

DOWNLOAD PDF PROMENADING AND THE PERFORMANCE OF INDIVIDUAL IDENTITIES

Chapter 1 : AIN'T I A WOMXN? Freewaves presents a night of Performances Promenading Genders on Vi

Loukaitou-Sideris and Ehrenfeucht "Promenading and the Performance of Individual Identities".

Understand the key dimensions of group-level performance. Know why individual- and group-level performance goals need to be compatible. Principles of management are concerned with organization-level outcomes such as economic, social, or environmental performance, innovation, or ability to change and adapt. However, for something to happen at the level of an organization, something must typically also be happening within the organization at the individual or team level. Obviously, if you are an entrepreneur and the only person employed by your company, the organization will accomplish what you do and reap the benefits of what you create. Normally though, organizations have more than one person, which is why we introduce to you concepts of individual and group performance. Individual-Level Performance Individual-level performance draws upon those things you have to do in your job, or in-role performance The things that you have to do as part of your job and its job description. At this point, it is probably simplest to consider an in-role performance as having productivity and quality dimensions associated with certain standards that you must meet to do your job. In contrast, OCBs can be understood as individual behaviors that are beneficial to the organization and are discretionary, not directly or explicitly recognized by the formal reward system. Organizational Citizenship Behavior: In comparison to in-role performance, the spectrum of what constitutes extra-role performance, or OCBs, seems to be great and growing. In a recent review, for example, management researchers identified 30 potentially different forms of OCB, which they conveniently collapsed into seven common themes: Definitions and examples for these seven themes are summarized in Table 1. These definitions and examples are adapted from D. Altruism Voluntary actions that help another person with a work problem. Instructing a new hire on how to use equipment, helping a coworker catch up with a backlog of work, fetching materials that a colleague needs and cannot procure on their own. Interpersonal helping Focuses on helping coworkers in their jobs when such help was needed. Courtesy Subsumes all of those foresightful gestures that help someone else prevent a problem. Touching base with people before committing to actions that will affect them, providing advance notice to someone who needs to know to schedule work. Peacemaking Actions that help to prevent, resolve, or mitigate unconstructive interpersonal conflict. Cheerleading The words and gestures of encouragement and reinforcement of coworkers. Accomplishments and professional development. Sportsmanship A citizenlike posture of tolerating the inevitable inconveniences and impositions of work without whining and grievances. Organizational Loyalty Identification with and allegiance to organizational leaders and the organization as a whole, transcending the parochial interests of individuals, work groups, and departments. Representative behaviors include defending the organization against threats, contributing to its good reputation, and cooperating with others to serve the interests of the whole. Organizational Compliance or Obedience An orientation toward organizational structure, job descriptions, and personnel policies that recognizes and accepts the necessity and desirability of a rational structure of rules and regulations. Obedience may be demonstrated by a respect for rules and instructions, punctuality in attendance and task completion, and stewardship of organizational resources. Individual Initiative or Conscientiousness A pattern of going well beyond minimally required levels of attendance, punctuality, housekeeping, conserving resources, and related matters of internal maintenance. Self-Development Includes all the steps that workers take to voluntarily improve their knowledge, skills, and abilities so as to be better able to contribute to their organizations. At the same time, just a quick glance through Table 1. Group-level performance focuses on both the outcomes and process of collections of individuals, or groups. Individuals can work on their own agendas in the context of a group. Groups might consist of project-related groups, such as a product group or an entire store or branch of a company. The performance of a group consists of the inputs of the group minus any process loss that result in the final output, such as the quality of a product and the ramp-up time to production or the sales for a given month.

