

## CHAPTER 1. INTRODUCTION: THE POWER OF REFRAMING

### CHAPTER 1 OVERVIEW

#### *Chapter 1 Summary*

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In Chapter 1, the authors introduce the concepts of *reframing* and *frames*. They propose four basic frames, or lenses, for strengthening managerial diagnosis and action: a structural frame, a human resource frame, a political frame, and a symbolic frame. (The four frames are summarized in Table 3.1.1 below.)

The authors assert that managers and leaders often bring too few ideas and too many habitual responses to organizational problems and challenges. They rely on a limited cognitive perspective to make sense of the world and remain blind to other options. They delude themselves in thinking theirs is “the only way” to handle a particular problem. Such thinking hinders managerial effectiveness and abilities to understand and respond to the complexities of life in today’s turbulent world.

Successful managers and leaders require more comprehensive perspectives. They need multiple lenses and skills in reframing—looking at old problems in a new light, as well as confronting new challenges with different tools and reactions. Reframing expands understandings, responses, timing, and styles that managers apply to problems. It helps them translate managerial good intentions into effective action.

<b>Frame</b>	<b>Disciplinary Roots</b>	<b>Frame Emphasis</b>	<b>Key Concepts</b>	<b>Key Frame Processes</b>
Structural	Sociology	Rationality, formal roles and relationships	Rules, roles, goals, policies, technology, environment	Division of labor and coordination of individual activities
Human resource	Social and organization psychology	The fit between people and the organization	Needs, skills, relationships	Tailoring the organization to meet individual needs
Political	Political science	The allocation of power and scarce resources	Power, conflict, competition, positive politics	Bargaining, negotiation, coalition building
Symbolic	Social and cultural anthropology	Organization as tribe, theater, or carnival	Culture, ritual, ceremony, stories, heroes and heroines, myths, symbols, metaphors, charisma	Creating and promoting a common vision; attending to the meaning of events; devising relevant rituals, ceremonies, and symbols

## Chapter 1 Key Terms

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**Frame:** Cognitive lens on the world that affects what we see and what it means.

**Reframing:** Viewing situations from multiple perspectives.

**Structural frame:** A frame for viewing organizations that focuses on the architecture of organization—the design of units and sub-units, rules and roles, goals and policies—that shape and channel decisions and activities.

**Human resource frame:** A frame for viewing organizations that emphasizes that management requires an understanding of people, with their strengths and foibles, reason and emotion, desires and fears.

**Political frame:** A frame for viewing organizations that sees organizations as competitive arenas characterized by scarce resources, competing interests and struggles for power and advantage.

**Symbolic frame:** A frame for viewing organizations that focuses on issues of meaning and faith.

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## **Chapter 1 Major Case Examples**

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- Ken Lay and Jeffrey Skilling of Enron
- Executive browsing in the management section of a bookstore
- Conflict between the Federal Bureau of Investigation and the Central Intelligence Agency

## **SUGGESTIONS FOR TEACHING CHAPTER 1**

The central ideas in Chapter 1 revolve around people's need to recognize their limited views on everyday life and to expand the ways in which they make sense out of their world by viewing organizational events through multiple lenses. In teaching these central ideas, instructors can focus on:

1. Understanding the process of reframing.
2. Engaging in self-diagnosis and exploring personal theories.
3. Examining the content of the four frames.

Each of the approaches above suggests its own teaching methods, some of which are described in the sections that follow. In addition, student exercises keyed to the approaches appear in "Student Exercises for Chapter 1," beginning on page 10.

## **Chapter 1: A Focus on Reframing**

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Reframing is a difficult concept for many students to grasp, especially concrete thinkers or people who, for developmental reasons, want the "one right answer." Reframing demands a tolerance for ambiguity, an appreciation of how reality is socially constructed, and skills in relative thinking—developmentally sophisticated capacities. For these reasons, instructors should not assume that students understand the concept of reframing from reading alone. They may want to use this chapter as a way of both offering students opportunities to experience multiple perspectives on the same event (reframing) and diagnosing where their students are. The following resources may be of help.

### **Chapter 1: Films or Videos Focusing on Reframing**

Movies offer one way to explore reframing issues.

- Kurosawa's classic *Rashomon*, in which four witnesses tell four different accounts of a murder and rape, lends itself to discussion about the complex motives of the four storytellers and the implications of their tales. This leads to explorations about

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personal interpretations of “truth” and acknowledgment of the need for multiple frames and skills in reframing. (Note: *Rashomon* is a complex film. It is slow-moving and in black and white with Japanese subtitles. Instructors will want to gauge whether this is right for their students.)

