |
|---|---|---|---|---|----|---|
| try to work through with staff at the beginning of the change what it might mean for them | | | X | | | has a lack of openness/willingness to explore ideas from others without judgment |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability | X | | | | | a cowboy who wants to see a lot of change and just moves things along to get them done |
| often blame others when things are going wrong | X | | | | | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons |
| are inexperienced administrators and are not very good at presenting their case | | X | | | | is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping with the change | | X | | | | is an autocratic cowboy who takes action independently without checking in with staff, he discounts emotional aspects of change and just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | | | X | | | already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | X | | | | takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | | | X | | | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| overcome their anxiety and personal misgivings to get the job done (either to achieve the bottom line or in consideration for people) | | | | X | | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

Ready

Start | Enquire Withi... | Interv 13 rating... | 99% | 4:28 PM

ELEMENT 9: Name someone outside of this change process whom you have observed demonstrating good soldierly behaviour

Enquire Within - [good soldier intv 13.ses]

File View Development Analyse Review Rating Window Help

Construct Rating Review

Element No 9: Julie

| Construct Pole | 1 | 2 | 3 | 4 | NA | Construct Pole |
|--|---|---|---|---|----|---|
| try to work through with staff at the beginning of the change what it might mean for them | | X | | | | has a lack of openness/willingness to explore ideas from others without judgment |
| follow due process, recognizing how decisions within the larger system will impact staff and try to mitigate to avoid staff vulnerability often blame others when things are going wrong | X | | | | | a cowboy who wants to see a lot of change and just rooves things along to get them done |
| are i are experienced administrators and are not very good at presenting their with the change | | X | | | | doesn't recognize enough when someone is taking advantage of her, trying to push her buttons is a mature leader who demonstrates her case with metrics |
| are consultative and care a lot about how people are feeling about and coping | | X | | | | checking in with staff, he discounts emotional aspects of change and is an autocratic cowboy who takes action independently without just wants people to get the job done |
| listen curiously and don't pretend to have all the answers | | X | | | | already knows what she wants to hear and works on the basis of her opinion |
| wait for someone else to initiate | | | X | | | takes action to make things happen |
| are trying to affect change constructively from within the system to detoxify the culture | X | | | | | is trying to blow up the whole system and takes a direct, confrontational run at the structure |
| overcome their anxiety and personal misgivings to get the job done (either to achieve the bottom line or in consideration for people) | | | | X | | can't overcome her fear of being held responsible and won't work to get something done unless she can find benefit from doing it |

Ready

Start [Taskbar icons] Enquire Withi... Interv 13 rating... 99% 4:28 PM

Session 14

Interview Constructs (14)

Interviewee: Human Resources professional/ Administrative Support Unit

List of elements

1. student working at home to complete a project
2. showing consistent desire to be prepared and on time
3. receiving a bonus for achieving bargaining terms
4. doing extra work when others didn't show on time
5. receiving a new portfolio
6. I question the leadership decisions of one of my clients
7. new duty to accommodate procedure for my client
8. constantly arrives late for meetings and work
9. an acquaintance whose work ethic I admire

List of Constructs

| High Priority Constructs | |
|--|--|
| Similar Pole | Contrast Pole |
| Construct: 2 | |
| Elements: showing consistent desire to be prepared and on time receiving a bonus for achieving bargaining terms student working at home to complete a project | |
| within the sphere of influence and represent positive choices | largely beyond control |
| Laddering Up: those aspects within my control represent the opportunity to make positive choices | |
| Construct 3 | |
| Elements: an acquaintance whose work ethic I admire new duty to accommodate procedure for my client constantly arrives late for meetings and work | |
| opposite black and white poles of being a good soldier | outside the definition of a good soldier altogether |
| Construct 4 | |
| Elements: receiving a new portfolio constantly arrives late for meetings and work showing consistent desire to be prepared and on time | |
| represent the good soldier dealing with change and being flexible | just can't deal with change and is unnecessarily rigid |

| Construct 5 | |
|---|---|
| Elements: an acquaintance whose work ethic I admire I question the leadership decisions of one of my clients receiving a bonus for achieving bargaining terms | |
| represent the positive aspects of the good soldier in action | doesn't come to the table with his 'beans or bullets' |
| Laddering Up: you can work collaboratively and tirelessly to effect positive change or you can come unprepared with no facts and no plan. In the latter case, the troops can't survive | |
| Construct 7 | |
| Source Constructs: opposite black and white poles of being a good soldier | outside the definition of a good soldier altogether |
| are definable and measurable according to my internal behavioural checklist | is a murky abstract and I can only reach it through more probing questions and analysis |
| Medium Priority Constructs: | |
| Construct 1 | |
| Elements: showing consistent desire to be prepared and on time receiving a bonus for achieving bargaining terms student working at home to complete a project | |
| denote actual behaviours or process | represents a reward or result for that action |
| Construct 6 | |
| Source Constructs: represent the positive aspects of the good soldier in action | doesn't come to the table with his 'beans or bullets' |
| able to set clear boundaries | having no limits and being taken advantage of |
| Low Priority Constructs: | |
| Construct 8 | |
| my view of the good soldier which is positive characteristics | the perspective of others who see the good soldier as a slave to policy and regulations |

Notes:

“When I was in the military, one of the first things they emphasized was timeliness, and it’s something they drill into you the second you step off the bus as an officer candidate. The timing of military operations is critical. Personnel and equipment have to be deployed in a methodical dance toward a desired result where strict adherence to timelines is crucial, not only to the success of the operation but, to the well being of those deployed.

From Day 1, they teach you the application of ‘time appreciation’. I was being trained as an artillery officer and my goal was to fire on a grid space that simulated the enemy – that was my mission. The goal of the artillery is to destroy the enemy and my preparation for that – my goal – is to fire on a geographic location. I have to send out a FOO (Forward Observation Officer) who identifies an enemy presence and confirms the firing

coordinates. Then the FOO has to clear the heck out of there and then he gives me the 'ok' to fire.

When I meet with the Unions and they arrive 15 minutes late, I ask them the question, 'Have I told you the story of the artillery officer who was late for a firing mission?' I then relate the following story:

Imagine a firing range in northern New Brunswick and the junior officer has been tasked with firing a battery of artillery onto a grid space at 1100 hours. (I typically use the same time that the current meeting was due to start at (sic).

Now, imagine a patrol is meandering through this grid space, contrary to orders to quit the space by 1100 hours, because they didn't appreciate the critical nature of the timing.

At the same time, the FOO gave the 'all clear' to hit that same grid space. Of course, the result was a lot of letters to family members explaining why their sons had been scorched in northern New Brunswick in peace time on a training mission.

Now, although the effects of your tardiness today are not as far reaching as those unfortunates before you, please note, that I DO have an appreciation for timing in the workplace, and I expect that to be recognized in future encounters.

This is one of the ways I establish respect with the Unions and subtly stress the nature of power in the relationship.

with respect to element #5 – that means I have had to have been impacted in my unit. With respect to element #9 – thinking back to my commission – I'm linking this to loyalty, courage, integrity

What's immediate is my checklist or caricature of the good soldier – when I reflect more deeply – I start to think about the soft skills – the ability to deal with change I'm usually always at peace with organizational change because I like change. Around about the 5th sorting of elements, I started to think differently about my concept of the good soldier

Grid Matrix (14)

ELEMENT 1: Name a time when you observed someone being 'a good soldier'

The screenshot shows a software window titled "Enquire Within - [good soldier intv 14.ses]". The window contains a "Construct Rating Review" section. The title of the review is "Element No 1: student working at home to complete a project".

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| denote actual behaviours or process | X | | | | | | represents a reward or result for that action represents a reward or result for that action |
| within the sphere of influence and represent positive choices | X | | | | | | largely beyond control |
| opposite black and white poles of being a good soldier | X | | | | | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | X | | | | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action | X | | | | | | doesn't come to the table with his 'beans or bullets' having no limits and being taken advantage of |
| able to set clear boundaries | | | | | X | | |
| are definable and measurable according to my internal behavioural checklist | X | | | | | | is a murky abstract and I can only reach it through more probing questions and analysis |
| my view of the good soldier which is positive characteristics | | X | | | | | the perspective of others who see the good soldier as a slave to policy and regulations |

The screenshot also shows a Windows taskbar at the bottom with the Start button, system tray icons, and the time 3:02 PM.

ELEMENT 2: Name a time/event/situation where you've experienced being 'a good soldier' yourself

Enquire Within - [good soldier intv 14.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 2: showing consistent desire to be prepared and on time

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| denote actual behaviours or process | | X | | | | | represents a reward or result for that action |
| within the sphere of influence and represent positive choices | | X | | | | | largely beyond control |
| opposite black and white poles of being a good soldier | | X | | | | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | | X | | | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action and to set clear boundaries | | X | | | | | having no limits and being taken advantage of |
| are definable and measurable according to my internal behavioural | | X | | | | | is a murky abstract and I can only reach it through more probing questions and analysis |
| opposites of the good soldier which is positive characteristics | | X | | | | | the perspective of others who see the good soldier as a slave to policy and regulations |

Ready CAP NUM

100% 3:03 PM

ELEMENT 3: Name a time when you observed someone being rewarded for being 'a good soldier'

Enquire Within - [good soldier intv 14 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 3: receiving a bonus for achieving bargaining terms

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| denote actual behaviours or process | | X | | | | | represents a reward or result for that action |
| within the sphere of influence and represent positive choices | X | | | | | | largely beyond control |
| opposite black and white poles of being a good soldier | X | | | | | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | X | | | | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action | X | | | | | | doesn't come to the table with his 'beans or bullets' |
| able to set clear boundaries | | | | X | | | having no limits and being taken advantage of |
| are definable and measurable according to my internal behavioural checklist | X | | | | | | is a murky abstract and I can only reach it through more probing questions and analysis |
| my view of the good soldier which is positive characteristics | X | | | | | | the perspective of others who see the good soldier as a slave to policy and regulations |

Ready

Start | CAP | NUM | 100% | 3:04 PM

ELEMENT 4: Name a time or situation, when you observed someone being punished for being a good soldier

Enquire Within - [good soldier intv 14.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 4: doing extra work when others didn't show on time

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| denote actual behaviours or process | | | | | | X | represents a reward or result for that action |
| within the sphere of influence and represent positive choices | X | | | | | | largely beyond control |
| opposite black and white poles of being a good soldier | | | | | | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | X | | X | | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action | X | | | | | | doesn't come to the table with his 'beans or bullets' |
| able to set clear boundaries | | | X | | | | having no limits and being taken advantage of |
| are definable and measurable according to my internal behavioural checklist | X | | | | | | is a murky abstract and I can only reach it through more probing questions and analysis |
| my view of the good soldier which is positive characteristics | X | | | | | | the perspective of others who see the good soldier as a slave to policy and regulations |

Ready CAP NUM

Start 100% 3:04 PM

ELEMENT 5: Name a situation in which you've been at peace with the change process

Enquire Within - [good soldier intv 14.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 5: receiving a new portfolio

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| denote actual behaviours or process | | X | | | | | represents a reward or result for that action |
| within the sphere of influence and represent positive choices | | | | | X | | largely beyond control |
| opposite black and white poles of being a good soldier | | | | X | | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | | | X | | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action | | | | X | | | doesn't come to the table with his 'beans or bullets' |
| able to set clear boundaries | | | | | | X | having no limits and being taken advantage of |
| are definable and measurable according to my internal behavioural checklist | | | | X | | | is a murky abstract and I can only reach it through more probing questions and analysis |
| my view of the good soldier which is positive characteristics | | | | X | | | the perspective of others who see the good soldier as a slave to policy and regulations |

Ready

Start | 100% | CAP NUM | 3:04 PM

ELEMENT 6: Name a situation or event where you or someone else has questioned the leadership or their decisions

Enquire Within - [good soldier intv 14 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 6: I question the leadership decisions of one of my clients

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| denote actual behaviours or process | X | | | | | | represents a reward or result for that action |
| within the sphere of influence and represent positive choices | | | | X | | | largely beyond control |
| opposite black and white poles of being a good soldier | | | | | X | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | X | | | | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action | | | | X | | | doesn't come to the table with his 'beans or bullets' |
| able to set clear boundaries | | | | | X | | having no limits and being taken advantage of |
| are definable and measurable according to my internal behavioural checklist | | | | | X | | is a murky abstract and I can only reach it through more probing questions and analysis |
| my view of the good soldier which is positive characteristics | | | | X | | | the perspective of others who see the good soldier as a slave to policy and regulations |

Ready

Start | 100% | CAP NUM | 3:05 PM

ELEMENT 7: Name a time when you've been in conflict or at war with the change

Enquire Within - [good soldier intv 14.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 7: new duty to accommodate procedure for my client

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| denote actual behaviours or process | X | | | | | | represents a reward or result for that action represents a reward or result for that action |
| within the sphere of influence and represent positive choices | | | | X | | | largely beyond control |
| opposite black and white poles of being a good soldier | | | | X | | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | | | X | | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action | | | X | | | | doesn't come to the table with his 'beans or bullets' |
| able to set clear boundaries | | | X | | | | having no limits and being taken advantage of |
| are definable and measurable according to my internal behavioural checklist | | | X | | | | is a murky abstract and I can only reach it through more probing questions and analysis |
| my view of the good soldier which is positive characteristics | | | X | | | | the perspective of others who see the good soldier as a slave to policy and regulations |

Ready CAP NUM

Start 100% 3:05 PM

ELEMENT 8: Name a situation where you've observed someone not being 'a good soldier'

Enquire Within - [good soldier intv 14.ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 8: constantly arrives late for meetings and work

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|--|
| denote actual behaviours or process | | | | | | X | represents a reward or result for that action |
| within the sphere of influence and represent positive choices | X | | | | | | largely beyond control |
| opposite black and white poles of being a good soldier | X | | | | | | outside the definition of a good soldier altogether just can't deal with change and is unnecessarily rigid |
| represent the good soldier dealing with change and being flexible | | | | | | X | doesn't come to the table with his 'beans or bullets' |
| represent the positive aspects of the good soldier in action | X | | | | | | having no limits and being taken advantage of |
| able to set clear boundaries | | | | | | X | is a murky abstract and I can only reach it through more probing questions and analysis |
| are definable and measurable according to my internal behavioural checklist | X | | | | | | the perspective of others who see the good soldier as a slave to policy and regulations |
| my view of the good soldier which is positive characteristics | X | | | | | | |

Ready CAP: NUM

Start 100% 3:06 PM

ELEMENT 9: Name a situation outside of this change process where you've observed someone demonstrating 'good soldier' behaviour

Enquire Within - [good soldier intv 14 ses]

File View Development Analysis Review Rating Window Help

Construct Rating Review

Element No 9: an acquaintance whose work ethic I admire

| Construct Pole | 1 | 2 | 3 | 4 | 5 | NA | Construct Pole |
|---|---|---|---|---|---|----|---|
| denote actual behaviours or process | | | | | | X | represents a reward or result for that action |
| within the sphere of influence and represent positive choices | X | | | | | | largely beyond control |
| opposite black and white poles of being a good soldier | X | | | | | | outside the definition of a good soldier altogether |
| represent the good soldier dealing with change and being flexible | | | | X | | | just can't deal with change and is unnecessarily rigid |
| represent the positive aspects of the good soldier in action | | | | X | | | doesn't come to the table with his 'beans or bullets' |
| able to set clear boundaries | | | | | | X | having no limits and being taken advantage of |
| are definable and measurable according to my internal behavioural checklist | X | | | | | | is a murky abstract and I can only reach it through more probing questions and analysis |
| my view of the good soldier which is positive characteristics | | | | X | | | the perspective of others who see the good soldier as a slave to policy and regulations |

Ready

Start | 100% | 3:06 PM

Session: Group Dialogue

Interviewer: "I've found some surprises!"

Dialogue Participant: "I'm not surprised. You have a notion and you set out to explore it with certain biases and so you find different things".

Participant: "Is it a dated metaphor? Would my 20 year old daughter understand it? I mean, I grew up watching John Wayne and self sacrifice, heroism, and war... is this still talked about?"

Another participant responds, "Oh, I think so....this language is understood by me and I'm not far from 20... I understand it"

Participant: "The metaphor implies good and bad sides. Change has losses and gains and by speaking out against it - you're essentially declaring whether you're going to be the good guy or the bad guy.

Researcher: "I read recently that as a researcher I should be studying what's important, not to me, but to those of you in the organization. And so, I'm struck with whether this is at all important to you?"

Participant in response, "Anytime we can unlayer is helpful... when I hear the language in future I will be more mindful... for instance, it occurs to me that in our organization, the 'rogue soldier' is highly valued and I hadn't thought of that until now... that means something to me about how we are approaching change and what we can be doing differently?"

Researcher: "What do you mean?"

Participant: "Well, we value and recognize those who take risks, initiate and support change. That's very helpful to know as a Communications Specialist - how do we support those who don't enact that value? That's something that I can do differently - I can change the messages, and as a member of the Executive Team, I can relate this information to the others and look at what we are unconsciously valuing".

Researcher: "Is the use of war language an avoidance mechanism?"

Participant: "If I heard the term, I might wonder if they'd just checked out for a while or just their way of acknowledging that we all have to 'fall in line'. You know, change can wear you down and sometimes this results in avoiding responsibility and abdicating".

Another Participant: "Well, I think we've just put the situation into a win/lose model".

Yet another participant asks, "When you say win lose - who's the winner and who's the loser?"

First participant responds, "Well, the loser would be me, I guess, and I would become 'the dutiful soldier' because I've checked out of being 'the good soldier.'"

Participant: "It seems we've been talking about the good soldier as making personal decisions and certain actions follow. But maybe it's something that management needs to explore... When we see the signs of staff acting out the roles of 'the good soldier', what do we need to think about in terms of how we're carrying out the change?"

Another participant, "Yes, I think you're right. Management has the authority".

Researcher: "In other research, 'the good soldier' metaphor has been linked to 'citizenship behaviour'. How do you see this model of 'the good soldier' relating to 'citizenship behaviour'?"

Participant: "Citizenship behaviour has a more positive connotation and doesn't imply the same kind of hierarchy. To me it means people doing good things".

Another participants: "I don't know... if we disconnected - how would we function?"

My definition of freedom?

Captivity is when 'I think there is a right answer' and that holds me captive. The good soldier doesn't need to be a slave to any process.
And I think that systems are necessary to assist the good soldier to reach right decisions.

Who gives legitimacy?

Directors, absolutely. I see them as the frontliners. Leaders live on the front line and are good or bad soldiers in providing leadership.
Who is in the frontline??? Junior to intermediate officers set the legitimacy.

Who is susceptible?

Places with titles, tiers, ranks and structures are more susceptible. This place runs just like the army -- I was even questioned by an AVP was I, as a manager, being pressured by rank to reach a particular decision?
Oh ya, the military is alive and well here.

at my previous employer, they may as well have just given us epaulettes -- that's how structured it was.

Do I believe the metaphor has significance to change?

At my previous employer, they hired all military and all the privates were hired to do the work and all the officers were hired to supervise them. -- it was a quasi military installation and they had a hell of a time turning that organization around from a very soldierly model, albeit one that incorporated all the positive attributes of military structure, into one that could operate more abstractly and flexibly. At this organization it's a case of 'us vs. them'. -- we are warlike in our bargaining and the enemy is very easy to identify and their title is their rank.

What are the implications on our department?

We exclude some of our staff by virtue of their rank and we lose out on creativity and talent.

to be a really good soldier you have to keep a lot of balls in the air and make sense of the guidelines and know when they're applicable and when they're not.

Different thoughts I have now about the good soldier....

I do still see my checklist and like it but I think that I'm able to balance the guidelines and that's what makes me successful.

Appendix C: Aesthetic Material Transcripts

Films, Novels, and Plays Listed Alphabetically by Title

The Alamo.

Grant, J. E. (1960). *The Alamo* (J. Wayne, Director). In J. Wayne (Producer): Metro Goldwyn Mayer. Goldman, W. (1977).

Setting: 1836 Battle of the Alamo, Texas

Synopsis: "Chronicle of one of the most remarkable events in American history. At the Alamo -- a crumbling adobe mission -- 185 exceptional men joined together in a sacred pact; they would stand firm against an army of 7,000 and willingly give their lives for freedom....."

20 quotations

Codes (25): 1960-1964, American frontier, bravery, chain of command, choice, code of ethics, Code of Honor, command, commanding officer, courage, crusade, definition of Good Soldier, duty, enemy, following orders, glory, honour, leadership, nobility, respect, responsibility, Rules of Engagement, screenplay based on historical figure/ event, under siege, western classic

Memos (3): heroism is holy, reference, responsibility

Document body:

Genre: western classic

Liner Notes: " an historically accurate celebration of courage and honor."

Cast: John Wayne, Richard Widmark, Laurence Harvie, Richard Boone, Frankie Avalon

In 1836, the State of Texas is still under the citizenship of Mexico

Santa Anna was a tyrannical ruler - Narration: "They now faced the decision that all men in all times must face...the essential choice of men....to endure oppression or to resist." General Sam Houston has been given command of the armies of Texas - only there isn't an army! - he asks that Travis hold off Santa Ana until he has had time to build an army from 'willing men'

In response, to a query by Travis, he says: "Dammit, I am ordering you to command. How and what you do is your problem."

At the raising of the flag, Travis says "We stand here ready to do our duty and cognizant of the will of God"

Having been rude to a Vacaro who was simply trying to warn him of Santa Ana's march, he says in defence of his actions "The men were listening - and I can't let that rabble know how weak we are and how strong the enemy."

Travis: "I'm sure that where Crockett leads, his men will follow". To which Crockett replies, "Ya, that's a responsibility that's been kinda worrying me."

Crockett to Travis, "This Code of Honor business doesn't bother me a bit - when there's trouble, I come from any direction that's as sudden and surprising as I can"

After Travis has explained his strategy, Crockett asks why he hasn't told Jim Bowie. To which Travis responds, "A commander does not have to explain his every decision."

Crockett answers, "...I figured any fellow that shouldered a gun was deserving of respect, but then I'm not a real soldier."

Women and children are considered non combatants and are given the opportunity to be evacuated. Travis' wife declines, saying, "I'm a soldier's wife - I've got to do the right thing and stay." Travis tells her, "I'm proud."

"I sure killed many a brave man today...Speaks well for men that so many ain't afraid to die cause they think right's on their side."

Travis' speech to the men upon hearing that reinforcements will not be coming: "Men, Jim Bonham has brought news as sad as death. Colonel Tannen has been ambushed. We can expect no help. I stay here with my command. But any of you who wish to, may leave with all honor. Failing reinforcements, the Alamo cannot hold. But do not go with heads hung low. No man could criticize your behavior. Here on these ramparts you've bought a priceless ten days of time for Houston. You have bled the enemy army. You are brave and noble soldiers".

He gives the command to open the gates and no-one leaves.

The night before the final battle, he says, to Crockett: "I believe that good shall be triumphant in the end; and that evil shall be vanquished. I believe in a hereafter."

Crockett replies, "Me too, I figure a man's got to believe in those things. Does he wanta believe in the good things about man, about his very own self - the real good things - like courage and honesty and love."

As the Lieutenant's wife and daughter, the sole survivors, depart, the following song concludes the film:

“Let the old men tell the story
Let the legend grow and grow
Of the 13 days of glory
At the siege of Alamo.
Let the tattered banners rounding
While the eyes of Texas shine
Let the fort that was a mission
Be an everlasting shrine.
In the sunny part of Texas
Near the town of San Anton
Stands a fort that's all in ruins
And the weeds have overgrown.
Once they fought to give us freedom
That is all we need to know
Of the 13 days of glory
At the siege of Alamo.
Now gamblers are silent
And there's rust on each sword
And the small band of soldiers
Live in the arms of the Lord.

The Alamo (remake).

Bohem, L., Gaghan, S., & Hancock, J. L. (2000). *The Alamo* (J. L. Hancock, Director).
In R. Howard & M. Johnson (Producer): Touchstone

Setting: Battle of the Alamo, New Mexico

The tale of the Battle of the Alamo, defending a small Texas fort for 13 days against an entire army.

11 quotations

Codes (11): 2000-2005, American frontier, American patriotism, glory, heroism, leadership, paying a price, responsibility, Rules of Engagement, sacrifice, western classic

Memos (1): edifices of war

Document body:

Genre: western classic remake; American patriotism

Synopsis: Ordinary men/Extraordinary heroes. Epic about one of the most important events in American history. "It's the heroic tale of the 300 brave men who made the ultimate sacrifice in the name of freedom defending a small Texas fort for 13 days against an entire army."

Cast: Dennis Quaid; Billy Bob Thornton; Jason Patric

Opening caption: "The Alamo was established as a Spanish mission in 1718. For more than a century armed conflict deprived it of its sacred purpose. The church became a makeshift fortification against marauding Indians, rebels, and a succession of conquering armies. Location, proximity to settlements, and perhaps even fate made the Alamo a crossroads for siege and battle."

Colonel Travis proclaims "Victory or death."

Crockett starts to explain about his 'coon-skin' cap and how the mythology of his character makes him stay to fight at the Alamo. "People expect things...if it was just me, simple old David from Tennessee, I might drop over that wall some night and take my chances, but, that Davey Crockett fella, they're all watchin' him. He's been on these walls every day of his life."

Crockett to Travis after the Mexicans have left "The men need a word from you."

Travis replies, "I have no words" and then he addresses the men...

"I have here pieces of paper. Letters from politicians and generals. But no indication of when, or if, help will arrive. Letters not worth the ink committed to them. I fear that no one is coming. Texas has been a second chance for me. I expect that might be true for many of you as well. It has been a chance not only for land and riches, but also to be a different man - I hope a better one....I'd like to ask each of you what it is you value so highly that you are willing to fight and possibly die for - we will call that Texas. The Mexican army hopes to lure us into attempting escape. Almost anything seems better than remaining in this place - penned up. If, however, we force the enemy to attack, I believe every one of you will prove himself worth ten in return. We will not only show the world what patriots are made of but we will also deal a crippling blow to the army of Santa Ana. If anyone wishes to depart under the white flag of surrender, you may do that now. You have that right. But if you wish to stay here, with me, in the Alamo, we will sell our lives dearly".

Santa Ana plans to attack from all four sides. One of his officers asks, "Our 12 pound cannon arrives tomorrow. Why sacrifice our soldiers trying to take a wall that can be demolished?"

Santa Ana replies, "Colonel, what are the lives of soldiers, but so many chickens?"

Colonel: "And if they surrender?"

Santa Ana: "They are pirates, not soldiers. Take no prisoners!"

Colonel: "General, there are rules governing "

"I am governing! And you, sir, understand nothing of the difficulties that entails! - my mission - is to preserve the integrity of the national territory. Did we gain independence only to have our land stolen by bandits? It stops here! It must stop here. If it does not, our grandchildren, and their grandchildren will suffer the disgrace of begging for crumbs from the Americans. Without blood - without tears-there is no glory!"

As Houston retreats, Santa Ana commands the Mexican army to split up in pursuit.

"Excellency, is it safe to split our forces?"

Houston is read a letter from the President. "Sir, the enemy are laughing you to scorn. You must fight them. You must retreat no further. The country expects you to fight. The salvation of the country depends on your doing so."

All Quiet on the Western Front.

Abbott, G. (1930). All quiet on the western front (L. Milestone, Director). In C. Laemmle (Producer): Universal Pictures.

Setting: WW I Germany

Synopsis: The plot follows a group of young German recruits in World War 1 through their passage from idealism to disillusionment

12 quotations

Codes (14): 1930-1940, abuse of power, drill instructor, dying for your country, Everyman, fatigue, heroism, living in the trenches, officer, sacrifice, stress, up at the front, war film, WW I

Memos (2): media, war as belief system

Document body:

Genre: war film WW I; fiction

Video Review: "stands as a powerful statement against war and man's inhumanity to man"

liner notes: "Unlike most 'message' films which date themselves almost immediately...years after its release it was still being banned in countries mobilizing for war. ...The plot follows a group of young German recruits in World War 1 through their passage from idealism to disillusionment. As the central character Paul Baumer (Lew Ayres) declares 'We live in the trenches and we fight. We try not to be killed -- that's all'

Cast: Lew Ayres, Louis Wolheim

The film opens with the headmaster encouraging students to enlist: "...give every ounce of strength, the fatherland needs leaders,... personal needs must be thrown aside."

The Reserve Sergeant abuses his power - he was formally the postman whom all the boys know. He speaks to the new recruits,

"The first thing to do is to forget everything you ever learned. I'll make soldiers out of you or kill you. I'll take the mother's milk out of you."

Franz (the soldier who doesn't need his boots anymore after his leg has been amputated. "we're all alike out here").

They try to present a courageous image - stiff upper lip. To attract the girls, "...the kind of soldier you should envy...Greek Adonis, if you remember. Tell them some deed of heroism, some touch of nobility."

Kurtz is asked to speak to the new graduating class when he is home on furlough... "We live in the trenches out there, we fight, we try not to be killed, that's all. When it comes to dying for your country, it's better not to die at all...Up at the front, you're alive or dead and that's all. Up there we know we're lost and done for whether we're dead or alive...our bodies are earth and our thoughts are clay...you're like that you can't live that way and keep anything inside you".

"I'm no longer good back there any more - none of us are - we've been in this too long. We learned that death is stronger than duty to one's country."

All Quiet on the Western Front.

Remarque, E. M. (1994). *All quiet on the western front* (B. Murdoch, Trans. Reprint of 1929 ed.). London: Random

Comment: *Excerpts from All quiet on the western front published in 1929*

56 quotations

Codes (29): abuse of power, authority, basic training, boot camp, brutality of war, chain of command, chaos of war, command, definition of Good Soldier, discipline, drill instructor, duty, enemy, heroism, indifference, instinct as a weapon, leadership, living in the trenches, medal of honor, needing more resources, paying a price, power, Prisoner of War, responding to authority, responsibility, self-preservation, survival, understand the lie of the land, we did it together

Memos (28): big picture, change fatigue, comradeship, coping mechanism, disconnect, endless, excitement of battle, fear of uncertainty, fight/flight instinct, hopeless future, hopeless present, never ending, numb, numbing quality, org edict, patriotism = loss of individualism, p.o.w., practical priorities, purpose of war, reason for living, resourcer = hunter gatherer, solidarity, sorting things out, struggle, under prepared, war weary, without hope

Document body:

about an officer who knows his men, ...

He knew what we were thinking. He knew a lot of other things as well, because he had come to the company as an NCO and grown up with us. (Remarque, 1994, pp. 4-5) of the faith they had placed in their teachers and how it had been shattered...

They were supposed to be the ones who would help us eighteen-year olds to make the transition, who would guide us into adult life, into a world of work, of responsibilities, of civilized behaviour and progress - into the future. Quite often we ridiculed them and played tricks on them, but basically we believed in them. In our minds the idea of authority - which is what they represented - implied deeper insights and a more humane

wisdom. But the first dead man that we saw shattered this conviction. We were forced to recognize that our generation was more honourable than theirs; they only had the advantage of us in phrase-making and in cleverness. Our first experience of heavy artillery fire showed us our mistake, and the view of life that their teaching had given us fell to pieces under that bombardment. (Remarque, 1994, p. 9)

All we know for the moment is that in some strange and melancholy way we have become hardened, although we don't often feel sad about it any more... We have lost all our ability to see things in other ways, because they are artificial. For us, it is only the facts that count. And good boots are hard to come by.