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Process loss Any aspect of group interaction that inhibits group functioning. A collection of people is not a team, though they may learn to function in that way. A team A cohesive coalition of people working together to achieve mutual goals. Teams differ from other types of groups in that members are focused on a joint goal or product, such as a presentation, completing in-class exercises, discussing a topic, writing a report, or creating a new design or prototype. Moreover, teams also tend to be defined by their relatively smaller size. Smith, *The Wisdom of Teams: Creating the High-performance Organization* Boston: Harvard Business School, Teamwork is also needed in cases where multiple skills are needed or where buy-in is required from certain key stakeholders. Teams can, but do not always, provide improved performance. Working together to further the team agenda seems to increase mutual cooperation between what are often competing factions. The aim and purpose of a team is to perform, to get results, and to achieve victory in the workplace and marketplace. The very best managers are those who can gather together a group of individuals and mold them into an effective team. Compatibility of Individual and Group Performance As a manager, you will need to understand the compatibility of individual and group performance, typically with respect to goals and incentives. What does this mean? Looking at goals first, there should be compatibility between individual and group goals. Incentives also need to be aligned between individuals and groups. A disconnect between these is most likely when individuals are too far insulated from the external environment or rewarded for action that is not consistent with the goal. For example, individuals may be seeking to perfect a certain technology and, in doing so, delay its release to customers, when customers would have been satisfied with the current solution and put a great priority on its timely delivery. Finally, firms need to be careful to match their goals with their reward structures. Key Takeaway This section helped you understand individual and group performance and suggested how they might roll up into organizational performance. Principles of management incorporate two key facets of individual performance: Group performance, in turn, was shown to be a function of how well individuals achieved a combination of individual and group goals. A team is a type of group that is relatively small, and members are willing and able to subordinate individual goals and objectives to those of the larger group.

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Chapter 2 : Performativity - Wikipedia

identity, and to assess the impact of student identities on the two "performance" variables of educational plans and participation in social activities. The findings strongly support the.

Sally Abed, Alexandria University, Egypt: Female Performers between Reality and Fiction In this paper, I briefly examine the under-investigated role of female performers in public spheres in medieval Arab culture and use this historical perspective as a segue to the One Thousand and One Nights. Most scholars focus on the dominant voice of Scheherazade and leave out that of Dinarzad since she seems to be outside the hegemonic power structure of the tales. It is the "subaltern" voice that contributes to weaving the tales and promoting female agency. Both sisters stage a unique performance that moves subtly from leisure and pleasure to politics. The position of Dunyazad in the text is both literal as she hides underneath the royal bed as well as metaphorical. Both positions beg for a different interpretation of structuring and performing the female voice in the tales. In Iceland between the 9th and 13th century horses were used for transportation, fighting, worship, food and as pack animals. Unlike the rest of Europe at the time, Icelandic horses also provided a source of entertainment. Following Gogosz , this paper investigates the role of horse meetings in Icelandic culture. According to Gogosz There are 20 references to horse meetings in either the sagas or the law books Gogosz The first reference occurs in the 9th century and the last in the 16th century. This paper aims to contextualize horse meetings and horse fighting in Icelandic society. Solheim and Gogosz have provided descriptions of horse fighting in Icelandic sources and speculated about the purpose. Mostly, they have determined what horse fighting is not, for example, it is not a pagan ritual, a component of fertility cults, a way to bleed horses after slaughter, or a pre-burial ritual. They do conclude that horse meetings take place in summer and fall as part of other assemblies or as stand-alone events, the owners of the horses have consented to the fight, and the events are organized and expected to draw a large crowd of spectators and participants. There were events for different types of horses and sometimes fights lasted more than one round or were judged. What is missing in these very thorough accounts is the perspective of the horse. Given that horses are a symbol of wealth, why would owners risk potential injury and lose a valuable piece of property? Why gather together and watch horses skirmish when this can be seen daily in your paddock at home? Why are they fighting more than stallions? A combination of a knowledge of Icelandic culture and horse behavior can be used to provide a better description of these events than currently exists. To that end, I argue that horse meetings and horse fighting were a way to get together to socialize, have fun, transact other business and advertise horsemanship skills as well as promote healthy breeding on a closed island. Horse-fight and Horse Race in Norse Tradition. More than Just a Space for Pleasure and Leisure The paper will challenge the colonial over-simplistic narratives and visual representations of the medieval harem as a space dedicated exclusively to pleasure and leisure. Known works of art by artists such as Matisse and Picasso, for example, represent the harem as a space of sexual extravagance and overindulgence while narratives of the harem focus on stories of intrigue competition among the residents. The presentation will contrast these Orientalist representations of the harem in the medieval Islamic world with historical accounts by medieval Arab historians. The paper will focus on how residents of the harem, slaves and free women alike, used the persuasive means available to them to circumvent an oppressive space and to gain agency in the political and intellectual domains. The paper will conclude by calling for more responsible scholarship studying medieval Arab feminisms. It was also an era in which ideas about probability and the random were changing rapidly: My paper will examine two important comedic treatments of the gambler: In the thirty years that separate the two performances, gambling evolves from merely taking its place among a number of early modern pastimes including hunting, music, and theatre-going to becoming a central metaphor for control, loss, risk, and reward. After all, the Aristotelian foundations of early modern French theater invited playwrights and spectators alike to engage with the notion of likelihoodâ€”an idea that would come to mean something very different in the era of measurable