- The classic training film *Perception: The Tragedy of the Friendly Breakfast* (Salenger) takes a humorous look at similar issues when three eyewitnesses offer their stories of what really happened when a gunshot ruined an otherwise friendly meal. This film is perfect for exploring how perception influences personal interpretations of events and how beliefs influence perception.
- *Hope and Glory* is World War II as seen through the eyes of a young British boy. Like *Rashomon*, the film is perfect for discussions about the personal meaning of social events and the possible motivations for constructing personal frames. This film is less complex than *Rashomon* and lacks the explicit contrasts of the four different stories.
- Malle’s *My Dinner with André* shows a conversation between two friends with different worldviews and assumptions about love, death, art, and the quest for self-fulfillment. Exploring the depth of and reasons for these differences and their implications for the men’s friendship leads to discussion of the power and social consequences of contrasting frames.

Additional film possibilities include the following, all of which illustrate well the social construction of reality and the ways in which different personal and cultural perspectives frame the meaning of events:

- *Rude Awakening*. Two hippies return to New York City after twenty years in a Central American commune to find that people are no longer out protesting to save the world.
- *Austin Powers*. A “hip” secret agent of the cold war era is frozen until needed and “returned to action” in the late 1990s.
- *Bananas*. Woody Allen portrays a New Yorker turned Central American revolutionary.
- *My Big Fat Greek Wedding*. Toula, from a large, intense, Greek-American family falls in love with and marries Ian, who hails from a restrained, upper-crust, Anglo-Saxon background. The parents on each side frame almost everything differently (as in the scene when Ian’s parents struggle to make sense of a party hosted by Toula’s parents). Another variation on the theme of boy meets future in-laws, *Meet the Parents*, raises similar issues.

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- *The Matrix*. Beyond the combat and special effects lies a film about framing. It teaches that virtual reality is real if you think it is and that if you control people's framing, you control their reality.
- *Memento*. The central character tries to solve a mystery despite severe short-term memory deficiencies. The film links framing and memory—it is almost impossible to understand the present and plan for the future without remembering and making sense of the past. (*Memento* also creates a framing challenge for viewers because it often runs time backwards. Many find the film disorienting and confusing until they begin to understand what they are witnessing.)

An alternative is to show a movie excerpt in which the central characters illustrate reframing in action.

- Two such scenes from the movies *Dead Poets Society* are (1) the scene in which Professor Keating has students stand on his desk to learn to see the world from a different perspective and (2) the scene in which he asks students to rip the analytic introduction from their poetry books.
- In *The Karate Kid*, there is a scene in which Mr. Miyagi shows Daniel how his painting, sanding, and car waxing (“Wax on—wax off”) are not simply household tasks but also serve as critical training for karate.
- In *A Beautiful Mind*, there is a classroom scene in which Professor John Nash, distracted by construction noise outside, closes a window. A female student gets up, opens the window, and talks to the workers to get them to reduce the noise level. Ask students how each character framed the problem at hand.
- In *Saving Private Ryan*, Captain Miller encounters a crisis while leading his men on a dangerous mission behind enemy lines. A soldier is threatening to desert, and another is threatening to kill him if he tries. Miller reframes by changing the subject to a long-running bet among the men about his pre-war occupation.

## Chapter 1: Cases Focusing on Reframing

Case discussions offer several possibilities for introducing students to multiple perspectives.

- Establishing an “ECL” Culture in China: Organizational Difference or National Difference? (HKU155, available from HBS case services) raises a classic issue in international business: When you build a business in another country, do you adapt your management practices to the local culture or try to get the local culture to adapt to your organization?

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- Transformation of Enron, 1986–2000 (available from the Darden Case Collection, University of Virginia, <http://www.darden.edu/collection/>) is a multimedia CD-ROM case containing a wealth of information on Enron’s strategy, culture, and leadership in the period leading up to the collapse, including excellent video interviews with Jeffrey Skilling and other key executives. Most of the material tells the story of Enron’s transformation from a conservative gas pipeline company in the mid-1980s to a high flyer by 2000, but postscripts have been added to update events after the fall.
- Another possibility is to explore one event from the perspective of different characters. Showa-Packard Ltd. ([A] [HBS 9-373-348] and [B] [HBS 9-373-349]) deals with a joint decision that two managers, one American and one Japanese, need to make. Case A describes the situation from the perspective of the American, and case B looks at the event through the eyes of the Japanese. Students can read both cases and discuss the differences in perceptions. The case is perfect for role playing the actual decision meeting and illustrating the need for reframing events. An alternative is initially to distribute case A to one half of the class and case B to the other and ask students to examine the situation from the perspective of their assigned character. This provides opportunities for students to experience how well or poorly they reach out to understand their colleagues’ perspective and how able they were to manage a successful interaction in the context of different worldviews.
- The Neely and Chapman Company series of cases examine the long-term working relationship between Richard Neely (HBS 9-470-015) and Dale Chapman (HBS 9-470-016). Interviews with both partners and their wives (Peggy Neely and Jennifer Chapman) reveal four different perspectives on the partnership.

