
Contents

<i>List of film plates</i>	viii
<i>Acknowledgements</i>	ix
Introduction	1
1 Reading film: studying management	13
2 The organization of film	41
3 The invisible enemy	65
4 Organization man	89
5 Deconstructing the worker	115
6 Representing the other	139
7 The search for meaning	161
8 Spectres of organization	185
<i>Filmography</i>	204
<i>Bibliography</i>	208
<i>Index</i>	225

Introduction

Why do I resort so often to examples from popular culture? The simple answer is in order to avoid a kind of jargon, and to achieve the greatest possible clarity, not only for my readers but also for myself. (Žižek, 2005, p. 56)

This book explores how the subjects of management and organization are represented in film. One reason for doing this relates to the general role that visual media play in contemporary society and their importance in determining the information we receive and the impressions and opinions we form. Film is also an important indicator of individual self-identity. For example, when you first meet and are getting to know someone, one of the first things you might try to find out is what their favourite films are, this giving you a potential insight into how they see themselves in relation to their social context. The sheer scale and potential impact of this powerful medium in shaping our understandings of the world and who we are within it thus provides a reasonably good argument for studying how it represents management and organization.

A further reason stems from the ability of film to represent management and organization at an emotional as well as an intellectual level, providing individuals with a way of making their own experiences of organization meaningful. While business school curricula, traditional case studies and textbooks tend to emphasize the rationality and order associated with organization, film draws attention to the embodied, personal and emotional nature of organizational life, showing such things as sex, romance, violence, power struggles and the consequences of success and failure, alerting students to the irrational, overlooked, hidden and disorderly aspects of organizational life (Cohen et al., 2006). Moreover, by offering a rich source of documentary and dramatic material (Hassard and Holliday, 1998), film enables a vicarious experience for the viewer which acts as a substitute for personal experience (Phillips, 1995) and so provides a 'safe' way of learning what it feels like to work in an organization at different historical moments and in different cultural contexts (Czarniawska-Joerges and de Monthoux, 1994).

Film also has the added advantage of being a form of entertainment, one that can seem more natural than, for example, a series of abstract letters and words written on

a page. Yet although we are able to understand and enjoy film relatively easily, we tend to accept the information it conveys without necessarily questioning how it tells us what it does. Several authors have argued that 'videocy', the ability to read visual images, is as important a skill as literacy in a society where our understandings are shaped increasingly by moving images as much as by written words (Denzin, 1991; Kress and van Leeuwen, 1996). Film provides a valuable source of material for developing this ability. But perhaps the most important reason for this book stems from the role of film in producing systems of discourse which have helped to shape our collective perceptions of management and continue to inform our experience of organized work. There are therefore significant advantages to be gained, for those of us who are interested in this subject, by developing a greater facility to interpret these representations with a view to understanding the effects of their consumption on our everyday experience.

Film as an aspect of popular culture

Film can be understood as a mechanism for the expression of mass popular culture, the cultural practices that characterize a particular society at a particular time and reflect everyday experiences. Czarniawska and Rhodes (2006, p. 198) argue that popular culture 'can express the ideals and describe the practices of its era' to large numbers of people. They additionally suggest that popular culture '*teaches practices* and provides a means through which *practices might be understood*', going on to note, 'abstract models do not teach you what to say or how to act during your first management meeting, a movie might' (Czarniawska and Rhodes, 2006, p. 199; emphasis in original). Popular culture also plays a role in the generation of 'transformational metaphors' which confer and confirm the identity of certain occupational groups in society (Hollows, 2002). Of course, film is only one aspect of mass-mediated popular culture and, as other writers have noted, there is great potential in studying how organizations are represented in other forms, whether it be television, radio, popular music or the printed media (Hassard and Holliday, 1998; Rhodes and Westwood, 2007). However, this book will focus exclusively on film as the motion picture products shown in cinemas, on television, video or DVD and the cinema industry that produces them, a focus that brings with it certain advantages.

Why film?

First, in the period since the 1960s, film studies has become established as an academic subject in its own right in the humanities and social sciences through the development of a range of theoretical approaches that have been informed by semiotics, psychoanalysis, Marxism, feminism, post-structuralism, cultural studies and

postmodernism. These developments are relevant because they challenge and provide alternatives to the more traditional formal aesthetic approaches which have concentrated on identifying and evaluating the artistic merits of a film, thereby enabling greater focus on film's social-ideological potential.