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probability. Albrecht Classen, University of Arizona: *Drinking, Partying, Drunkenness in Late Medieval Verse Narratives and Jest Narratives* In the world of courtly literature there are hardly any references to party life, heavy drinking, and drunkenness. This radically changes in the late Middle Ages, as urban authors increasingly talked about leisure times and activities, often with rather negative consequences. On the *Material-Discursive History of Playing Cards in the Late Middle Ages* With the introduction of playing cards, presumably in the 14th century, a new popular model of chance made its first appearance in medieval Europe. The outcome of card games therefore is much more dynamic and unpredictable than of dice games. An invention in China seems likely,³ which furthermore emphasizes how much the game mechanics depend on a material whose beginnings can also be traced back to this world region: In addition, the material aesthetics of earliest preserved artifacts, such as the Stuttgarter Kartenspiel c. In this regard, it is revealing that hubs of playing cards were usually found in close proximity to hubs of the paper and printing industry. In fact, playing cards were an important drive for innovations within these industries. The historical gaming experience will thus be analyzed as a phenomenon emerging from a material-discursive network of human and non-human agents consisting of the various aforementioned aspects as its elements, as a meeting point of entangled histories. The right method for shuffling is a mathematical problem still unsolved, see, e. *Mathematical, Physical and Engineering Sciences*, , pp. Yale University Press, , pp. Jahrhundert, Schaffhausen , â€” The MIT Press, Karen Barad, *Meeting the Universe Halfway*: Duke University Press, Allison Coudert, University of California at Davis: *Jokes and the Eighteenth-Century Unconscious* Jokes about cripples, dwarfs, hunchbacks, amputees, paupers, invalids, stutterers, the blind, the noseless, and the old appear with great frequency in eighteenth-century Jestbooks. These books were a jumble of puns, riddles, bawdy tales, and rude jokes about farting, defecation, and physical and mental abnormality. Swift was often said to have laughed only twice in his life, and one of these was when he read Mrs. T This paper investigates the sheer malice of much eighteenth-century humor. *Leisure and Pleasure in Eighteenth-Century British Spas* As we can see from reading Jane Austen and the novels of other contemporary European authors, the eighteenth century witnessed the emergence of a therapeutic spa culture that was immensely attractive to the upper classes and to those with aspirations of joining their ranks. A typical day at a spa might have involved an early-morning communal bath followed by a private breakfast, a trip to the pump room to drink the waters, and the more leisurely activities of shopping, promenading and attending fashion shows and musical events during the rest of the day and evening. Spas quickly developed into public spaces for people to socialize and be entertained, but they also lent themselves to political and social scheming, one-up-man-ship, and gossiping. It is the purpose of this paper to highlight the role that these spas played in creating a new upper class social culture centered on medical health and hygiene. The enthusiasm of eighteenth century elites for these spa resorts reveals a recognition of the need to reassert their power and authority in an urbanizing and transforming world, blending body and beauty in a pageant of therapeutic and invigorating sociability. Susan Dudash, Arizona State: *Contemporaries and colleagues, they linked vice to social class in an attempt to address moral, and hence social, and political ills. Yet, until now, their views of virtue, vice, and their relationship to social status form an important but little-explored element of late medieval French political literature, where the vices, like the duties of society, were largely class-specific. The portrayal of sloth, in particular, increased exponentially in the post-plague period, yet, in stark contrast to contemporary labor ordinances aimed at regulating itinerant workers, the sin was, surprisingly, most commonly associated with the aristocracy and its leisurely preoccupations, rather than the lower orders. My approach is interdisciplinary, informing a detailed analysis of a variety of late medieval literary genres: By examining the manner in which these authors tied sloth to contemporary social practices, my study seeks to open a window onto the moral and political discourses on social accountability that would develop in the early modern and contemporary eras. Fidel Fajardo-Acosta, Creighton University: *Subjects of the Game*: While offering a sense of the crude sensibilities and values of Occitan courtly poets and audiences of the early twelfth century, the imagery and language of the song are also indicative of transformations taking place in the understanding of proper conduct and manners of courtly*