We were not always like that... We had no real plans for the future and only very few of us had thoughts of careers or jobs that were firm enough to be meaningful in practical terms. On the other hand, our heads were full of nebulous ideas which cast an idealized, almost romantic glow over life and even the war for us. (Remarque, 1994, p. 15)

We had ten weeks of basic training, and that changed us more radically than ten years at school. We learnt that a polished tunic button is more important than a set of philosophy books. We came to realize - first with astonishment, then bitterness, and finally with indifference - that intellect apparently wasn't the most important thing, it was the kit-brush; not ideas, but the system; not freedom, but drill. We had joined up with enthusiasm and with good will; but they did everything to knock that out of us. After three weeks in to longer struck us as odd that an ex-postman with a couple of stripes should have more power over us than our parents ever had, or our teachers, or the whole course of civilization from Plato to Goethe. With our young, wide-open eyes we saw that the classical notion of patriotism we had heard from our teachers meant, in practical terms at that moment, surrendering our individual personalities more completely than we would ever have believed possible even in the most obsequious errand boy. Saluting, eyes front, marching, presenting arms, right and left about, snapping to attention, insults and a thousand varieties of bloody-mindedness - we had imagined that our task would be rather different from all this, but we discovered that we were being trained to be heroes the way they train circus horses, and we quickly got used to it. We even understood that some of these things were necessary, but that others, by the same token, were completely superfluous. Soldiers soon sort out which is which. (Remarque, 1994, p. 16)

We became tough, suspicious, hardhearted, vengeful and rough - and a good thing too, because they were just the qualities we needed. If they had sent us out into the trenches without this kind of training, then probably most of us would have gone mad. But this way we were prepared for what was waiting for us. We didn't break; we adapted. ... But most important of all, we developed a firm, practical feeling of solidarity, which grew, on the battlefield, into the best thing that the war produced - comradeship in arms.

(Remarque, 1994, p. 19)

There's an informal leader in every company and he is the resourcer - he's a master of everything. It's good to be a friend of his... whenever something's going on that needs a strong right arm, then he's a good man to have around. (Remarque, 1994, p. 26)

The main thing about the army is that there's always somebody with the power to give orders to the rest. The bad thing is that they've all got far too much power... The man in command has got his way, because he's got the power to do so. Nobody's going to blame him - quite the reverse - he gets a reputation for being strict (Remarque, 1994, pp. 31-32)

With the first rumble of shellfire, one part of our being hurls itself back a thousand years. An animal instinct awakens in us, and it directs and protects us. It is not conscious, it is far quicker, far more accurate and far more reliable than conscious thought. You can't explain it...It was something else, some prescient, unconscious awareness inside us, that threw us down and saved us without our realizing. (Remarque, 1994, p. 39)

We feel as if something inside us, in our blood, has been switched on. That's not just a phrase - it is a fact. It is the front, the awareness of the front, that has made that electrical contact. The moment we hear the whistle of the first shells, or when the air is torn by artillery fire, a tense expectancy suddenly gets into our veins, our hands and our eyes, a readiness, a heightened wakefulness, a strange suppleness of the senses... When we set out we're just soldiers - we might be grumbling or we might be cheerful; and then we get to the first gun emplacements, and every single word that we utter takes on a new sound. (Remarque, 1994, p. 38)

We reach the zone where the front line begins, and we have turned into human animals. (Remarque, 1994, p. 40)

Albert puts it into words. 'The war has ruined us for everything.'

He is right. We're no longer young men. We've lost any desire to conquer the world. We are refugees. We are fleeing from ourselves. From our lives. (Remarque, 1994, p.63)

Before the war we wouldn't have had a single thought in common - and now here we are,... aware of our existence and so close to each other that we can't even talk about it. (Remarque, 1994, p. 68)

The front is a cage, and you have to wait nervously in it for whatever happens to you. Here we lie under a crisis-cross of shell trajectories, and we live in the tension of uncertainty. Chance is hovering over us. If there is a shot, all I can do is duck; I don't know for sure and I can't influence where it is going to come down.

It's this awareness of chance that makes us so indifferent....

Every soldier owes the fact that he is still alive to a thousand lucky chances and nothing else. And every soldier believes in and trusts to chance. (Remarque, 1994, p. 72)

The attack doesn't come, but the bombardment goes on. Gradually we become deaf. Hardly anyone speaks any more. It's impossible to understand one another anyway. (Remarque, 1994, p. 76)

Explanation for attacking the rats with shovels...

It is the working off of all the anger and frustration of all those long hours. Faces are distorted, arms flail, the rats squeak and it is hard for us to stop - we were almost on the point of setting about each other. (Remarque, 1994, p. 77)

Another night. The tension has worn us out. It is a deadly tension that feels as if a jagged knife blade is being scraped along the spine. Our legs won't function, our hands are trembling and our bodies are like thin membranes stretched over barely repressed madness, holding in what would otherwise be an unrestrained outburst of endless screams. We have no flesh, no muscles now, we cannot even look at one another for fear of seeing the unimaginable. And so we press our lips together tightly - it has to stop, it has to stop - perhaps we'll get through it all. (Remarque, 1994, p. 80)

We have turned into dangerous animals. We are not fighting, we are defending ourselves from annihilation. (Remarque, 1994, p. 81)

If we hadn't turned into automata at this moment we would have just lain down, exhausted, stripped of any will to go on. But we are dragged along forwards again with everyone else, unwilling but crazed, wild and raging, we want to kill, because now the others are our deadly enemies, their grenades and rifles are aimed at us, and if we don't destroy them they will destroy us. ... We have lost all feelings for others, we barely recognize each other when somebody else comes into our line of vision, agitated as we are. We are dead men with no feelings, who are able by some trick, some dangerous magic, to keep on running and keep on killing. (Remarque, 1994, p. 83)

It's cold. I'm on look-out, staring into the darkness. I feel limp and drained, just like I always do after an attack, and so I find it hard to be alone with my own thoughts. They are not really thoughts; they are memories that come to torment me in my weakness and put me into a strange mood. (Remarque, 1994, p. 85)

Reflecting on the impossibility of going back to the world they had come from...

Nowadays we would no longer have any real links with the way we used to be. It wasn't the awareness of how beautiful it was that meant so much to us, or of how good the atmosphere was, but the feeling of community, the way we all felt kinship with the objects and events of our existence. (Remarque, 1994, p. 88)

The blood beneath my skin brings fear and disquiet into my thoughts. They become weak, they tremble, they need warmth and life. They cannot survive without comfort and illusion, they become confused in the face of naked despair. (Remarque, 1994, p. 89)

With respect to the reinforcements that are sent to the front to relieve them...

They've hardly had any training, nothing more than a bit of theory, before they were sent up the line... Even though we desperately need reinforcements,, the new recruits almost make more trouble for us than they are worth. In this sector, where we are under heavy attack, they are helpless and go down like flies. Modern trench warfare demands knowledge and experience, you have to have a good grasp of the lie of the land, have the sounds and effects of the different shells in your ear, you have to be able to work out in advance where they are going to land, what the scatter will be like, how to take cover. (Remarque, 1994, p. 93)

...you can cope with all the horror as long as you simply duck thinking about it. - but it will kill you if you try to come to terms with it. (Remarque, 1994, p. 100)

The days, the weeks, the years spent out here will come back to us again, and our dead comrades in arms will rise again and march with us, our heads will be clear and we will have an aim in life, and with our dead comrades beside us and the years we spent in the line behind us we shall march forward - but against whom, against whom? (Remarque, 1994, p. 101)

When home on leave he runs into non-rational misuse of authority...the officer says:

'Good discipline is still the order of the day here, thank God!'... A dull rage is seething inside me. But I can't do anything against him - he could have me arrested on the spot if he wanted. (Remarque, 1994, p. 117)

I tell him that the soldiers think a breakthrough is impossible. The other side simply has too much in the way of reserves. Besides, the war is really not like people imagine it. He dismisses this in a superior manner and makes quite clear to me that I don't know what is going on. 'Yes, of course, the individual soldier thinks that, but you have to look

at the whole thing,' he says, 'and there you just can't make a judgement (sic). You can only see your own small sector, and therefore you have no overview. You are doing your duty, you are risking your life, and that deserves every honour - every one of you should get the Iron Cross - but first and foremost the enemy front in Flanders has to be broken through and then rolled up from the top downwards.' (Remarque, 1994, p. 120)

Home on leave, anticipating his return to the front, ...

I bury my head in my pillow, I clench my fists round the iron uprights on my bedstead. I should never have come home. Out there I was indifferent, and a lot of the time I was completely without hope - I can never be like that again. I was a soldier, and now it is all suffering, for myself, for my mother, for everything, because it is all hopeless and never-ending. I should never have come home on leave. (Remarque, 1994, p. 132)

Of his encounters with the enemy - who are prisoners in the Russian POW camp

I know nothing about them except that they are prisoners-of-war, and that is precisely what shakes me. Their lives are anonymous and blameless; if I knew more about them, what they are called, how they live, what their hopes and fears are, then my feelings might have a focus and could turn into sympathy. But at the moment all I sense in them is the pain of the dumb animal, the fearful melancholy of life and the pitilessness of men.

An order has turned these silent figures into our enemies; an order could turn them into friends again. On some table, a document is signed by some people that none of us knows, and for years our main aim in life is the one thing that usually draws the condemnation of the whole world and incurs its severest punishment in law. How can anyone make distinctions like that looking at these silent men, with their faces like children and their beards like apostles. Any drill-corporal is a worse enemy to the recruits, any schoolmaster a worse enemy to his pupils than they are to us. And yet we would shoot at them again if they were free, and so would they at us.

Suddenly I'm frightened: I mustn't think along those lines any more. That path leads to the abyss. It isn't the right time yet - but I don't want to lose those thoughts altogether, I'll preserve them, keep them locked away until the war is over. (end of page 137)

My heart is pounding; could this be the goal, the greatness, the unique experience that I thought about in the trenches, that I was seeking as a reason for going on living after this universal catastrophe is over? Is this the task we must dedicate our lives to after the war, so that all the years of horror will have been worthwhile? (Remarque, 1994, pp. 138-39)

After the visit of the Kaiser, Paul and the others engage in a discussion about how war starts - primarily because each side believes it is right - Albert questions how each side can believe this and it still be true. They reach the conclusion that, if it were up to individuals, there would be no war. (pp. 144-6)

'So why is there a war at all?' asks Tjaden.

Kat shrugs. 'There must be some people who find the war worthwhile.' (Remarque, 1994, p. 145)

'I think it's more a kind of fever,' says Albert. 'Nobody really wants it, but all of a sudden, there it is. We didn't want the war, they say the same thing on the other side - and in spite (sic) of that, half the world is at it hammer and tongs.' ...

...The feeling of nationalism that the ordinary soldier has are expressed in the fact that he

is out here. But it doesn't go any further; all his other judgements (sic) are practical ones and made from his own point of view. (Remarque, 1994, p. 146)

having become separated from his group, Paul is stranded in No Man's Land, until he hears familiar voices behind him...

Suddenly a surprising warmth comes over me. Those voices, those few soft words, those footsteps in the trench behind me tear me with a jolt away from the terrible feeling of isolation that goes with the fear of death, to which I nearly succumbed. Those voices mean more than my life, more than mothering and fear, they are the strongest and most protective thing that there is: they are the voices of my pals.

I'm no longer a shivering scrap of humanity alone in the dark - I belong to them and they to me, we all share the same fear and the same life, and we are bound to each other in a strong and simple way. (Remarque, 1994, p. 150)

Given a chance to stretch...

And we make the most of chances like this, because our situation is too desperate for us to waste much time on sentiment. Sentimental thoughts are only possible as long as things are not absolutely awful. But we don't have any choice except to be pragmatic. So pragmatic, in fact, that I sometimes shudder when, just for a moment, an idea strays into my head from the old days before the war. But thoughts like that never stay with me for long. (Remarque, 1994, p. 163)

It is a brotherhood on a large scale, in which elements of the good fellowship you get in folk songs, of the solidarity you find among convicts, and of the desperate clinging together of those condemned to die, are all combined in some strange way to give a form of life which, in the midst of all the danger, rises above the tension and the abandonment of death, and leads to a fleeting and quite dispassionate grasping at whatever time we can gain. It is heroic and banal, if you really think about it - but who does?..

every activity is geared exclusively to survival, and is automatically directed to that end. Nothing else is permissible, because it would use up energy unnecessarily. That is the only way we can save ourselves, and I often look at myself and see a stranger, when in quiet hours the puzzling reflection of earlier times places the outlines of my present existence outside me, like a dull mirror image; and then I am amazed at how that nameless active force that we call life has adapted itself to all this. Everything else is in suspended animation, and life is constantly on its guard against the threat of death. It has made us into thinking animals so that we can have instinct as a weapon. It has blunted our sensitivities, so that we don't go to pieces in the face of a terror that would demolish us if we were thinking clearly and consciously. It has awakened in us a sense of comradeship to help us escape from the abyss of isolation. It has given us the indifference of wild animals, so that in spite of everything we can draw out the positive side from every moment and store it up as a reserve against the onslaught of oblivion. And so we live out a closed, hard existence of extreme superficiality, and it is only rarely that an experience sparks something off. But when that happens, a flame of heavy and terrible longing suddenly bursts through.

Those are the dangerous moments, the ones that show us that the way we have adapted is really artificial after all, that it isn't a simple calmness, but rather a desperate struggle to attain calmness...our inner forces are not geared to development, but to regression.

(Remarque, 1994, pp. 192-93)

We are quite without hope that there could ever be an end to this. We can't think nearly so far ahead. (Remarque, 1994, p. 197)

There may be good doctors - many of them are; but with the hundreds of examinations he has, every soldier will at some time or other get into the clutches of one of the hero-makers, and there are lots of them, whose aim is to turn as many of those on their lists who have only been passed for work detail or garrison duty into class A-1, fit for active service. (Remarque, 1994, p. 198)

If we had come back in 1916 we could have unleashed a storm out of the pain and intensity of our experiences. If we go back now we shall be weary, broken-down, burnt-out, rootless and devoid of hope. We shall no longer be able to cope. (Remarque, 1994, p. 206)

I am so alone and so devoid of any hope that I can confront them without fear. Life, which carried me through these years, is still there in my hands and in my eyes. Whether or not I have mastered it, I do not know. But as long as life is there it will make its own way, whether my conscious self likes it or not. (Remarque, 1994, p. 207)

In the Afterword by Brian Murdoch (August 1994)...

"Much has been made of the idea of comradeship in the novel, as something positive coming out of the war. This again is deceptive -- it is in fact no more than an artificial solidarity in the face of adversity, though of course real friendships do arise, as is possible anywhere". (pg. 212)

Speaking of the lead character, "...Indeed, Baumer had been forced, as the war was clearly ending, to acknowledge within himself a life-force which had not been suppressed entirely, and which would make him live on, even though he could not imagine what the post-war future would be like...just before his death at the end of the war-- his increasing isolation has forced him away from a collective soldier-view of things, however comradely, and even away from his own personal identity, to focus on this life-force, the spark of life that is in everyone, and which will go on, whether the individual wants it to or not. (pp. 214-15)

"Remarque strips the mythology from the idea of heroism" (Remarque, 1994, p. 213).

Apocalypse Now.

Coppola, F. F., & Milius, J. (1979). *Apocalypse now* (F. F. Coppola, Director). In F. F. Coppola (Producer): Paramount.

Setting: Cambodia during Vietnam war

An adaptation of Conrad's The Heart of Darkness-- an America Major is sent on a mission to neutralize Kurtz, a highly decorated, yet renegade, American Colonel

12 quotations

Codes (14): 1975-1979, command, definition of Good Soldier, following orders, holy war, honor, ideology, just doing my job, moral character, screenplay adapted from published fiction, social commentary, Vietnam, war film, whistleblower

Memos (4): dialectic of good and evil, ineptitude, moral dialectic, moral dilemma

Document body:

Genre: war film, Vietnam; social commentary; literary adaptation

Liner notes: "Coppola's stunning vision of the heart of darkness in all of us" - search for Kurtz, a highly decorated, yet renegade, American Colonel, whom the army contends to have succumbed to the horrors of war and gone mad

Cast: Martin Sheen, Marlon Brando, Robert Duval

Of Kurtz, they say, "his ideas, methods became unsettled, unsound"... Later this is echoed by Kurtz himself, who says, "Did they tell you why they wanted to terminate my command?... Are my methods unsound?"

To which Willard replies, "I don't see any method at all, sir".

Of Kurtz again, "Now, he's crossed into Cambodia with his army that worships the man, like a God and follow every order however ridiculous. You see, Willard, in this war things get confused out there! Power, ideals, morality and practical military necessity.

There's a conflict in every human heart between the rational and irrational, between good and evil and good does not always triumph. Sometimes the dark side overcomes... every man has got a breaking point"

Willard, reading Kurtz's dossier: "Like they said, he had an impressive career, maybe too impressive - I mean perfect. He was being groomed for one of the top spots in the corporation - General, Chief-of-Staff, anything".

After telling the High Command what they didn't want to hear, his career was sidelined.

The Cavalry Colonel who will send an injured child off to hospital at the same time he commands a napalm attack on the parents.

"The war was being run by a bunch of Four Star clowns who were going to end up giving the whole circus away".

"What do you think, Chief?"

"I don't think, my orders say I'm not supposed to know where we're taking this boat, so I don't".

Willard says, "I'm a soldier" almost as an excuse for his behaviour.

Kurtz replies, "You're an errand boy, sent by grocery clerks to collect the bill".

Kurtz says, "You have to have men who are moral and at the same time are able to utilize their primordial instincts to kill without feelings, without passion, without judgment, -- without judgment - because it's judgment that defeats us".

The Battle of Britain.

Kennaway, J., & Greatorex, W. (1969). The battle of Britain (G. Hamilton, Director). In H. Saltzman & S. B. Fisz (Producer): Metro Goldwyn Meyer.

*Setting: England, planning for air invasion of Germany
based on the true story of the RAF*

12 quotations

Codes (15): 1965-1969, certain defeat, courage, crusade, enemy, essential truth, fighting against impossible odds, frustrations, military machine, miracle, screenplay based on true account, survival, terror, war film, WW II

Memos (2): holy war, rightness

Document body:

Genre: war film, WW II

Cast: Caine, Michael; Howard, Trevor; Jurgens, Curt; More, Kenneth; York, Susannah; Andrews, Harry; Olivier, Lawrence; Shaw, Robert; Richardson, Ralph; Fox, Edward; Pennell, Nicholas; Redgrave, Michael; Plummer, Christopher

Theatrical trailer narration: "For those who fought in the Battle of Britain, it was a battle for survival. For the free world, it was a breathless moment in history, for failure would have plunged mankind into a new dark age. 'Never... have so many owed so much to so few.'"

"...faced with certain defeat, fighting against insuperable forces, a miracle was achieved by a courageous few."

"The German military machine... a formidable enemy of thousands of planes... a sure weapon of mass destruction, against a small and undermanned force. Yet the story of the R.A.F. in the Battle of Britain is the modern David and Goliath."

"Never before has a motion picture captured the mood, the feelings, the terror - it's all these - the fears, the frustrations"

Olivier, playing the Air Chief Marshal Dowding addresses his officers: "Gentlemen, you're missing the essential truth...we're fighting for survival and losing."

Behind Enemy Lines.

Veloz, D., & Penn, Z. (2001). *Behind enemy lines* (J. Moore, Director). In J. Davis (Producer): 20th Century Fox.

Comment: *Setting: Bosnian-Serbian civil war*

Synopsis: When U.S. Navy pilot Chris Burnett is shot down during a recon mission over Bosnia, he must fight to stay alive and evade hostile Serbian forces. With time running out, Burnett's commanding officer risks everything by launching a renegade rescue mission -- against strict NATO directives --

12 quotations

Codes (13): 2000-2005, command, commanding officer, enemy, heroism, inertia, leadership, recon mission, rescue mission, responsibility, shot down, survival, war film

Memos (1): mgr in the middle

Document body:

Genre: war film; fiction

Synopsis: Set during Bosnian-Serbian civil war

Liner notes: "The war was supposed to be over, but the battle to survive has only just begun.

Cast: Gene Hackman, Owen Wilson

In response to why they don't rescue Burnett, the Purple-Heart holding Admiral says, "It's a complicated situation - What the hell do you expect me to do? Command tells me to sit on my hands - what can I do?"

Chief: "Right, it's not your call - apologies Sir, of course, you can't do anything."

When Chief risks détente to save his man, the Admiral comments, "You might have saved your man today - but you've risked the lives of thousands tomorrow."

When Wilson is told he has to escape on his own, the Admiral says, "you are a combat navy aviator - start acting like one. You've been shot down - life is tough. You pull your stuff together. Do whatever it takes - use your training. Evade and survive."

The Best Years of our Lives.

Sherwood, R. E. (1946). The best years of our lives (W. Wyler, Director). In S. Goldwyn (Producer): Metro Goldwyn Meyer.

Setting: post-war America, soldiers returning to civilian life

Synopsis: MacKinlay Kantor wrote a novel, based on an article in Time magazine, published in August, 1944. This film depicts the story of GI's returning from WW II wanting "to fulfill the hopes and dreams of their pre-war lives. For many of these veterans, however, that homecoming failed to live up to their grand expectations. Few anticipated the difficult social readjustments they would encounter... War had taken its toll on family relationships, personal finances and the job market. The future of this group of veterans was one faced by millions of ex-servicemen."

14 quotations

Codes (21): 1945-1949, American patriotism, command, coolness under fire, devotion to duty, heroism, honor, human dignity, inertia, media reports, men you can count on, moral character, officer, part of the action, responsibility, screenplay adapted from published fiction, screenplay based on true account, veterans, war film, war is business, WW II

Memos (2): change survival, social adjustment

Document body:

Genre: war film WW II

Notes: : " One of the actors in the film portrays a serviceman who lost both hands in a training accident" - the actual story of the man playing the role.

Cast: Loy, Myrna; March, Fredric; Andrews, Dana; Carmichael, Hoagy

A sailor who has lost both hands and uses hooks, notices he is being watched by his travel companions and comments, "You should see me open a bottle o' beer."

"You got nothing to worry about. Guess you saw a lot of action?"

"No, I didn't see much of the war - Oh, I was in plenty of battles, but I never saw a Jap or heard a shell coming at me. When we were sunk all I know is there was a lot of fire and explosions and I was on the top sides and overboard and I was burned. When I came to, I was on a cruiser and my hands were off. After that, I had it easy,... they took care of me fine - they trained me to use these things...I'm all right."

The bank has phoned to see when Freddy is coming back, he's asked "You're not going to work right away? You ought to rest a while, take a vacation."

"Well, you know, you have to make money. Last year, it was kill Japs and this year it's make money...and why do they have to bother me about problems like that the first day I get home? Why can't they give a fellow time to get used to his own family?"

"...I can't help thinking about the other guys."

When Fred returns to the Pharmacy where he used to work, the new floor manager asks, "Didn't he used to work here?"

"Yes, he did. I bet he's back looking for a job."

"And, he'll get it too, with all those ribbons on his chest. Well, nobody's job is safe with all these servicemen crowding in."

Interviewed by the new Pharmacy manager, Fred is asked:

"While in the army, did you have any experience in procurement?"

"No"

"Purchasing of supplies, materials?" (Fred shakes his head in the negative).

"Did you do any personnel work?"

"No, I didn't do any of that - I just dropped bombs."

"Well, as an officer, you surely had to act in an executive capacity? You had to command men? Be responsible for the morale?"

"No - I was only responsible for getting the bombs on the target. I didn't command anybody."

"I see - I'm sure that work required great skill, but unfortunately, we've no opportunities."

Having given a loan to a man with no collateral, the banker (who was formerly a sergeant) has to defend his decision to his boss at the bank:

"Evidently you saw something in this man."

"Yes, Mr. Milton"

"Well, what was it?"

"Security, collateral. You see Mr. Milton, in the army, I've had to be with men when they were stripped of everything in the way of property except what they carried around with them - and inside them. I saw them being tested. And some of them stood up to it and some didn't. But you got so you could tell which ones you could count on. I tell you this man Novak is ok. His collateral is in his hand, in heart, and in his guts. It's in his right as a citizen...in the future, I must exercise more caution."

Fred's father, reading his citation for his Award of the Distinguished Flying Cross...

"Despite intense pain, shock and loss of blood, with complete disregard of his personal safety, Captain Derry crawled back to his bomb site, guided his formation on a perfect run over the objective, and released his bombs with great accuracy. The heroism, devotion to duty, professional skill and coolness under fire, displayed by Captain Derry, under the most difficult conditions, reflect highest credit upon himself and the Armed Forces of the United States of America."

Fred, to his new fiancé, as they start a new life together, "It may take us years to get anywhere ... we'll have to work - get kicked around."

BlackHawk Down.

Nolan, K. (2001). Black hawk down (R. Scott, Director). In J. Bruckheimer & R. Scott (Producer): Columbia Pictures.

Setting: Somalia, 1993

Synopsis: Based on true account of the US Delta Squad as part of U.N.

Peacekeeping mission to restore order during the Somalia affair, October 1993 -an elite group of American Rangers and Delta Force soldiers are sent to Somalia on a critical mission to capture a violent Warlord whose corrupt regime has led to the starvation of hundreds of Somalis. When the mission goes terribly wrong, the men find themselves outnumbered and literally fighting for their lives

21 quotations

Codes (18): 2000-2005, American patriotism, definition of Good Soldier, enemy, fighting for your life, heroism, hostage, idealist, in charge, mission, outgunned, power, put down our weapons, responsibility, Rules of Engagement, screenplay based on true account, war film, Warlord

Memos (4): definition in context, mythology of war, rules, war and peace

Document body:

Genre: war film; fictionalized true account

Review: "Granted the luxury of hindsight, the American mission undertaken during the 1993 U.N. peacekeeping mission in Somalia seems every bit as ill-advised and catastrophic as the lunatic events depicted in 1981's Gallipoli ... and yet American soldiers rose valiantly to the occasion. Talk about the few and the proud;..."

Cast: Josh Hartnett, Ewan McGregor, Tom Sizemore, Sam Shepard

Mission = to restore order and therefore can't get involved when they observe graft and theft of UN supplies

Definition of an Idealist "someone who believes he can make a difference".

Rules of Engagement = "no one fires unless fired upon."

Good soldier "doesn't really matter what I think, once the first bullet goes past your head, politics and all that shit just goes right out the window."

"I just want to do it right today".

Reply = "Just watch your corner and get all your men back here alive."

Dying American soldier asks, "You tell my parents that I fought well today. That I fought hard."

Sergeant: "You're thinking...don't...it ain't up to you. It's just war."

"Why do we do it?"

"It's about the man next to you."

When asked, "Why, you going to fight someone else's war? What, ya all think you're heroes?"

Reply, "Now I'd say no.. nobody asks to be a hero - just sometimes turns out that way."

The captured pilot, Michael Durant, when informed he's a hostage, replies, "I'm not in charge."

Aidid: "Perhaps you and I can negotiate, soldier-to-soldier?"

Durant: "of course not, you have the power to kill but not negotiate."

Aidid: "In Somalia killing is negotiating.... Do you really think we will put down our weapons? That the killing will stop? We know without victory, there can be no peace."

Das Boot.

Petersen, W. (1985). *Das boot* (W. Petersen, Director). In G. Rohrbach (Producer): Columbia Tristar.

Setting: 1942, in a German submarine in the Atlantic

Synopsis: Das Boot is the story of a U-Boat crew, engaged in the "Battle of the Atlantic"

7 quotations

Codes (10): 1985-1989, heroism, ideology, leadership, media reports, screenplay adapted from published fiction, screenplay based on true account, terror, war film, WW II

Memos (0):

Document body:

Genre: war film WW II

Based on the novel by war correspondent Lothar-Gunther Buchlein, a fictionalized account of his time aboard U-boat 96 as propagandist reporter/photographer

Liner Notes: : the German submarine fleet is heavily engaged in the "Battle of the Atlantic" to harass and destroy English shipping. Das Boot is the story of a U-Boat crew, with the film examining how these submariners maintained their professionalism as soldiers, attempted to accomplish impossible missions, while all the time attempting to understand and obey the ideology of the government under which they served.

From www.uboatwar.net/boote.htm <<http://www.uboatwar.net/boote.htm>> 5/5/2005

"Free of propaganda and 'Hollywood' tales of morality the film accurately portrayed the boredom, exhilaration and terror that went to war with Germany's U-boat men."

Cast: Jurgen Prochnow, Herbert Gronemeyer, Klaus Wennemann

"1941 -- The German U-Boat fleet is suffering its first set backs and heavy losses.

Nevertheless, the German High Command orders more and more U-Boats, with even younger crews, into battle... the battle for control of the Atlantic".

"40,000 German sailors served on U-Boats during World War II. 30,000 never returned".

"A military leader leads through self-discipline".

When pushed for details, the commander says, "They almost had us this time"

To which the journalist comments: "Phenomenal! You see, that's the language of a hero.

To the point. Simply phenomenal."

Born on the 4th of July.

Stone, O. (1989). Born on the fourth of July (R. Kovic & O. Stone, Director). In A. K. Ho & O. Stone (Producer): Universal Studios.

Setting: Vietnam war

Synopsis: based on true account of Vietnam war veteran Ron Kovic, the film follows the young Kovic from a zealous teen who eagerly volunteers for the Vietnam War, to an embittered veteran paralyzed from the mid-chest down.

Deeply in love with his country, Kovic returned to an environment vastly different from the one he left, and struggled before emerging as a brave new voice for the disenchanting.

10 quotations

Codes (10): 1985-1989, American patriotism, commanding officer, definition of Good Soldier, recognition earned, sacrifice, screenplay based on true account, social commentary, survival, Vietnam

Memos (4): cost of war, entitlement, sacrifice for beliefs, socially constructed

Document body:

Genre: social commentary; fictionalized account of true story

Cast: Tom Cruise, Kyra Sedgwick, Raymond J. Barry, William Dafoe

Begins with flash back narrative and the image of limbless vets during a 4th of July parade.

Voice over of Kennedy, "...new generation of American ... pay any price, bear any burden, ... oppose any foe to ensure survival and success of 'liberty'."

High school gym training where sacrifice = price for victory

The sergeant says "start shooting everywhere - till you shoot one of your own in confusion."

Commanding officers don't listen to first attempts to disclose - after 3 years, starting 3rd tour of duty at least.

Belief of entitlement - reward due for contribution made

Bridge at Remagen.

Hirson, R. (1968). *The bridge at Remagen* (J. Guillermin, Director). In D. L. Wolper (Producer): Metro Goldwyn Meyer.

Setting: 1945 in German-held Czechoslovakia

Synopsis: chronicles the story of the 14th Tank Battalion that spearheaded the assault on the German-held Remagen Bridge in Czechoslovakia.