Second, film is arguably a more globalized medium than many other forms of popular culture. Films, unlike television shows or newspapers, are produced with a view to being consumed on a worldwide scale rather than for specific national audiences. As a result, it is likely that students from a variety of cultural backgrounds and nationalities will have already watched some of the films mentioned in this book, and if they haven't they can rent or buy them on video or DVD relatively easily and watch them using subtitles in various languages. However, it must be acknowledged that, although this book attempts to incorporate a range of cultural perspectives, the majority of films analysed originate from the United States, reflecting cultural understandings of work and management that are specific to this society. Consequently, film tends to be somewhat ethnocentric, encouraging a view of management and organization based on a predominantly Western, Anglo-Saxon perspective. Yet this focus can be justified on the grounds that film has provided the medium through which American culture and mythology has been communicated and reinforced in a way that extends far beyond its geographical boundaries (Sadar and Wyn Davies, 2004). Film can provide insight into the moral basis of this economic system through which we can develop understanding of its cultural influence on a global scale.

Third, film provides a means of communication which is relatively accessible, unlike academic writing which follows a series of conventions which make it hard to produce an account that is theoretically informed but not pretentious (Grey and Sinclair, 2006). It is this issue that prompted Nichols and Beynon (1977) thirty years ago to suggest that 'so much of what passes for "theory" fails to connect with the lives that people lead', going on to observe that 'it is almost as if another way of writing has to be developed; something which "tells it like it is" even though in any simple sense this is not possible' (Nichols and Beynon, 1977, p. viii). Film provides a potential means of connecting theory with lived experience in a way that seeks to 'tell it as it is' even if, as will be discussed in Chapter 1, the status of these representations is complex and ambiguous.

Fourth, film provides a potential means of exploring the validity of theories about management and organization (Phillips, 1995). This book will show that many of the theories that can be applied to film are qualitative, often based on ethnography or participant observation, or even journalistic analyses, focusing on the lived experience of being part of an organization from an insider's perspective. This may be because of the similarities that exist between qualitative research and film, both of which rely on narrative processes of construction (see Chapter 1). Qualitative studies may also be more likely than quantitative research to engage readers' attention or challenge commonly held assumptions about a subject (Barley, 2006). Since it is the purpose of film to create something that people want to watch, it is perhaps

unsurprising that there is a similarity to qualitative research in this respect. Finally, film is similar to qualitative research in that it seeks to provide a descriptive account of organizations based on the language and actions of social actors in the setting.

A fifth reason for focusing on film relates to the potential for historical analysis enabled through the exploration of archival artefacts which give the observer the possibility of immersion in other times and spaces (Doane, 2002). Indeed, one of the first films ever made and shown to an audience was about work, a documentary film by Louis Lumière entitled *Workers Leaving the Lumière Factory* (1895) comprising a minute-long record of female workers going home at the end of the day. The potential for historical analysis is realised through the coincidence between the 'birth of the cinematic society' in the period 1900–1930, a process whereby America became a cinematic culture that 'came to know itself, collectively and individually, through the images and stories that Hollywood produced' (Denzin, 1995, p. 24) and the rise of managerialism which is also suggested to be strongly located in American history and culture (Jacques, 1996). Hence, as Boozer (2002, p. 9) suggests, 'the history of this film form offers useful insights into important changes in the individual workplace experience, and its association with subtle changes in the larger success ideology'. Through its ability to represent the collective memories associated with these times, film represents various institutionalized facts about management at an earlier point of their social formation, thereby helping us to develop a better understanding of how they became dominant or to assume the cultural status of self evident truths (Jacques, 1996). Film thereby provides a resource through which to explore the enduring nature of many issues concerning management and organization, in addition helping to illustrate how understandings of these subjects have changed over time, as can be seen from representations of management fashions (Abrahamson, 1991) in film, like time and motion study in *Spotswood* (1991) (see Film Focus 3.5), culture building in *The Navigators* (2001) (Film Focus 2.11) and business process re-engineering in *Office Space* (1998).

A final reason for focusing on film stems from the potential for critical analysis that it affords through providing a basis for exploring the social relations through which management is accomplished and the exercise of power that underpins this (Alvesson and Willmott, 1996). As Fournier and Grey argue, one of the things that distinguishes critical from non-critical management studies is the latter's emphasis on knowledge that is geared towards enhancing the effectiveness of managerial practice. In contrast, film rarely represents management as a desirable given and tends only to be concerned with performativity in representing 'what is done in its name' (Fournier and Grey, 2000, p. 17). In addition, film often focuses on themes of power, control and inequality which lie at the heart of a critical approach to analysing organizations. Film represents the viewpoints and experiences of those who have relatively less power in organizations in addition to those who are more powerful, in so doing it provides insights that often contrast sharply with managerial rhetoric. Finally, film is critical of managerial discourses, often presenting them as the subject of humour or parody.