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subjects. Placed in the context of the centralization and concentration of political authority and the rise of law and legislation during the High Middle Ages, the song sheds light on the functions of leisure—including board games, the composition and performance of songs, and the courting of ladies—in the representation and enabling of new forms of domination. In that situation, even high-ranking lords, such as William, can be seen experiencing the transformative effects of leisure that disempowers individuals and renders them into subjects of higher powers embodied in the law. Recent scholarship evades many of the problems by concluding the manuscript is a literary compilation meant for the study, not the stage. How convenient this must be for scholars “safe at their desks” but the weight of evidence is against them. If we approach the text in a different way “as the sum of its parts” and set aside assumptions of staging by wagon train Chester or wagon wheel Southern, Martial Rose et al, we come to terms with the anomalies of the text instead of dismissing them. The OED derives these terms in its entry stock n. A closer look at the compounds and their context in the work of Shakespeare and his contemporaries suggests a different path of derivation: The paper argues that the specific meaning listed under A. The paper supports this argument by taking a closer look at the context in which this term occurs in literature and pictures of people in the stocks. This study will examine the real-life games and play of the children in the farce, who stand in opposition to the cruel, overpowering figure of The Grand Inquisitor, and trace the possible spiritual and cultural symbolism of their play. Similarly, the children, whose joyous play steers the Inquisitor towards repentance, both resonate with the tradition of the Holy Innocents also evoked in her biblical plays and serve as foils for the wastrels of medieval French theatre whose love for frivolous games seals their doom i. Undoubtedly the themes of the new stories would have been deemed low or trivial in the previous period; on the other hand, those subjects were much more closely connected to contemporaneous life. The proposed paper attempts to reexamine the existing findings. I will analyse two examples of narrative prose from different social milieus at the turn of the 15th and 16th centuries: In my analysis I will use methods of contemporary narratology. I will focus primarily on specific features of narration in which expressions of so-called tellability can be observed. I will examine texts of popular literature created by the most privileged social strata as a leisure activity as well as those created in urban environments for amusement and passing time of ordinary townspeople and artisans. Both texts show similarities in the use of a conspicuous narrator and obvious joy from humorous narration. He recommends his readers to indulge in excessive drinking, sleep, and sloth. Both types of narration share a positive image of the value of human joy, relaxation, and mirth. William Mahan, University of California, Davis: Each knight was as proud of his falcon as he was of his sword, bishops brought falcons to church, and even women took hawks or falcons to social gatherings with them. The relationship between culture and nature in German literature of the High Middle Ages fluctuates between a power struggle and harmonious cohabitation. The falconry motif echoes a larger relationship between man and beast. Taming an animal also becomes a taming of the self “the creatures resist taming, but are open to friendship. The knight or lady finds themselves in a liminal space of nature that transcends courtly boundaries, while also bringing the creature nearer to the courtly realm of domestication. While falconers did not historically take up this activity for exploration of the self, but, rather, for social and economic reasons, the tamed falcon nonetheless came to symbolize taming of the self in the German texts I explore. Van Den Abeele cites its introduction to the western world in the 5th century with the Germanic invasions, though it dates back much farther. Van Den Abeele, Baudouin

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Chapter 3 : Performance of Individuals and Groups

performer can be an individual or a group of people engaging in a collaborative effort. Developing performance is a journey, and level of performance describes location in the journey.