18 quotations

Codes (19): 1965-1969, courage, court-martial, definition of Good Soldier, duty, enemy, expendable, face the firing squad, following orders, holding the fort, leadership, media reports, needing more resources, officer, sacrifice, screenplay based on historical figure/event, trust, war film, WW II

Memos (6): awaiting orders, betrayal, duty of allegiance, immoral behaviour, incongruent behaviour, shoot the messenger

Document body:

Genre: WW II War film

Review: "A powerful film about the 1945 Allied invasion into German-held territory on the Rhine river..." (from liner notes)... "...brings all the glory and agony of war to stunning life in this intense and exhilarating, but uniquely human look at a struggle widely regarded as the most strategic coup of World War II.... put you on the front lines of the battle and with the courageous soldiers who fought it."

Trailer: "1945: The Allies are making their final advance into German territory, and only one strategic bridge on the Rhine River remains in Nazi hands. Both sides have much to gain: the Germans, the lives of 50,000 soldiers stationed on the wrong side of the bridge; and the Allies, a quicker end to the war with fewer lives lost. Though both armies would fight valiantly, only one could win the heart-rending battle for *The Bridge at Remagen*".

Cast: Ben Gazzara, Robert Vaughn, E.G. Marshall, George Segal, Bradford Dillman

Opening Caption:

March 1945. The Obercassel Bridge. In the final months of World War II, the armies of the Third Reich are in full retreat across the great moat that guards the heart of Germany - the river Rhine.

The German General is instructed to destroy Remagen Bridge, thus stranding the 15th Army (75,000 men). "The 15th Army will stand or die. The Führer has ordered that not one foot of our sacred soil will be yielded to the enemy."

"Herr Field Marshal, if orders won wars we wouldn't now be fighting with our backs against the Rhine, we'd be dancing at the London Savoy."

regretting his orders to blow up the bridge, the German Commanding Officer asks his major, "What in God's name can I do?"

"One can only do one's duty."

"what is that?"

"Delay. Try and save the army. Hold the bridge as long as possible".

"Are you suggesting I disobey an order? If I put you in command of that bridge, will you hold it open as long as possible?"

"What are the defences?"

"... Paul, you understand under the circumstances, I cannot give you a written order, but I do promise you my full support".

"From you sir, that is quite enough."

At a checkpoint, the German Major witnesses the execution of another officer. He asks, "What was all that about?"

The SS officer replies "To set an example. Maybe other officers will stay at their posts. Better to die facing the enemy than the firing squad."

The major comments as they pull away, "When we shoot our own officers by the road - then I think the war is lost."

The major to the councillor (a civilian in charge of town defence) "It is your duty to gather every able bodied man to defend your town... the time has come for you too to make a small sacrifice."

100 American men are expendable as the bridge is blown. When the major tries to order the soldiers across, the platoon leader refuses. The major aims his gun at the platoon leader and the sergeant kicks it out of his hands, punching him. "That's a court martial for you Sergeant. You're dead."

The platoon leader says, "You goddam idiot. Do you think we even had any choice?"

On the German side of the bridge -- "Come, We must attack."

"But it is useless. These men are not going to die for nothing."

"It is our duty."

"Your duty and mine is to these people."

"You men will not attack?"

"We cannot."

Then I ask of you one thing. Hold out to the last possible moment. Give me a chance to get to headquarters and get reinforcements."

The major finds that his commanding officer reneges on his promised support and without written orders he faces court-martial for not having blown the bridge early enough. As he faces the firing squad, the German major hears planes overhead.. "Ours or theirs?"

"Enemy planes, Sir"

"But who's the enemy?"

Bridge on the River Kwai.

Wilson, M. (1957). *The bridge on the river Kwai* (D. Lean, Director). In S. Spiegel (Producer): Columbia Pictures.

Setting: in Japanese POW camp #16 during WW II, 1943

Synopsis: Review: "This powerful, dramatic story centers around the construction of a bridge by British and American prisoners of war under the command of a Japanese colonel....British commander uses the task as a way of proving British superiority".

17 quotations

Codes (19): 1955-1959, Articles of War, Code of Honor, command, definition of Good Soldier, discipline, duty, escape, following orders, honor, in the face of adversity, matter of principal, officer, pride in the unit, Prisoner of War, Rules of Engagement, surrender, war film, WW II

Memos (1): thinking not required

Document body:

Genre: prisoner of war film WW II

British prisoners have been force marched to camp and arrive in formation whistling - as a demonstration of British discipline

The British Commanding Officer objects to the Japanese commandant's demand that the officers work: "The use of officers for manual labour is strictly forbidden by the Geneva Convention".

Cast: William Holden, Alec Guinness, Jack Hawkins

Explains their reticence to escape... "It's normally the duty of a captured soldier to attempt escape. In Singapore, we were ordered to surrender by command headquarters. Therefore, in our case, an escape might well be an infraction of military law".

"Without law, commander, there is no civilization".

Japanese commander addressing the prisoners... "English prisoners, notice I don't say English soldiers. From the moment you were captured you ceased to be soldiers".

The prison commander says to the English physician, "What do you know of the soldier's code?"

The Doctor replies: "Is this your soldier's code? Murdering unarmed men?"

"Those prisoners who tried to escape were in your charge... One must even respect those who tried. For a brief moment between escape and death, they were soldiers again. It was an escape from reality".

Prison commandant: "Do not speak to me of rules - this is war. This is not a game of cricket".

"No one will ever know or care what happens to us".

With respect to the English commander's torture, the Japanese Commandant keeps repeating, "He is responsible. Not I".

He then starts to reason with Colonel Nicholson, "I must carry out my orders. Therefore, I am compelled to use all available personnel.... Do you know what will happen to me if the bridge is not ready on time? I'll have to kill myself".

Nicholson reasons back that his officers will lose the respect of their men if they do manual labour, "Do you agree or not agree that the first duty of an officer is command?... The men respect them. It's essential for an officer to have that respect and if he loses it what happens then? Demoralization and a pretty poor commander I'd be if I allowed that to happen to my men".

After Colonel Nicholson has agreed that his men can build the bridge, he starts to inspect their work, believing that if they are kept busy, discipline will be maintained. "The men are not working excessively hard. I'm sure it's done with the best motives, but it's not military behaviour."

He sees the bridge as an opportunity to bring discipline back into the ranks. His officers go along with his wishes and only the doctor questions the wisdom of his actions, suggesting they could be accused of collaborating with the enemy.

The new young Canadian recruit, Joyce, explains how he joined the special ops group. "The regular army sort of reminded me of my regular job in civilian life - they don't expect you to think."

Nicholson encourages his officers to start to work on the bridge (having succumbed to torture in order to avoid that very thing) and then presses injured men into service. "Now look here men - it goes without saying that I'm proud of you. But we're facing a crisis and for those of you who feel up to it - how about lending the others a hand?"

After the bridge has been completed, he addresses the prisoners. "You're going to feel very proud of what you've achieved here in the face of adversity. What you have done should be and I think will be an example to all our countrymen - soldier and civilian alike. You have survived with honour - that and more. Here in the wilderness, you have turned defeat into victory. I congratulate you. Well done!"

A Bridge too Far.

Goldman, W. (1977). *A bridge too far* (R. Attenborough, Director). In J. E. a. R. P. Levine (Producer): MGM.

Setting: Holland, September 1944

Synopsis: based on the book by Cornelius Ryan. Story about Montgomery's Operation Market Garden and the liberation of Holland to capture all the bridges on the Rhine

23 quotations

Codes (20): 1975-1979, American frontier, chain of command, court-martial, entering hostile territory, expendable, following orders, given our marching orders, heroism, holding our position, holding the fort, leadership, needing more resources, officer, rock the boat, screenplay adapted from published fiction, screenplay based on historical figure/event, war film, whistleblower, WW II

Memos (7): draw on the mythology, expendability, faith in the leader, faulty mental model, making the right decision, truth telling, what went wrong

Document body:

Genre: war film, WW II

Cast: Sean Connery, Edward Fox, Dirk Bogarde, James Caan, Michael Caine, Gene Hackman, Anthony Hopkins, Maximilian Schell, Liv Ullmann, Robert Redford, Laurence Olivier, Ryan O'Neal, Elliott Gould, Denholm Elliot

German forces are collapsing and Field Marshal von Runstedt has been appointed Commander of the Forces in the West. He enquires about air power, ammunition, tanks, troops and replacements - to which his next in command responds, "minimal".

To his question "morale", there is just silence and so he himself responds "non-existent". His officer asks "What do you think we should do?"

"End the war, you fools!" (laughter). "Why in the world are you laughing?"

"Excuse us - we have such confidence in you. Everyone knows you have never lost a battle."

"I'm still young. Give me time." The field marshal replies. "The first thing we must do is turn this rabble into something like an army."

Meanwhile, the English are plotting Operation Market Garden.

The route and the drop zone have been chosen to ensure the least damage to planes. The safest route for the planes is most problematic for the paratroopers, however, they are expendable.

The colonel believes the radios, for which he has responsibility, have not been tested in similar conditions and may well not work. However, he's not certain, and therefore not prepared to bring it up to anyone in command.

"If anyone's going to rock the boat, it won't be me."

On the other hand, another junior officer does rock the boat by suggesting that panzer divisions have been concealed in ambush positions. He shows the General photos of the concealed German tanks.

"Now look here. There have been thousands of photos from this sortie and all the others. How many of them have shown tanks?"

"Just these, sir"

"And you seriously consider asking us to cancel the biggest operation mounted since D-Day - because of 3 photographs?"

"No Sir."

"Sixteen consecutive drops have been cancelled in the last few months for one reason or another. But this time the party is on and no one's going to call it off. Is that fully understood?"

"Yes Sir".

As the colonel is relieved of duty to get some 'rest', he expresses disappointment in not being at the 'party'.

The Commanding officer addressing his officers about the mission:

"I like to think of this as one of those American Western films. The paratroopers, lacking substantial equipment, always short of food, these are the besieged homesteaders. The Germans? Well, naturally, they're the bad guys. And the 30 Corps? We my friends, are the cavalry, on the way to the rescue."

When Field Marshal Model is informed about the paratroopers landing, he asks, "Why should they do that? There's nothing important here?" (after a pause, he suggests) "Me. I'm important" and surmises they have come to capture him.

Realizing the allied forces are after the bridges, another, lower ranking, German Commander says to his SS officer,

"You get to Nijmegen - as fast as you can. Take everything that can move - every man that can walk, and hold the bridge. Nothing must cross it, is that clear? You must hold that bridge under any circumstances. Understood?"

Sergeant Dolan drives into the war zone to save the rookie Captain he has promised to keep safe. He then drives him safely back to a field hospital. When the doctor won't operate he threatens his life until he looks after him. Having removed the bullet from the Captain's brain, the doctor exits the surgery and says,

"That was a court martial offence - you understand that?"

"Yes Sir"

"I just hope it was worth it."

"Well, only time will tell on that Sir."

"My response is strictly limited, regardless of my personal preference, you understand that too?"

"I do."

"Like someone cheating in school. Once word gets out you can behave any way you goddam please, your discipline's gone and you can forget about getting it back. So you're going to have to be arrested, over and out."

He then instructs the MP to arrest the Sergeant and keep him in custody for 10 seconds.

The American Major to the British Officer who is refusing to advance against explicit orders to hold position. "For Christ's sake, must you do everything by the book?"

"Our orders are to wait for the infantry. I'm sorry, but that's the way it is."

As they try to identify what went wrong, all the senior officers have a different opinion.

American General says, "It was Nijmegen."

"It was the single road getting to Nijmegen."

"No, it was after Nijmegen."

"And the fog - in England."

The Polish officer who has always been against the plan, contending it was suicidal, says,

"Doesn't matter what it was - When one man says to another, 'I know what - let's do today - let's play a war game' - everybody dies."

Casualties of War.

Rabe, D. (1989). *Casualties of war* (B. DePalma, Director). In A. Linson (Producer): Columbia Pictures.

Setting: Vietnam war

Synopsis: based on true life account Erikson's experiences in Vietnam stemming from an article originally published in The New Yorker, October 18th, 1969, written by David Lang.

"Witness to a vile crime, Private Eriksson is forced to stand alone against his fellow soldiers and commanding officer Sergeant Meserve, a powerful and charismatic man pushed over the edge of barbarism by the terror and brutality of combat".

21 quotations

Codes (22): 1985-1989, chain of command, chaos of war, commanding officer, enemy, going out on patrol, heroism, honor, intimidation, leadership, media reports, moral

character, peer pressure, platoon, responsibility, screenplay based on true account, Sergeant, terror, Vietnam, war crimes, war film, whistleblower

Memos (3): good soldier as hero, moral decisions, sacred order

Document body:

Genre: war film, Vietnam; war crimes

Liner notes: "Hailed by critics as a masterpiece, *Casualties of War* is based on the true story of a squad of soldiers caught in the moral quagmire of wartime Vietnam. Witness to a vile crime, Private Eriksson is forced to stand alone against his fellow soldiers and commanding officer Sergeant Meserve, a powerful and charismatic man pushed over the edge of barbarism by the terror and brutality of combat....a devastating and unforgettable tale of one man's quest for sanity and justice amidst the chaos of war".

Review: "... the horror of a war without purpose and heroes without valor".

Cast: Sean Penn, Michael J. Fox

"This film is based on an actual incident that occurred during the Vietnam war. It was first reported by Daniel Lang in the *New Yorker Magazine* in 1969."

After the Vietnamese girl has been kidnapped, Eriksson, says, "Hatcher, this is nuts."

"What ya mean nuts? It's what armies do!"

"No. We aren't Genghis Khan, man."

"Hey, you're the one who's nuts, man."

"Jesus, we're supposed to be here to help these people!"

Eriksson is threatened by the Sarg for not participating in the farce that the girl is a VC spy.

When he decides his superior, Lieutenant O'Reilly, is going to do nothing to rectify the murder of the girl, Eriksson, threatens to take the issue to Captain Hill. To which the Lieut. replies: "You can't do that man, you can't violate the chain of command. You're gonna piss some people off."

"Oh no! I wouldn't want to violate anything as sacred as the chain of command just to report a murder!"

during the trial Diaz is asked why he participated in the rape (despite his earlier reticence)

"You're saying then, PFC, you involved yourself in rape to avoid being ridiculed?"

"When you go out on patrol, sir, you're not going to be as good as you wanta be because those guys aren't helping you do anything - there's going to be four people on that patrol and an individual - and so I did what I did and I got remorse about it. But I also got remorse about talking at this trial too, 'cause I have a lot of likin' of those men I was out there with."

Meserve says in his defence: "Well, Sir, I've seen a lot of killing which is our duty to do, 'cause it's kill or be killed. Sometimes, you hate the enemy so badly..."

Catch 22.

Henry, B. (1970). *Catch-22* (M. Nichols, Director). In J. Calley & M. Ransohoff (Producer): Paramount.

Setting: occupied Italy, 1944.

Synopsis:

Catch-22 is an anti-war satire of epic proportions where everything is crazy and none of the decisions make any sense (except they make good business)

19 quotations

Codes (18): 1970-1974, commanding officer, concentrated enemy fire, indifference, inertia, just doing my job, Law of Supply and Demand, leadership, Morale, needing more resources, pride in the unit, recognition earned, sacrifice, satire, screenplay adapted from published fiction, Sergeant, whistleblower, WW II

Memos (1): middle manager

Document body:

Genre: satire WW II

Note: adaptation of Heller's novel

Liner Notes: "There are winners and losers; opportunists and survivors. Separately and together they are nervous, frightened, often profane and sometimes pathetic. Almost all are a little crazy. *Catch-22* is an anti-war satire of epic proportions."

Cast: Benjamin, Richard; Balsam, Martin; Garfinkel, Art; Newhart, Bob; Perkins, Anthony; Prentiss, Paula; Sheen, Martin; Voight, John; Welles, Orson

Captain Major gets the job of Squadron Commander after Major Duluth is shot down because he's the only 'Major' in the list of officers. He begs, "Sir, I don't know anything about being a Squadron Commander." Nonetheless, he becomes Major Major. "We all have to make sacrifices, Major".

When told the Chaplain is waiting to see him, he says, "Look uh, Sergeant, this job I have to do is tough enough without having to deal all the time with a lot of people who want something."

Regarding his disguise, he says, "I suppose you're wondering about this." To which the Sergeant replies, "No Sir, it's not my place to wonder."

As they are about to bomb an innocent town, Yossarian questions the target, "What the hell are we doing?"

The Pilot responds, "Yossarian, it's not our business to ask."

The crews are awarded medals to avoid publicity of a court martial... "for meritorious action in the face of concentrated enemy fire."

Each pilot must fly a minimum number of missions before being discharged and sent home. Colonel Cathcart keeps raising the number of missions to be flown from 40 to 55, and then from 75 to 80 and so on.

Milo, the "hustler/procurer" starts M&M Enterprises - trades the morphine, parachutes, and eventually the airfield for profiteering on the black market - he eventually makes a deal with the Germans to bomb his own base. Of this decision, Milo says, "Nately was the victim of certain economic pressures - the Law of Supply and Demand"

Afraid that Yossarian will blow the whistle on M&M, the command makes the decision to send him home.

"You know, Yossarian, you really have been making things terribly difficult for Colonel Cathcart. The men are unhappy. Morale is beginning to deteriorate. It's all your fault."

"It's his fault for raising the number of missions."

"No, it's your fault for refusing to fly them."

Cathcart: "Haven't you got any patriotism? Wouldn't you give your life for your country? Wouldn't you give your life for Colonel Corn and me? ... You're a disgrace to your country..."

Cathcart continues... "Won't it make you feel proud to know that you served in an outfit that averaged more combat missions per person than any other? Don't you wanta earn more unit citations, more oak leaf clusters on your air medal? Don't you wanta contribute further to this fleet record beyond flying more missions?"

When Yossarian replies in the negative, Cathcart responds, "In that case, we'll just have to send you home!"

Charge of the Light Brigade.

Wood, C. (1968). The charge of the light brigade (T. Richardson, Director). In N. Hartley (Producer): Metro Goldwyn Mayer.

Setting: England, 1854 during the Crimean War

Synopsis: based on the poem by Alfred Lord Tennyson

12 quotations

Codes (13): 1965-1969, Articles of War, chain of command, command, courage, definition of Good Soldier, game theory, glory, idealist, leadership, officer, period classic, screenplay adapted from published fiction

Memos (1): war and civilization

Document body:

Genre: period classic

Cast: Trevor Howard, John Gielgud, Vanessa Redgrave, David Hemmings

Lord Cardigan is despised by his officers and feared by his men.

Soldier's instructions = "don't talk directly to an officer"

A soldier "should have some courage of course, most important, judgment - feeling for decision".

Captain Nolan's system = kindness for training horses

Articles of War = whipped 50 lashes if discovered drunk on duty

"they will not fight unless they are flogged for it....would they fight like fiends of hell for money or ideas?"

"There's no making without breaking."

Nolan: "One day there will be an army where troopers need not be forced to fight by flogging and hard reins...one day there will be an army, a Christian army, that fights because it is paid well to fight and fights well because its women and children are cared for; an army that is efficient and of a professional feather - I must fight for such an army. That army will bring the first of the modern wars and the last of the gallant."

"(war) is inevitable. Until such savages are sufficiently civilized to understand and abide by decisions arrived at by arbitration, we will have, we must have, war."

“Ridiculous supposition that war is akin to civilization. War is destruction, not fashion. The solution to war is that it is best fought and when fought, it is fought to the death.”
 Lord Raglan: “It will be a sad day when England has their armies officered by men who know too well what they’re doing - smacks of murder”.
 Epilogue: ... “set in the age of pageantry and splendour when soldiers dreamt of glory and war was a glamorous game... a time of arrogance and power...”

Commandos.

Martin, D., & Brauner, A. (1962). *Commandos* (A. Crispino, Director). In Chroscicki & Sansone (Producer).

Setting: French Algiers

Synopsis: on the eve of the American landings in North Africa, a secret American commando base, somewhere in the Mediterranean is training a group of commandos to infiltrate the Italian army.

13 quotations

Codes (12): 1960-1964, Code of Honor, commando, court-martial, following orders, heroism, officer, Prisoner of War, Rules of Engagement, suicide mission, war film, WW II

Memos (1): questioning orders

Document body:

Genre: war film WW II

Scrolled text at the opening of the film:

“October 1942 on the eve of the American landings in North Africa, a secret American commando base, somewhere in the Mediterranean.”

The officer acknowledges that the men have all been selected for this operation, but hopes they will all think of themselves as volunteers.

The objective is to capture an Italian port and kill all the soldiers so they can impersonate them.

The Sergeant suggests using Italian hostages as human shields. To which the Lieutenant replies, “You’re in the wrong army, Sergeant.”

After the officer says he’d like to go to the front, the Sergeant comments, “Under the modest exterior of a Lieutenant beats the heart of a true soldier... The destiny of professors like me is to endure heroes like you.” (laughs) “...the field promotion type ... I always knew you had what it took to make a Colonel.”

“At the front, we get more rest than we do here.”

“Just follow your orders Sergeant”.

“Yes Sir, I can only suppose you know what you’re doing.”

The Italian soldier speaks to his own Lieutenant about the escape they’re planning... “I know an officer has his honor and has to keep it, but you could be a big help.”

The resentful Sergeant refers to his Captain... “Don’t you know it’s his kind come out on top, while the rest of us pay?”

“Within one month, the war will be embedded in his bones”.

The Captain, when ordered to abandon the mission. “They can’t just abort the mission. I’ve spent months preparing this operation... We can’t leave yet - they can’t do this to me

now - not after all this. Before I move, I want confirmation of these orders.”

“Don't argue, that's an order.”

“You're not giving orders around here anymore Captain... You've finished playing soldier at our expense.”

“...This is insubordination. I'll have you court-martialed.”

Courage Under Fire.

Duncan, P. S. (1996). *Courage under fire* (E. Zwick, Director). In J. M. Singer (Producer): 20th Century Fox.

Setting: Desert Storm Gulf War

Synopsis: an American veteran of the Gulf War who carries a terrible secret, is asked to investigate the merits of a pilot receiving a posthumous Medal of Honor

9 quotations

Codes (9): 1995-1999, chaos of war, crusade, definition of Good Soldier, enemy, friendly fire, Gulf War, leadership, war film

Memos (2): definition of leadership, Lord's protection

Document body:

Genre: war film, Gulf War

Cast: Washington, Denzel; Ryan, Meg; Damon, Matt; Glenn; Scott; Moriarty; Michael; Phillips, Lou Diamond; Pichot, Bronson

Denzel Washington speaks to his Cavalry Squadron before the offensive, “Don't ever, for one minute, underestimate the enemy. But remember this, we're better soldiers, we're fighting with better equipment, we're better trained and we're a hell of a lot smarter.” He concludes with a prayer, followed by “Let's kill 'em all!”

In error, and in the confusion of battle, he gives the command to shoot one of his own tanks

He is then asked to investigate a Lucy pilot posthumously nominated for the Medal of Honor.

We flashback to her graduation from officer training school and the commander addressing the graduands. “...go forth to command wisely, to advise prudently, to protect with vigilance, and to protect with care. And above all, to defend with all your heart, all your soul, and all your courage, the lives of the men and women under your command”.

Lou Diamond, one of her platoon, who has participated in the cover up and was largely responsible for her abandonment and subsequent death, says, “I've been a good soldier, a good soldier” and deliberately commits suicide.

“I don't want to lose another good soldier.”

The Crossing.

Fast, H. (1999). The crossing (R. Harmoil, Director). In C. R. Productions (Producer): A&E.

Setting: War of Independence

Synopsis: 1776. based on his novel of the same name, Fast has written about General George Washington and his courageous crossing of the Delaware River during the American Revolution.

11 quotations

Codes (12): 1995-1999, American patriotism, Articles of War, Code of Honor, definition of Good Soldier, fighting against impossible odds, leadership, mercenary, needing more resources, screenplay adapted from published fiction, screenplay based on historical figure/ event, war film

Memos (2): myth of resources, recognizing strength

Document body:

Genre: war film - American patriotism

Liner notes: "December 1776. Decimated by superior British forces, suffering from disease, desertion and lack of funds, General George Washington faces the unthinkable - losing the war. Despite all advice to the contrary, Washington makes a courageous decision that is considered to be one of the boldest in military history. On Christmas night, with the American Revolution hanging in the balance. Washington takes his army (a ragtag band of farmers and shopkeepers) across the ice-choked Delaware River. The next morning, he leads a surprise attack against a garrison of battle hardened Hessian mercenaries. The overwhelming and miraculous victory turns the tide of the war and ultimately leads to the birth of the United States."

Cast: Daniels, Jeff; Rees, Roger

In the accompanying documentary, the producer says, "the men of the Revolution believed in a cause, but risked their lives for a leader they loved.... His men followed him because they knew he was about something; he was about an ideal, he was about a way to live."

Washington assesses the situation - "less than 2000 men, 18 guns and we presume to fight against the most powerful nation on the face of the Earth. In doing so, we have been smashed and smashed again."

Washington to General Mercer - "An army without supplies cannot endure."

To ensure discipline and speed, Washington gives supreme command to Glover, a Colonel who is an expert boatsman for the loading, unloading and crossing of the men. "No one is to countermand his orders."

The Hessian Oberst Roll insists upon dressing carefully before attempting to regroup his men, who are under severe attack, to defend the Trenton barracks.

When Roll has been mortally wounded, Washington is informed that the Hessian Colonel is dying. "You must not let him die without speaking to him. It is a courtesy of war."

"There are no courtesies of war. This is not a parlor game where I must pay my respects to that stinking mercenary... You want me to weep for those bastards who kill for profit? He is reminded that "...in the end, Sir, we all kill for profit."

Washington responds, "Very well Nathaniel. We must not let them think we're savages."

The Hessian Colonel pleads "My soldiers are good, brave soldiers. Please don't steal from them. Take their weapons...but let them keep their money and honor."
 "Meine Soldaten sind guten soldaten. Bitte, veroben sie nicht. Nemen sie die arme, aber lessen sie ihre geld."

The Devil's Brigade.

Roberts, W. (1968). The devil's brigade (A. V. McLaglen, Director). In D. L. Wolper (Producer): Metro Goldwyn Meyer.

Setting: England, summer of 1942

Synopsis: based on the book by Robert H. Adelman and George Walton - true account of the First Special Service Force. "They were misfits, rebels....and heroes". A renegade group of American and Canadian recruits turned into a "crack team of commando warriors".

25 quotations

Codes (19): 1965-1969, chaos of war, combat, commanding officer, crusade, develop a plan of attack, enemy, leadership, needing more resources, plan of action, responsibility, screenplay based on true account, send out scouting parties, Special Forces, the brig, war film, war is business, warrior, WW II

Memos (6): creating myth, expendable, not listening, questioning orders, requisites of command, the resourcer

Document body:

Genre: war film, WW II

Liner notes: Riveting World War II saga...renegade group of American and Canadian recruits" turned into a "crack team of commando warriors". The rookies are volunteered for "a perilous attack on a Nazi stronghold in the mountains. the men will be outnumbered and outgunned, but that's a fair fight to 'the devil's brigade'."

Cast: William Holden, Cliff Robertson, Dana Andrews, Michael Rennie

Scrolled introduction... "This film is dedicated to the men, living and dead, of the First Special Service Force, better known to their enemies as 'The Devil's Brigade'."

Colonel Frederick, although he has never had a field command or combat experience, has written a report to refute a plan and Mountbatten asks him "By virtue of what special knowledge then, do you so dogmatically condemn our plan of action?"

Frederick replies "You propose, in the period of four months, to recruit a unit, half Canadian, half American, and drop them in Norway, in the middle of winter - (pause) You have a new snow machine - but what kind of officers and men will you recruit, and how will they be trained, organized and equipped? Your plan doesn't say. But the most important thing, is once you get them there, how are you going to get them out? There's been no provision made for that!"

"We're not unaware of the problems, Colonel ... Nevertheless, we're going ahead with the project.." responds Mountbatten.

"Gentlemen, I think we've found our Commanding Officer" he says after the colonel has left.

'The Hustler' is a character who 'requisitions' important supplies for the unit that cannot be accessed through normal channels.

A bunch of American hooligans who had been culled from brigades are joined by the kilted Canadian Pipe Band Brigade in company formation, led by Major Grant. Colonel Frederick greets them "Welcome to the First Special Service Force...it's the easiest combat unit in the army (pause) to get out of. All you have to do is fail to measure up. You will be returned immediately to your former unit or predicament. It's entirely up to you."

"You Canadians, I am told, are the hand-picked best of the best-trained army in the world... You Americans, for the most part, have an entirely different reputation. I've been supplied with full details on your military and moral delinquencies - prison records, how many times you've been drunk, a.w.o.l... I couldn't care less... I want men that are tough, love to fight, fight to win, and would rather die than quit."

He encourages the two companies to compete against one another. The Canadian Major addresses Frederick: "Competition has its use, Sir, but doesn't it concern you? The men may hate each other more than the enemy." To which Frederick replies, "Major, your concern and mine is to get them ready to meet the enemy."

A rowdy group of civilians in a bar becomes a common foe and mobilizes both sides to work together to defeat them.

The Corporal suggests how Generals get their stars - "You know how they get 'em? By screwing things up."

General Clarke gives the order to take an Italian position

"For good behavior, in prison you're rewarded with time off. In the army, double time, and a swift kick in the rear... Colonel, ... send out scouting parties and give me a plan of attack."

"... this fella doesn't send out patrols, he leads them."

Clarke - "Full colonels are not expendable."

Frederick replies "Sir, how low in rank does a man need to be before he's expendable?"

After successfully taking the Italian position, the film concludes with a voice-over narrative of Colonel Frederick - "we'd won the battle, but the war went on. ... And as the men fought their legend grew. In all its history, the force never retreated, never surrendered. ... Together, they had built a myth. Too many died to keep it true."

Eriksson's war. Documentary.

Benzerean, L. (1989). Eriksson's war (L. Benzerean, Director). In L. Benzerean (Producer): Columbia Pictures.

Setting: making of the film Casualties of War set during the Vietnam war

Synopsis: based on true life account of Erikson's experiences in Vietnam stemming from an article originally published in The New Yorker, October 18th, 1969, written by David Lang

8 quotations

Codes (7): 1985-1989, Code of Honor, definition of Good Soldier, documentary, media reports, powerless, self-preservation

Memos (1): powerless

Document body:

Genre: documentary

Cast: documentary featuring the cast of *Casualties of War* - Sean Penn, Michael J. Fox

Narration: "A lot of Vietnam films were happening at that time... and it was a terrific thing that was happening really, because it was this wave of recognition for the experience that these young men had gone through".

"We get a sense of Sergeant Meserve, who really seems to be a soldier and a good soldier, certainly beginning to do the job he's sent to do...he changes because of the environment he's put in"

Brian de Palma, director of *Casualties of War* says, "it's a recurring theme in my movies of the character that's powerless to do anything. And it's what happens in life a lot of the times. You see horrible things being done and you know if you try to prevent them, you put your own life and career in jeopardy. But you have to live through the pain of not doing anything."

The Eagle has Landed.

Mankiewicz, T. (1977). *The eagle has landed* (J. Sturges, Director). In J. Wiener & D. N. Jr. (Producer): ITC Entertainment.

Setting: 1943 England during WW II

Synopsis: "In November 1943, Heinrich Himmler received a simple message, 'The Eagle has Landed.' It meant that a crack force of German paratroopers were safely in England, poised and ready to kidnap the Prime Minister of England, Winston Churchill.