Defining film as popular

Because our focus is on representations of management and organization in popular film, we need to consider what is meant by the term 'popular' in this context. The commonsense understanding of popular suggests it to be something that is enjoyed by 'the people', in comparison to something enjoyed by an elite group (Hollows and Jancovich, 1995). Consequently, things are described as popular 'because masses of people listen to them, buy them, read them, consume them, and seem to enjoy them to the full' (Hall, 1981, p. 231). In addition, it is sometimes implied that people are manipulated into consuming such products on a mass scale. However, Hall (1981) suggests this neglects the importance of power relations in determining which films become popular and the importance of audiences in determining this.

There is a continuous and necessarily uneven and unequal struggle, by the dominant culture, constantly to disorganise and reorganise popular culture; to enclose and confine its definitions and forms within a more inclusive range of dominant forms. There are points of resistance there are also moments of supersession. This is the dialectic of cultural struggle. In our times it goes on continuously, in the complex lines of resistance and acceptance, refusal and capitulation, which make the field of culture a sort of constant battlefield. A battlefield where no once-and-for-all victories are obtained but where there are always strategic positions to be won and lost. (Hall, 1981, p. 233)

Film does not become popular because it possesses a set of inherent characteristics which achieve certain effects, instead being labelled as popular is part of the process by which films are classified, this being affected by socio-cultural conditions and historical context. Hence what is at one point in time defined as elite and therefore as having appeal only to specialist audiences may over time lose its cultural status and be incorporated into popular culture of subordinate groups. For Hall (1981) the most important thing is that we are aware of the historical processes of incorporation, distortion, resistance, negotiation and recuperation through which notions of the popular are continually being redefined.

Narrative fiction and the linguistic turn

Several writers have put forward arguments for the analysis of a variety of forms of narrative fiction, including novels, short stories, plays, songs, poems and film, as a legitimate basis for the study of management and organization (Czarniawska-Joerges and de Monthoux, 1994; Phillips, 1995; Cohen, 1998; Czarniawska 1999; Linstead, 2003; O'Sullivan and Sheridan, 2005; Rhodes and Brown, 2005; De Cock and Land, 2006). Their arguments stem in part from the influence of postmodernism and the impact of the linguistic turn on the social sciences. The linguistic turn is based on the idea that language shapes our understanding of the world. Because,

postmodernists argue, knowledge is constructed through language and language can never create an objective representation of external reality, meaning is uncontrollable and undiscoverable. This leads to a rejection of positivist scientists' claims to be able to produce reliable knowledge through a neutral process of exploration. Postmodernists argue that knowledge is never neutral and is constantly open to revision. They reject what they see as scientific 'grand' or 'meta' narratives which seek to explain the world from an objective viewpoint, suggesting that scientific investigation is nothing more than a type of 'language game' (Rorty, 1979) used by this particular community to produce localized understandings. These assertions have important implications for management researchers since it could be argued that *all* research is a form of fiction because it involves the telling of a story rather than the unproblematic articulation of certain privileged truth claims (Watson, 2000; Rhodes and Brown, 2005). Indeed, to argue otherwise or suggest that the writing up of empirical material about management is 'true' or 'factual' denies the responsibility of the researcher-as-author engaged in the creative process of producing the text.

Postmodernists therefore claim that there is a need to find alternative ways of representing the reality of management and organization that will blur the boundaries between science versus art, or 'fact' and 'fiction' (Linstead, 1993). Czarniawska (1999) advocates the development of narrative knowledge alongside scientific knowledge within organization theory, the value of the former being measured by the convincingness of the interpretation rather than whether it is based on fact or fiction. Locating these claims in the context of the study of organization implies that many of the social scientific conventions of study which have historically defined business school education are too narrowly defined. Calls for new ways of understanding management that do not rely so heavily upon rational analysis have come from a surprisingly wide variety of sources (e.g. Mintzberg, 2004). However, running parallel to the need to find alternative versions of reality is the need to deconstruct claims to represent 'objective' reality that business schools have traditionally relied upon to support their truth claims. A good example of this relates to the tradition of case study analysis, which Czarniawska-Joerges and de Monthoux (1994) suggest is a creative, narrative device. They argue that writing case studies involves a similar process of interpretation in dealing with multiple sources of information and constructing a narrative to that involved in writing narrative fiction. Furthermore, the objectives of the case study, to simulate real life situations and give students a taste of practice through adopting a professional personae and re-enacting a situation, can also be achieved through literary fiction.