History[edit] J. Austin[edit] The term derives from the founding work in speech act theory by ordinary language philosopher J. Austin , who did not use the word "performativity", but did, beginning in the s, give the name performative utterances to situations where saying something was doing something, rather than simply reporting on or describing reality. The paradigmatic case here is speaking the words "I do. It can only be judged either "happy" or "infelicitous", depending upon whether the conditions required for its success have been met. In this sense, performativity is a function of the pragmatics of language. Having shown that all utterances perform actions, even apparently constative ones, Austin famously discarded the distinction between "performative" and "constative" utterances halfway through the lecture series that became the book and replaced it with a three-level framework: Particularly in the work of feminists and queer theorists, performativity has played an important role in discussions of social change Oliver The concept of performativity has also been used in science and technology studies and in economic sociology. Andrew Pickering has proposed to shift from a "representational idiom" to a "performative idiom" in the study of science. Michel Callon has proposed to study the performative aspects of economics , i. Karen Barad has argued that science and technology studies deemphasize the performativity of language in order to explore the performativity of matter Barad Other uses of the notion of performativity in the social sciences include the daily behavior or performance of individuals based on social norms or habits. Philosopher and feminist theorist Judith Butler has used the concept of performativity in her analysis of gender development, as well as in her analysis of political speech. Eve Kosofsky Sedgwick describes queer performativity as an ongoing project for transforming the way we may defineâ€”and breakâ€”boundaries to identity. Through her suggestion that shame is a potentially performative and transformational emotion, Sedgwick has also linked queer performativity to affect theory. In a passage that would become a touchstone of poststructuralist thought, Derrida stresses the citationality or iterability of any and all signs. Every sign, linguistic or nonlinguistic, spoken or written in the current sense of this opposition , in a small or large unit, can be cited, put between quotation marks; in doing so it can break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable. This does not imply that the mark is valid outside of a context, but on the contrary that there are only contexts without any center or absolute anchorage [ancrage]. Or one whose origins would not get lost along the way? While he addressed the performativity of individual subject formation, Derrida also raised such questions as whether we can mark when the event of the Russian revolution went awry, thus scaling up the field of performativity to historical dimensions. Gender performativity Philosopher and feminist theorist Judith Butler offered a new, more Continental specifically, Foucauldian reading of the notion of performativity, which has its roots in linguistics and philosophy of language. Performative acts are types of authoritative speech. This can only happen and be enforced through the law or norms of the society. These statements, just by speaking them, carry out a certain action and exhibit a certain level of power. Examples of these types of statements are declarations of ownership, baptisms, inaugurations, and legal sentences. Something that is key to performativity is repetition. Performance theory and gender perspectives[edit] Butler sees gender as an act that has been rehearsed, much like a script, and that people, as actors who make a script a reality through repetition, come to perform in the mode of belief. Butler sees gender not as an expression of what one is, rather as something that one does. Furthermore, she sees it not as a social imposition on a gender neutral body, but rather as a mode of "self-making" through which subjects become socially intelligible. The first is that the theory is individual in nature and does not take other factors into consideration. These factors include the space within which the performance occurs, the others involved and how they might see or interpret what they witness. Also, the unplanned effects of the

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performance act are overlooked and the contingencies are not taken into consideration. Lloyd, Another criticism is that Butler is not clear about the concept of subject. Also, some observe that the theory might be better suited to literary analysis as opposed to social theory. Brickell, Others criticize Butler for taking ethnomethodological and symbolic interactionist sociological analyses of gender and merely reinventing them in the concept of performativity Dunn ; Green For example, Green argues that the work of Kessler and McKenna and West and Zimmerman builds directly from Garfinkel and Goffman to deconstruct gender into moments of attribution and iteration in a continual social process of "doing" masculinity and femininity in the performative interval. These latter works are premised on the notion that gender does not precede but, rather, follows from practice, instantiated in micro-interaction. Postmodern knowledge must not only report: While Lyotard is highly critical of performativity, he notes that it calls on researchers to explain not only the worth of their work but also the worth of that worth. Lyotard associated performativity with the rise of digital computers in the post-World War II period. A History of Europe Since , historian Tony Judt cites Lyotard to argue that the Left has largely abandoned revolutionary politics for human rights advocacy. The widespread adoption of performance reviews, organizational assessments, and learning outcomes by different social institutions worldwide has led social researchers to theorize "audit culture" and "global performativity. Video art[edit] Theories of performativity have extended across multiple disciplines and discussions. In this way, video art raises questions of performativity. Additionally, video art frequently puts bodies and display, complicating borders, surfaces, embodiment, and boundaries and so indexing performativity. In the evening of November 9, , the evening of the fall of the Berlin Wall , however, Friedrichs reportedly broke his own rule when he announced: According to a historian, it was this announcement that encouraged thousands of East Berliners to march towards the wall, finally forcing the border guards to open the gates.

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Chapter 4 : Identity and Performance in Cyberspace

Individual-level performance draws upon those things you have to do in your job, or in-role performance The things that you have to do as part of your job and its job description., and those things that add value but which aren't part of your formal job description.

Such As important as productivity is to the continued economic development of the world, it is surprising that so little is known about measuring and managing it. Part of the problem may lie in the unit of analysis industry uses to measure productivity and in a failure to recognize the complexity of the relationships between the productivity of the individual worker and the total performance of the organization. The body of research knowledge provides little help. A multitude of micro studies of individual work behavior exist, but the measure of productivity used is seldom comparable to those developed in industry. Organizational studies generally focus on the total performance of the organization, but even those that are centered on organizational productivity rarely attempt to disaggregate findings to the business unit, work group, or individual level in any systematic way. Within the organization, individual workers performing specific jobs form the base level for all productive endeavor. In modern, complex organizations, however, the linkage between individual productivity and the productivity of organizational systems becomes blurred. For a variety of reasons, the linkages are seldom one to one. Only by understanding the individual level of productivity, however, can practitioners and researchers begin to build the theories and models that deal with the dysfunctions