14 quotations

Codes (14): 1975-1979, command, court-martial, fighting against impossible odds, following orders, headquarters, heroism, honor, leadership, paratrooper, powerless, screenplay adapted from published fiction, war film, WW II

Memos (2): contextual aspect of good soldier, exec decisions

Document body:

Genre: war film WW II

Notes: based on the novel by Jack Higgins

Liner notes "The force is under the command of Colonel Kurt Steiner. All goes smoothly as the German force, disguised in Polish uniforms, is accepted by the villagers. But one of the men is killed while rescuing a little girl, and his German uniform is discovered. The entire village has to be taken hostage and hidden in the town church. Agents and counteragents work desperately to keep the scheme alive."

Cast: Donald Sutherland, Donald Pleasance, Michael Caine, Anthony Quayle, Robert Duvall, Treat Williams, Larry Hagman

Following the rescue of Mussolini, Hitler orders the capture of Churchill on native soil. (German high command) undertake this mission even though it's obvious that Germany has already lost the war.

"Difficult decisions are the privilege of rank - my men seem to feel a certain loyalty to me."

Caine faces court martial because he has tried to help a defenseless Jewish refugee/prisoner to escape.

The mission fails because a German soldier attempts to save a drowning child as a higher priority than the mission.

Colonel Ritt is an American officer who tries to grand stand

"...no such thing as death with honor...just death".

Demonstration of loyalty - his men knowingly and willingly die covering his exit - at their suggestion... "It has been a privilege to serve you."

Caine continues to stalk Churchill against incredible odds

"the time has come when I no longer control events, they control me."

Duval Oberst, realizing he's been set up, looks after his loyal subordinate - "tell them you were following orders".

Even though he has only followed his command, he is charged with exceeding his orders.

Churchill's impersonator is described as a "very brave man, ...knew this sort of thing could happen...didn't even call out - played it straight through to the end."

A Few Good Men

Sorkin, A. (1993). A few good men (R. Reiner, Director). In R. R. a. A. S. David Brown (Producer): Columbia TriStar and Castle Rock Entertainment.

Setting: Guantanamo Bay Cuba US Naval Base

Synopsis quoting Critical review: "Charged with defending two Marines accused of killing a fellow soldier, they are confronted with complex issues of loyalty and honor -- including its most sacred code and its most formidable warrior"

32 quotations

Codes (25): 1990-1994, advancing on a beachhead, chain of command, close infantry, Code of Honor, Code Reds, definition of Good Soldier, following orders, heroism, holding the fort, honor, loyalty, Marines, not on my watch, officer, peacetime, punishment, respect, responsibility, screenplay adapted from published fiction, securing a hill, standing guard, trust, values, warrior

Memos (5): agency, code of ethics, discipline, ethics, following orders

Document body:

Genre: peacetime military story; based on the play

Cast: Tom Cruise, Jack Nicholson, Kevin Bacon, Kiefer Sutherland, Demi Moore
Judge Advocate General Corp Commander Galloway is asked to defend two marines, Lance Corporal Dawson and private Downey who have given a Code Red to a fellow marine (Santiago) causing his death.

A Code Red is delivered to a marine who falls out of line of other marines as a form of discipline.

Santiago is a Marine who doesn't toe the line - he is a Marine who can't run without collapsing and has requested a transfer rather than continue to be humiliated and sanctioned. Santiago has been given a Code Red because he broke the chain of command by writing to headquarters requesting his transfer. The Code Red is designed to train him to respect the Code

The Code of the Marines = UNIT, CORE, GOD, COUNTRY

Sergeant Jack Ross says on the witness stand - "I believe Private Santiago is dead because he had no Code. He is dead because he had no Honor, and God was watching." The C.O. Colonel Nathan Jessep (Nicholson) instructs his senior officers..."we have a responsibility as officers to train Santiago... as officers, we have a responsibility to this country to see that the men and women charged with its security, are trained professionals"

"We're in the business of saving lives, Matthew,I believe that is a responsibility we have to take pretty seriously"... "Don't ever question my orders in front of another officer"

Jessup to Joe..."You wanta ask me about Code Reds, on the record I tell you I discourage the practice, in accordance with the commander's directive. Off the record, I tell you it is an invaluable part of close infantry training and if it happens to go on without my knowledge, so be it. I run my unit how I run my unit."

To Danny he says, "You see Danny, I can deal with the bullets and the bombs and the blood. I don't want money and I don't want medals. What I do want, is for you to stand there in that faggoty white uniform and with your Harvard mouth, extend me some fucking courtesy."

Danny: "They were following orders, Sam."

Sam: "An illegal order".

Danny: "Do you think Dawson and Downey knew it was an illegal order?"

Sam: "It doesn't matter what they knew. Any decent human being would have refused."

Danny: "They're not permitted to question orders."

Danny addresses the court-martial jury: "When Dawson and Downey went into Santiago's room that night it wasn't because of vengeance or hatred...they were ordered to If you're a marine, assigned to Rifle Security Company Windward Quantanemo, Cuba, and you're given an order, you follow it or you pack your bags. .. (these men) are sitting before you because they did their job."

Jo: "They stand on a wall and they say 'nothing's going to hurt you tonight. Not on my watch'."

Lance Corporal Kendricks (in response to a question from Danny as to why Dawson had been punished previously)... "What crime did he commit? He disobeyed an order."

Danny replies: "and because he did, because he exercised his own set of values about the welfare of a marine that was in conflict with an order of yours he was punished - is that right?"

"Lance Corporal Dawson disobeyed an order".

"Ya, it wasn't are real order was it? After all, it's peacetime, he wasn't being asked to secure a hill or advance on a beachhead. Surely a man of Dawson's intelligence can be trusted to determine on his own, which are the really important orders and which orders, might say, be morally questionable?"

Jessup: "Have you served in an infantry unit?...Ever put your life in another man's hands? We follow orders son - we follow orders or people die. It's that simple....

Son, we live in a world that has walls, and those walls have to be guarded by men with guns. I have a greater responsibility than you could possibly fathom...you want me on that wall - you need me on that wall. We use words like honor, code, loyalty. We use these words as the backbone of a life spent defending something. You use them as a

punch-line.

... You have no idea how to defend a nation."

Dawson after his court martial: "We were supposed to fight for people who couldn't fight for themselves".

Danny replies: "Harold, you don't have to wear a patch on your arm to have honor."

The Fog of War. Documentary.

McNamara, R. S. (2003). The fog of war: 11 lessons from the life of Robert McNamara (E. Morris, Director). In E. Morris (Producer): Sony Picture Classics.

16 quotations

Codes (7): 2000-2005, Code of Honor, commanding officer, documentary, following orders, Rules of Engagement, Vietnam

Memos (8): appropriateness, assumptions, deceit, ill judged endeavour, immoral decisions, immorality, maximize efficiency, moral flexibility

Document body:

Genre: Documentary

Synopsis: interview with Robert S. McNamara, Secretary of Defense during the Vietnam War.

Contends that any commander of military power will make mistakes in judgment

"Conventional wisdom is don't make the same mistake twice."

Lesson #1 Empathize with your enemy

[15:54] "Under a cloak of deceit"

[17:30] develop a specific strike plan - the second thing is consider the consequences

[23:00] Quoting Khrushchev, "If people do not display wisdom they will clash and annihilation will commence."

Lesson #2 Rationality will not save us

Lesson #3 There's something beyond oneself

[34:00] values is something beyond one self and responsibility to society

[37:00] of the troops "we were looking for the brightest"

Lesson #4 Maximize efficiency

[41:45] "we had so little training in maximizing efficiency.... More efficiency in weakening the adversary"

Lesson #5 Proportionality should be a guideline in war

Damage should be "proportional to the objectives to be achieved... we haven't grappled with the rules of war as a human race... what makes it immorality if you lose and not immoral if you win?"

[53:00] of Vietnam, Senator Scott said "The war which we can neither win, lose, nor drop...is evidence of an instability of ideas - a floating series of judgments..."

Lesson #6 Get the data

[1:10] speech about the current state of war in Vietnam

Lesson #7 Belief and seeing are both often wrong

[1:19] "We were wrong, but we had in our mind a mindset that led to that conclusion... We see what we want to believe."

[1:21] "This is not primarily a military problem - we battle for the hearts and minds of the people."

Lesson #8 Be prepared to re-examine your reasoning

[1:30] interviewer asks "To what extent did you feel that you were the author of stuff or that you were the instrument of things outside your control?"

McNamara responds: "I was serving at the request of a president ... it was my responsibility to try to help him to carry out the office as he believed was in the interest of our people."

[1:32] "What's morally appropriate in a wartime environment?"

Lesson #9 In order to do good, you may have to engage in evil

Lesson #10 Never say never

"One of the lessons learned early on...never answer the question that is asked of you. Answer the question you wished had been asked of you."
He was awarded the Medal of Freedom

Lesson #11 You can't change human nature

[1:49] "I don't know any military commander who is honest."

[1:50] Fog of War - "Our judgment, our understanding are not adequate... it isn't that we aren't rational, we are rational. But reason has limits."

From here to Eternity.

Taradash, D. (1953). From here to eternity (F. Zinnemann, Director). In B. Adler (Producer): RCA/Columbia Pictures.

Setting: Hawaii, 1941, Schofield Barracks - Invasion of Pearl Harbor

Synopsis: Set in a peacetime army camp in Hawaii, on the eve of Pearl Harbor invasion; based on novel by James Jones

16 quotations

Codes (16): 1950-1954, abuse of power, command, commanding officer, definition of Good Soldier, following orders, heroism, indifference, leadership, lone wolf, romance, screenplay adapted from published fiction, Sergeant, war film, we did it together, WW II
Memos (3): corruption, meriting command, questioning orders

Document body:

Genre: war film romance WW II

Synopsis: "searing indictment of military life, where one walks the line or pays the price".

Cast: Lancaster, Burt; Clift, Montgomery; Sinatra, Frank; Borgnine, Ernest; Warden, Jack; Reed, Donna; Kerr, Deborah

Sergeant Warden: "This here's a rifle unit - you aren't supposed to enjoy yourself until sundown."

Captain Pruitt: "I always make it a policy to talk to my new men...how I have a fine, smooth running outfit. If I like a soldier, he can get to be a non-commissioned officer quicker here than anywhere else, but he has to show me he's got it on the ball."

In response to Pruitt(Clift) saying he has stopped boxing because he injured another competitor, the Commander says, "You might as well say stop war because one man got killed".

"Looks to me like you're trying to develop the reputation of a 'lone wolf', Pruitt. You should know that in the army, it's not the individual that counts."

Sergeant, speaking of the Commander: "He'd strangle on his own spit if he didn't have me to swab his throat out for him."

Jack Warden, speaking of Sergeant Warden (Lancaster)... "He ain't like the others - he'll make it tough on you, but he'll draw himself a line and he won't come over it... all I know is, he's the best soldier I ever saw".

Jack Warden to Montgomery Clift: "I'll help you as much as I can, but I can't go too far out on a line - risk of losing my stripes".

Commander: "You can't be decent to a man like that - you have to treat him like an animal."

Clift: "A man should be what he can do."

Lancaster of Pruitt: "He's the best stinkin' soldier in the whole army".

Commanding General (to the Commander, accused of persecuting Private Pruitt):

"Holmes, the first thing I learned in the army is that an officer takes care of his men."

The new Captain Ross: "From now on, no man is going to earn his stripes by boxing."

Lancaster to the Armory Sergeant who won't unlock the arms supply hut without orders from the Captain: "All right, I'll see you get a medal, now bust it down boys!"

He then proceeds to climb onto the roof and defiantly shoot at Japanese planes, shouting, "Here they come boys."

Full Metal Jacket.

Kubrick, S., & Herr, M. (1987). Full metal jacket (S. Kubrick, Director). In S. Kubrick (Producer): Warner Brothers.

Setting: Vietnam

Synopsis: based on the novel by Gustav Hasford "The Short-timers", this is a saga about the Vietnam war and its dehumanizing process

15 quotations

Codes (16): 1985-1989, American patriotism, Code of Honor, combat, crusade, drill instructor, enemy, fearless, humiliation, Marines, media reports, screenplay adapted from published fiction, survival, Vietnam, war film, we did it together

Memos (2): conforming, meriting command

Document body:

Genre: war film, Vietnam

Cast: Matthew Modine, Adam Baldwin

The original trailer depicts a soldier, cynical of war. The soldier loves his country. "A marine obeys orders as if they were the Word of God, and America has the answer".

The film opens in boot camp, Paris Island, South Carolina - for the 'phony tough' and the 'crazy brave' - designed to turn 'maggots', sub-human 'shit' into weapons - 'ministers of death praying for war'.

The Commanding Officer is hard but fair

The Creed is: "Without my rifle, I am useless. I must shoot my enemy before he shoots me."

Modine is promoted to squad leader because he has 'guts'.

The marines are told, "Your killer instinct must be harnessed if you expect to survive in combat."

Group punishment for the errors of one individual leads them to attack him, thus establishing conformist behaviour

"The drill instructors are pleased to see we are growing beyond their control. The Marine Corp doesn't want robots. The Marine Corp wants killers - indestructible men, without fear and then they are no longer maggots."

"Marines die...that's what we're here for. The Corp lives for ever and that means you live forever."

An officer in the News Corp says, "My duties keep me where I belong - in the rear with the gear"

Modine is a Joker, mimicking John Wayne all the time "Listen up Pilgrim, a day without blood is like a day without sunshine."

He says, "I am so happy that I am alive in one piece. I am in a world of shit, but I am alive and I am not afraid."

Gallipoli.

Williamson, D. (1981). *Gallipoli* (P. Weir, Director). In R. Stigwood & P. Lovell (Producer): Paramount.

Setting: Egypt, 1915

Synopsis: 2 Australian soldiers join the battle at Gallipoli to fight the German allied Turks. "A battle that is to Australians what the Alamo is to Americans"

12 quotations

Codes (8): 1980-1984, Code of Honor, expendable, leadership, officer, screenplay based on historical figure/ event, war film, WW I

Memos (3): deceitful command, documentary narrative, lemmings

Document body:

Genre: war film WW I

Cast: Mel Gibson

In *A Conversation with the Director*, director and story writer, Peter Weir, reads from an official history of Australia in the First War.

"The 10th went forward to meet death instantly as the 8th had done; the men running as swiftly and as straight as they could at the Turkish rifles. With that regiment went the flower of the youth of Western Australia, sons of the old pioneering families, youngsters - in some cases two or three from the same home - who had flocked to Perth...

Men known and popular, the best loved leaders in sport and work in the west then rushed straight to their death. Grisley Harper and Wilfred his younger brother, the latter of whom was last seen running forward like a schoolboy in a footrace with all the speed he could compass"

Weir points out that documenting historical material in popular film can be very dry unless one finds a way to characterize the drama... reading this segment, inspired him to find a directorial path through the story, focusing on the lead characters as trained runners. He captures their heroism and foolhardy youth for us in order to help us interpret what that period was like.

The film opens in Western Australia in May of 1915

Mel Gibson's character tells his father not to worry, "I'm going to keep my head down, learn a trick or two, and come back an officer".

Both the Infantry and the Lighthorse divisions are shipped to a training camp in Cairo in July 1916.

The drill sergeant there says to his men, "We're not just soldiers, we're diplomats from our country".

The commanding officer, who is attending a Ball, upon learning that they will be heading into action in the morning, tells the messenger who brought him the news to enjoy himself at the Ball before reporting back to duty.

The next morning, he learns they are just a diversionary tactic to ensure a successful British landing (in other words, they are regrettably expendable)

Young Hamilton writes home moments before leaving the bunker to his death, "I know you still haven't forgiven me for running off but I'm sure in my own mind that I was right and so would you if you were here with me now.

We're getting ready to make an all-out assault on Johnny Turk and we know we're going

to give a good account of ourselves and our country. Everyone is terribly excited. There's a feeling that we're all involved in a terrific adventure that's somehow larger than life". They are completely mowed down by the Turkish guns and don't make it 5 yards. The Commander refuses to send any more men out.

Colonel Robinson, who has originally commanded the offensive, tells Colonel Barton to continue "at all costs".

Barton decides to go over Robinson's head to General Gardner, but the runner doesn't return in time with a response. Perceiving he has no further alternative but to finally obey the order, he says to his adjutant, "I can't ask the men to do what I wouldn't do myself". "All right men, we're going. I want you to remember who you are. You are the 10th Lighthorse. Men from Western Australia. Don't forget it".

A Glimpse of Hell.

Freed, D. (2001). A glimpse of hell (M. Salomon, Director). In M. Engel (Producer): 20th Century Fox.

Synopsis: The Iowa is a battleship that was launched during WW II. It was the largest battleship ever launched (and hence there was a great deal of pride and patriotism associated with it) - it was the flagship of the American Pacific Navy. By December 1988, the Iowa is now more than 40 years old and its systems are in need of refitting. This eventually results in a tragic accident when the system is pushed too far in experimental testing.

9 quotations

Codes (11): 2000-2005, blind obedience, breaking rank, code of ethics, definition of Good Soldier, duty, moral character, screenplay based on true account, war film, warrior, whistleblower

Memos (1): example of the categorical imperative

Document body:

Genre: war film

"Because when there's trouble around the world, what is the first thing the Pentagon does? They send in the battleships... The point of the sword -- that's where a warrior wants to be - in harm's way, defending the world".

A young Lieutenant blows the whistle on a gunnery explosion under Senate investigation. The Captain reads the Admiral's initial report to his officers, saying "That is the Navy's position and therefore it is mine and it is yours".

The Captain enters the gun turret during the first firing after the accident to show his men there is no reason to be afraid.

The Captain, who has been instructed to testify and has read the report of the tragedy, is not able to support the Navy's position, nor will he stand against it.

The Lieutenant who blew the whistle is punished by the Captain by being transferred to a smaller ship. His enlisted gunnery chief congratulates him for doing the 'right' thing, breaking rank, and speaking up for the reputation of a dead gunner's mate.

As a result, the crew loves him for maintaining the honor of 'a good soldier' and the command has accused him of being a bad soldier because he has been a whistleblower.

“Although the entire ship’s crew was awarded a Navy Unit Citation for their heroic efforts to save the ship, the navy never delivered the medals to either the living or the dead”.

The Good Soldier.

Ford, F. M. (1995). *The good soldier* (1st ed.). New York: W.W. Norton.

3 quotations

Codes (2): definition of Good Soldier, Everyman

Memos (1): everyday life

Document body:

The narrator referring to Captain Ashburnham “Good God, what did they all see in him; for I swear that was all there was of him, inside and out; though they said he was a good soldier. ... For all good soldiers are sentimentalists - all good soldiers of that type. Their profession, for one thing is full of the big words, courage, loyalty, honour, constancy” (Ford, 1995).

Again referring to Edward Ashburnham.. “It appeared that he had the D.S.O. and that his troop loved him beyond the love of men. You never saw such a troop as his. And he had the Royal Humane Society’s Medal with a clasp.... He had twice been recommended for the V.C.* whatever that might mean and although owing to some technicalities he had never received that apparently coveted order, he had some special place about his sovereign at the coronation... She made him out like a cross between Lohengrin and the Chevalier Bayard.** ... I remember going to him, at about that time and asking him what the D.S.O. was and he grunted out: ‘It’s a sort of a thing they give grocers who’ve honourably supplied the troops with adulterated coffee in war-time’ - something of that sort” (Ford, 1995) .

“Anyhow, I hope I have not given you the idea that Edward Ashburnham was a pathological case. He wasn’t. He was just a normal man and very much of a sentimentalist. I dare say the quality of his youth, the nature of his mother’s influence, his ignorances, the crammings that he received at the hands of army coaches - I dare say that all these excellent influences upon his adolescence were very bad for him....

Nevertheless the outline of Edward’s life was an outline perfectly normal of the life of a hard-working, sentimental and efficient professional man” (Ford, 1995).

“He wanted to be looked upon as a sort of Lohengrin” (Ford, 1995).

“Leonora, however, was not in the least keen on his soldiering. She hated also his deeds of heroism. One of their bitterest quarrels came after he had, for the second time, in the Red Sea, jumped overboard from the troopship and rescued a private soldier. She stood it the first time and even complimented him. But the Red Sea was awful, that trip, and the private soldiers seemed to develop a suicidal craze.... And the mere cry of ‘Man overboard’ is a disagreeable, alarming and disturbing thing... And Edward would not promise not to do it again, though, fortunately they struck a streak of cooler weather when they were in the Persian Gulf. Leonora had got it into her head that Edward was trying to commit suicide, so I guess it was pretty awful for her when he would not give the promise” (Ford, 1995).

Speaking of Edward's plan to seek discharge from the army... "They were to leave in a month. It seemed to him to be his duty to leave that place and to go away, to support Leonora. He did his duty." (Ford, 1995, p.116).

*Victoria Cross, the highest British military and naval decoration: for conspicuous bravery in battle.

** Two heroes of mythical courage, honorable and knightly in their dealings with women. Lohengrin belongs to German legend; Chavalier Bayard (Pierre Terrail, 1473-1524) to French history.

The Great Escape.

Clavell, J., & Burnett, W. R. (1963). *The great escape* (J. Sturges, Director). In J. Sturges (Producer): Metro Goldwyn Mayer.

Setting: Polish Prisoner of War Camp (Stalag Luft 3)

Synopsis: based on a true story, depicting the real events experienced by survivor Paul Brickhill of his internment and attempted escape from Stalag Luft 3 in Poland. The director created composites of real officers also includes Documentary

15 quotations

Codes (18): 1960-1964, Code of Honor, courage, definition of Good Soldier, devotion to duty, duty, enemy, fighting against impossible odds, humiliation, media reports, never say never, officer, paying a price, Prisoner of War, responsibility, screenplay based on true account, war film, WW II

Memos (5): cost of decision, duty of officer, influence of film, soldier's rights, war and orgs

Document body:

Genre: prisoner of war film WW II

Cast: Garner, James; McQueen, Steve; Pleasance, Donald; Attenborough, Richard; Bronson, Charles; Coburn, James

The film starts with the delivery of new POW's to Stalag 3 - mostly officers who have escaped previously from other Stalags.

Colonel Van Luger, the German Commandant outlines certain matters of policy to Senior British Officer, Group Captain Ramsey. "It is the sworn duty of all officers to try to escape; if they can't, it is their sworn duty to cause the enemy to use an inordinate number of troops to guard them, and their sworn duty to harass the enemy to the best of their ability."

"Colonel, do you expect officers to neglect their duty?"

Commandant: "With intelligent cooperation, we may all sit out the war as comfortably as possible."

Code of Honor requires that Air Force officer prisoners become the responsibility of the Luftwaffe.

Richard Attenborough (Roger) repeats his duty as 'Big X' to harass the German army.

Ramsey asks, "Have you thought about what it might cost?"

To which, Roger replies, "I've thought of the humiliation if we just tamely submit."

James Garner (Henley) comments, "It's a soldier's right to complain."

Werner replies, "Maybe in your army..."

Ramsey: "Roger's idea was to get back at the enemy the hardest way that he could - mess up the works - from what we've heard here I think he's done exactly that."

"Do you think it was worth the price?"

Ramsey, "It depends on your point of view, Henley."

Caption at the end of the film.... "This picture is dedicated to the fifty".

The Great Escape (Documentary)

Goodwin, D., & Rubin, S. (1998). The great escape documentary (S. Rubin, Director). In M. Company (Producer): Metro Goldwyn Mayer.

Genre: documentary (making of the film)

Following his survival, Paul Brickhill wrote the Great Escape in 1950.

Sturges had to produce the film independently, eventually ok'd by United Artists. The Director created composites of real officers and used historical photos of the real Stalag Luft 3. Wallace Floody (the real Tunnel King) consulted on the film.

"...sworn duty of all officers to try to escape."

Donald Pleasance, commenting on the producer... "Sturges believed that all people in a prison camp, especially if you were American, were enormously brave, and would say rude things to a German who was armed to the teeth".

"Steve McQueen represented everything about the indomitable spirit these guys represented."

The Great Escape is more than one of history's great war dramas. For many of the generation born after 1945, this was the film that introduced them to WW II. It not only entertained on a spectacular level, but it also explained how our side eventually won the war....It took German troops away from what they should be doing - guarding prisoners." Of the 10,000 POW's held in Poland, 50 prisoners were murdered in 1944.

"Thanks to the passion of John Sturges, the deeds of these men will live on to inspire new generations with the 'never say never' motto of the 'x' organization. They showed us how courage, raw ingenuity and action can alter the course of human events even against impossible odds...that is the true legacy of 'the Great Escape'."

The Green Berets.

Barrett, J. L. (1968). The green berets (J. Wayne & R. Kellogg, Director). In M. Wayne (Producer): Warner Bros.

Synopsis: Set in Vietnam, based on the novel of the same title by Robin Moore.

Story of Special Forces troops in Vietnam War.

14 quotations

Codes (12): 1965-1969, command, crusade, definition of Good Soldier, fearless, just doing my job, media reports, screenplay adapted from published fiction, secure the camp, suicide mission, Vietnam, war film

Memos (3): fortress, influencing opinion, sense of guilt

Document body:

Genre: war film, Vietnam

Liner Note: "Wayne wrote to President Lyndon Johnson to request military assistance for the film -- and got more than enough firepower to create an impressive spectacle".

Cast: John Wayne, David Janssen

The Theme Song took off across America with Green Berets singing it on The Ed Sullivan Show

"America's Best....

Fearless men who jump and die

Men who mean just what they say,

100 men will test today,

but only 3 with the Green Beret."

In a press conference, sergeant says "Foreign policy decisions are not made by the military - a soldier goes where he's told to go and fights whomever he's told to fight."

David Jansen as a reporter asks, "Do you agree with that Sergeant McGee? That the Green Beret is just a military robot with no personal feelings?"

Reply = "Can I have your name sir?"

As the men are interviewed to be selected for this dangerous/suicide mission, the recruiting officer asks, "Why are you volunteering sergeant?" "Because I'm a soldier and this is where the action is".

To secure the camp they clear the jungle around the perimeter to create "a clean killing zone"

John Wayne in response to David Jansen's horrified reaction to the battle... "pretty hard to talk to anyone about this country 'til they've come over here and seen it."

Having defended the camp, they realize they will have to rebuild it again....Jansen asks, "What happens now" and Wayne responds, "We keep doing our jobs".

Wayne:.... "funny thing, fella takes one of these (guns) into battle and by the grace of God he comes out in one piece... he carries a strange sense of guilt all the rest of his life."

Gung Ho.

Hubbard, L. (1943). Gung ho! (R. Enright, Director). In W. Wanger (Producer), *Legendary W.W.II movies: American Home Treasures.*

Setting: Pacific Island of Makin following the attack of Pearl Harbour, 1942

Synopsis: Carlson's Raiders are a specially trained group of Marine jungle fighters determined to retake the Pacific Island of Makin during World War II,

following the attack on Pearl Harbor. Based on true story by Lt. W.S. Le Francois

29 quotations

Codes (24): 1940-1944, advancing on a beachhead, alert for sudden attack, American patriotism, bravery, crusade, desire for freedom, devotion to duty, enemy, fighting for

what's right, just doing my job, leadership, Marines, media reports, officer, respect, sacrifice, screenplay based on true account, shove off into the unknown, Special Forces, war film, we did it together, working above and beyond the line of duty, WW II
Memos (7): adaptability, leadership of change, Lord's protection, order, passion, preparing for change, working in harmony

Document body:

Genre: war film WW II

Review: "...this ultrapatriotic war film.... must have been a real booster for wartime film goes in America. Today it's almost embarrassing -- particularly during the scene in which a recruit is accepted into a special team of commandos simply because he 'hates Japs!'"

Cast: Robert Mitchum, Randolph Scott, Sam Levine

"This is the factual record of the second marine raider battalion, from its inception seven weeks after pearl harbor, through its first brilliant victory". U.S. Marine Corps.

The film opens January 1942. - call to volunteers of Special Battalion

Those men selected "who can pass the severe requirements of this unit will be assured of immediate active service. The work involves combat with the enemy and only those men who are prepared to kill or be killed should apply...it must be understood the work is above and beyond the line of duty."

Referring to the tactics of the Chinese 8th Army, "...just look at those half armed, ill fed peasants - they outmatched and fought the Japs at every turn because they believed in what they were fighting for; because every man had only one desire - to do his duty."

The Colonel's speech to the new battalion about self-discipline..."We're going to be more than officers and men. We're going to be comrades... I will take you into my confidence, whenever it is possible; before going into battle, we'll have a meeting at which I'll explain our plans and objectives so that each of you can make a more intelligent contribution to the results... We'll fight and endure and win together."

"To carry you through the rough spots before you team work is needed! You'll have to help each other. The Chinese have a word for it. It is 'Gung Ho'. 'Gung' for the work, 'Ho' harmony. I propose it as our motto."

"The officers are right along with us every ache, every bruise, every step of the way - their bars and insignia are left in the barracks. We know their rank, because we eat, sleep, work and play together. But they have our respect for an officer in this outfit has to have what it takes. Some of us are going to die for democracy and freedom and equality...and no matter how tough the going gets, we know the old man is watching out for us".

Colonel Thornwald: "The Japanese ... have a weakness; it lies in their inability to adapt themselves to unusual situations. You've probably wondered why I've placed such emphasis on physical condition, control and cooperation. It was to enable us to exploit to the utmost on the element of surprise and thus to capitalize on the enemy's weakness."

Brothers Kurt and Larry among others "shove off into the unknown."

The film then rolls real footage of the damaged ships Oklahoma and Arizona sunk in Pearl Harbor- "mute testimony to the power of Japan."

Platoon leaders lead a dialogue about how they will overcome 6:1 odds of the Japanese advantage: by the element of surprise, Gung-Ho - working together, having a plan so well laid out that every man knows what to do and does it.

Platoon Leader: "...and that's the most important thing - if you haven't got that you have nothing. You're all part of a team - a team for killing."

Colonel: "Raiders, you have shown the way... Our course is clear. It is for us at this moment, with the memory of the sacrifice of our brothers still fresh, to dedicate again our hearts, our minds, and our bodies to the great task that lies ahead. We must go further, and dedicate ourselves also to the monumental task of assuring that the peace, which follows this holocaust, will be a just, equitable and conclusive peace. And beyond that, lies the mission of making certain that the social order that we've bequeathed to our sons is truly based on the freedom for which these men died."

Hart's War.

Ray, B., & George, T. (2002). *Hart's war* (G. Hoblit, Director). In D. Ladd & D. Foster & G. Hoblit & A. Rifkin (Producer): Metro Goldwyn Mayer.

Setting: German POW camp WW II, 1945

Synopsis: "an imprisoned officer refuses to give up his fight to defeat the Nazis in this 'absorbing' WW II adventure.... Enlisting the help of a young lieutenant in a brilliant plot against his captors, McNamara risks everything on a mission to free his men".