A good case should create 'the willing suspension of belief. In other words the willingness to take at face value the situation which the case presents, forgetting that this is artificial, so to speak, forgetting that this is a case, forgetting that this is a classroom, being willing to take the situation at face value and become the person concerned with it – that is the ideal that a case discussion ought to achieve.' (McNair, 1971, p. 4 cited in Czarniawska-Joerges and de Monthoux, 1994, pp. 2–3)

Czarniawska-Joerges and de Monthoux (1994) suggest that literary fiction exercises the reader's skills of criticism – judgement, interpretation and evaluation (which are also important managerial skills) and that this helps students to understand the complexity of organizations and to become more imaginative and creative. They also point out that narrative knowledge is older than scientific knowledge, suggesting that knowledge in classic literary fiction may be more enduring than the knowledge that is generated through management research, proposing that novels enable a focus that is simultaneously individual and organizational, enabling the portrayal of micro-events alongside macro-systems, something that is notoriously difficult to do within conventional social scientific analyses. Phillips (1995) puts the question of why we should use narrative fiction to understand organization somewhat differently, arguing that if a particular fictional narrative is popular with people who are members of organizations, we need to find out *why* it is popular, by asking what it reveals about people's experiences of work. He suggests that narrative fiction is therefore a way of testing the validity of a theory.

If we can write a convincing dramatization that sensibly operationalizes a theory, then this provides one more bit of confirmatory evidence. On the other hand, if a sensible dramatization is not possible, then either the theory, or the domain in which it is applied, lacks validity. (Phillips, 1995, p. 641)

These viewpoints suggest a potential shift is taking place within managerial education whereby the social scientific knowledge base drawn primarily from the disciplines of economics, psychology and sociology that has traditionally defined the study of management may be giving way to a more pluralistic conception of potential theoretical sources from which insights into management and organization can be gained. For example, Gagliardi (2006) argues that the humanities, including philosophy, history, literary criticism, linguistics, the study of art and aesthetic experience, has the potential to bring ideas and fresh perspectives to management education, not least because these disciplines encourage the development of moral thought, rather than encouraging narrowly defined rational instrumentalism. Similarly, Kline Harrison and Akinc (2000) argue that there is a need for managers to be educated according to a broader liberal arts tradition through the study of artistic and literary works which enable a more flexible approach to learning that extends beyond the corporate environment.

Summary and structure of the book

This book is primarily intended for advanced undergraduate and postgraduate students of business and management, although it will also be of potential interest to students in sociology, film, communication, media and cultural studies. The reader may therefore have some knowledge of management and organization studies

literature. A thematic approach is taken whereby themes related to management and organization that occur frequently in film are analysed in depth, on the grounds that if a film enables a particular theory to be operationalized it helps us to explore the validity of the theory (Phillips, 1995), both in terms of people's experience of work and their understanding of film. In this way it is argued that the analysis of film can enhance our understanding of subjects such as organizational behaviour, the sociology of work, organization theory and human resource management.

The analysis presented here is based on a sample of over one hundred films that in some way represent management and organization. Many of them contain scenes set in conventional work organizations such as offices, factories and shops, their stories involving management and organization, although these themes are often subsidiary to non-work related stories such as those relating to family or love. However, because management and organization often only provide the context within which these other stories are located, this should not be interpreted as an indication of their lesser significance. As Newitz (2006) notes, themes related to capitalism tend to operate as a subtext within film narratives where these ideas can be more safely contained through lurking 'in the background, shaping events and infecting the plot line' (Newitz, 2006, p. 3). A further point to be made in relation to the selection of films relates to the fact that work is an extremely broad category which encompasses social activity of various kinds, including criminal work (e.g. *The Godfather Trilogy*, 1992) and war work (e.g. *Full Metal Jacket*, 1987). Although these non-traditional forms of work are indeed interesting and potentially more exciting than many forms of more conventional paid work (which is probably why they have been the focus of a number of films), they do not constitute the norm of industrial, service and knowledge work that most of the readers of this book are likely to be engaged in for a large proportion of their lives. For this reason, this book focuses on more mundane experiences of management and organization as they are understood by the majority of people, most of the time, with a view to understanding how this relates to experience in our everyday lives.

