PERSONA

Archetypes in Organizations

Self

Shadow

Anima and Animus

Persona

Sage

King

Adventurer

Trickster

Eternal Child

Friend

Artist

Gaia

Cosmogony

Soteriology

Persona

- An actor's mask

- Façade, an image we present to the world and to ourselves

- It consists of our attitudes, mannerisms, facial expressions, scripts we follow and co-create as well as appearance, attire, make-up

David Tennant as Shakespeare's Richard II

Persona

„One could say, with a little exaggeration, that the persona is that which in reality one is not, but which oneself as well as others think one is." (Jung, (1959/1990, p. 123)

David Tennant at the Royal Shakespeare Company

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts...
(William Shakespeare)

William Hodges, *Jacques and the Wounded Stag*;
Shakespeare's *As You Like It*

Dark Side: Fake

Complications when the Persona becomes an inflexible armor, preventing the development of a profound personality

Fake, fake, fake

is the new holy

Nothing below

Catharsis

- A full Self uses the Persona in a conscious and creative manner

- To communicate with the world

- To dramatize human expression

- Rituals and symbols

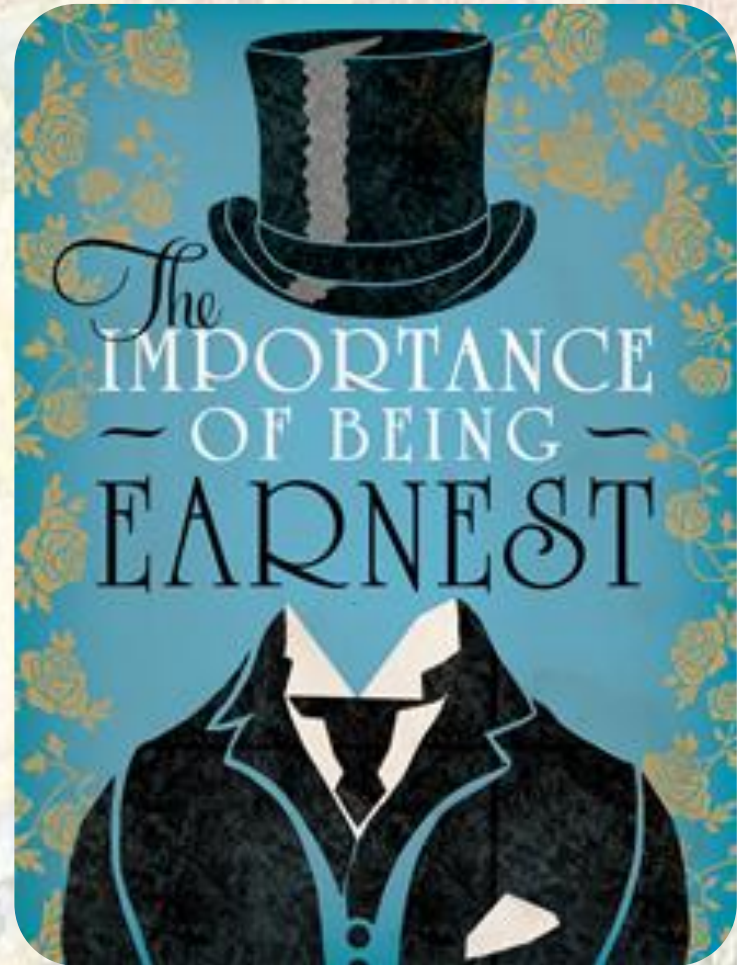- Aristotle: drama raises feelings of pity and fear and then purifies them
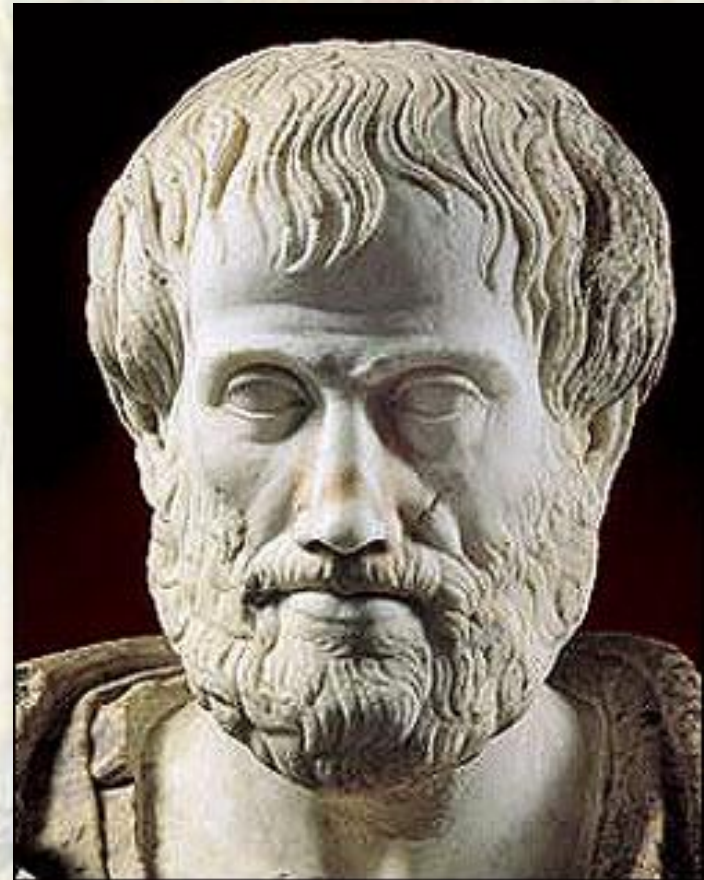
Artistotle