Page Share Cite Suggested Citation: Understanding the Productivity Paradox. The National Academies Press. It is important to note at the outset that focusing on individual productivity measures provides a myopic view of the organizational world. Organizations are set in the context of a changing, competitive environment in which strategies are developed to guide the efforts of management and workers toward a common vision and set of objectives. Even the best-designed processes will fail without a supportive culture within the organization that values change, continuous improvement, goal commitment, group cohesion, and respect for people. Every concept in this chapter assumes that the individual worker and the work group are set in an organizational context that is internally consistent and environmentally consonant. It is also important to note that productivity, although a major concern, is not the only indicator of individual or organizational performance. Productivity interacts with other aspects of employee performance, financial controls, innovation, and competitive effectiveness—any one of which can lead to organizational failure. In Chapter 6 Sink and Smith identify seven related but separable performance criteria for an organizational system: Other authors, such as Pritchard Chapter 7 and Campbell Chapter 8 , have slightly different ways of relating or combining these performance dimensions. For the purposes of this chapter, my definition of productivity includes effectiveness producing the right products or services , efficiency prudent utilization of resources , and quality meeting technical and customer specifications. My purpose in this chapter is to assimilate knowledge about the measurement and management of individual productivity in order to provide a link in the chain of understanding regarding how individual productivity contributes to group productivity, which in turn contributes to organizational productivity. My intent is to aggregate existing knowledge and propose some theoretical foundations in order to reveal areas in which theory development and empirical research are needed. Throughout, I make an effort to bridge the gap between the concerns of researchers and the needs of practitioners in industry. Page Share Cite Suggested Citation: The measurement system provides an implicit definition of productivity for the operation. It communicates to the worker, the supervisor, and others the common expectation from the task. The productivity measurement provides specific direction and guides the worker toward productive activities. Monitor performance and provide feedback: The measurement system provides a means to check progress toward an objective. Productivity analysis, particularly the examination of trends, helps identify problems before they become crises and permits early adjustment and corrective action. Like any other indicator, productivity measurements do not necessarily identify the source of the problem,

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only that one exists. Facilitate planning and control: Productivity measurement provides information on costs, time, output rate, and resource usage to allow decision making with respect to pricing, production scheduling, purchasing, contracting, delivery scheduling, and many other activities in the industrial cycle. Productivity analysis, together with other elements of a competitive strategy, may determine which products or processes should be expanded and which should be phased out. Productivity analysis, combined with cost data, aids in the evaluation of proposed changes to existing products or processes and the introduction of new ones. It is one of the primary foundations for the continuous improvement efforts that are both popular and necessary for survival in business firms today. The purpose of the measurement system is critically important in determining the specific measures to be used. For example, if the measures are to be used only for planning and control purposes, the inputs into the measures and the outputs may be imprecise aggregate figures that provide guidance for setting schedules and future capacity requirements. If, however, the measures will be used as a basis for an employee evaluation system leading to bonuses, pay raises, layoffs, and disciplinary actions, inputs and outputs of the measures must be more precise and accurate for shorter time periods, and they must exclude factors outside the control of the worker. Questions of equity and interaction among individual jobs become evident. The functions of monitoring performance and providing feedback, diagnosing problems, facilitating planning and control, and supporting innovation are common to many types of measures, and productivity is no exception. The function of defining productivity and directing behavior, however, warrants more explanation because it is important to Page Share Cite Suggested Citation: A simple example of a waiter in a restaurant can be used to explain how measures of productivity can direct behavior. If the measure of productivity is customers served per hour, the emphasis is on speed and throughput, and the waiter will try to complete each transaction as quickly as possible. On the other hand, a measure of dollars of food served per customer would lead to totally different behaviors; the waiter would suggest more expensive items and would encourage the customer to have appetizers, wine, and dessert, regardless of the time taken. In this case, time is not a factor; the quick turnover of customers would be a disadvantage. Other possible measures could each lead to a different set of behaviors. One way to view individual productivity is to consider how the efforts of an individual contribute to the productivity or success of the organization. Whether the actions of the waiter in each of the examples above would be productive or counterproductive depends on the type of restaurant and, specifically, its goals and objectives. A downtown delicatessen would have one set of goals and circumstances; speed in serving customers would be a distinct advantage. A fine restaurant in the suburbs would operate in a different milieu; speed in this case could be a detriment. The fundamental question is not, what productivity measures should be used? The fundamental question is, what are the organizational objectives? The secondary question is, what set of individual productivity measures will direct the behavior of employees to meet those objectives as they work toward their own personal goals? The aim of the organization is to align work behavior with organizational goals. It is the responsibility of management, therefore, to develop measures that will elicit organizationally desirable behaviors. These relationships are illustrated in the model shown as Figure Werther et al. The law of effect, the cornerstone of operant psychology, says that behavior is a function of its consequences; positive outcomes reinforce behaviors, which leads to their being repeated and expanded. Simply establishing a measure and feeding back the results to the employee can be regarded as a form of reinforcement; employees tend to work on the basis of the measure in any circumstances. If there is a net incentive for high performance, the link between behavior and the measure will be stronger. The greater the incentive, the stronger the relationship between the two. The term net incentive indicates that many incentives and disincentives may operate in a given set of circumstances. Worker motivation is a complex issue; in taking all of that complexity into consideration, the model suggests that the net incentive should be positive and tied to performance. Unfortunately, many organizational incentive systems are based on productivity or other performance measures that are not in line with organizational goals. Programmers, for example, may be measured and rewarded for lines of code written per hour. Accountants may be evaluated on the number of reports produced, and maintenance personnel on the number of routine