The process of analysis that I adopted made use of my qualitative research training for dealing with other forms of rich, messy data (Coffey and Atkinson, 1996). This involved watching each film closely at least once, making notes on its salient features using the techniques explained in Chapter 1, identifying recurring themes and working with these themes in a way which enabled them to be related to theory. A technique not dissimilar to 'snowball sampling' (Bryman and Bell, 2007) was used to identify potential films for analysis. For example, I asked everyone I knew, including students taking my courses, what were the films that told them something about management and organization. Other sources included searching for films on websites like Amazon www.amazon.com which gave me recommendations based on what other people who watched one of the films on my list had also bought. A degree of saturation was achieved through this process, both in terms of the films selected as the same titles appeared over and over again, and at a theoretical level as new films

added to my list confirmed the concepts and categories I had already identified in a way which did not reveal very much that was new. This process of analysis is of course not entirely objective since the inclusion of certain films and exclusion of others is inevitably affected by my subjective preferences. Readers may therefore wish to focus on films other than those included here. In so doing they may wish to consult comprehensive anthologies of films about management and work for inspiration, such as those written by Tom Zaniello, *Working Stiffs, Union Maids, Reds, and Riffraff: An Expanded Guide to Films About Labor* (1996) and *The Cinema of Globalization* (2007), which provide short descriptive summaries of a wide variety of well known and more obscure films including those made for television and online viewing.

The structure of the book is as follows. Chapter 1 sets the scene by setting out the arguments that justify the book's thematic structure. This involves explaining the approach to reading film as a 'text' and includes discussion of semiotics and deconstruction as well as ideological and audience analysis. Chapter 2 explores the processes of production and distribution of film, as an economic product and an industry, arguing that these organizational processes are vital to understanding why film represents organizations in various ways. Chapter 3 reflects on the predominance of negative portrayals of organizations in film, considering why such representations exist and their effects on the way that we think about management and organization. Chapter 4 considers representations of managerial work in large, bureaucratic, male-dominated American corporations, focusing on how the themes of motivation, hierarchy, power, reward and success, which were used to construct the discursive category of 'organization man' in the mid-twentieth century and continue to influence how we see managerial work today. Chapter 5 looks at the discursive construction of the worker within film in the context of the transition from modern industrial capitalism to post-industrial work and postmodernity. Chapter 6 focuses on what is left outside or excluded from representations of management and work in organization, predominantly through exploring representations of the working woman. Chapter 7 considers the preoccupation with the meaning of work that runs through representations of organization in film and explores the anxieties, including boredom, lack of motivation, deskilling, alienation, job insecurity and even fear of death that such a preoccupation reflects. Finally, Chapter 8 draws together the themes discussed so far in the book, concluding with an analysis of the role of film in challenging dominant views of management and organization by giving voice to groups who tend to be silenced by contemporary organizational practices.

Each chapter also contains a series of 'Film Focus' boxes that contain detailed description of scenes from particular films and approximate running times based on the playing time of a commercially purchased DVD copy. (Ⓜ indicated by this symbol) The films analysed in this book have release dates anywhere from 1927 to 2006, the restoration and release of a growing number of Hollywood Classics on DVD and video ensuring that representations of management and organization in films of the 1930s to the 1960s can be analysed in addition to those found in more recent films.

This boxed material relates to issues discussed in the main text, drawing out themes and theoretical points and illustrating how they relate to particular films, this preventing the main text from becoming overly descriptive and helping to give the reader a sense of the wide range of films which can be incorporated into this analytical framework. Rather than being treated as definitive, these scene descriptions should be used as a starting point from which readers can form their own opinions and analyses of these and other films, which may or may not correspond to the ones provided here. Finally, there are a number of practical and legal issues relating to the use of film for educational purposes. First, the practical issues; while virtually all of the films included in this book are currently available on DVD, it is important if you intend to purchase or rent a DVD copy to note which format or regional code you require, this being dependant on the country in which you are based and your DVD player or computer. More information on DVD formats can be found on Amazon www.amazon.co.uk In relation to legal issues, as Huczynski and Buchanan (2004) note, in the UK, licenses granted to educational institutions under the Educational Recording Agency and Open University schemes enable the use of commercially available feature films for educational purposes. However, they also recommend that you check with your institution before using such material in teaching because copyright breaches incur expensive fines.