15 quotations

Codes (18): 2000-2005, choice, Code of Honor, courage, court-martial, definition of Good Soldier, devotion to duty, enemy, following orders, heroism, honor, just doing my job, leadership, media reports, officer, Prisoner of War, sacrifice, WW II

Memos (4): concept of leadership, followership, heroic folklore, heroism = honor

Document body:

Genre: prisoner of war film WW II

Liner notes: "Hart's War is a powerful and 'stirring tribute to soldierly courage and honor' (L.A. Daily News). When Colonel William McNamara is stripped of his freedom in a German POW camp, he's determined to keep on fighting -- even from behind enemy lines. Enlisting the help of a young lieutenant in a brilliant plot against his captors, McNamara risks everything on the most perilous operation of his career -- a mission to free his men... and change the outcome of the war".

Cast: Bruce Willis, Colin Farrell, Terrence Howard, Linus Roach

This film is about heroism - defined by its essence - honor

Honoring fallen allies fighting against a common and known enemy

Outwitting the enemy and resourcefulness are paramount and the ranks are broken over the issue of inclusion

A military court martial becomes more about the issue of leadership than anything else

Doing one's duty in the face of a greater goal - the court martial of Scott is designed to distract the Germans while the tunnel escape can happen

Again boils down to HONOUR - sacrifice in the face of extreme danger is a CHOICE - "just soldiers following orders."

There is a folklore developed around prior heroism "those who served and led before us" These soldiers, "did our jobs -served our country" and now they are betrayed.

Hope and Glory.

Boorman, J. (1987). *Hope and glory* (J. Boorman, Director): Metro Goldwyn Mayer.

Setting: London 1939 during the Blitz

Synopsis: the story of a young boy's experiences with the war

6 quotations

Codes (8): 1985-1989, crusade, discipline, duty, inertia, paying a price, war film, WW II

Memos (2): citizenship, discipline wins wars

Document body:

Genre: war film, WW II

Cast: Sarah Miles; Sammi Davis

Faced with imminent peril of war, the cinema newsreel voice over "There has never been a doubt that every British citizen would play his part. London prepares its defenses against attack from the air. It is the duty of every citizen to know what to do should an air raid come."

The narrator breaks in..."It was all we talked about - getting ready for war. But nothing ever happened. It was all words and no action. Hop-a-long Cassidy on the other hand, now that was the real thing."

Winston Churchill's voice on the radio, "Now one bond unites us all to wage war until victory is won and never to surrender ourselves to servitude and shame no matter what the cost and agony may be."

Schoolmaster to the assembly of children. "It's discipline that wins wars. Hymn #540 - Fight the Good Fight with all thy might."

Immortal Battalion.

Ambler, E., & Ustinov, P. (1944). *The immortal battalion* (C. Reed, Director). In N. Walker & J. Sutro (Producer), *Legendary W.W.II movies: American Home Treasures*. Roger Unger & Associates.

Setting: North African theatre of war

Synopsis: Pseudo-documentary of World War II follows newly recruited soldiers as they are moulded from an ordinary group of civilians into a hardened battalion of fighting men.

12 quotations

Codes (18): 1940-1944, American patriotism, courage, crusade, dehumanizing, devotion to duty, discipline, Everyman, fighting against impossible odds, glory, holding the fort, media reports, officer, respect, screenplay based on true account, Sergeant, we did it together, WW II

Memos (1): patriotism

Document body:

Genre: semi documentary WW II

Notes: "Based on an idea conceived by Lt. Col. David Niven, this war time semi-documentary follows his attempts to turn a group of civilians into a combat team. This film mixes training and combat footage with filmed sequences to create a powerful mood."

Cast: David Niven, Peter Ustinov, Trevor Howard, Stanley Holloway

Foreword... "Long after the epic battles for Dunkirk or Stalingrad or Normandy begin to fade in our memories, there is one story that will linger, the story that will always remain fresh. That is the story of how we defeated the greatest professional army in the world, with an army of civilians... Not many of us can recall more than 2 or 3 battles of our own revolutionary war, but all of us remember the Minute Men. Those embattled farmers, blacksmiths, and schoolteachers, never trained to fight, who picked up guns and saved the day. So too we will remember the Minute Men of this war. This picture is the story of those men and that is why it will never become old or dated. It will live as long as courage, and decency, and faith and democracy live. It shows us the kind of men who will forever and forever rise to fight anyone who tries to destroy our kind of civilization. It shows us the kind of men who will forever guard the way ahead."

Territorials are called up and placed under the command of Regulars. One soldier comments on the treatment he has received at the hands of the Sergeant... "You wouldn't think we was human beings".

During training Niven's company disgraces the battalion (by deliberately showing their position and being captured so they can return early from a mock exercise). Niven's response... "I just want to tell you this - if you ever get near any real fighting - I don't suppose you'll ever be good enough - but if you do, you'll find that you're looking to other men not to let you down. If you're lucky, you'll have soldiers like Captain Edmunds and Sergeant Fletcher to look to. If they're lucky, they'll be with another company."

They are trying to prevent the advance of German troops by holding a village, and are delivered the following ultimatum ... "If you resist us more, you will be destroyed completely. If you lay down your arms, we promise you good treatment and food."

They head out to face the enemy at unbeatable odds... Narrator voice over... "This is not a story of the past, it's a story of the future. It shows us the kind of men democracies have produced and will continue to produce. Those boys who turned their backs upon civilian life, who gave up the quiet joys of peaceful living to accept the discipline, the danger, and the glory of army life."

In Enemy Hands.

Deaver, J. E. and Giglio, T. (2003) (T.Giglio, Director) In M. Williams (Producer): Lions Gate Entertainment.

Setting: May 1943, German U-Boat

During the period known as 'Black May' - 41 German U-Boats fall under the Allied attack - 8 out of 10 Uboat sailors are lost

11 quotations

Codes (11): 2000-2005, Code of Honor, command, following orders, given our marching orders, ideology, leadership, power, Rules of Engagement, war film, WW II

Memos (3): orders are orders, reasoned decision, two imperatives

Document body:

Genre: WW II war film

The reign of the German U-boat 'Wolfpack' is rapidly drawing to a close

After the decision of the German U-Boat captain is questioned, he replies, "You'll see to it that my orders are carried out, Ludwig".

The crew ask the 1st Officer, "What the hell's he thinking bringing them on board?"

"There are rules of civilized warfare to consider".

.... "I will not question the Captain's orders. And neither should you". (and yet he has already done so privately)

"He's putting our lives at risk!"

"Everything in war's a risk".

The German Captain hesitates to take action, "Captain, your orders? We need a course of action!"

The American Captain has a plan to surrender "We'll evacuate the men and we scuttle the boat. In return for this, I surrender myself to you and ask for consideration for my men. You understand, I will not allow my boat to fall into your country's hands".

"You can't just give up".

"I'm obligated to save my men".

"Men, we don't have the resources to make it back. If you want to die, we can all die together. But, if you want to return home alive, then this is our only chance".

"It's practical for a sub commander, after sinking an enemy vessel, to arrest only the captain and chief. Hitler himself made that a standing order".

"So why did you do it? Why the others?"

"We hold positions of power - men look to us for leadership. Saving you and your men was the first time in all my years of service that I actually felt powerful. To save a life instead of taking it away - that's power. I'm tired of this war".

When the German captain is killed and Travis takes command of the ship, along with the German officers, he is ordered to secure the Enigma - he keeps his moral promise to the German Captain and scuttles the boat countermanning his orders.

"Chief, you are to secure those items. That is an order!"

Into the Breach. Documentary.

Schaefer, C. H. (1998). *Into the breach* (C. H. Schaefer, Director). In S. Spielberg (Producer): Dreamworks and Paramount Pictures

Setting: making of the film Saving Private Ryan

6 quotations

Codes (3): 1995-1999, definition of Good Soldier, documentary

Memos (2): average citizen, growing up in the army

Document body:

Genre: documentary

Featuring Cast from the film: Tom Hanks, Edward Burns, and director Spielberg

"This has been the great test of all the great civilizations throughout history is that when the time came, the average citizen said, 'I will sacrifice myself for the country'."

Of the characters in the film, Spielberg says, "These guys do just what they're not supposed to do - care about each other."

Spielberg reminisces: "Between my father's (war) stories and John Wayne's presence in these (war) films, you know, as a youngster I got the impression that war was something to be glorified - to be looked at with a kind of awe."

Hanks: "Spielberg makes you look at the consequences of war. He makes you look at these young kids - the terror, the confusion, the chaos, the noise, the heartbreak of these young lives being stamped out."

John Wayne's The Alamo. Documentary.

Wayne, J. (1960). John Wayne's "The Alamo" (J. Wayne, Director). In B. Huberman (Producer): Metro Goldwyn Mayer.

Setting: making of the film "The Alamo" in 1960

9 quotations

Codes (10): 1960-1964, American frontier, courage, crossing of the line, desire for freedom, documentary, heroism, human dignity, media reports, values

Memos (2): Alamo myth, media literacy

Document body:

Genre: documentary

Cast: documentary featuring the cast of The Alamo - John Wayne, Richard Widmark, Laurence Harvie, Richard Boone, Frankie Avalon

Wayne on the set: "This wonderful old mission - we took measurements from the old original drawing and plans, but the men who fought here - how can you measure them? How can you measure courage and human dignity and the desire for freedom? Well, how close we came to those men, you'll have to decide when you see our version of the story that Americans have been telling for 6 generations, and will keep on telling forever."

Narrator: "Davy Crockett symbolized the American frontier - the backwoods individual. Like John Wayne, Crockett was a media product of his time. The historical Crockett was elected twice to Congress but the mythological figure in the almanacs was a brutal adventurer - an eye-gouging, wing-tailed roarer, who could whip his weight in wild cats. Crockett symbolized the myth of the frontier - his coon-skinned cap and deerskin clothes signified his closeness to nature, an idealized time when American values were established as a result of man's contact with the wilderness."

"The crucial moment of the Alamo story is the crossing of the line. 10 days into the siege, Colonel Travis assembled his men. He told them he had deceived them with promises of help. Then he drew a line with his sword and invited all who would stay and die with him to cross over."

Texan folklorist J. Frank Dobey writes: "What makes history live is that part of it that appeals to the imagination. If you lose the moment of the line, the story is somehow diminished for this is the moment of moral choice in which the defenders of the Alamo decide to die together."

Judgment at Nuremberg.

Mann, A. (1961). Judgment at Nuremberg (S. Kramer, Director). In S. Kramer (Producer): MGM Entertainment.

Setting: Nuremberg trials, Germany 1948 post WW II

Synopsis: the judges who passed the laws and presided over the trials allowing Jews to be persecuted legally now face trial themselves for war crimes

10 quotations

Codes (13): 1960-1964, definition of Good Soldier, discipline, duty, following orders, justice, leadership, punishment, responsibility, self-preservation, survival, war crimes, WW II

Memos (1): justice

Document body:

Genre: War criminal prosecutions, Nuremberg Germany 1948 post WW II

Cast: Tracy, Spencer; Lancaster, Burt; Widmark, Richard; Schell, Maximilian; Dietrich, Marlene; Garland, Judy; Shatner, William

The defence attorney claims what was done was "What was necessary for the protection of the country"

"The first consideration of the judge became the punishment of acts against the state rather than objective consideration of the case."

"... Men who stayed in power for one reason only - to prevent worse things from happening. Who is the braver man? The man who escapes, or resigns in times of peril? Or the man who stays on his post at the risk of his own personal safety?"

he says of Hoffstaeder, he is "a good German who knew how to take orders."

Hoffstaedter's statement:

"I followed the concept that I believe to be the highest in my profession. The concept that says, 'to sacrifice one's own sense of justice to the authoritative legal order - to ask only what the law is and not to ask whether or not it is also justice. As a judge, I could do no other. I believe your Honors will find me, and millions of Germans like me who believed they were doing their duty to their country, to be not guilty."

Later, however, when he sees the whole farce being recreated to prove his innocence, he renounces this perspective, and says that he and the other judges were wrong to have followed their duty.

"The thing to do is survive isn't it? Survive as best we can. But survive?"

To the widow of the Nazi General (who has been executed under the War Crimes Act), the American chief justice, who is now living in her house, says: "Things haven't been very easy for you, have they?"

"I'm not used to them being easy. I'm not fragile, Judge Heywood. I'm a daughter of the military. You know what that means, don't you?... It means I was taught discipline; a very special kind of discipline...I was taught control your thirst, control hunger, control emotion. It has served me well."

"And your husband, was he of that heritage, too?"

"My husband was a soldier. He was taught to do one thing - to fight in the battle and fight well."

K19: The Widowmaker.

Kyle, C. (2002). K.19: the widowmaker (K. Bigelow, Director). In K. Bigelow (Producer): Paramount Pictures.

Setting: set during the cold war, circa 1969.

Synopsis: Based on real events during the nuclear arms race.

At the height of the 1960's Cold War, Russia launches its flagship nuclear submarine, the K-19, only to discover there is a fatal leak in the nuclear reactor.

12 quotations

Codes (13): 2000-2005, cold war, definition of Good Soldier, devotion to duty, heroism, honor, leadership, responsibility, sacrifice, screenplay based on true account, suicide mission, thriller, we did it together

Memos (3): family metaphor, Kant's categorical imperative, participative decisions

Document body:

Genre: cold war thriller

Liner notes: "At the height of the 1960's Cold War, Russia launches its flagship nuclear submarine, the K-19. In command is iron-willed Captain Alexei Vostrikov . Also aboard is the popular executive officer Mikhail Polenin, who clashes with Vostrikov, but shares his unwavering patriotism. As the K-19 heads toward American waters, a shocking discovery is made: the vessel's nuclear reactor system is leaking, imperiling the men and the sub's missiles. With time running out, the fearless Vostrikov and his crew join together as brave countrymen who must decide the true meaning of duty, honor, and sacrifice"

Cast: Harrison Ford, Liam Neeson

The film opens with a Russian sub being fitted for launch. K19 is being launched prematurely but a new officer (Vostrikov) is being placed in charge over the head of Polenin who should have been the commander, however he has questioned the sub's readiness. - "The sea trials will begin on schedule. We deliver or we drown."

The following speech is delivered at her launch: "You have been given the honor to be her crew, I have been given the honor to be her captain. Without me you are nothing. Without you, I am nothing.... Much is expected of us. We will not fail."

The sub crew is like a family and the captain its father. - "My own father instilled more fear than he condoned."

After the sub has gone through several sub-standard drills, the Captain addresses his officers: "It's not the men's fault - it's your fault. You have failed to set high standards. If you do your job, the men will do theirs."

"I took this boat and these men to the edge because we need to know where it is. This 120 men are a crew now because they achieved something together that they did not think they could do. Next time when it is not a drill, they will go to the edge and past it and die if necessary, because that is what their duty demands of them."

When faced with suicidal decision the first officer suggests the captain ask rather than order.

A previously cowardly officer "turned himself into a hero."

The Captain countermands Moscow's order so that he can save his men in spite of the personal repercussions. Of this decision, he says, "I lost my position, but not my self-respect."

“They sacrificed because when the time came it was their duty, not to the many, not to the state, but to us their comrades.”

The Killing Fields.

Robinson, B. (1984). *The killing fields* (R. Joffe, Director). In D. Puttnam (Producer): Goldcrest.

Setting: Cambodia, 1973-5

Synopsis: true account of journalist Sydney Schanberg & his interpreter Dith Pran.

5 quotations

Codes (7): 1980-1984, media reports, Prisoner of War, screenplay based on true account, social commentary, Vietnam, war film

Memos (1): media coverage

Document body:

Genre: war film & social commentary Vietnam; true story

Liner Notes: "When the Khmer Rouge captured Phnom Penh in 1975, many thought the killing would end. Instead it started a long nightmare in which three million Cambodians would die in the 'killing fields'. The Killing fields is an epic story of friendship and survival". Sydney Schanberg, who is covering the war is entrapped along with other journalists and Dith Pran, Schanberg's aide and friend who saves them from execution. "But Pran is sentenced to labor camps, enduring starvation and torture before escaping to Thailand. Ngor also endured the Khmer Rouge atrocities and saw his moving, Academy Award winning portrayal of Pran... as a way of bringing his nation's tragic ordeal to light".

Review: "it is a tale of love, loyalty, political intrigue and horror".

Cast: Sam Waterston, John Malkovich, Dr. Haing S. Ngor

Film opens in Cambodia, which had been neutral until August, 1973, now starting to feel the effects of the spreading Vietnam war. Schanberg is War correspondent for the NY Times.

Americans had accidentally bombed a village and were desperately trying to cover it up. March 1975 - the American Embassy is closed and the evacuation of all journalists from Cambodia who have taken shelter in the French Embassy.

Pran is not allowed to return to the States with the correspondents and Malkovich and Waterston are plagued by guilt, although Waterston finds it difficult to admit

December 1975 - Pran escapes from a forced labour camp (assisted by the commandant who suspects Pran is educated and will save his daughter's life). Pran discovers the killing fields - burial grounds of hundreds of Cambodian peasants.

In 1976, Schanberg receives a Journalism Award and is shamed by Malkovich into lobbying for the release of Pran, which eventually happens in 1979.

King Rat.

Forbes, B. (1965). King rat (B. Forbes, Director). In J. Woolf (Producer): Columbia Pictures.

Setting: Japanese Prisoner of War camp, WW II, 1945

Synopsis: "King Rat is a powerful exploration of one man's struggle to survive and flourish against all odds in a Japanese POW camp"

8 quotations

Codes (9): 1965-1969, abuse of power, chain of command, corruption of office, Prisoner of War, Rules of Engagement, screenplay adapted from published fiction, survival, war film

Memos (1): Prisoner of War

Document body:

Genre: prisoner of war film

Notes: : Based on the novel by James Clavell. "A Japanese prison camp during World War II is the setting for this stark drama of survival"

Cast: George Segal, Tom Courtenay, James Fox, Denholm Elliott, John Mills

Scrolling text opening the film:

"This is not a story of escape. It is a story of survival. It is set in Changi Jail Singapore, in 1945. The Japanese did not have to guard Changi as a normal prisoner of war camp.

The inmates of Changi has no friendly Swiss border or any other neutral country within reach. They were held captive not so much by high walls, or barbed wire or machine-gun posts, but by land and sea around them - and the jungle was not neutral, nor was the ocean. They did not live in Changi. They existed. This is a story of that existence"

Tom Courtenay is a British low ranking officer (the Provost - in charge of internal security and policing of the prisoners) who has called out the American Corporal, whom he believes to be corrupt, when a senior British officer arrives and asks what's going on?

"You're quite in order to question him, search him, ... but threats and abuse aren't on --- quite wrong to threaten - not the way to treat an enlisted man".

For a prisoner to have a wireless is against regulations stipulated in the Geneva Convention and the Japanese Captain starts to search for one in the tents. He says to the British Senior officer (John Mills) "It is your job to enforce the law".

"My job is to enforce civilized law. If you want to cite law then obey it yourself. Give us the food and medical supplies to which we're entitled".

"One day you'll go too far, Captain".

One day I'll be dead - perhaps I'll die of apoplexy - trying to enforce insane laws imposed by incompetent administrators".

An enlisted man is accused of stealing some of the camp food. This has been determined by weighing the food remaining - he is found dead later. Those who are caught stealing are shoved down the board holes, head first. When it is discovered that a Colonel has tampered with the weights that weigh the rice, so that extra rice goes to a select few (presumably officers), the Provost Martial goes to the Major. The major tries to bribe him. Even the Provost martial is corruptible - the Captain offers to promote him from Lieutenant to Captain if he will keep the theft quiet.

"Now you're a young man, Grey. I understand you want to stay in the army when the

war's over, eh? That's good. The army could use hard working, intelligent officers" - he offers him a permanent commission. ... "I consider it imperative that we let this tragic matter drop - for all our sakes - no good purpose could possibly be served. And I'm sure when you've had a chance to think it over as carefully as I have, you'll appreciate my decision. Have you any objection to my sending this [recommendation for promotion] forward? (silence). Good - your promotion is confirmed. Goodnight Captain."

When the Allied Forces arrive to free the prisoners, they are all in shock... only King is able to talk to the paratrooper.

"Who are those poor souls, Corporal?"

"Just some of the guys - officers!"

"Officers?"

"Ya. Ya, well these are all officers' huts, Sir. The enlisted men are all inside the wall."

"Are they all like that?"

"Sir?"

"Do they all look like that?"

"Ya."

"Then why are you so different?"

"Sir?"

"I said, why are you so different?"

"How do you mean, Sir?"

"Why are you dressed properly and they are all in rags?"

The Longest Day.

Ryan, C. (1962). *The longest day* (A. Marton, Director). In D. F. Zanuck (Producer): 20th Century Fox.

Setting: Normandy June 6, 1944

Synopsis: based on the book by Cornelius Ryan. Recreation of the Allied invasion of Normandy

13 quotations

Codes (14): 1960-1964, breaking all the rules, chain of command, desire for freedom, enemy, game theory, holding the fort, invasion, leadership, paying a price, screenplay adapted from published fiction, screenplay based on historical figure/ event, war film, WW II

Memos (2): discipline and morale, inaction in the absence of authority

Document body:

Genre: war film WW II

Cast: Wayne, John; Mitchum, Robert; Fonda, Henry; Burton, Richard; Connery, Sean; Steiger, Rod; Wagner, Robert; Albert, Eddie; McDowell, Roddie; Buttons, Red

Eddie Albert plays Colonel Thomson, Mitchum portrays General Norman Cota of the US 29th Division, Burton is Flight Officer David Campbell RAF, Fonda plays General Teddy Roosevelt, while Wayne plays Colonel Benjamin Vanderwoort of the US 82nd Airborne Division.

The film opens on a beach with a helmet lying in the waves and the caption reads 'Occupied France in the fifth year of World War II'

Rommel overlooking the beach of Normandy asks how many mines have been placed.

"The work has completely exhausted our troops"

To which Rommel replies: "Which would your troops rather be, exhausted or dead? Just look at it gentlemen (pointing to the shore) how calm - how peaceful it is; a slip of water between England and the Continent - between the Allies and us. But beyond that peaceful horizon, a monster waits! A coiled spring of men, ships and planes straining to be released against us. But, gentlemen, not a single Allied soldier shall reach the shore. Whenever, or wherever, this invasion may come, gentlemen, I shall destroy the enemy there - at the water's edge!"

Commander "How can I maintain the discipline if I keep my troops on the alert?"

General Cota is complaining that the mission has been cancelled several times due to poor weather. "We're on the threshold of the most crucial day of our times. 3 million men out there, keyed up, just waiting for that big step off."

Colonel Thomson to General Cota "Look Norm, we're all of us just as dedicated, just as anxious to get going and that includes Ike [Eisenhower]. Now if he wants to call this off again he knows what he's doing."

"Of course he does, I know that, of course he does. I'm just thinking of those assault troops. There's 20,000 of them out there on those ships. They're probably seasick as well. Do you realize that some of those men have been on those tubs for almost 3 days? I say go. Go, weather or no weather".

General James Gain (of the US 82nd Airborne) to Colonel Vanderwoort "Sometimes battalions can be sharpened to too fine a point. Sometimes a Commander can too."

Colonel Vanderwoort to his troops: "Your assignment tonight is strategic. You can't give the enemy a break. Send them to hell.

When Roosevelt attacks Utah Beach in Normandy, the German officer Jodl refuses to dispatch the Panzers Division to assist without authority and insists on waiting for Hitler's command. However, he also refuses to waken Hitler to receive that command. To which the requesting officer replies, "This is history. We are living an historical moment. We are going to lose the war... because the glorious Führer has taken a sleeping pill, and is not to be awakened.

Another German officer talks about the war games - simulations that have been held to keep the troops alert "I win because I go against the rules."

The French Fleet Commander, Admiral Jaiyard of les Forces français libres addresses his troops: "In a few minutes we are going to be engaged in battle. In order to drive the enemy out, we must shoot on our homeland. This is the price of liberty."

American officers who have just landed, under the command of Colonel Vanderwoort, "We're going to hold this town until the link up does come, whenever it is, today, tomorrow, 'til hell freezes over (nodding to a suspended parachutist) for their sake if no other."

"Private, it's a hell of a war."

"It's a privilege to serve with you sir."

A soldier (Red Buttons) says of Vanderwoort "The old man sure has changed since yesterday (pause) or maybe it's just that we've changed since yesterday."

M.A.S.H.

Lardner, R. J. (1969). M*A*S*H (R. Altman, Director). In I. Preminger (Producer): 20th Century Fox.

Setting: Medical unit in Korea

Synopsis: based on a novel by Richard Hooker, story of the Mobile Army Surgical Hospital in the Korean War

9 quotations

Codes (12): 1965-1969, bravery, career officer, chain of command, command, commanding officer, definition of Good Soldier, devotion to duty, Korean War, leadership, screenplay adapted from published fiction, war film

Memos (2): management principles, satire

Document body:

Genre: war film, Korea

Cast: Donald Sutherland, Elliott Gould, Robert Duvall, Gary Burghoff, Sally Kellerman

The opening caption reads:

“And then there was Korea. I have just left your fighting sons in Korea. They have done their best there, and I can report to you without reservation that they are splendid in every way. I now close my military career and just fade away, an old soldier who tried to do his duty as God gave him the light to see that duty. Good-bye.” (General Douglas MacArthur).

At one point the film breaks into a chorus of “Onward Christian soldiers, marching off to war”

Colonel Henry Blake - seemingly incompetent as a camp commander, and yet - he does provide a relaxed leadership that works - allows his officers to make appropriate decisions -- - not a disciplinarian which bothers career officers like the Chief Nurse who is labeled “She’s regular army - she’s a fanatic” when the company is inspected following one of her complaints.

She says of command- there are 3 basic principles: organization, discipline and teamwork she says of Hawkeye, “I wonder how a degenerated person like that could have reached a position of responsibility in the Army Medical Corps?” to which the Padre replies: “He was drafted”.

In the mock suicide scene of the dentist, staged as ‘The Last Supper’, Hawkeye delivers a eulogy: “Nobody ordered Walt to go on this mission. He volunteered. Certain death. That’s what we award our highest medals for - that’s what being a soldier is all about”.

Memphis Belle.

Merrick, M. (1990). Memphis Belle (M. Caton-Jones, Director). In D. Puttnam (Producer): Warner Bros.

Setting: 1944

Synopsis: Legendary director William Wyler, who flew five battle runs in the famed Flying Fortress, first told the Memphis Belle's story in a 1944 documentary.

9 quotations

Codes (11): 1990-1994, definition of Good Soldier, entering hostile territory, just doing my job, leadership, media reports, screenplay based on true account, war film, we did it together, working above and beyond the line of duty, WW II

Memos (2): alternative to org problem solving, teamwork

Document body:

Genre: war film, WW II

from Liner notes: ...an acclaimed, high-flying adventure inspired by true-life World War II heroics. the Memphis Belle's story --"they've flown 24 perilous missions. Now there's only one thing keeping the flyboys of the B-17 Memphis Belle from going home to a hero's welcome: mission 25, a daylight raid that's their most dangerous ever. ...a stirring story of the guts and teamwork required when the flak gets so thick you can walk on it. The result is a movie that sours. With the courage of men who took to the skies in the world's darkest hour."

Cast: Modine, Matthew; Stoltz, Eric; Connick, Harry Jr.; Lithgow, John
 "In the summer of 1943, a fierce battle raged in the skies over Europe. Everyday, hundreds of young airmen faced death as they flew bombing raids deep into enemy territory. Fewer and fewer were coming back."

England, May 16, 1943. The first crew in the 8th Air force to fly its 25th and final mission is made up of a group of kids barely out of their teens.

The character Danny reads a poem he pretends to have written, but is really by Yeats:

"I know that I shall meet my fate
 Somewhere among the clouds alone
 Those that I fight I do not hate,
 Those that I guard, I do not love.
 Nor law, nor duty bade me fight
 Nor public men nor cheering crowds
 A lonely impulse of delight
 Drove me to this tumult in the clouds
 I balanced all, brought all to mind
 The years to come seem waste of breath
 A waste of breath, the years behind
 In balance with this life,
 This death.

Letter from his widow that reads- "I hope when this is all over, the world will have learned there's a better way to solve its problems".

They volunteer to fly their last mission to hit a munitions factory in Bremen. The Captain's instructions going into battle, after checking all equipment and cautions for safety, "We can make this our best run yet boys. One that we can really be proud of - keep your minds on your job; work together and stay alert."

The captain chooses to take a second run at the target to ensure that a neighbouring school with innocent civilians is not hit accidentally.

"I don't want to do this anymore than you do. We were sent here to bomb a factory. If we don't do it, somebody's going to have to come back here again and do it for us. Nobody said this was going to be fun and games. It's our job, nobody else's. If we do the thing right, it's something we can be proud of our whole lives. That's all I want fellows. Let's get back to work."

After the target has been acquired and they are heading back to base "Ok boys, we've done our job for Uncle Sam, now we're flying for ourselves."

"The 'Memphis Belle' flew her 25th and final mission on the 17th of May, 1943. Over a quarter of a million aircraft battled for supremacy in the skies over Western Europe, and nearly 200,000 air crew lost their lives."

"This film is dedicated to all the brave young men, whatever their nationality, who flew and fought in history's greatest airborne confrontation."

Midway.

Sanford, D. S. (1986). *Midway* (J. Smight, Director). In W. M. Productions (Producer): MCA Home Video.

Setting: Pearl Harbor 6 months after the attack in April 18, 1942 on the U.S.S. Horner aircraft carrier

Synopsis: The story of the battle of Midway

6 quotations

Codes (9): 1985-1989, American patriotism, bravery, leadership, media reports, suicide mission, war film, we did it together, WW II

Memos (1): bravery link to leadership

Document body:

Genre: war film WW II

"This is the way it was - The story of the battle that was the turning point of the war in the Pacific, told wherever possible with actual film shot during combat. It exemplifies the combination of planning, courage, error and pure chance by which great events are often decided" The above credit opens the film.

Cast: Heston, Charlton; Fonda, Henry; Coburn, James; Ford, Glenn; Holbrook, Hal; Mitchum, Robert; Wagner, Robert

Whole squadron, consisting of 15 crews, volunteer for a suicide mission - flying without fighter escort.

Even bombers that had already dropped their payload, went in to "draw heat off those that do" have bombs left.

"It doesn't make any sense - were we better or just luckier?"

the film ends with the following credit scrolling quote by Winston Churchill:

"The annals of war at sea present no more intense, heart-shaking shock than this battle, in which the qualities of the United States Navy and Air force and the American race shone forth in splendour. The bravery and self-devotion of the American airmen and sailors and the nerve and skill of their leaders was the foundation of all".

Midnight Clear.

Gordon, K. (1992). *A midnight clear* (K. Gordon, Director). In D. Pollock & B. Borden (Producer): Columbia.

Setting: Ardennes Forest December 24, 1944

Synopsis: based on the novel by William Wharton, set during WW II, On Christmas Eve, a reconnaissance and intelligence squad unexpectedly meets the enemy.

6 quotations

Codes (7): 1990-1994, courage, enemy, officer, screenplay adapted from published fiction, war film, WW II

Memos (2): enemy identity, officer incompetence

Document body:

Genre: war film WW II

Liner notes: "It is the story of a small army intelligence platoon sent on a dangerous mission to the German front. Constant fear and unremitting tension build as the greenhorn recruits search out the enemy. But when they finally discover a Nazi camp, they find a small band of frightened soldiers not unlike themselves. A tentative truce is forged as the two platoons overcome their fear to celebrate Christmas together. But soon the tides of war change, and their separate peace explodes into horrifying violence...A Midnight clear is both a shattering indictment of war and a searing testament to courage."

