The workload model: Theory into practice
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Yes: The workload model is finished and out.
We now know what Taylorism\(^1\) is all about.
The time it takes to do this or that,
No feeling at all, it is so matter of fact.
The loss of our clan, could we ever foresee,
Oh Ouchie\(^2\), I think we’ve become a bureaucracy.
To become a “calculable person”\(^3\), gives me such sorrow.
For what and how will they calculate tomorrow?
But you get what you measure, as Kaplan\(^4\) foretold.
What research is done? How many students enrolled?
And have they progressed at a suitable rate?
For are we not responsible for the profession’s fate?
And how is it related to the performance review?
Two control systems? I wonder Merchant\(^5\) – does it control you?
For when you become good enough there is no reason to televise\(^6\).
So maybe it’s contingent – as Otley\(^7\) would recognise.
However

For us we collect bits of evidence to tell what is true
And make up stories, [Oh what a to-do]\(^8\).
Prizes, awards, publications galore.
Whatever it takes to increase your score.
Just don’t forget to list your committees.
Not on enough? Oh what a pity.
Hence back to the workload to work out my share.
Greenberg\(^9\) knows voice and explanation are needed to seem fair.
But should I participate as Brownell\(^10\) would pronounce,
Or just leave it to management the risk I might bounce?
Oh, I wish for another enlightenment\(^11\) revolution,
Where fun, banter and happy staff are seen as the solution.
Vroom\(^12\) expects that welfare is the key to productivity,
Because companies don’t succeed, but people do you see.
So off I trudge into the next semester,
Very wary of the workload, that “penetrating eye”\(^13\) monster.
For playing the game is not such a nonsense,
Because it impacts on my reward\(^14\), Ladies and Gents!

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\(^2\) Ouchie WG. A conceptual framework for the design of organizational control mechanisms. Management Science 1979;25(9):63–82.
Acknowledgements
The inspiration for the poem came from “The Workload Model” poem by Jayne Godfrey published in Critical Perspectives on Accounting 20 (2009) 138-139. In fact the first line of the poem is extracted from her first line but the movement from there travels differently.