Index

- About Schmidt*, 166, 172
Adams, G.B., 84
Adorno, T., 25–6
aesthetic labour, 148
Aitraaz, 57–8
alienation, 9, 115–16, 132, 163–4, 177–8
Althusser, L., 25
American
 Dream, 57, 74, 99–100, 133
 mythology, 3, 65, 86, 99, 179–80
 society, 54–5, 97, 110
American Beauty, 163, 165, 166–7, 171, 199
Angry Silence, The, 117
anti-globalization, 197–8
Apartment, The, 31, 58, 76, 84, 101–4
Associate, The, 140, 144, 159
audience, 5, 24–7, 183, 198–200
 and the internet, 36–7
 role of, 32–7
auteur theory, 192–4
- Baby Boom*, 113, 125, 136, 150, 153–4
Baby Face, 141
Bad and the Beautiful, The, 44
Bakan, J., 78–80, 90
Baldry, C., 178–9
Balfour, D.L., 84
Barthes, R., 30–1, 33–4, 194
Baudrillard, J., 58, 130–1, 133, 200–1
Bauman, Z., 85
Berger, J., 13
Big, 125
Big Business, 145–6
Birth of the Robot, The, 60
Black Gold, 196
Blade Runner, 77
Blue Collar, 117–18
- boardroom scenes, 24, 27, 89, 93, 98, 105–6, 130
body
 disciplined, 70–2
 female, 139, 147–51
 fetishized, 141
Boiler Room, 28–9, 85–6, 103, 143
Bollywood, 57–8
Boozler, J., 4, 24, 89, 97, 99, 102, 154, 156
Bordwell, D., 14–16, 18, 187, 189, 191
Brassed Off, 115, 122–3, 175
Brazil, 27, 29, 84
Bread and Roses, 117–18
Brewis, J., 35–6, 145–6, 147, 158
Bridget Jones's Diary, 147, 158
Bryman, A., 55
Buchanan, D.A., 20–1
bureaucracy, 66, 82–4, 87, 96, 173, 200
 and evil, 65–8, 84–5
 and personality, 83
business ethics, 20, 33, 65–7, 78, 85–6, 106, 125
- capitalism, 8–9, 65, 67, 86, 96, 116, 131,
 163, 198, 201
career, 24, 97, 99–107
Casey, C., 126, 181, 183
Casino Royale, 58–9
Champoux, J., 20
Chandler, A., 90–1, 115
Civil Action (A), 79
Class Action, 79–80
Clerks, 164–5
Clockwatchers, 127–8, 177, 179
Cohen, S., 180, 183
communication
 circuit of, 35, 192
conformity, 80–2, 97–8, 199–200
Constant Gardener, The, 67

- consumerism, 25, 198, 200
 corporate films, 60–2
Corporation, The, 53, 66–7, 68, 191
 counterculture, 154, 198–200
Crowd, The, 19
 cultural capital, 47–8, 59, 63
 cultural industries, 25, 46–9, 51
 cultural intermediaries, 47
 cynicism, 116, 128–32, 135, 167
 Czarniawska, B., 2
 Czarniawska-Joerges, B., 1, 6–7

Dealers, 130
 deconstruction, 37–8
 dehumanization, 70, 84, 170
 de Monthaux, P., 1, 6–7
 Denzin, N., 4, 15–16, 22–3, 129, 131–3
 Derrida, J., 24, 37, 107, 192
Desk Set, 72
Devil's Advocate, The, 68
Devil Wears Prada, The, 47–8, 175
 difference, 107, 141–2, 148
Disclosure, 35–6, 57, 146
 Disneyization, 55
 division of labour, 51, 83
 documentary film, 51, 81, 121, 129, 170–1, 186–9
 dress codes, 112, 145, 147–9
 and suits, 89, 95, 100, 102, 116–17, 123, 145,
 147–50, 172, 176
 DVD, 9–10, 44–5, 49–50

 Eco, U., 34
 elevator scenes in film, 27, 29, 72, 84, 101, 102
 Ehrenreich, B., 142, 165, 174–5
 emotion, 1, 33, 55
 emotional labour, 167
Enron: The Smartest Guys in the Room, 81, 85, 190
Erin Brockovich, 13, 22, 145, 152, 155
 escape, 71, 74, 118–19, 132, 153–4, 156, 169, 178,
 179–80, 182–3, 199
 ethnicity, 21, 32, 56
 ethnography, 3
Executive Suite, 100, 106

 factory scenes in film, 17–18, 71, 75, 120, 121, 122,
 124, 153, 187, 198
Fast Food Nation, 87, 188, 196–7, 202
Fear and Trembling (Stupeur et Tremblements), 127
 feminization of labour, 116, 122, 133, 155
Fight Club, 13, 79, 82, 132–3, 135–6, 167,
 170, 200
 film
 aesthetics, 14–19
 distribution, 35, 43, 45, 49–51, 54, 197
 employment relations in, 52–3
 exhibition, 42–4
 production, 41, 42–6, 53, 55–6
 segmentation, 17–18
 as a teaching resource, 20
 techniques in filmmaking, 18–19, 31–2
 film studies, 2, 38, 156, 192
 and feminism, 140–1
 Fired!, 175–6, 194
 and psychoanalysis, 140–1
Firm, The, 98
 Fordism, 71, 74
 Foucault, M., 76, 194
 Friedan, B., 109–10
 Frow, J., 24, 27–8
Full Metal Jacket, 8
Full Monty, The, 61–2, 122–3, 133
Fun with Dick and Jane, 85, 174–5