Cast: Gary Sinese; Ethan Hawke

The film opens with the soldier Mother Williams (Sinese) starting to go mad and stripping off his clothes in the middle of winter.

Seeing the paintings in the farmhouse, Mother says, "look, somebody cared. Somebody made something, probably not even for money, but love. Sometimes I didn't believe there was any love left. Try to remember who the real enemy is Will."

Believing the Germans want to meet, Sergeant suggests he should check with the Commander.

"We don't want to get officers involved in this, screwing things up."

After they've dressed one of the soldiers to masquerade as an officer,

"You know you actually do look like an officer."

"Ya? Well, I actually feel like an asshole."

"Ya, well, that's about the same thing."

Mother says, "I don't know if I can take this kind of war. I'd rather we kept out of each other's way except when we have to fight."

Mosquito Squadron.

(Sanford & Perry, 1970) Sanford, D. S., & Perry, J. (1970). Mosquito squadron (B. Sagal, Director). In L. J. Rachmil (Producer): Metro Goldwyn Mayer

Setting: England, WW II flying squadron

Synopsis: group of flyers are sent to take out a munitions warehouse that is holding British hostages as human shields

5 quotations

Codes (6): 1970-1974, following orders, human shield, war film, whistleblower, WW II

Memos (2): expendability, truth speaking

Document body:

Genre: war film WW II

Cast: David McCallum

Doug cannot withhold the truth and wants to tell the crew about the hostages that have been taken to the bomb target. He yells at his officers,
 “Shut up, be quiet, be a good boy. That’s what’s wrong with this war.” “Wing Commander’s a by-the-book dick head.”
 “There will be no deviation from the Field Marshall’s order.”

Mother Courage.

Brecht, B. (1955). *Mother Courage and her children* (E. Bentley, Trans.). New York: Grove Press.

Setting: during the 30 years war, the play is a comment on the futility and corruptness of war

13 quotations

Codes (8): bravery, courage, cowardice, definition of Good Soldier, honor, loyalty, values, war is inevitable

Memos (4): different values for war, hero warrior, ineptness of command, war or peace

Document body:

THE RECRUITING OFFICER:... You can’t take a man’s word, any more, Sergeant. There’s no loyalty left in the world, no trust, no faith, no sense of honor. I’m losing my confidence in mankind, Sergeant.

THE SERGEANT: What they could use around here is a good war. What else can you expect with peace running wild all over the place? You know what the trouble with peace is? No organization. And when do you get organization? In a war. Peace is one big waste of equipment... I’ve been in places where they haven’t had a war for seventy years and you know what? The people haven’t even been given names! They don’t know who they are! It takes a war to fix that. In a war, everyone registers, everyone’s name’s on a list. Their shoes are stacked, their corn’s in the bag, you count it all up - cattle, men, et cetera - and you take it away! That’s the story: No organization, no war! (pp. 13-14)

MOTHER COURAGE: He must be a very bad Commander.

THE COOK: Just a gluttonous one. Why bad?

MOTHER COURAGE: Because he needs brave soldiers, that’s why. If his plan of campaign was any good, why would he need brave soldiers, wouldn’t plain, ordinary soldiers do! Whenever there are great virtues, it’s a sure sign something’s wrong.

THE COOK: You mean, it’s a sure sign something’s right.

MOTHER COURAGE: I mean what I say. Why! When a general or a king is stupid and leads his soldiers into a trap, they need this virtue of courage. When he’s tightfisted and hasn’t enough soldiers, the few he does have need the heroism of Hercules - another virtue. And if he’s slovenly and doesn’t give a damn about anything, they have to be as wise as serpents or they’re finished. Loyalty’s another virtue and you need plenty of it if the king’s always asking too much of you. All virtues which a well-regulated country with a good king or a good general wouldn’t need. In a good country virtues wouldn’t be necessary. Everybody could be quite ordinary, middling, and, for all I care, cowards (p. 30).

Of the Hero King, Mother courage says: “He’s unbeatable. Why? His men believe in him. (Earnestly:) To hear the big fellows talk, they wage war from fear of God and for all

things bright and beautiful, but just look into it, and you'll see they're not so silly: They want a good profit out of it, or else the little fellows like you and me wouldn't back 'em up".)pp. 41-42).

MOTHER COURAGE: Who's defeated? The defeats and victories of the fellows at the top aren't always defeats and victories for the fellows at the bottom. Not at all. There've been cases where a defeat is a victory for the fellows at the bottom, it's only their honor that's lost, nothing serious" (p. 45).

THE CLERK: In the long run you can't live without peace!

THE CHAPLAIN: Well, I'd say there's peace even in war, war has its islands of peace. For war satisfies all needs, even those of peace, yes, they're provided for, or the war couldn't keep going. In war - as in the very thick of peace - you can take a crap, and between one battle and the next there's always a beer, and even on the march you can snatch a nap - on your elbow maybe, in a gutter - something can always be managed... You have your leg shot off, and at first you raise quite an outcry as if it was something, but soon you calm down or take a swig of brandy, and you end up hopping about, and the war is none the worse for your little misadventure... War is like love, it always finds a way. Why should it end?" (pp. 74-75).

MOTHER COURAGE: The poor need courage. Why? They're lost. That they even get up in the morning is something - in their plight. Or that they plough a field - in war time. Even their bringing children into the world shows they have courage, for they have no prospects" (p. 76).

The Chaplain asks what Eilif has done to merit being executed. He is told that he has pillaged a farmhouse and killed the occupants.

THE CHAPLAIN: Eilif, how could you?

EILEF: It's no different. It's what I did before.

THE COOK: That was in war time

...THE CHAPLAIN: It's true. In war time they honored him for it. He sat at the Commander's right hand. It was bravery.

THE SOLDIER: What's the use? Stealing cattle from a peasant, what's brave about that?

THE COOK: It was just stupid." (p. 92).

Nearing the end of the play...

THE COOK:... I'm a soldier, but what good did my bravery do me in all those battles? None at all. I might just as well have wet my pants like a poltroon and stayed at home" (Brecht, 1955, p. 100).

Night of the Generals.

Kessel, J., & Dehn, P. (1966). The night of the generals (A. Litvak, Director). In S. Spiegel (Producer): Columbia TriStar.

Comment: *Setting: Warsaw, WW II*

Synopsis: compelling study of murder both as an individual act and as sanctioned in war.

11 quotations

Codes (10): 1965-1969, command, following orders, heroism, just doing my job, officer, survival, thriller, war crimes, WW II

Memos (2): hegemony of authority, wartime

Document body:

Genre: thriller set in WW II; war crimes

Cast: O'Toole, Peter; Plummer, Christopher; Sharif, Omar; Courtenay, Tom; Pleasance, Donald

A German Major (Sharif) is investigating a vicious murder of a prostitute. He has identified 3 suspects, all of whom are Generals:

General von Seidlitz-Gabler (Charles Gray) - has a tough and ambitious wife with influence at Nazi headquarters.

Heroic General Tanz (O'Toole) who attempts to intimidate the people of Warsaw as a means to root out resistance - he develops a brutal plan and yet stops in the street to feed orphaned children

Major General Kahlenberge (Donald Pleasance) who is disgusted by Nazi propaganda Gray's assistant Lance Corporal Kurt Harman has a cousin who has been wounded and awarded the Iron Cross. He wishes to place him in an administrative position so he doesn't have to return to the front. "I imagine as a University man, you'd like to become an officer?" to which Harman replies, "I don't want to become an officer."

Gray responds facetiously "What is the point of being a general when corporals prefer to be corporals?"

Gray interviewing him comments, "I should think you'd be anxious to get back to the fighting?" (Courtenay) "No sir... I want to survive, sir, I want to live through the war."

Adjutant to Sharif who is seeking the murderer asks, "Why are you trying to prove? What do you think you're doing?"

"My job!"

Tanz, "We live in a period that makes great demands upon us. Consequently there is little time for what is commonly known as private life."

"It didn't look good a whole company being wiped out so they decided to make a hero of the survivor - the one who ran away." That's how Harman gets his Iron Cross. "A twenty year sentence is a bit much for a soldier who just obeyed orders like the rest of us."

No Way Out

Garland, R. (1987). No way out (R. Donaldson, Director). In L. Ziskin & R. Garland (Producer): Orion Pictures.

Setting: Pentagon, during peacetime

Synopsis: A Russian spy masquerading as an American Naval officer is forced to take drastic measures in order to not be exposed. He is accused of a crime he did not commit. However, ironically is labelled as a dangerous mole, which is in fact true.

Genre: spy thriller

The North Star.

Hellman, L. (1943). The north star (L. Milestone, Director). In S. Goldwyn (Producer), Great W.W.II movies: where Hollywood meets heroes: American Home Treasures.

Setting: Poland at the start of the German occupation of 1941

Synopsis: WW II film about peaceful Ukrainian peasants battling Nazi invaders during the early days of the German invasion in 1941. When Germany starts its occupation, the peasants fight back rather than submit.

13 quotations

Codes (15): 1940-1944, American patriotism, citizenship, desire for freedom, devotion to duty, driving the enemy out, dying for your country, media reports, moral character, nobility, sacrifice, under siege, war film, warrior, WW II

Memos (3): education, rallying cry, sociological comment

Document body:

Genre: war film WW II

Notes: Hollywood made this film at the request of F.D.R. to boost support of America's alliance with Russia.

Cast: Walter Houston, Anne Baxter, Dana Andrews, Walter Brennan, Jane Withers

Film opens on a graduation ceremony at which students are awarded scholarships to University in Kiev. Immediately following is a radio announcement about the invasion of Germany.

The teacher says to the graduating class: "It is not my custom to start your vacation with a lecture but this is the start of 1941, a solemn time. No one of us knows what will happen - I don't have to remind you that we are people with a noble history. You are expected to carry on that history with complete devotion and self-sacrifice".

Song follows:

"Side by side, the people of our nation
build a land where man is ever free"

"I'm a citizen of this country - I intend to give it all I have".

"The face of war is ugly and not for the young" she responds "we're not young any more". "It's my opinion the trouble with the world comes from people who don't know what they are and pretend to be something that they aren't."

"But our land will be defended with a fury the fascist armies have never known".

Not a time for mourning but for revenge - "I who am about to become a guerilla fighter of the Soviet Union do take this solemn oath: 'I will not lay down these arms until the last fascist is driven from our land. I am willing to give my life, to die in battle, to keep my people from fascist slavery. We swear to give our lives if they be needed'".

"25 years ago we fought and died for this land - well, you take your gun and you fight."

German medical officer to the village doctor: "In this new order of ours we have to countenance and commit many acts we do not necessarily approve of."

German officer "If you wish to be a warrior, you must take chances with your life."

Film finishes with the chant, "The world belongs to us the people if we fight for it."

Nuremberg.

Rintels, D. W. (2000). Nuremberg (Y. Simoneau, Director). In P. Sussman (Producer): Alliance Atlantis.

Setting: May 12, 1945, American Air Corps Base, Germany

Synopsis: based on the book "Nuremberg infamy on trial" by Joseph E. Persico, this made-for-television drama depicts the true account of the indictment of Nazi war criminals. Uses transcripts from the actual trials to recreate courtroom dialogue and incorporates footage of Auschwitz and Berger Belsen camps which was shown at the original trial

21 quotations

Codes (20): 2000-2005, blind obedience, citizenship, Clear and Present Danger, Code of Honor, definition of Good Soldier, duty, enemy, fearless, following orders, intimidation, leadership, officer, responding to authority, responsibility, screenplay adapted from published fiction, screenplay based on historical figure/ event, screenplay based on true account, surrender, war crimes

Memos (7): authority, code of obedience, congruence, eliminating the enemy, evil, infallible, meaning making

Document body:

Genre: peacetime trials for war crimes

Cast: Alec Baldwin, Christopher Plummer, Max von Sydow, Brian Cox, Michael Ironside

The film starts in May 12, 1945 with the surrender of Field Marshal Goering, commander of the Luftwaffe, to American forces at the Air Corps Base. It is a Code of Honor among airmen to treat their prisoners with respect and so Goering was thrown a party

The psychologist assigned to assess Goering's readiness for trial, asks regarding his arrogance, "Is this your way of handling fear?"

"Fear? What do I have to be afraid of? I've ordered hundreds and thousands of men into battle, knowing full well that not many would return. Why should I, their leader, tremble when called upon to face the enemy? I know that I am a condemned man. That is of no consequence. There is still work to be done."

The opening address to the jury by the prosecutor, Jackson: "... you will hear today of the enormity and horror of their acts...the catalogue of crimes will omit nothing that could be conceived by their pathological pride, cruelty and lust for power.... You will hear of the repression of organized labor, the harassment of the church, the persecution of the Jews... you will hear of the long series of German aggressions and conquests and broken treaties; the terror that settled over Germany, the havoc wrought on the occupied territories, and you will know that the real complaining party at your bar is civilization. Civilization asks whether law is so laggard as to be utterly helpless to deal with crimes of this magnitude by criminals of this order of importance. It doesn't expect that you can make war impossible, it does expect that your juridical action will put the forces of international law - its precepts, its prohibitions and above all, its sanctions on the side of peace."

Goering "I say to you all that I would rather die gladly than say we were wrong."

The psychologist to one of the defendants: "Help me to understand Goering's ability to dominate and intimidate without possessing a real power shed.... How do you explain that?"

"Habit, instinct, something in the German character that responds to authority - real or imagined."

"What about the ideas he expressed, the words, the thoughts, they had no impact?"

"What ideas, what thoughts? They were only platitudes. Nazi Germany was built on empty platitudes."

"A man like you - you were seduced by empty platitudes?"

"Of course, because you can hear in them, any meaning you want."

When asked why the concentration camps were created, Goering says, "It was a question of removing danger - only one course was available - protective custody. How could the party rule until it had established order? How could it maintain order with its deadly enemies, particularly the Communists, running free?"

Goering to the psychologist: "In war, you have to be practical. I am a practical man and I am a soldier and a soldier's code is obedience."

The psychologist responds: "Blind obedience, without responsibility."

His secretary to Jackson... "the only way they can triumph over you is if their values are stronger than yours. If they believe in their ideals more than you believe in yours."

Yodel, in the defendant's stand, "It is a soldier's duty to obey orders. It is a code I've lived by all my life."

The psychologist to the commandant of the concentration camp "Commandant, do you feel that the Jews you murdered deserved their fate?"

"I have always been taught that the Jew was an enemy of Germany."

"So, when you were ordered to turn your prison camp into a death camp, you never once thought what you were doing was wrong?"

"I was an SS man. We were trained to obey orders without thinking. As a German officer, I consider it my duty to answer for all I have done. It will not always be possible to separate guilt from the threads of destiny but the men in the front lines cannot be charged with guilt, where the highest leaders reject responsibility. It is wrong and unworthy."

The psychologist looking for answers: "Germany is a country where people do what they are told. You obey your parents, teachers, clergymen, superior officers. You're raised from childhood not to question authority."

Jackson: "I told you once that I was searching for the nature of evil. I think I've come close to defining it - a lack of empathy. It's the one characteristic that connects all the defendants; a genuine incapacity to feel with their fellow man. Evil, I think, is the absence of empathy."

"A nation believing in its future will never perish."

Paths of Glory.

Kubrick, S., Willingham, C., & Thompson, J. (1957). *Paths of glory* (S. Kubrick, Director). In J. B. Harris (Producer): Columbia Pictures.

Setting: France, 1916 during WW I.

Synopsis: "A compassionate French officer in World War I who must lead his men against insurmountable enemy positions on the 'Ant Hill', and then must defend three of them against charges of cowardice when the battle is lost".

22 quotations

Codes (26): 1955-1959, blind obedience, commanding officer, corruption of office, court-martial, definition of Good Soldier, discipline, duty, face the firing squad, fighting against impossible odds, following orders, futility of war, ideology, insubordination, insurmountable enemy positions, leadership, loyalty, moral character, morale, punishment, questioning authority, screenplay adapted from published fiction, social commentary, war film, whistleblower, WW I

Memos (2): corrupt command, whistleblower

Document body:

Genre: social commentary WW I

Note: based on the novel "Paths of glory" by Humphrey Cobb.

Cast: Kirk Douglas

"By 1916, after 2 grizzly years of trench warfare, the battle lines had changed very little. Successful attacks were measured in hundreds of yards and paid for in lives by hundreds of thousands".

In response to Colonel Dax's concern that more than ½ his men may be killed taking the Ant Hill, General Mireau threatens to place him on an indefinite furlough.

Dissatisfied with the progress that the troops have made through the trenches, Mireau orders the Battery Commander to start firing on his own positions in order to push them forward.

"The Battery Commander respectfully reports he cannot execute such an order unless it is in writing and signed by the General".

"The troops are mutinying. Refusing to advance. Fire as ordered until further notice".

"With all due respect, sir, you have no right to order me to shoot down my own men unless you are willing to take full amount of added responsibility for it.... Supposing you were killed, sir, then where would I be?"

Colonel Dax to General Mireau - "I'm sorry sir, I certainly didn't intend to be insubordinate. My only aim is to remind you of the heroism these men have shown on every occasion in the past".

"They were ordered to attack. It was their duty to obey that order. We can't leave it up to the men to decide whether an order is impossible or not. If it was impossible, the only proof of that would be their dead bodies in the bottom of the trenches".

At this point the General is prepared to lay the blame on the Battery commander for aiming short. "I wanted to talk to you about your shells falling short. I haven't time to go into it now. Report back to the mound for further orders".

"The best solution is to shelve him to another outfit". "A court of enquiry ought to roast him first"... (Afraid of the truth being revealed in an official enquiry, Mireau replies, "No shelving would be the best discipline for him".

"The firing squad leader says to his group "I've been put in charge and made personally responsible for any lack of order -- for any mistakes, but you can take it from me that I shall pass on any blame and with interest to any one of you who fails in his duties".

In spite of the General's veiled threats, the Captain of the Artillery is a whistle blower to Dax. "I have something to tell you, sir, that may have a great bearing on the court martial".

The night before the court martial the General is hosting an officers' ball.

General: "I must admit that judging from the casualties, the efforts of your regiment must have been considerable"

Dax: "How can you understand that and allow these men to be shot tomorrow?"

"Come Colonel, you're taking a rather simple view of this".

Dax: "The attack was impossible from the start. The general Staff must have known that"!

"Colonel Dax, we think we're doing a good job running this war. You must be aware that the General Staff is subject to all kinds of pressure from the newspapers and politicians. Maybe the attack against the Ant Hill was impossible. Perhaps it was an error in judgment on our part. On the other hand, if your men had been a little more daring, they might have taken it.... In any case, why should we have to bear any more criticism in the papers than we have to?... There's the question of the troops morale... These executions will be a perfect tonic for the entire division. There are few things more fundamentally encouraging and stimulating than seeing someone else die... Troops are like children - just as a child wants its father to be firm, troops crave discipline... and one way to maintain discipline is to shoot a man now and then!"

"Colonel Dax, I've always known that you were a disloyal officer, but I never thought you would stoop as low as this!" To the end, Mireau believes he is a persecuted innocent man who has been stabbed in the back by his own staff and his commanding officers.

Patton.

Coppola, F. F. (1969). Patton (F. J. Schaffner, Director). In F. McCarthy (Producer): 20th Century Fox.

Synopsis: Patton, a military genius was respected by the Germans, outmaneuvering Rommel in Africa. Charismatic, flamboyant, and brilliant, he was also rebellious and "his own volatile personality was the one enemy he could never defeat"

16 quotations

Codes (20): 1965-1969, advancing on a beachhead, American patriotism, combat, definition of Good Soldier, discipline, dying for your country, enemy, following orders, heroism, holding our position, just doing my job, leadership, responsibility, screenplay adapted from published fiction, screenplay based on historical figure/ event, war film, War Room, we did it together, WW II

Memos (3): codependency of good soldier, concept of the enemy within, what constitutes the good soldier

Document body:

Genre: war film WW II

Note: based on the biographical material in Ladislav Farago's "*Patton: ordeal and triumph*" and Omar N. Bradley's "*A Soldier's story*"

Cast: George C. Scott; Karl Malden

Patton giving a lecture, "Now, I want you to remember that no bastard ever won a war by dying for his country! He won it by making the other poor dumb bastard die for his country. Americans traditionally love to fight. All real Americans love the sting of battle. When you were kids you all admired the fastest runner, the championship marble shooter,

the big league ball player, the toughest boxer.... Americans love a winner and will not tolerate a loser. Americans play to win all the time...the very thought of losing is hateful. ...Now an army is a team. It eats, sleeps, fights as a team. Now there's another thing I want you to remember... I don't want to get any messages saying we are holding our position...we are advancing constantly and we're not interested in holding on to anything except the enemy...and we're going to kick him in the ass.

I will be proud to lead you wonderful guys into battle anytime, anywhere."

His colleague and rival throughout his campaigns was Senior Military advisor, General of the Army, Omar N. Bradley. Bradley gives a report of the Americans crossing of the Kasserine Pass in Tunisia 1943, in which he outlines that 1800 Americans were destroyed in the first encounter with the Germans due to poor discipline, lack of leadership, lack of coordinated attack with no air cover, and poor, faulty equipment. He concludes with "Some of our boys were just plain scared."

Patton comments, "You want to know why this outfit got the hell kicked out of it? Blind man could see it in a minute...they don't look like soldiers, they don't act like soldiers, - why should they be expected to fight like soldiers?"

Rommel receives a report from interrogations of captured American POW's. Patton's motto is "Always take the offensive - never dig in!"

Patton commands troops into dangerous, risky position. Bradley challenges him, "I do know you're gambling with the lives of those boys just so you can beat Montgomery into Messina. And if you pull it off, you're a big hero, but if you don't - what happens to them? The ordinary combat soldier? He doesn't share in your dreams of glory, he's stuck here. He's stuck living out every day. Day to day with death tugging at his elbow."

In the War Room, Patton has just committed his company to a 100 mile trek and offensive. "Frankly, I don't see how it's possible."

"I should think you'd want to fall back and regroup."

"Not me, Freddie. I don't like to pay for the same real estate twice."

"But what about your men? You can't pull them out of the line and carry them off a 100 miles and then expect them to attack without rest!"

"I trained these men, Arthur, - they'll do what I tell them to do."

"Well, perhaps we hadn't realized that you were quite so popular with your troops, General."

"I'm not! They'll do it because they're good soldiers and because they realize, as I do, that we can still lose this war."

Referring to Montgomery, "He would say you're asking the impossible of your men."

After being relieved of command of the 3rd Army, Patton says, "At least the 3rd Army earned its pay. In our dive across Europe, we liberated 12,000 cities and towns, and inflicted a million and a half German casualties."

Bradley responds, "I have a feeling from now on, just being a good soldier won't mean a thing. I'm afraid we're gonna have to be diplomats, administrators, you name it."

Platoon.

Stone, O. (1986). *Platoon* (O. Stone, Director). In A. Kopelson (Producer): Orion Pictures.

Setting: Vietnam

Synopsis: about a "young, naive American who, upon his arrival in Vietnam quickly discovers that he must do battle not only with the Viet Cong, but also with the gnawing fear, physical exhaustion and intense anger growing within him".

9 quotations

Codes (10): 1985-1989, chain of command, enemy, expendable, following orders, media reports, platoon, Sergeant, Vietnam, war film

Memos (2): enemy within, reference note

Document body:

Genre: war film, Vietnam

Note: based on the real-life experiences of Oliver Stone

Liner Notes: *Platoon* is powerful, intense and starkly brutal. "Harrowingly realistic and completely convincing", it is 'a dark, unforgettable memorial' (The Washington Post) to every soldier whose innocence was lost in the war-torn jungles of Vietnam" While his two commanding officers draw a fine line between the war they wage against the enemy and the one they fight with each other, the conflict, chaos and hatred permeate Taylor, suffocating his realities and numbing his feelings to man's highest value...life".

Cast: Charlie Sheen, Tom Berenger, Willem Dafoe

September 1967. Bravo Company of the 25th Infantry is near the Cambodian border. Sheen's character, Taylor, in a voice over, "It's scary, 'cause nobody tells me how to do anything 'cause I'm new. Nobody cares about the new guys - they don't even wanta know your name. The unwritten rule is that a new guy's life isn't worth as much 'cause he hasn't put his time in yet. And they say, if you're gonna get killed in the Nam - it's better to get it in the first few weeks - the logic being, you don't suffer that much."

Troop Lieutenant Wolfe to Sergeant Barnes: "Sergeant, I think in front of the men it's necessary for me to give the orders."

Sgt Barnes: "There's the way it oughta be and there's the way it is. ... Now, I ain't got no fight when a man does what he's told. But when he don't, the machine breaks down. And when the machine breaks down, we break down. And I ain't gonna allow that!"

Taylor: "I think now, looking back, we did not fight the enemy, we fought ourselves. And the enemy was in us."

Rules of Engagement.

Gaghan, S. (2000). *Rules of engagement* (W. Friedkin, Director). In R. Zanuck (Producer): Paramount Pictures.

Setting: Yemen, 1996

Synopsis: A highly decorated Marine Col. orders his men to open fire on a crowd of seemingly peaceful demonstrators while trying to evacuate the American embassy in Yemen.

9 quotations

Codes (16): 2000-2005, American patriotism, command, definition of Good Soldier, expendable, heroism, holding the fort, leadership, media reports, Rules of Engagement, sacrifice, social commentary, Special Forces, under siege, war crimes, warrior

Memos (1): rules in org

Document body:

Genre: social commentary; war crimes

Review: "Sent in to rescue the besieged American ambassador to Yemen, highly decorated Marine Col. Terry Childers, orders his men to open fire on the crowd of seemingly peaceful demonstrators, causing the deaths of more than eighty men, women, and children, while ignoring the rooftop snipers openly firing on the embassy. An international incident results with Childers held responsible, so he asks Col. Hayes Hodges, whose life he saved in Vietnam, to defend him."

Cast: Jones, Tommy Lee; Jackson, Samuel L.; Kingsley, Ben; Archer, Anne

The film opens in Vietnam in 1968, establishing the relationship between Hodges and Childers. It then moves to 1996

Colonel Hayes Hodges is retiring "after 32 years of distinguished service."

The sword is a the symbol of a warrior.

Meanwhile in Yemen, Colonel Terry Childers is taking command of the 24th Marine Special Ops squadron, where he is to protect the American Embassy and the family of Ambassador Mourain.

When the embassy is under siege, he risks his life to save the American flag. While on the roof, he commands the massacre of 83 protesters, among them women and children. At the urging of National Security Advisor William Sokol, who is anxious about bad press, Childers' commanding officer, becomes a 'good soldier' in the face of mounting political pressure, even though he is a General. He chooses to "sacrifice his colonel" and "hang him out to dry" which means that all of the good deeds (medals and citations) "don't mean shit!"

Childers is a 'warrior's warrior' - holding the navy cross, and multiple medals.

Hodges says to the Ambassador's wife, "you owe your life..." to which she replies, "We all have our priorities."

Under the Rules of Engagement, a civilian holding a weapon is no longer a civilian and is open to combat with deadly force.

Saving Private Ryan.

Rodat, R. (1998). Saving private Ryan (S. Spielberg, Director). In S. Spielberg (Producer): Dreamworks and Paramount Pictures.

Setting: Normandy during WW II D-Day invasion

WW II's historic D-Day invasion, seen through the eyes of a squad of American soldiers. Captain John Miller must take his men behind enemy lines to find Private James Ryan, whose three brothers have been killed in combat.

9 quotations

Codes (9): 1995-1999, chain of command, definition of Good Soldier, duty, following orders, honor, media reports, war film, WW II

Memos (3): decency dilemma, the buck stops here

Document body:

Genre: war film, WW II

Liner notes: "Internationally acclaimed by critics and audiences alike, Steven Spielberg's *Saving Private Ryan* is an unforgettable film achievement that has had profound and lasting impact throughout the world. Winner of five Academy Awards...more than 70 critics...and critics' groups...named the film Best Picture of the Year. In addition, Spielberg received... the American Legion 'Spirit of Normandy' Award, a USO Merit Award from the USO of Metropolitan Washington, as well as the highest civilian public service award from the Department of the Army... Seen through the eyes of a squad of American soldiers, the story begins with WW II's historic D-Day invasion, then moves beyond the beach as the men embark on a dangerous special mission. ... Faced with impossible odds, the men question their orders. Why are eight men risking their lives to save just one? Surrounded by the brutal realities of war, each man searches for his own answer -- and the strength to triumph over an uncertain future with honor, decency, and courage".

Review: "The opening twenty minute depiction of the fateful D-Day assault is mesmerizing. and very, very hard to watch. And it's merely a prologue to the tale of individual courage that sends eight men into German-occupied France to rescue a soldier whose brothers all have been killed in combat. Our ground-level guide is Captain John Miller, an honorable soldier who believes in just causes and the merit of chain of command. His men are stereotypes but no less real, and their subsequent adventures unfold against Spielberg's stated desire to portray dignity and decency in the charnel house of combat. The result is not a film to be embraced frivolously; it's raw, powerful, incredibly violent...and absolutely unforgettable".

Cast: Tom Hanks, Matt Damon, Edward Burns

The film opens with a series of voice-overs depicting the many letters being written back home to notify families of the death of their loved ones.

"He was a fine soldier and he believed very strongly... Al was the one who held us all together. He was one of the first ones to volunteer..."

Captain John Miller of the 2nd Rangers Battalion talking to his troop: "Orpen's talking about our duty as soldiers. We all have orders and we have to follow 'em."

Miller: "I don't gripe to you Riven. I'm a Captain. There's a chain of command. Gripes go up, not down. You gripe to me, I gripe to my superior officer, so on and so on and so on. I don't gripe to you. I don't gripe in front of you. You should know that."

Quotes Ralph Waldo Emerson - "War educates the senses, calls into action the will, perfects the physical constitution, brings men under such swift collision in critical moments that man measures man."

The men want to go around a machine gun post. The Captain says they can't go around it because it endangers planes.

"Captain, we can still skip it and accomplish our mission. This isn't our mission, right sir?"

"You just want to leave it here so it can ambush the next company that comes along?"

"Sir, that's not what I'm saying. I'm simply saying it seems like an unnecessary risk - given our objective, sir."

"Our objective is to win the war!"

When a family pleads with them to save their children, one of the soldiers tells the Captain it would be the decent thing to do.

To which he replies: "We're not here to do the decent thing, we're here to follow orders." When the captain won't allow his men to kill a German in vengeance, he tells them he was a school teacher in peacetime and says "Just know that every man I kill, the farther away from home I feel."

Sink the Bismark.

North, E. H. (1960). *Sink the Bismarck* (L. Gilbert, Director): Twentieth Century Fox.

Setting: at sea, spring of 1941

Synopsis: based on the book by C.S. Forester and Edmund H. North. Featuring actual combat footage, this naval engagement is set during WW II.