Examples

Algernon Moncrieff as the friend of Bunbury and Ernest/ Jack Worthing in Oscar Wilde's *The Importance of Being Ernest*

Kapitan Kloss (Stanisław Kolicki) in *Stawka większa niż życie*

https://www.youtube.com/watch?v=484P24-Elfc

Oscar Wilde's *The Importance of Being Earnest*

Organizational structure

Social structure is one of the basic frameworks available for social communicatiion. It consists of unwritten „rules" of the social world, i.e. patterns of behavior that we get socialized into, containing social roles, the patterns of behaviour, the social space available to their occupants. Thanks to this knowledge, we aquire social competence.

Social institutions

Social institutions are particularly durable and resilient patterns, usually taken for granted and unquestioned. People in a given place and time know „who is who" and „what is what".

These patterns also change but very slowly.

Approaches to social structure

1) Classic (bureaucracy, Fayol's administrative principles)

2) OD (organizational design).

3) The systems approach

4) The contingency approach

5) Structurisation theory

Max Weber

Joan Woodward

Henry Mintzberg

Structurisation theory

Anthony Giddens (1984): structure has a dual nature. On the one hand, social structure makes action possible, and on the other hand, social action results in the creation of structures. It is both true that people (actors) influence the structure and that they are defined by it. Structure is a repeating pattern, not an objective entity. However, the fact of its repetition shows that the people who create it are limited in their choices. Over the long term, patterns change, so determinism is not absolute
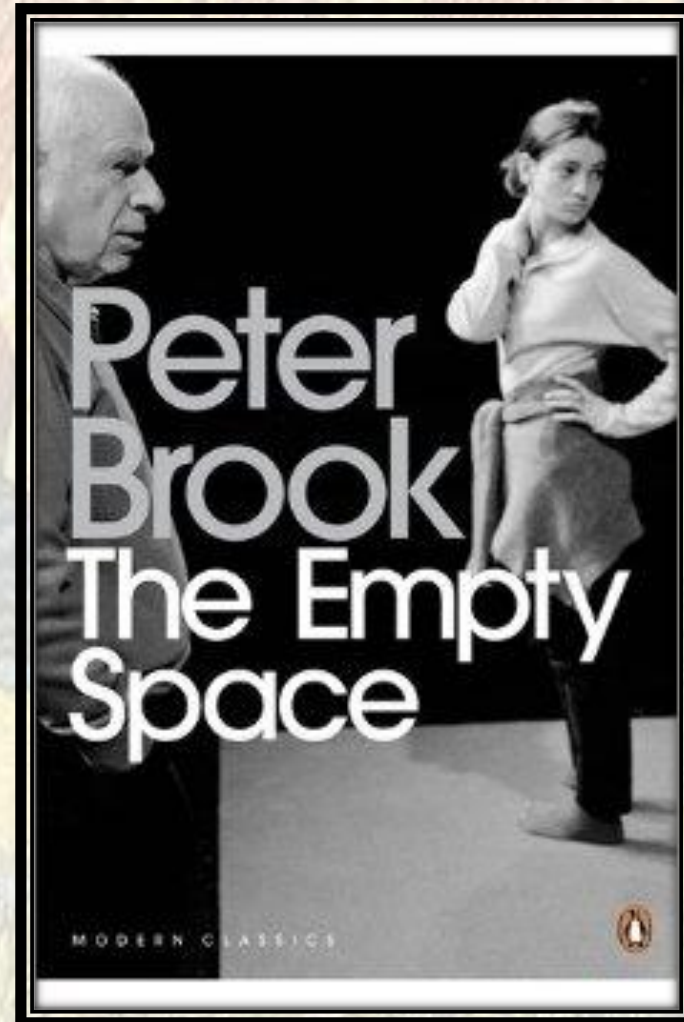
Loosely coupled systems