 Gabriel, Y., 16, 26
Gattaca, 102
 gender
 and female gaze, 156–7
 and masculine gaze, 139, 140–2, 148, 158
 and sexuality, 150–2
 genre, 23–5, 28, 37–8
Ghosts, 186–7, 196
Glengarry, Glen Ross, 143
Godfather Trilogy (The), 8
 Goffman, E., 81–2
In Good Company, 172
A Good Year, 163, 182
 Gouldner, A., 87
Gung Ho, 127, 173

 Hall, S., 5, 35, 41
 Hassard, J., 21–2, 101, 134
 Hawthorne Studies, 75, 176
 Hochschild, A., 167, 174
Hoffa, 117
 Holliday, R., 21–2, 134
 Hollywood, 16, 25
 conglomeration, 44–6
 and cultural imperialism, 56–7
 studio system, 42–3
 Horkheimer, M., 25–6
 Hoskin, K., 94
*How to Succeed in Business without
 Really Trying*, 93, 99–100, 108–9
 Huczynski, 20–1
Hudsucker Proxy, The, 27–9, 93–5
Human Resources (Ressources Humaines),
 17–18
 humour, 4, 116, 119, 143, 177

- identity, 1, 2, 25–6, 33, 39, 203
 entrepreneurial, 125, 129
- ideology, 23–6, 72, 82, 198
 and false consciousness, 25, 201
 and success, 4, 99, 103–6, 146, 181–2
- Ikiru*, 168–9
- I'm Alright Jack*, 75
- An Inconvenient Truth*, 196
- Insider, The*, 68–9
- intertextuality, 27–9, 68
- In the Company of Men*, 143
- It's a Free World*, 186–7
- Jackall, R., 83, 101, 103–4, 106, 108, 145, 165
- Jacques, R., 73–4
- Jerry Maguire*, 172
- Kanter, R.M., 97–8, 104, 107, 110, 142, 147, 149
- Kunda, G., 126
- linguistic turn, 5–6
- logocentrism, 37, 107
- Macve, R., 94
- mail room scenes in film, 27, 28–9, 99–100, 127
- management
 consultants, 20, 33–4, 173
 education, 94–5
 executives, 89, 95
 fashions, 4, 173
 history of, 4, 73–4, 90–1, 94–5
- Man in the Gray Flannel Suit, The*, 58, 95, 113
- masculinity, 103, 122–3, 133–4, 142–3, 151
 and heroism, 107, 112, 117–21
- Matrix, The*, 72, 180, 199, 201
- Matrix Revolutions, The*, 116–17
- McDonaldization, 54–5
- McDowell, L., 142–5, 147–8
- McLibel*, 51, 190–1
- meaning
 and death, 28, 79, 93, 106, 161, 168–9
 in film, 14–16, 26–7, 31, 159
 of work, 161–71
- Men in Black*, 116
- metaphor, 32, 103
 machine, 71, 74
 organic, 72
see also metonymy
- metonymy, 72, 74, 168
- Metropolis*, 72–3, 76, 102
- Milgram, S., 80–1
- Mills, C.W., 92, 96, 99, 101, 104, 106, 107
- modernism
 and organization, 91–3, 130, 170, 181
 and rationality, 93–4, 97, 151
- Modern Times*, 71–4, 179
- Mondays in the Sun (Los Lunes al Sol)*, 122–3
- Mondovino*, 170–1
- Mr Deeds Goes to Town*, 27
- narrative, 16
 classical Hollywood cinema, 16, 100–1
 and documentary, 189–91
see also storytelling
- Navigators, The*, 23, 61–2, 193
- Nine to Five*, 155–7
- No Logo*, 198
- Norma Rae*, 153–4
- North Country*, 144
- obedience, 80–2, 85
- office cubicle scenes in film, 134, 169, 178, 179, 180
- Office Space*, 134–5, 167, 170, 177–9
- One Flew Over the Cuckoo's Nest*, 82
- One Hour Photo*, 164–5
- organization
 culture, 126–7, 132
 man, 89–90, 95–6, 112, 116–17, 199
 ontological status of, 69–70
 personification of, 68, 77
 psychoanalytical approaches to
 studying, 77–80
 size, 83, 90–2, 173
 structure, 83, 85, 91, 94, 96, 99, 121, 173
- other, construction of, 37, 90, 107, 136, 139
- Other People's Money*, 66
- Outfoxed: Rupert Murdoch's War on Journalism*, 46
- Parker, M., 57, 65–6, 67, 75, 83, 86, 97, 200
- Patterns*, 98, 105, 111
- Perlow, L., 174
- Perrow, C., 91
- Peterson, R.A., 23
- Philadelphia*, 115
- Phillips, N., 1, 3, 7
- Player, The*, 44
- plot, 16, 102, 188
- popular culture, 1, 2, 5, 95, 108, 110, 131, 133, 158, 203
- post-industrial, 121, 171–3
- postmodernism, 6, 128, 129–30, 131, 203
 employee, 125, 128–35
- Pringle, R., 108, 147, 152
- product placement, 58–9, 60, 61, 63
- Pursuit of Happyness, The*, 112