8 quotations

Codes (7): 1960-1964, officer, screenplay adapted from published fiction, screenplay based on historical figure/ event, war film, War Room, WW II

Memos (3): bravery is avoidance, error free, losing face

Document body:

Genre: semi-documentary WW II

Cast: More, Kenneth; Wynter, Dana

Film opens with Movietone News: "Battle in Atlantic between British Navy and Bismark"

London May 1941 - the War Rooms, Operations Division of British Admiralty

In response to the question "if you were Bismark, what would you do?" his assistant replies, "Well, I suppose I'm not very brave... I'd head for home, sir."

"Uhuh,... and a very sensible thing to do too... plenty of fish, good repair facilities, complete protection, but not any German Fleet Commander."

"Why not?"

"Because - he'd lose face. I've fought these people before. They have to prove their superiority every day. That's their one tremendous weakness."

A Soldiers Story.

Fuller, C. (1984). *A soldier's story* (N. Jewison, Director). In N. Jewison (Producer): Columbia Pictures.

Setting: Tynin, Louisiana 1944 in a racially divided America

Synopsis: Set during WW II, the States needed to enlist black soldiers to expand their military presence

5 quotations

Codes (9): 1980-1984, blind obedience, definition of Good Soldier, drill instructor, following orders, screenplay adapted from published fiction, social commentary, war film, WW II

Memos (0):

Document body:

Genre: war film WW II; social commentary

Note: Based on the play "*A Soldier's play*" by Charles Fuller.

Cast: Howard Rollins, Jr.

'March to Freedom' documentary reports this event as "so many white soldiers were being killed, America conscripted black 'manpower'."

Drill Sergeant to his troops: "The reasons for any orders given by a superior officer is none of your business. You obey them. This country is at war, and you niggers are soldiers, nothin' else.

They Were Expendable

Wead, F. (1945). *They were expendable* (J. Ford, Director). In R. Montgomery (Producer): MGM.

Setting: Manila Bay, 1941

Synopsis: Based on the book by William White, this film was directed by John Ford, who at the time was a Captain in the US Navy Reserve and produced by Robert Montgomery, Commander Navy PT Boat Division. About the inception of the PT Motor Torpedo Boats in the Pacific fleet during the early days of WW II.

0 quotations

Codes (0):

Memos (0):

Document body:

Genre: war film WWII; social commentary

Based on the book by William L. White, fictional account of true events, the movie was made to help educate the public to the war effort

Cast: Wayne, John; Reed, Donna, Montgomery, Robert; Bond, Ward

The Squadron Leader of the PT Boats, Lieutenant Brick Berkeley, says to Rusty Ryan, his second in command, who has decided to quit the squadron for a more glorified role in the navy: "What are you aiming at? -- building a reputation or playing for the team?"

"Look Brick, for years I've been taking your fatherly advice and it's never been very good. From here on in, I'm a one-man band", replies Berkeley.

When war is declared after the strike on Pearl Harbor, the squadron is given caretaking and mail duty because the Admiral lacks confidence that this new type of boat is battle worthy. They are ordered to patrol the bay and stand by to deliver messages.

The Admiral says to Lieutenant Berkeley that it's clear that the American Navy is stranded and very much on the defensive.

"Listen son, You and I are professionals. If the manager says sacrifice, we'll lay down a bunt and let somebody else hit the home run. Our job is to lay down that sacrifice. That's what we're trained for and that's what we'll do, understand?"

When the American fleet is escaping, believing the war in the Pacific is lost, the crews are disbanded and forced to join the army effort as foot soldiers. Lieutenants Berkeley and Ryan are ordered back to the States to train others in the PT boat, for ironically, they have finally demonstrated its worth. They insist that their beleaguered crew also be shipped back and they are denied. They are told that there isn't enough room. In fact, only 30 men leave the island on a single plane transport. The remaining troops, hundreds of them, are left stranded in the Pacific to face the Japanese invaders. They are indeed expendable.

Tigerland.

Klavan, R., & McGruther, M. (2001). *Tigerland* (J. Schumacher, Director). In A. Milchan & S. Haft & B. Flynn (Producer): 20th Century Fox.

Setting: the training ground of Tigerland in preparation for Vietnam

Synopsis: as a group of trainees are prepared for the hardships of Vietnam, a young man fights authority and abusive power to maintain his sense of self worth while going through the humiliation of boot camp

12 quotations

Codes (15): 2000-2005, abuse of power, code of ethics, courage, definition of Good Soldier, enemy, heroism, idealist, leadership, questioning authority, respect, responsibility, self-preservation, Vietnam, war film

Memos (3): enemy within = the system, respect as an element of war, staying alive

Document body:

Genre: war film, Vietnam

Cast: Colin Farrell

Tigerland is a place considered to be "as close to the war as we can make it". It is run at Fort Pork, Louisiana by the 3rd Advance Infantry Training Brigade.

Theatrical trailer: "One man will fight his own war - for what he believes".

Schumacher, the director, says of the character Bozz played by Farrell, he is "a reluctant hero, a reluctant leader, a reluctant courageous young man of ethics and integrity... Bozz sees himself as a rebel. As a non-conformist, as someone who questions authority and has a great problem with authority."

The film opens with a voice-over narration: "My father said the army makes all men one - but you never know which one."

A young 20 year old, who is immature is made Platoon Sergeant and he abuses the power. Bozz's response "Getting all this Paxton? The crazed, sadistic soldier, the guy who always flips out and kills people - shit! -- made platoon guide."

The C.O. says to Bozz "You are a goddam piece of work, Bozz... I believe you could soldier as well as any man in this army - I even think you want to, but you won't."

"I'm just tryin' to keep myself alive."

"We're fighting a war, private. Nobody knows how he's going to come back."

"That's not the kind of alive I'm talking about, Sir."

"Courage is when you're the only guy who knows how shit scared you really are."

"You are a coward because you are a born leader and you're afraid to take any responsibility. "

An N.C.O. trainer, who has just returned from duty in Nam, addresses the soldiers. "Gentlemen, it's all about respect. Respect for your superiors and what they're trying to teach you. Respect for yourselves and your unit. And most important, respect the enemy."

Tour of the Inferno. Documentary.

Kiselyak, C. (1986). *Tour of the inferno* (C. Kiselyak, Director). In C. Kiselyak (Producer): Orion Pictures.

Synopsis: documentary of the making of the film Platoon

7 quotations

Codes (4): 1985-1989, documentary, media reports, platoon

Memos (3): attacking each other, film as social change, social purpose of film

Document body:

Genre: documentary

Features cast of *Platoon*: Charlie Sheen, Tom Berenger, Willem Dafoe
Oliver Stone made *Platoon* based on his tour of duty in Vietnam in 1967 with the 25th Infantry and 1st Cavalry units. The film is set in the spring of 1965 in south Vietnam

"The Platoon is made up of men. And each one has an individual characteristics (sic). Each one comes from different states, different feelings."

Intended to portray the psychology of being a grunt in Vietnam, 'fragging' is where one soldier would attack another and usually happened when morale dipped.

The producer "the whole response to *Platoon* changed my life as a filmmaker. Because until that time, I never realized the power of a motion picture - ah, that you can affect social change. You can change people's thinking about subjects."

Oliver Stone comments "In a sense, that American generation that went over there, had something to teach the rest of America, not just the generation that stayed at home, but the upcoming generation - the kids, their kids, their grandkids. And I hope, only hope, that the kids who are coming up are smarter than I was, and have read a little more history than I have and make up their own mind the next time some politician tries to sell them a used war like this."

Tunes of glory.

Kennaway, J. (1988). *Tunes of glory* (Vol. 21). Edinburgh: Canongate.

2 quotations

Codes (3): commanding officer, definition of Good Soldier, peacetime

Memos (0):

Document body:

In the Introduction, by Allan Massie, he says of the author Kennaway, "His attitude to the Army was similarly ambivalent. He enjoyed the experience of being an officer, and reveled in life as a privileged member of the occupying force in post-war Germany; but he disliked his regiment, finding in the Gordons 'a pettiness and filth which is hard to believe'. The battalion was troubled by internal rivalries: according to

his biographer, Trevor Royle, the regiment in *Tunes of Glory* 'is undeniably the Gordons and most of the characters are based on officers he knew in Germany'"

"But the officers at Campbell Barracks were deceptive. They were no longer a set of indolent gentlemen with courageous instincts. It is doubtful whether some were gentlemen at all - but then a Mess is renowned for taking on the complexion of its Colonel, and Jock had held command for some years now:" (Kennaway, 1988, p.30).

"I'll tell you why he's the better Colonel. Because he's a gentleman..."

Slowly came the reply. 'You're a terrible snob, Mr. Riddick. It is always the same with you people who start in the Brigade of Guards. You're such terrible snobs; it is wicked.' As he grew angry, he spoke more quickly. 'Mr. McLean. I know what I'm saying.' The R.S.M. poured out another cup of tea and passed his hand over his short thin hair. He made a sour face. 'Rankers may make Quartermasters. But believe you me, sir, they don't make battalion commanders.' 'Sir,' from one Warrant Officer to another is a gauntlet. 'That's lies. Jock was the most successful Battalion Commander in the war.' 'The war was a different sort of thing. You're arguing off the point, again, Mr. McLean. Of course he's a good soldier, no one denies it; but the point is that he should be in my job or yours. And I'm not the sort of man who ought to command the Battalion.' (pp. 42-3)

Twelve o'clock High.

Bartlett, S., & Lay, B. J. *Twelve o'clock high* (H. King, Director). In D. Zanuck (Producer): MGM. 1949

Setting: London 1949

22 quotations

Codes (20): 1945-1949, authority, breaking rank, chain of command, command, enemy, expendable, fatigue, following orders, insubordination, leadership, maximum effort, needing more resources, powerless, regulations, screenplay adapted from published fiction, suicide mission, war film, working above and beyond the line of duty, WW II

Memos (3): communication consequences, deception, policy

Document body:

Genre: WW II war film; based on novel

Cast: Peck, Gregory; Jagger, Dean

Scrolling text at beginning of film:

"This motion picture is dedicated to those Americans, both living and dead, whose gallant effort made possible precision daylight bombing. They were the only Americans fighting in Europe in the fall of 1942. They stood alone against the enemy and against doubts from home and abroad. This is their story".

Air battles include actual combat footage by US Air force and German Luftwaffe
The Group Commander asks the Doctor how many men can fly the following day. To which the doctor replies, "On that list, there are 28 men asking to be excused from tomorrow's mission -- three times more than normal. They give a lot of reasons - colds mostly and most of them haven't got colds. And that doesn't mean that they've suddenly gone yellow. It just means that they're getting their bellies full. How do I 'ok' them physically and mark them 'duty'? How much physically can a man take? What's physical and what isn't?"

Group Commander: "The rules say a man ought to go right up to the point he may endanger his crew. I wish I knew what that meant. If I knew, I'd tell you..."

Doctor: "Somebody's gotta give me a policy, some kind of yardstick. I wish you'd tell me what a 'maximum effort' means!"

The group Commander trying to confirm orders with Chief of Air Staff, asks General Savage why the men have to continue to go up when they're exhausted. Gregory Peck's character (General Savage) gives him a valid and rational reason (in his view) for sending the squadrons out on a high risk mission. After explaining to the Group Commander he says, "Now let's allow from here on in that when the 'old man' [General Pritchard] cuts a field order, he's thought about it. There isn't time to take everyone of 'em apart to see what makes it tick. If I were you, when I get one, I'd just go ahead and fly". They then go on to discuss why so many were lost in that day's mission and the General says, "I'd like to help you locate where the trouble does lie if I could. What about your formation?" to which Keith, the Group commander replies, "I can tell you where the real trouble is Frank - and it isn't formation. It isn't down in the groups either. It's up here, where a bunch of boys get to be nothing but a set of numbers, that's the trouble. Do they know up here what my boys have been taking for three days in a row? That they'll be up again all night to get 18 planes up in the air again tomorrow? How much do you think they can take? Do you know they're falling asleep at briefing? Are you going to drive them 'til they crack?... They'll die for you, but they've gotta have a chance, and they know they haven't got one. Frank, they can add. They know a man's chances run out in 15 missions. Somebody's gotta give them a limit, a goal, some hope to live. What you guys think they're made of?"

"Those things are coming, Keith. Replacements, combat limits, but right now the deal is to hang on... And look, Keith - you've got to find a way to save yourself a little. You can't carry all the load. It's too big".

"Don't worry about me. If you want something to worry about, worry about the crews".
Here Keith is displaying classic 'Manager-in-the-middle' as the Doc did to him earlier in the film

Savage to his Commanding Officer, "On paper Keith looked to me like the best Group Commander we've had. He's flown every mission. He gets more out of his men than anybody - courage - he works hard. I don't know where to fault him. A man like that can't cut it, we're in trouble"!

"He's gonna bust wide open and he's going to do it to himself, too. Why? Cause he's a first rate guy, because those are his boys and he's thinking about them instead of missions. Over identification with his men - I think that's what they call it"

When the Lieutenant admits his navigational error caused so many planes to be lost, the General believes the Lieutenant should be grounded.

The Group Commander replies, "General, I don't believe in chopping off heads for one mistake.... No sir, I won't do it to him. I can't do it to him. I won't!"

The General looks at him and says, "...I guess a man only has so much to give and I guess you've given it. Effective now you're relieved of this command and you'll report to me at Bomber Command. I'll send someone down to take over here". He leaves making a general announcement to the officers and staff: "Major, the 918 will stand down until a new commanding officer arrives".

The General then turns to Savage to lead the Bomber Group. "You can smell what's coming, Frank. I'm promising you nothing except a job no man should have to do who's already had his share of combat. I gotta ask you to take nice kids and fly them until they can't take anymore and then put 'em back in and fly 'em some more. We've go to find out what a 'maximum effort' is. How much a man can take and get it all. I don't even know if any man can do it. That's what cracked Keith".

General Savage collapses under the pressure of sending more men to their deaths. Observing his breakdown, Keith, the former Group Commander says, "But I never saw him more full of fight than he was at briefing".

To which the Doc replies, "Ever seen a light bulb burn out? How bright the filament is just before it lets go? - I think they call it 'maximum effort'!"

A Walk in the Sun.

Rossen, R. (1946). A walk in the sun (L. Milestone, Director). In L. Milestone (Producer), Great W.W.II movies: where Hollywood meets heroes! American Home Treasures.

Setting: 1943, lead platoon of Texas Division land on the beach of Solerno Italy
Synopsis: a platoon of American soldiers are commanded to secure a strategic farmhouse occupied by German troops

16 quotations

Codes (14): 1945-1949, desire for freedom, essential truth, Everyman, heroism, inertia, officer, part of the action, platoon, responsibility, screenplay adapted from published fiction, war film, war is business, WW II

Memos (5): duty as an officer, enemy, inverted heroism, war and org

Document body:

Genre: war film WW II

Note: "Based on the novel by Harry Brown, this film gets to the heart of the human reaction to war".

Liner Note: "An outstanding art film representing the many thousands of American soldiers who have served."

Cast: Richard Conte, Lloyd Bridges, Sterling Holloway, John Ireland, Dana Andrews

Traces the stories and dreams of these men - of the Sergeant who is a 'one town man' and that's all he's ever wanted; of Rivera, who likes Opera and would like to have a wife and kids; of Sergeant Ward - a good farmer who knows his soil; and of the First Aid medic - a soldier who is slow, Southern, and dependable.

Foreword: "Appreciation is gratefully acknowledged to the United States Armed Forces, whose assistance and participation made this picture possible". Dedicated "to Colonel Thomas D. Drake for his technical advice."

Conversation in the boat just after one of the officers has been wounded. "Bet that new Lieutenant's got 'em (the jitters) bad."

"Don't load your pack on the other guy's shoulders".

"I'm not. His first time out leading a platoon he's never worked with before - boy, I

wouldn't want his job for anything.”

“Nobody's giving it to you!”

“A Purple Heart means a nice, quiet trip to Jersey City.”

“What'd the Lieutenant do before he went into the Army?”

“The whole army is made up of business men. He'll be a businessman in 1956, while we're fighting the Battle of Tibet - I've got the facts down cold. And they'll put him in a nice hospital ship and take him to a nice hospital and give him a couple of nice medals and take him home and give him his walking papers. And he'll go back to business while we're fighting the Battle of Tibet.”

Conti then breaks into a Ballad about the Texas Infantry...”They are moving into Hell and high water.”

The Soldier's Hand Book is a sarcastic reference to it holding the truth.

“If a machine gun would only start up - a man would know what to do. A man can't fight a vacuum.”

Archambault grumbles to the Sergeant: “Sergeant, I want a discharge. I'm all fought out...I've done my share of it, the next guy can pick up where I left off. Every dirty job in the army is my personal property.”

“Seems like this war is nothing but waiting - waiting for your chow - waiting for your pay-waiting for a letter from home...waiting around in a war.”

“You can't see nothing. That's the trouble with a war. You never get to see nothing. You fight 'em by ear.”

Sergeant: “You gotta guess what's going on.”

“Do you know who you're fighting?”

“They never told me... Germans.”

When the Sergeant instructs another soldier to tell him, the soldier replies, “Tell him yourself - you're wearing the stripes.”

About another Sergeant, one of them says, “Keep your eye on Porter. He's a good man, but I think he's going to crack.”

Sergeant Porter, “I don't like the responsibility.”

Response, “You're stuck with it.”

“You're a traveling salesman...”

“What do you mean I'm a salesman, I'm a murderer.”

“You're selling Democracy to the natives...a decadent Democrat.”

The Sergeant passes up and down the line checking on how the men are doing.

Song:

“It's the walk that leads down... (listing a series of Battles)...

It's wherever men fight to be free.”

We Were Soldiers.

Wallace, R. (2002). *We were soldiers* (R. Wallace, Director). In B. Davey (Producer): Paramount Icon Productions.

Setting: North Vietnam, November 1965

Synopsis: The year is 1965 and America is at war with North Vietnam.

Commanding the air cavalry is Lt. Col. Hal Moore, a born leader committed to his troops. His target: the La Drang valley, called 'The Valley of Death'.

17 quotations

Codes (14): 2000-2005, American patriotism, bravery, definition of Good Soldier, devotion to duty, duty, leadership, media reports, nobility, officer, screenplay based on true account, war film, we did it together, WW II

Memos (6): charisma, fighting for each other, good soldier vs. enemy, leadership inspires, resourcing, soldier as citizen

Document body:

Genre: war film, Vietnam War

Note: based on the true story of Lt. Colonel Harold G. Moore, set in North Vietnam, November 1965

Review: "...depicts what became the first major encounter between the soldiers of North Vietnam and the United States. The men are led by Lt. Col. Harold G. Moore, an old-school soldier who makes a point of being the first man to set foot on any new battleground, and the last one to depart. Gibson credibly conveys the tortured nobility of a leader who recognizes the heavy responsibility of charisma. The storytelling here is powerful and unforgettable; the tone Shakespearean".

Liner notes: "As Moore prepares for one of the most violent battles in U.S. history, he delivers a stirring promise to his soldiers and their families: 'I will leave no man behind...dead or alive. We will all come home together'. This heroic true story of commitment, courage and sacrifice...".

Cast: Mel Gibson, Madeleine Stone, Sam Elliott, Greg Kinnear

Chronicle of the 1st American offensive

"To follow his instincts and inspire men - an officer has to be the first out of the gate."

"War shouldn't happen but it does...when some people from another country take the lives of other people...it's a soldier's job to stop them."

...first on the field of battle and last off.

"Die for my country"

a Vietcong boy is found with the picture of his wife - denotes bravery, unquestioning loyalty.

Galloway the reporter is a non-combatant - understands now "shooting a camera instead of a rifle" and becomes a 'good soldier' helping fallen comrades

Galloway's reaction when the other reporters arrive is to close ranks.

They went to war because their country ordered them to...but in the end, they fight not for their country or their flag but for each other."

Word of Honor.

Epstein, J., & Greif, L. (2003). Men of honor (R. Markowitz, Director). In C. George (Producer): Warner Home Video Inc.

Setting: America at the time of the Iraq war crisis

Synopsis: Travis, who led a platoon as a lieutenant in Vietnam is recalled into the army so he can be tried for the murder. He has made a promise to his men about an incident during the war and will not break his word to clear his own name. As a result he faces court-martial

13 quotations

Codes (16): Code of Honor, commanding officer, court-martial, definition of Good Soldier, dutiful soldier, fatigue, following orders, honor, leadership, loyalty, responsibility, sacrifice, social commentary, taking the bullet for us, war film, whistleblower

Memos (0):

Document body:

Genre: war commentary; courtroom thriller

Liner notes: The war isn't over for Tyson. It never was. But now he's fighting for his life and his men in an all-new way.

Cast: Don Johnson, Jeanne Tripplehorn, Arliss Howard, John Heard

The film opens with a flashback to Vietnam where Lieutenant Tyson is in command of a small platoon. The Narration is provided by a dying physician who was the company medic at the time.

"The platoon had suffered heavy casualties. Without rest or re-supply we'd been operating independently of Alpha Company for over a week... all were suffering from exhaustion and fear....

I'm not going to fault the Lieutenant up to this point - he'd never been with a group of men like this before - in a situation like this".

"Well, what about these men?" asks the journalist interviewing him.

"Huh. Neanderthals... human dregs!"

Diagnosed with prostate cancer, the company medic is now coming forward after all these years as a whistleblower.

When faced with the charges, Tyson says, "As Commanding Officer, I have to bear full responsibility for my men". His lawyer asks him what happened in Vietnam and Tyson answers, "I swore I'd never disclose that".

The lawyer acknowledges Tyson's motives and says, "I was in country. 2 years tour duty". At which point, Tyson is prepared to tell him the truth, provided it doesn't leave the room.

When he meets with his men, he asks them to release him from his vow so that he can tell his wife and son. They reply, "Lieutenant look, we know what you're going through. You're taking the bullet for all of us. You've got our loyalty - you need money, help along the way, just ask... We saved your life a long time ago Lieutenant, don't make us regret that. You gave us your word, Sir". They deny him the right to disclose any information. Tyson replies, "It's clear the loyalty in this room cuts one way and always did."

When he returns, he tells his lawyer, "I wanta make a deal".

"What kind of deal?"

"I'll accept the army's recall orders and the court martial - and in exchange, I want immunity for my soldiers".

The prosecutor asks him, "Why does Farly hate you so much? Why does Brandt hate you?" Tyson replies, "Maybe the truth is irrelevant, Major."

"If those men mutinied, Lieutenant, if those men are responsible for this crime against humanity, put an end to this now. They don't deserve your loyalty."

The spokesperson for the military tribunal says, "You have frustrated this court at every turn and I demand to know why!"

Tyson replies, "I believed then as I believe now about what's happening here that in my

coming forward nothing good would come to this country, to the army, or to those soldiers.”

“You continue to shelter your men, why?”

“I don’t pass judgment on my men. They didn’t want to go to Vietnam. They were ordered to go to Vietnam. They didn’t want to be there. They didn’t believe in that war, but they went.”

“That’s non-responsive, Lieutenant. I want to know why you manipulated the army into giving these men immunity”.

“Imagine being asked to measure men’s souls to decide their legacy because of one day. If on that day, they went mad and in their madness, committed a terrible, terrible crime against humanity, against innocent people, but on every other day they were fine men. Who in the middle of complete insanity fought with decency and honor, not for themselves, but for their country. Sacrificed their lives for this country, went home in body bags for this country, lost their minds for this country. My word of honor is not an oath of silence. It’s an oath to defend my country and to protect my men and to take full responsibility for what happened - for my role in what happened. I should have stopped the massacre - or died trying. And I bear full responsibility for that tragedy and the shame that I carry no-one on this panel could possibly comprehend”.

Appendix D: Sample Research Proposal

**[Name of Administrative Support Unit]
[Name of University]**

Proposed Research Project

**A 'Good Soldier's Tale':
The organizational construct of an archetype**

**Julie Stockton
Doctoral Candidate
Faculty of Education
Simon Fraser University
November 2004**

November 20, 2004

[Salutation,]

Thanks for the opportunity to provide you with this proposal that requests participation from staff in your area in a research project. The proposal outlines the project and describes the benefits of participation.

The core benefit of participation is the discussion and subsequent understanding of the behaviours staff engage in during intense organizational change.

I would be available to meet with you, at your convenience, in the next week or two to discuss the research project in further detail.

Cordially,

Julie Stockton
Doctoral Candidate
Faculty of Education
Simon Fraser University
[Email and phone number provided here]

EXECUTIVE SUMMARY

The purpose of this proposal is to request the participation of staff in a research project that looks at how they construct their understanding of organizational change. The study will engage a group in mindful enquiry about the nature, meaning and impact of the metaphors and associated mythologies that define our organizational life world. Based on my own clinical experience, and drawing from the literature of several organizational theorists, I suggest that organizational myths and metaphoric systems have a significant impact on how people behave and interact in organizations. Specifically, I wish to explore the essence of one particular metaphor, its constructed meaning, and its relationship to organizational change, to the degree that I can examine how reality and order are socially constructed by the metaphor of 'the good soldier'.

Organizational research has been based predominantly in traditions of enquiry that study organizational phenomena objectively as critical variables of organizational culture, elements to be manipulated. Much of the research in these genre has been reliant on observation and focuses on predictability. Because of the way we have typically explored organizations, I believe there are tacit elements that we have not yet seen. If we were able to see and describe them, we might be encouraged do things differently, particularly with respect to how we approach change initiatives.

My primary research question is focused on how people construct their shared knowledge and develop meaning for 'the good soldier' metaphor through social interaction and then experience it as independent of their own creation. I wish to determine whether 'the good soldier' is archetypal in nature, meaningful to those caught in its imagery, thus leading to commonly held beliefs about resources, leadership, control and power that help the group make sense of their organizational life and have considerable influence in the course and success of organizational change initiatives. Results of the proposed study may hold significance for how we understand and move through organizational change.

I have requested the involvement of your staff in the research project because, over the past couple of years, your department has set the challenge of improving [area of service delivery named here]. This challenge is being met by substantial reorganization and reengineering of business processes. Such change initiatives can introduce uncertainty and stress to the workplace that can engage and encourage 'soldierly' behaviours.

I believe this project will add to the capacity of staff to adapt to organizational change by providing them with an understanding of the tacit beliefs that impact them. It will also contribute to the body of knowledge in organizational theory, cultural analysis and management development. In return for participation, I would provide copies of the findings to yourself as well as those staff participating.

OVERVIEW OF PROJECT STRUCTURE

There are three phases of the project:

Phase 1 of the research has already been conducted without the use of participants, exploring the metaphor of 'the good soldier' in cultural theory, tracking its historic development culturally through classical and popular literature and film. From this analysis, I have drawn out the significant characteristics or thematic patterns and constructed a profile model.

Phase 2 involves a case study to explore the metaphor's meaning in an organizational context with respect to these patterns and the subsequent model developed. Personal Construct interviews will be conducted using a Repertory Grid Technique (RGT). The purpose of the interview is to validate the dimensions of the profile model constructed during the first phase of research. Participants will be asked to sort profile elements in a number of different combinations to elicit constructs that represent the dimensions the interviewee uses when s/he is thinking about the elements.

Because I will play no part in suggesting the actual nature of the constructs, the constructs are a very personal reflection of how the interviewee sees the world. Some interviews will not need to go much further than construct elicitation depending upon the number of dimensions from the profile model that are identifiable.

Following the interviews, respondents will be invited to participate in a focus group designed to generate narratives of the social process of constructing meaning. The focus groups will consist of open-ended questions designed to elicit personally meaningful (individual, social and shared) dimensions, and distinctions of 'the good soldier' metaphor. Participants will be prompted to share their experiences with the metaphor.

Phase 3 will involve only some of the participants following the focus groups. In this phase, I wish to extract key elements/constructs of "the good soldier" and convene a group of respondents to run dimensions of the metaphor in a scenario building game simulation. The group reconstruction of these dimensions within a simulated environment is designed to experience 'language-in-use,' and determine the extent to which we 'word the world' into existence" (Richardson, 2000, p. 923). The purpose of the research of Phases 2 and 3 is to extend 'the good soldier' metaphor from a literary device into a world of socially constructed meaning, as well as identify how widely it is held and in what contexts it might exist. This last phase of the research is to explore whether the game will also assist people to find ways to talk about the metaphor and start to establish a language of dialogue for shared meaning.

I would assume all costs associated with collecting the data, analyzing the results, producing reports for your department and participants.

BENEFITS TO THE PARTICIPATING DEPARTMENT

- Participants will be encouraged to look at the effectiveness of their behaviours with respect to change
- Participants will have the opportunity to talk about the change processes they have been experiencing in a non-threatening environment and explore how they construct shared meaning of change events
- Participants will be invited to follow up sessions in which I will share the initial findings and confirm that I have represented their narratives of individual, social and shared meaning accurately.
- The department will receive a copy of the findings as well as analysis of the data that may support ongoing change in the department

ETHICAL CONSIDERATIONS

Each participant will receive details of the research proposal prior to their participation to ensure voluntary and informed consent. A consent form will be given to all participants in Phase 2 acknowledging they may withdraw their participation at any time, and that their identity and the information provided will be maintained in absolute confidentiality. Participants will be informed of their right to voluntary and/or partial disclosure and will be furnished with Simon Fraser's Subject Feedback Form #4 upon which to record their comments. The project adheres to the guidelines of ethical research and has received approval from the Office of Research Services at SFU.

PROPOSED TIMELINE

The project would be completed within a three month period. I would prefer to begin the beginning of January

I propose the following timeline.

| | January | | | | February | | | | March | | | |
|--------------------------|---------|----|----|----|----------|----|----|----|-------|----|----|----|
| | 6 | 14 | 21 | 28 | 3 | 10 | 17 | 25 | 4 | 11 | 18 | 25 |
| Project Starts | | | | | | | | | | | | |
| Profile Sorting Exercise | | | | | | | | | | | | |
| Data Analysis | | | | | | | | | | | | |
| Focus Group Meeting | | | | | | | | | | | | |
| Data Analysis | | | | | | | | | | | | |
| Simulation | | | | | | | | | | | | |
| Feedback Reports | | | | | | | | | | | | |
| Project Ends | | | | | | | | | | | | |

RESEARCHER BIOGRAPHY

Julie Stockton is in the final year of completing her doctorate in Educational Leadership at Simon Fraser University. She has published research in national journals and spoken at international conferences. Julie is currently the Director of [position and organization named here]. She has seventeen years of consulting experience in the field of Organization Development, with specific focus on organizational learning, change management, leadership development, management performance, and coaching.

Julie Stockton B.A., B.F.A., M.A., M.R.A.D., Dipl. Adult Ed., Doctoral Candidate
[email and phone number provided here]

Appendix E: Letter of Invitation to Research Participants

OPPORTUNITY TO PARTICIPATE IN A RESEARCH PROJECT

As a graduate student at Simon Fraser University (SFU), and an employee at [name of employer], I have approached the Directors of your department to request permission to conduct research in your department. With their approval, I am contacting you to see if you are interested in participating in this research to explore specific aspects of organizational change.

Some of you may know me from my work here at [naming organization and position]. However, this research is in no way connected to my work at [organization name]. I am a doctoral student at SFU, nearing completion of my dissertation. I would like to interview you concerning the change process that has been undertaken in your department, specifically with regard to my area of study, organizational metaphor.

By participating in this research I believe you will contribute to new knowledge about organizational life. And while I encourage you to accept this opportunity, your involvement is entirely voluntary.