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equipment overhauls performed. In each instance and many more, maximization of the measured criterion would likely be counterproductive to the organization. Following the same logic, the productivity measurement system at each level of analysis should be developed to direct behaviors and performance at one level of the organization to the goals at the next higher level. These relationships are depicted in their ideal state in my Goal Alignment model, Figure . Across the top of the model, the organization attempts to make business unit goals at all intermediate levels congruent with organizational goals. Productivity measures at the individual or group level direct behaviors to the business unit goals, if properly aligned. That is, the individuals or groups will work to the measures; it is the responsibility of the organization to ensure that the measures are in line with the goals. Reading horizontally across the bottom of Figure , the model indicates that the productivity performance of a business unit is a direct function of the productive behavior of each of the individuals and groups within the unit. In turn, organizational productivity is a function of the productivity of each of the units. The degree to which this is true depends on the definition of productivity at each level and the interactions among the elements. Also, in this ideal model, the individual or group productivity results would sum to the productivity of the next higher business unit and ultimately to the productivity of the organization. At the business unit level, managers will direct activities, allocate resources, and make other decisions to maximize performance as specified in the measurement system especially if rewards are tied to performance. At each intermediate level of analysis, therefore, productivity measures should be selected and positioned such that the performance of the unit directly contributes to the goals at the next higher level. The Goal Alignment model suggests that individuals, groups, and business units are not goal driven, but measurement driven. It is one thing for a firm to establish and communicate goals. It is quite another to devise and implement measurement systems that can be maximized only by behavior and performance that lead directly to goal accomplishment. Organizations are real, not ideal. The Goal Alignment model, as well as many of the other models and concepts in this chapter, represent targets toward which organizations should strive. The degree to which they can achieve these targets, resolve the related issues, and design perfect productivity measurement systems determines their probability of survival and success. Researchers can help in this effort by empirically testing the relationships suggested in the Goal Alignment model. Attempts to amalgamate all of that knowledge into a comprehensive, unified theory of individual productivity would likely prove fruitless. What is needed is a framework that will provide guidance for theory development, model building, empirical studies, and other forms of research. One such framework is the separation of the factors affecting individual productivity into five distinct, but interacting, sets of variables: Each of these sets of variables involves one or more disciplines; together they approach the boundaries of the body of knowledge of work. Obviously, they overlap and interact. But somewhere within the complex interactions of all of these variables lie the determinants of individual productivity. Development of a comprehensive theory of individual productivity is too much to ask, but perhaps it can be approached as would building a cathedral—“one stone at a time. To develop a theory or build a cathedral, one needs plans and models. In this section, I discuss two models of individual productivity that encompass a wide range of variables. Adapted from Ruch and Hershauer They categorized the variables as primary factors, secondary factors, individual factors, organizational controllables, individual and organizational demographics, and bodies of knowledge or files of information. In this section, I use a revised and greatly simplified version of their model see Figure as a basis for explaining the principal influences on the productivity of the individual worker. In this Conceptual Productivity model, productivity is a function of four major factors: Taken together, the first two factors establish the potential productivity of the task.