- reading film, 13, 30, 33–4, 35–7, 38, 194
 reflectional readings, 20–1
- realism
 cinematic, 22, 60, 187–9
 resistance, 26, 115–16, 118–20, 135–6, 154, 183, 197, 200–1
 Rhodes, C., 2, 26, 136
Riff Raff, 193
 Ritzer, G., 54, 165, 170–1, 182, 200
Roger and Me, 112, 188–9, 194
Rogue Trader, 77–8, 85–6, 129–32
 Rose, N., 169–70
 Roy, D., 177
 runaway production, 53
- Saturday Night and Sunday Morning*, 118–21
 Saussure, F. de, 30
 scientific management, 19, 53, 74–5, 164, 173
 screenwriters, 16, 41
 secretaries, 90, 107–9
Secret of My Success, The, 99–100
 semiotics, 30–2
 Sennett, R., 161, 171–2, 173
Severance, 68–9
 sexual harassment, 35–6, 57–8, 143–5, 152, 157
Sicko, 186
 Sievers, B., 168
 signifiers, *see signs*
 signs, 30–2, 37, 55, 68, 74, 83, 89, 95, 107, 112, 116, 141, 145, 150, 165
 political economy of, 129–32
Silkwood, 154
 simulacra, 131, 201
 skyscrapers, 92
 space, 128
 control over, 92, 178–9
 spirituality, 180–1, 182, 183
Spotswood, 75
Startup.Com, 129
State and Main, 59
 stereotypes, 24, 142, 145, 149, 156
 storytelling, 6, 22–3, 26, 56–7
Stranger than Fiction, 168–9, 170, 182
Super Size Me, 68, 188, 191–2, 196, 198
 symbolism, 130–1
 and status, 31, 58, 94–6, 101, 103–4, 178
 symbolic proxies, 130
- Symphony in F*, 60
Syriana, 67
- Take, The*, 198
 Taylor, L., 180, 183
 Taylorism, *see scientific management*
Thank You for Smoking, 67
 technology, 24, 33, 70–1
 television, 3, 9, 26, 44–5, 46, 68
 Thompson, E.P., 76
 Thompson, K., 14–16, 187, 189, 191
 time, 76
 clocks, 24, 27–8, 32, 74, 76, 177
 measurement, 75
Time Out (L'Emploi du Temp), 93, 103, 175–6, 180
 total institution, 81–2
 trade unionism, 75, 95, 117–18, 124, 144, 153–4
Trading Places, 112, 116, 125
 Tretheway, A., 147–50, 159
Tucker: The Man and His Dream, 79–80
Two Weeks Notice, 158
- videocy, 2
- Wall Street, 15, 66, 132, 144
Wall Street, 14–16, 29, 66, 68, 125, 131–2
Walmart: The High Cost of Low Price, 195
 Weber, M., 83, 96, 162
What Women Want, 156–7
 Whyte, W.H., 95–7
 Willmott, H., 126, 132
 Wives, 98, 110–11
 woman's film, 153–8
Woman's World, 111
 work ethic
 Protestant, 96–7, 107, 162, 169
 social, 97
Workers Leaving the Lumière Factory (La Sortie des Usines Lumière), 4
Working Girl, 31, 104, 149, 151
- Your Studio and You*, 61
- Zaniello, T., 9, 185
 Zimbardo, P., 81–2
 Žižek, S., 1, 67–8, 87, 201