This will involve a time commitment of approximately 2 hours, which will take place during work hours. The initial activity will take approximately 30 minutes individually, followed approximately a month later in March, by a 90 minute focus group with others participating in the project.

I am hoping to conduct this research between Monday, January 24th and Wednesday, February 2nd. If you are interested in participating in the project, please sign up for a 30 minute interview session on the schedule posted beside this letter.

If you wish more information before making a decision, you can contact me at local [phone number and email provided]. I am happy to send you details of the project proposal and copies of the Participant Consent Forms for your review.

Appendix F: Table of Piloted Element Elicitation Prompts

Table 6: Piloted Element Elicitation Prompts

| Element Elicitation Prompts Set 1: People | Element Elicitation Prompts Set 2: Change Events |
|---|---|
| <ol style="list-style-type: none"> 1. Name someone who is/was easy to get along with at work 2. Name someone at work with whom you've had difficulty understanding 3. Name a manager with whom you have liked to work 4. Name a manager with whom you have found it difficult to work 5. Name the most successful person you know with respect to the change 6. Name another colleague who seems to be doing well with the change 7. Name someone at a lower level than yourself in the department 8. Name someone who seems to be struggling with the change 9. Name yourself 10. Name the head of this department 11. Name a friend 12. Name someone from another department who has not been involved with this change | <ol style="list-style-type: none"> 1. Name an event/situation where you performed well. 2. Name a time/event/situation where you failed to meet your own expectations 3. Name an unwritten rule here 4. Name another unwritten rule 5. Name an important event that you didn't see coming 6. Name a situation or event that really required you to use your skills 7. Name a routine action associated with the change that you enjoy performing 8. Name a routine action associated with the change that you dislike performing 9. Name an important event that wasn't handled successfully |

| Table 6: Piloted Element Elicitation Prompts cont'd |
|---|
| Element Elicitation Prompts |
| Set 3: Films and Literature |
| <ol style="list-style-type: none">1. Name a film, novel or play that has had an impact on you with respect to this change2. Name another film, novel or play that has had an impact on you with respect to this change process3. Name a film, novel or play that you have liked4. Name a film, novel or play that you didn't like5. Name a film, novel or play from your youth that has had an impact on you6. Name a film, novel or play that you have seen or read this past year7. Name a film, novel or play that is an adventure story8. Name a war film that you have seen9. Name a comedy that you have seen |

Appendix G: Ethical Consent Form Provided to Participants

FORM 2. SIMON FRASER UNIVERSITY

Informed Consent to Participate in a Research Project (Phase 2)

The University and those conducting this project subscribe to the ethical conduct of research and to the protection at all times of the interests, comfort, and safety of subjects. This form and the information it contains are given to you for your own protection and full understanding of the procedures. Your signature on this form will signify that you have read this document which describes the process and benefits of this research project, and that you have received an adequate opportunity to consider the information in the document, and that you voluntarily agree to participate in the project.

The purpose of the research study is to enquire into the nature, meaning and impact of the metaphors and associated mythologies that define our organizational life world. Based on my own experience, and drawing from the literature of several organizational theorists, it seems that organizational myths and metaphoric systems may have a significant impact on how people behave and interact in organizations. Specifically, you will be asked to explore the essence of the metaphor of 'the good soldier', and its relationship to the social construction of reality, order and meaning during organizational change. Results of this study may hold significance for how we understand and move through organizational change.

This research project will involve an interview in which you will be asked to sort and combine constructs associated with an organizational metaphor and its connection to change. You may be asked to participate further in a focus group in which you will be asked questions concerning your experiences with the metaphor. Some participants may experience minimal and temporary discomfort in recalling negative experiences during change processes. I encourage you to disclose only to the level of your personal comfort. At any time, should you have an issue with regard to your rights as a participant in this research, I encourage you to complete the Feedback Form attached.

The interviews will be taped and transcribed for the purposes of analysis only. Any information that is obtained during this study will be kept confidential to the full extent permitted by the law. Knowledge of your identity is not required. You will not be required to write your name or any other identifying information on research materials. Materials will be maintained in a secure location and will be destroyed upon completion of the study. At any time, should you wish to withdraw, you may do so without repercussion. Following analysis of the data collected, I will invite you to a further focus group where you will have the opportunity to review and clarify my initial findings.

If you consent to participate in this study, please sign the attached form, INFORMED CONSENT TO PARTICIPATE IN A RESEARCH PROJECT, to acknowledge that you have read and understand the above.

If you have any questions at any time you may contact the principal investigator:

Julie Stockton
Ed.D. Candidate, Educational Leadership, SFU
Phone: 604.822.5442
Email: jmstockt@sfu.ca

SIMON FRASER UNIVERSITY
**INFORMED CONSENT TO PARTICIPATE IN A RESEARCH
PROJECT (PHASE 2)**

Having been asked to participate in phase 2 of a research project, I certify that I have read the procedures specified in this document, describing the project and its purpose. I understand the procedures to be used in this study and the personal risks to me in taking part in the project as stated below.

My participation will involve attending an interview in which I will be asked to sort and combine constructs associated with an organizational metaphor and its connection to change. I may be asked to participate further in a focus group in which I will be asked questions concerning my experiences with the metaphor. I am aware that I may experience minimal and temporary discomfort in recalling these experiences and that I need disclose only to the level of my personal comfort.

I understand that my participation is voluntary and I may withdraw from this research project at any time without fear of any repercussion or penalty. If I choose to withdraw from the study, then all the data I have provided will be destroyed and will not be used in any way. I have been informed that the proceedings will be taped and this research material will be held in confidence by the principal investigator and that my identity will not be revealed.

I declare that I am not waiving any of my legal rights by consenting to this study. At any time, should I have an issue with regard to my rights as a participant in this research, I can complete the attached Feedback Form. I also understand that I may register any concerns I have about the project with the researcher, Julie Stockton, or with Dr. Hal Weinberg, Director of the Office of Research Ethics, at Simon Fraser University. I may obtain copies of the results of this study, upon its completion by contacting the researcher, Julie Stockton at P.O. Box 537 Lions Bay, BC, V0N 2E0 or Dr. E. Samier of the Faculty of Education at SFU at 8000 University Drive, Burnaby BC, V5A 1S6.

NAME (Please print legibly): _____

ADDRESS: _____

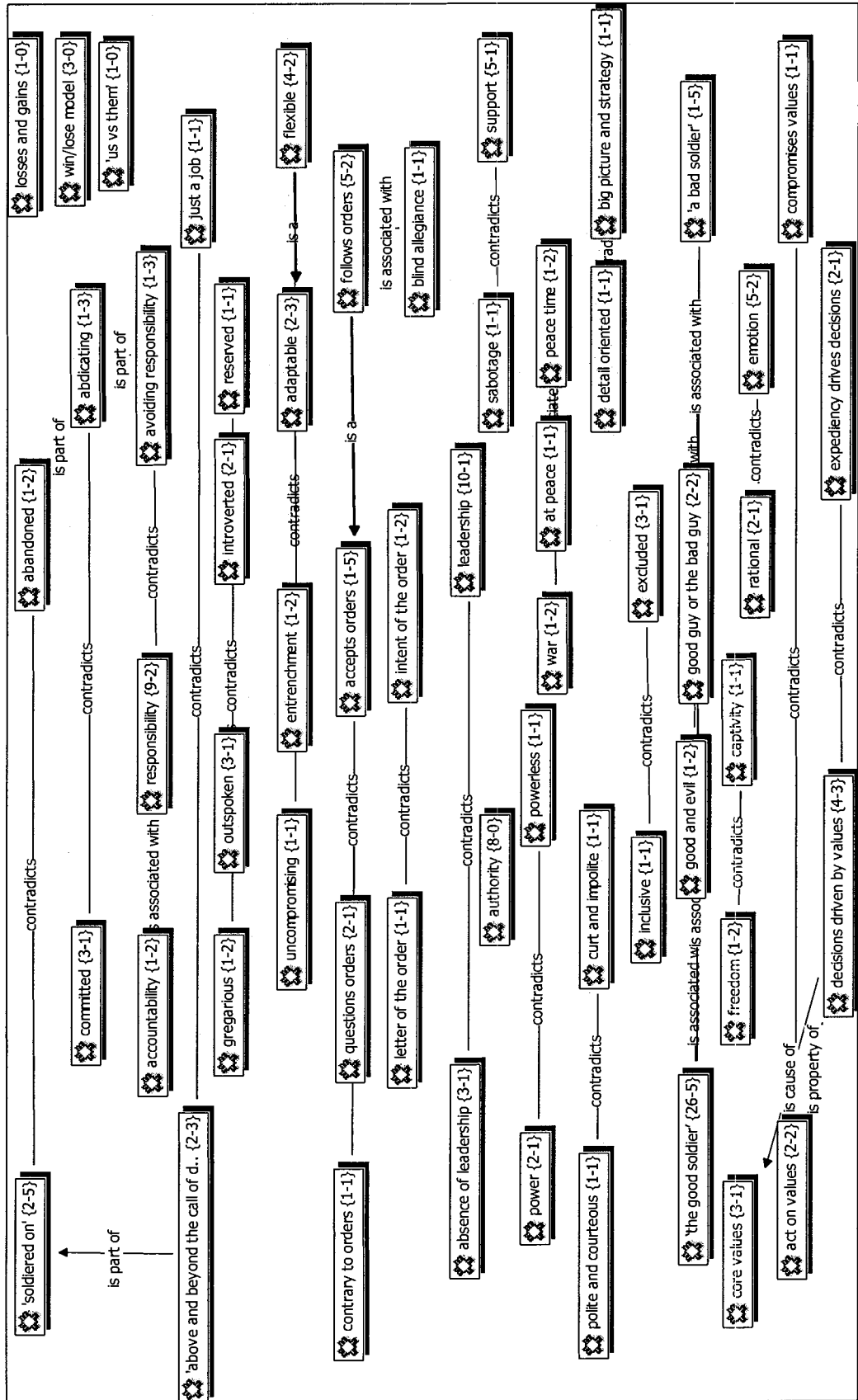
SIGNATURE: _____

DATE: _____

WITNESS: _____

Appendix H: Map of Interview Construct Poles

Figure 9: Construct Poles



Appendix J: Code Summaries, Families, and Hierarchy

Codes Summary

All codes used: 1930-1940 {1-1}, 1940-1944 {4-1}, 1945-1949 {3-0}, 1950-1954 {2-0}, 1955-1959 {3-0}, 1960-1964 {8-0}, 1965-1969 {9-0}, 1970-1974 {2-0}, 1975-1979 {4-0}, 1980-1984 {7-0}, 1985-1989 {10-0}, 1990-1994 {5-0}, 1995-1999 {5-0}, 2000-2005 {26-0}, 20th century classic {1-0}, above and beyond the call of duty {1-1}, abuse of power {7-5}, advancing on a beachhead {3-0}, alert for sudden attack {1-0}, American Civil War {1-0}, American frontier {5-1}, American patriotism {17-1}, art of war {2-0}, Articles of War {3-3}, authority {6-7}, basic training {1-1}, blind obedience {7-6}, blow up the system {1-0}, boot camp {2-2}, bravery {9-4}, breaking all the rules {2-3}, breaking rank {2-3}, brutality of war {1-2}, captivity {1-1}, career officer {1-1}, certain defeat {1-0}, chain of command {17-8}, chaos of war {6-2}, choice {3-0}, choose your battle {1-0}, citizenship {2-0}, Clear and Present Danger {2-0}, close infantry {1-0}, code of ethics {5-0}, Code of Honor {16-1}, Code Reds {1-0}, cold war {2-0}, collateral damage {1-0}, combat {4-0}, command {21-4}, commanding officer {20-1}, commando {1-0}, concentrated enemy fire {1-0}, coolness under fire {1-0}, corruption of office {4-3}, courage {18-3}, court-martial {9-1}, cowardice {1-0}, cowboy {2-0}, crossing of the line {1-0}, crusade {12-0}, definition of Good Soldier {80-0}, dehumanizing {2-2}, desire for freedom {5-0}, desire to fight {1-0}, desolation {1-1}, despair {1-3}, develop a plan of attack {2-1}, devotion to duty {11-6}, discipline {10-5}, documentary {7-0}, drill instructor {6-2}, driving the enemy out {1-0}, dutiful soldier {2-1}, duty {18-3}, dying for your country {3-0}, enemy {31-0}, entering hostile territory {3-0}, escape {1-0}, essential truth {2-0}, Everyman {5-0}, expendable {8-0}, face the firing squad {3-0}, fatigue {3-0}, fearless {3-3}, fictional historical classic {3-0}, fighting against impossible odds {6-0}, fighting for what's right {1-0}, fighting for your life {1-0}, following orders {43-4}, friendly fire {1-0}, frustrations {1-0}, futility of war {1-1}, game theory {2-0}, given our marching orders {2-1}, glory {4-3}, going out on patrol {1-0}, Gulf War {1-0}, headquarters {1-0}, heroism {28-6}, holding our position {3-0}, holding the fort {10-0}, holy war {1-2}, honor {23-3}, hopeful {1-2}, hostage {1-1}, human dignity {2-2}, human shield {1-0}, humiliation {4-3}, idealist {3-0}, ideology {6-2}, in charge {1-2}, in the face of adversity {1-0}, indifference {7-0}, inertia {6-0}, initiative {1-0}, instinct as a weapon {1-0}, insubordination {3-1}, insurmountable enemy positions {1-0}, intimidation {6-2}, invasion {1-0}, jumping ship {1-1}, just doing my job {12-0}, justice {1-0}, Korean War {2-0}, Law of Supply and Demand {1-0}, leadership {68-2}, living in the trenches {4-0}, living on the frontline {1-0}, lone wolf {1-0}, loyalty {7-2}, Marines {6-0}, matter of principal {1-0}, maximum effort {3-2}, medal of honor {1-3}, media reports {32-0}, men you can count on {1-2}, mercenary {2-0}, military machine {2-0}, miracle {1-0}, mirasmus {1-0}, mission {3-0}, moral character {7-2}, morale {3-0}, needing more resources {9-0}, never say never {1-0}, nobility {3-1}, not on my watch {1-0}, officer {26-1}, outgunned {1-0}, paratrooper {2-0}, part of the action {2-0}, paying a price {9-1}, peacetime {5-0}, peer pressure {1-0}, period classic {2-0}, plan of action {1-1}, platoon {4-0}, police drama {1-0}, power {6-2}, powerless {4-4}, pride in the unit {4-1}, Prisoner of War {9-7}, punishment {3-

4}, put down our weapons {1-1}, questioning authority {4-1}, recognition earned {3-1}, recon mission {1-0}, regulations {1-1}, rescue mission {3-0}, resignation {2-1}, respect {9-1}, responding to authority {2-2}, responsibility {28-3}, rock the boat {1-1}, rogue soldier {1-0}, romance {3-0}, Rules of Engagement {12-1}, sacrifice {19-1}, satire {1-0}, screenplay adapted from published fiction {29-0}, screenplay based on historical figure/ event {12-0}, screenplay based on true account {21-0}, secure the camp {1-0}, securing a hill {1-0}, self-preservation {5-0}, self discovery {2-0}, send out scouting parties {1-0}, Sergeant {6-0}, shoots from the hip {1-0}, shot down {1-0}, shove off into the unknown {1-0}, social commentary {10-0}, soldiering on {2-0}, Special Forces {5-0}, spy {1-0}, standing guard {1-0}, storming the gun tower {1-0}, straight-shooter {2-0}, strength and honour {1-0}, stress {1-0}, suicide mission {6-0}, surrender {3-3}, survival {23-2}, taking the bullet for us {1-0}, terror {3-1}, the brig {1-2}, thriller {5-0}, tour of duty {1-0}, tradition {1-0}, traitors {1-0}, troops {1-0}, trust {3-1}, under siege {3-0}, understand the lie of the land {1-0}, unprincipled {1-3}, up at the front {1-0}, values {8-0}, veterans {1-0}, Vietnam {11-0}, war crimes {6-0}, war film {55-0}, war is business {3-0}, war is inevitable {1-0}, War Room {2-0}, Warlord {1-0}, warrior {9-0}, we did it together {16-0}, western classic {2-0}, whistleblower {13-0}, working above and beyond the line of duty {3-2}, WW I {3-1}, WW II {41-1}

Code Families

attributes of war

Codes(69): abuse of power, art of war, Articles of War, authority, bravery, brutality of war, captivity, chain of command, chaos of war, choice, citizenship, Clear and Present Danger, code of ethics, Code of Honor, Code Reds, collateral damage, combat, command, courage, definition of Good Soldier, desire for freedom, desolation, despair, discipline, duty, enemy, fatigue, friendly fire, futility of war, glory, heroism, holy war, honor, hostage, human dignity, human shield, idealist, ideology, inertia, invasion, justice, Law of Supply and Demand, leadership, loyalty, mercenary, military machine, power, powerless, Prisoner of War, punishment, regulations, respect, responsibility, Rules of Engagement, sacrifice, self-preservation, self discovery, spy, surrender, survival, terror, the brig, tour of duty, trust, values, veterans, war crimes, war is business, War Room

behavioural types

Codes(30): abuse of power, career officer, commando, coolness under fire, cowboy, desire for freedom, desire to fight, devotion to duty, drill instructor, enemy, fearless, heroism, hostage, idealist, just doing my job, lone wolf, Marines, men you can count on, mercenary, powerless, Prisoner of War, shoots from the hip, Special Forces, spy, straight-shooter, traitors, veterans, Warlord, warrior, whistleblower

decade film made

Codes(14): 1930-1940, 1940-1944, 1945-1949, 1950-1954, 1955-1959, 1960-1964, 1965-1969, 1970-1974, 1975-1979, 1980-1984, 1985-1989, 1990-1994, 1995-1999, 2000-2005

genre

Codes(30): 20th century classic, American Civil War, American frontier, American patriotism, cold war, commando, fictional historical classic, Gulf War, hostage, mercenary, peacetime, period classic, police drama, Prisoner of War, rescue mission, romance, satire, screenplay adapted from published fiction, screenplay based on historical figure/ event, screenplay based on true account, self discovery, social commentary, thriller, tour of duty, Vietnam, war crimes, war film, western classic, WW I, WW II

mythology

Codes(32): above and beyond the call of duty, American Civil War, American frontier, American patriotism, art of war, basic training, boot camp, Clear and Present Danger, code of ethics, Code of Honor, cold war, crusade, definition of Good Soldier, devotion to duty, essential truth, glory, heroism, holy war, ideology, leadership, Marines, media reports, mercenary, miracle, Prisoner of War, Rules of Engagement, Special Forces, spy, suicide mission, tradition, warrior, whistleblower

qualities/values

Codes(54): above and beyond the call of duty, authority, blind obedience, bravery, citizenship, coolness under fire, courage, cowardice, desire for freedom, desolation, despair, devotion to duty, discipline, duty, essential truth, expendable, fatigue, fearless, frustrations, heroism, honor, hopeful, human dignity, humiliation, idealist, indifference, inertia, initiative, intimidation, justice, leadership, loyalty, men you can count on, moral character, nobility, peer pressure, power, powerless, resignation, respect, responding to authority, responsibility, sacrifice, self-preservation, self discovery, soldiering on, strength and honour, stress, survival, terror, tradition, trust, unprincipled, values

symptomatic activities

Codes(57): advancing on a beachhead, alert for sudden attack, blow up the system, breaking all the rules, breaking rank, choose your battle, concentrated enemy fire, coolness under fire, crossing of the line, develop a plan of attack, devotion to duty, driving the enemy out, dying for your country, entering hostile territory, face the firing squad, fighting against impossible odds, fighting for what's right, fighting for your life, following orders, given our marching orders, going out on patrol, holding our position, holding the fort, jumping ship, just doing my job, living in the trenches, men you can count on, needing more resources, never say never, not on my watch, outgunned, part of the action, paying a price, plan of action, pride in the unit, put down our weapons, questioning authority, responding to authority, rock the boat, secure the camp, securing a

hill, send out scouting parties, shot down, shove off into the unknown, soldiering on, standing guard, storming the gun tower, suicide mission, surrender, taking the bullet for us, tour of duty, under siege, understand the lie of the land, up at the front, war is business, we did it together, working above and beyond the line of duty

theatres of war

Codes(8): American Civil War, cold war, Gulf War, Korean War, peacetime, Vietnam, WW I, WW II

types of soldier

(Codes 26): career officer, close infantry, commanding officer, commando, cowboy, definition of Good Soldier, drill instructor, enemy, Everyman, hostage, lone wolf, Marines, mercenary, officer, paratrooper, platoon, Prisoner of War, Sergeant, Special Forces, spy, traitors, troops, veterans, Warlord, warrior, whistleblower

Code Hierarchy and Neighbors

The following is an alphabetic list of all codes with their direct relations to other codes. Each code-code relation is textually displayed as:

CODE_A <relation> CODE_B.

1930-1940

<is associated with> WW I

1940 -1944

<is associated with> WW II

1945-1949

1950-1954

1955-1959

1960-1964

1965-1969

1970-1974

1975-1979

1980-1984

1985-1989

1990-1994

1995-1999

2000-2005

20th century classic

above and beyond the call of duty

<is a> working above and beyond the line of duty

abuse of power

<is associated with> authority

<is cause of> corruption of office

intimidation *<is part of>* **abuse of power**
powerless *<is part of>* **abuse of power**
unprincipled *<is associated with>* **abuse of power**
advancing on a beachhead
alert for sudden attack
American Civil War
American frontier
<is part of> **American patriotism**
American patriotism
American frontier *<is part of>* **American patriotism**
art of war
Articles of War
Code of Honor *<is property of>* **Articles of War**
Prisoner of War *<is property of>* **Articles of War**
Rules of Engagement *<is property of>* **Articles of War**
authority
<is associated with> **corruption of office**
<is associated with> **power**
abuse of power *<is associated with>* **authority**
chain of command *<is associated with>* **authority**
discipline *<is associated with>* **authority**
regulations *<is part of>* **authority**
responsibility *<is associated with>* **authority**
basic training
<is associated with> **boot camp**
blind obedience
<is associated with> **following orders**
<contradicts> **insubordination**
<is associated with> **powerless**
<is part of> **responding to authority**
discipline *<is cause of>* **blind obedience**
survival *<is associated with>* **blind obedience**
blow up the system
boot camp
basic training *<is associated with>* **boot camp**
drill instructor *<is part of>* **boot camp**
bravery
<is associated with> **glory**
<is property of> **heroism**
courage *<is a>* **bravery**
fearless *<is associated with>* **bravery**
breaking all the rules
<is cause of> **discipline**
breaking rank *<is associated with>* **breaking all the rules**
rock the boat *<is associated with>* **breaking all the rules**
breaking rank

<is associated with> **breaking all the rules**
<contradicts> **following orders**
chain of command *<contradicts>* **breaking rank**
brutality of war
chaos of war *<is associated with>* **brutality of war**
Prisoner of War *<is property of>* **brutality of war**
captivity
Prisoner of War *<is associated with>* **captivity**
career officer
commanding officer *<is associated with>* **career officer**
certain defeat
chain of command
<is associated with> **authority**
<contradicts> **breaking rank**
<is associated with> **devotion to duty**
<is associated with> **duty**
command *<is part of>* **chain of command**
in charge *<is part of>* **chain of command**
officer *<is part of>* **chain of command**
responsibility *<is part of>* **chain of command**
chaos of war
<is associated with> **brutality of war**
<is associated with> **futility of war**
choice
choose your battle
citizenship
Clear and Present Danger
close infantry
code of ethics
Code of Honor
<is property of> **Articles of War**
Code Reds
cold war
collateral damage
combat
command
<is part of> **chain of command**
<is associated with> **devotion to duty**
<is associated with> **duty**
in charge *<is property of>* **command**
commanding officer
<is associated with> **career officer**
commando
concentrated enemy fire
coolness under fire
corruption of office

abuse of power *<is cause of>* **corruption of office**
authority *<is associated with>* **corruption of office**
unprincipled *<is cause of>* **corruption of office**
courage
<is a> **bravery**
<is property of> **heroism**
survival *<is associated with>* **courage**
court-martial
discipline *<is associated with>* **court-martial**
cowardice
cowboy
crossing of the line
crusade
definition of Good Soldier
dehumanizing
<contradicts> **human dignity**
humiliation *<is property of>* **dehumanizing**
desire for freedom
desire to fight
desolation
<is associated with> **despair**
despair
desolation *<is associated with>* **despair**
hopeful *<contradicts>* **despair**
humiliation *<is associated with>* **despair**
develop a plan of attack
plan of action *<is a>* **develop a plan of attack**
devotion to duty
<is part of> **duty**
chain of command *<is associated with>* **devotion to duty**
command *<is associated with>* **devotion to duty**
dutiful soldier *<is property of>* **devotion to duty**
ideology *<is cause of>* **devotion to duty**
responsibility *<is associated with>* **devotion to duty**
discipline
<is associated with> **authority**
<is cause of> **blind obedience**
<is associated with> **court-martial**
<is cause of> **punishment**
breaking all the rules *<is cause of>* **discipline**
documentary
drill instructor
<is part of> **boot camp**
<is cause of> **punishment**
driving the enemy out
dutiful soldier

<is property of> **devotion to duty**
duty
chain of command *<is associated with>* **duty**
command *<is associated with>* **duty**
devotion to duty *<is part of>* **duty**
dying for your country
enemy
entering hostile territory
escape
essential truth
Everyman
expendable
face the firing squad
fatigue
fearless
<is associated with> **bravery**
<is associated with> **heroism**
terror *<contradicts>* **fearless**
fictional historical classic
fighting against impossible odds
fighting for what's right
fighting for your life
following orders
<is part of> **responding to authority**
blind obedience *<is associated with>* **following orders**
breaking rank *<contradicts>* **following orders**
given our marching orders *<is associated with>* **following orders**
friendly fire
frustrations
futility of war
chaos of war *<is associated with>* **futility of war**
game theory
given our marching orders
<is associated with> **following orders**
glory
<is associated with> **holy war**
<is associated with> **medal of honor**
bravery *<is associated with>* **glory**
going out on patrol
Gulf War
headquarters
heroism
<is associated with> **maximum effort**
bravery *<is property of>* **heroism**
courage *<is property of>* **heroism**
fearless *<is associated with>* **heroism**

honor *<is property of>* **heroism**
leadership *<is associated with>* **heroism**
holding our position
holding the fort
holy war
glory *<is associated with>* **holy war**
nobility *<is associated with>* **holy war**
honor
<is property of> **heroism**
<is cause of> **medal of honor**
moral character *<is property of>* **honor**
hopeful
<contradicts> **despair**
powerless *<contradicts>* **hopeful**
hostage
Prisoner of War *<is associated with>* **hostage**
human dignity
dehumanizing *<contradicts>* **human dignity**
Prisoner of War *<is associated with>* **human dignity**
human shield
humiliation
<is property of> **dehumanizing**
<is associated with> **despair**
intimidation *<is cause of>* **humiliation**
idealist
ideology
<is cause of> **devotion to duty**
<contradicts> **unprincipled**
in charge
<is part of> **chain of command**
<is property of> **command**
in the face of adversity
indifference
inertia
initiative
instinct as a weapon
insubordination
blind obedience *<contradicts>* **insubordination**
insurmountable enemy positions
intimidation
<is part of> **abuse of power**
<is cause of> **humiliation**
invasion
jumping ship
<contradicts> **pride in the unit**
just doing my job

justice

Korean War

Law of Supply and Demand

leadership

<is associated with> **heroism**

respect *<is property of>* **leadership**

living in the trenches

living on the frontline

lone wolf

loyalty

men you can count on *<is cause of>* **loyalty**

trust *<is part of>* **loyalty**

Marines

matter of principal

maximum effort

heroism *<is associated with>* **maximum effort**

working above and beyond the line of duty *<is a>* **maximum effort**

medal of honor

glory *<is associated with>* **medal of honor**

honor *<is cause of>* **medal of honor**

recognition earned *<is a>* **medal of honor**

media reports

men you can count on

<is cause of> **loyalty**

<is associated with> **moral character**

mercenary

military machine

miracle

mirasmus

mission

moral character

<is property of> **honor**

men you can count on *<is associated with>* **moral character**

morale

needing more resources

never say never

nobility

<is associated with> **holy war**

not on my watch

officer

<is part of> **chain of command**

outgunned

paratrooper

part of the action

paying a price

<is a> **sacrifice**

peacetime
 peer pressure
 period classic
 plan of action
 <is a> develop a plan of attack
 platoon
 police drama
 power
 authority *<is associated with>* power
 powerless *<contradicts>* power
 powerless
 <is part of> abuse of power
 <contradicts> hopeful
 <contradicts> power
 blind obedience *<is associated with>* powerless
 pride in the unit
 jumping ship *<contradicts>* pride in the unit
 Prisoner of War
 <is property of> Articles of War
 <is property of> brutality of war
 <is associated with> captivity
 <is associated with> hostage
 <is associated with> human dignity
 <is associated with> punishment
 questioning authority *<is property of>* Prisoner of War
 punishment
 discipline *<is cause of>* punishment
 drill instructor *<is cause of>* punishment
 Prisoner of War *<is associated with>* punishment
 the brig *<is associated with>* punishment
 put down our weapons
 surrender *<is a>* put down our weapons
 questioning authority
 <is property of> Prisoner of War
 recognition earned
 <is a> medal of honor
 recon mission
 regulations
 <is part of> authority
 rescue mission
 resignation
 surrender *<is property of>* resignation
 respect
 <is property of> leadership
 responding to authority
 blind obedience *<is part of>* responding to authority

following orders *<is part of>* **responding to authority**

responsibility

<is associated with> **authority**

<is part of> **chain of command**

<is associated with> **devotion to duty**

rock the boat

<is associated with> **breaking all the rules**

rogue soldier

romance

Rules of Engagement

<is property of> **Articles of War**

sacrifice

paying a price *<is a>* **sacrifice**

satire

screenplay adapted from published fiction

screenplay based on historical figure/ event

screenplay based on true account

secure the camp

securing a hill

self-preservation

self discovery

send out scouting parties

Sergeant

shoots from the hip

shot down

shove off into the unknown

social commentary

soldiering on

Special Forces

spy

standing guard

storming the gun tower

straight-shooter

strength and honour

stress

suicide mission

surrender

<is a> **put down our weapons**

<is property of> **resignation**

<is associated with> **the brig**

survival

<is associated with> **blind obedience**

<is associated with> **courage**

taking the bullet for us

terror

<contradicts> **fearless**

the brig

<is associated with> **punishment**

surrender *<is associated with>* **the brig**

thriller

tour of duty

tradition

traitors

troops

trust

<is part of> **loyalty**

under siege

undersrtand the lie of the land

unprincipled

<is associated with> **abuse of power**

<is cause of> **corruption of office**

ideology *<contradicts>* **unprincipled**

up at the front

values

veterans

Vietnam

war crimes

war film

war is business

war is inevitable

War Room

Warlord

warrior

we did it together

western classic

whistleblower

working above and beyond the line of duty

<is a> **maximum effort**

above and beyond the call of duty *<is a>* **working above and beyond the line of**

duty

WW I

1930-1940 *<is associated with>* **WW I**

WW II

1940 -1944 *<is associated with>* **WW II**