Karl Weick (2001) - organizational structures within which units are loosely interconnected, i.e. each interaction requires the definition of conditions and there are few assumptions made as to its effects, are structures resistant to turbulence in the environment and conducive to development in a highly volatile and turbulent environment. Such structures are decentralized and often the functions and responsibilities of units are repeated (redundancy). These are more "ecological" structures because they allow for better cooperation with the environment. However, they are not unstable because organizational roles are fixed and the powers within them are broad.

Organizational life as theatre

Kenneth Burke's (1945):

- agent (who performs the act?)

- scene (when and where is it done?)

- act (what is done?)

- agency (how it is done?)

- purpose (why it is done?)

Theatrical staging genres (and their role in management)

	Comedy	Tragedy	Epic	Romance
Main protagonist	Deservedly punished, foolish, naive, novice, outspoken	Undeserving victim	Hero	Love object, friend, friendliness, solidarity
Other characters	Deceiver, joker, prankster, experienced comrade	Bastard, helper, enemy, friend	Triumph, success, rescue	Gift-giver, lover, injured or sick person
Plot	Deserved punishment, experience, lesson learned	Undeserved misfortune, trauma	Achievement, noble victory	The victory of love, love overcoming misfortune
Categories	Mistake, accident, unpredictability	Occurrence, accident, insult, failure, loss, mistake, repetition, misdiagnosis	Struggle, challenge, trial, test, mission, investigation, sacrifice	Gift, romance, fantasy, falling in love, reciprocation, recognition
Emotions	Cheerfulness, aggression, derision, irony, sarcasm, sympathy, identification	Sadness, pity, fear, anger, pathos	Pride, admiration, nostalgia	Love, care, kindness, generosity, gratitude
Significance in management	A sense of wonder and surprise	Purification (catharsis)	Inspirations	Empathy

Hatch, Mary Jo, Monika Kostera and Andrzej Koźmiński (2005) *Three faces of management.* London: Blackwell.

Marketing as Persona

- Intrusion (George Ritzer)

- Imposition (Naomi Klein)

- Manipulation (Michael Saren)

- Critical marketing - knowing how to distinguish the mask from the actor (Steffen Böhm)

- Honest marketing - non-corporate, radical use for the common good (Jerzy Kociatkiewicz and Monika Kostera)

Banksy

Dress Codes

- Social meanings of dress (Theorstein Veblen)

- Managerial uniforms (Robert Jackall)

- The corporate masquerade (Michael Pratt)

- Counter-dressing – the professionals (Michael Pratt and Anat Rafaeli)

Akira Kurosawa's, *Seven Samurai*

Roleplaying

Defining social role as the enactment of rights and duties attached to a given status, we can say that different parts may be presented by the performer on a series of occasions to the same kinds of audience or to an audience of the same persons (Erving Goffman, 1959, p. 27).

The Mousetrap play-within-a-play, in Shakespeare's *Hamlet*

Organizational Roles

Barbara Czarniawska-Joerges:

- social roles are neither stable nor preprogrammed

- played anew every time that they are being performed

- enacting culture and its rules "not necessarily in the sense of acceptance, but of recognition" (p.126).

Organizational Acting

- Arlie Hochschild: acting emotions

- John Van Maanen: fake theatre

- Iain Mangham and Michael Overington: managers as actors

Banksy, *Dismaland*

Dramatizing Management

Mary Jo Hatch, Monika Kostera & Andrzej K. Koźmiński:

Theatre, when it is inspiring and inspired, has the power to provide people with the feeling of ontological safety in the face of chaos.

Ja, Feuerbach, reż. Piotr Fronczewski

https://www.youtube.com/watch?v=mM6Mpn0-eyQ&t=30s

Thought experiment

- *Wow! Jim Jarmusch decided to make a short film depicting your workplace/ universoty and conults you about how to frame it!*

- *You are invited to provide him with a metaphor of how the organization works from the point of view of communication. How do people communicate? Who speaks with whom? Who is never asked to speak?*

- *Imagine what Jim Jarmusch would make of it. Try to see the clip before your mind's eye.*