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Chapter 5 : Abstracts for symposium | Dr. Albrecht Classen

*Christopher Pollmann * Personal Identity - Fortress of the Individual in a World of Performance? The Self, Law and Social Power Identity is a central feature for philosophical investigation as well as for political action.*

Katherine Hayles argues that information and technology have ushered us into the posthuman era. When we interact in cyberspace, how is our sense of self affected? Some, like Sherry Turkle, claim that distributed networking leads to the perception that we are decentered, multiple selves, open to greater possibilities and variety; others such as Katherine Hayles and Donna Haraway argue that we have become so entangled in webs of information and technology that we have already become posthuman cyborgs. Whatever we might conclude about the nature of identity in cyberspace very likely a personal conclusion, it seems clear that in cyberspace we are in a new performance medium. While we may still feel the same about ourselves, the stage has surely changed, and so have the guidelines for the actors. In his excellent book *Performance* Routledge, , Marvin Carlson makes the following distinction about performance: The recognition that our lives are structured according to repeated and socially sanctioned modes of behavior raises the possibility that all human activity could be considered as "performance," or at least all activity carried out with a consciousness of itself. The difference between doing and performing, according to this way of thinking, would seem to lie not in the frame of theatre versus real life but in an attitude--we may do actions unthinkingly, but when we think about them, this introduces a consciousness that gives them the quality of performance. If we are conscious of projecting an identity--as when we are telling someone who we are and what we do--we are performing an identity. How does our interaction through the medium of the computer screen affect our performance of self? The machine itself performs functions which require some knowledge and level of expertise from the user. We are performing with a communications tool. Through a variety of software applications, we attempt to make connections, and the way of writing may be adjusted depending on the software application: This performance aspect is most intense and apparent in synchronous real-time on-line interactions such as chat forums and gaming. However, performance also figures strongly with asynchronous newsgroup postings and e-mail exchanges. We are performing ourselves through the expressive medium of the computer no matter what the pace and interval between the exchanges. Models of the Self Either consciously or unconsciously, most of us harbour a construction or model of the self which we hope will sustain us, or help us explain why things happen to us the way they do. Below are listed just a few of the 20th century models of the self and their theorists. You can probably add many names of your own to this list. Is the self relatively fixed and determined, or is it flexible, malleable, and capable of refashioning and reconfiguration? Communication as Dialogue The performative aspects of any communications medium are conditioned by the way it allows us to send and receive messages. We adjust our performance style, for example, while using the telephone, meeting someone face-to-face, or emailing a friend. We arm ourselves before we engage in a heated session of online Quake. The resonance theory of communication asserts that the message is not something which is sent, but rather something created by the person who receives the stimulus. Thus, the identity of the person is instrumental to the outcome of the communication: In electronic environments where we generally write to make our selves known, text becomes our voice. How is this text related to the self? The Russian literary theorist Bakhtin articulated the notion of dialogism, which he thought of as the simultaneous coexistence of competing discourses, or a dialogue between "voices" anticipating and answering one another. Imagine, for example, a discussion at a dinner table in which you define your own ideas by saying things like, "She said Every culture is, in effect, a mosaic of competing voices; likewise, every person is known through a collage of references to other texts. Julia Kristeva, in her essay "Word, Dialogue, and Novel" *Desire in Language*, uses the idea of dialogism--competing voices--to clarify the meaning of intertextuality where communication occurs at the intersection of texts and is not a point of fixed meaning. A literary text, for example, is a response to a previous text, often echoing that text with language or imagery, or even direct quotation. Think,

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for example, of the number of texts which have been based on the stories of the Bible, commonly-known myths, or fairy tales. The text becomes a dialogue among several writings. If we extend the idea of intertextuality--different texts speaking to one another--to the concept of interactivity, we find that interaction is a moving point where dialogue crosses paths. Online writing might be defined as the electronic intersection of textual voices. Approaching the definition of the self from this textual angle emphasizes the idea that writing is a dialogue not merely between people, but between their texts. In the online environment, the self is constituted by the texts we display. The Self as Host of Memes Ideas can "infect" thinking just as viruses can invade the hard drive of a computer. Biologist Richard Dawkins--in his book *The Selfish Gene*--writes of self-reproducing ideas as "memes": The word "meme" has recently been included in the Oxford English Dictionary where it is defined as a "self-replicating element of culture, passed on by imitation. Memes and Complexes of Memes Stories, urban legends, myths.