## Chapter 1: Activities Focusing on Reframing

- Art can be a powerful trigger for discussions about reframing. Escher’s work, for example, shows how perception influences what we see. Like the old vase-and-face figure from Gestalt psychology, where the viewer sees either an old woman’s face or a pedestal vase, Escher’s art is often frame-breaking: no one frame can make sense of the image, but alternative frames are incompatible. Reframing can lead to completely different interpretations of Escher’s figures. (Many of Escher’s figures can be viewed on-line at <http://www.worldofescher.com/gallery/>. Check out, for example, “Relativity,” in which one person’s up is another person’s down.)
- Many current events and social issues, if handled sensitively, provide opportunities to explore framing effects. Why, for example, do members of different groups have such different perceptions of abortion rights, assisted suicide, the Israel–Palestine situation, and so forth. Discussions can focus on the values, information, and perceptions that inform personal theories. (For another idea, see Exercise 1.1 in “Student Exercises for Chapter 1.”)

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## Chapter 1: Reading Focusing on Reframing

Fiction can serve as a starting point for illustrating the concept of reframing, exploring the action implications of alternative frames, or examining the interconnections among culture, values, and framing.

- *Seedfolks*, by Paul Fleischman, for example, is an award-winning folktale suitable for audiences of all ages. The book chronicles the creation of a caring community in a neighborhood of strangers. Thirteen very different voices—old, young, urban, rural, Asian, African American, Hispanic, European, tough, haunted, ailing, and hopeful—tell the story of a simple garden on a trash-filled urban lot that transforms lives, transcends differences, and celebrates the healing power of community. The short paperback can be a reading assignment or the basis for a staged reading in class with part assigned to students. The book is also perfect for understanding alternative frames as an often-unacknowledged component of diversity.

Modern fictional works whose form and content reflect a unique cultural perspective provide another way to access these issues. Each of the following works creates characters who see and talk about their world view: their choices flow from the values and learnings of their countries and cultures.

- *Balzac and the Little Chinese Seamstress* by Dai Sijie describes two city boys transferred to the country during the Cultural Revolution and reads like a Chinese brush painting. It explores well the power of the arts to reframe even the grimmest of situations.
- *The Life of Pi* by Yann Martel.
- An entertaining series by Alexander McCall Smith chronicles the life of Precious Ramotswe, a private detective in Botswana (including *The No. 1 Ladies' Detective Agency*, *Tears of the Giraffe*, and *Morality for Beautiful Girls*). The series is light-hearted, fun, and easy to read.

Other possibilities include the following:

- A humorous example of reframing is Jon Scieszka's *The True Story of the Three Little Pigs by A. Wolf* (New York: Viking Penguin, 1989). This is a well-written and witty retelling of what “really” happened on that fateful day to those three little pigs from the perspective of the big bad wolf. This children's book works well with undergraduates as an assigned reading, since it is a wonderful twist on a story that students know well. If framed correctly, it can be used with other audiences as well.

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- Mature students might find it valuable to explore a real-life example of competing frames, such as Ann Fadiman's powerful and poignant *The Spirit Catches You and You Fall Down* (Farrar, Straus and Giroux, 1988). Western medicine and an immigrant Hmong family in California clash over how best to care for a very sick little girl because of their very different understandings of the girl's condition and about the kind of help she needs.

## **Chapter 1: A Focus on Self-Diagnosis and Personal Theories** \_\_\_\_\_

The central ideas in Chapter 1 also lend themselves to a focus on self-diagnosis and students' personal theories.

### **Chapter 1: Activities Focusing on Self-Diagnosis and Personal Theories**

Bolman and Deal have developed diagnostic instruments for self-diagnosis, including a short, self-scored instrument to assess individual facility with or preference for one of the four frames. The instrument and scoring handout appear at the end of this chapter. They can also be found, along with instructions for use, at [http://bloch.umkc.edu/classes/bolman/frames\\_self-ratings.htm](http://bloch.umkc.edu/classes/bolman/frames_self-ratings.htm).

Instructors can devise their own mechanisms for encouraging students to think about and diagnose their private theories and beliefs. Following are some suggestions. Also see Exercises 1.2, 1.3, and 1.4 in "Student Exercises for Chapter 1."

- Use TAT-type pictures or illustrations from magazine advertisements and ask students to write and then compare their stories of the pictured event.
- Use minicases, and ask students to diagnose the frame preference implicit in their proposed solutions.

## **Chapter 1: A Focus on the Content of the Four Frames** \_\_\_\_\_

A third teaching focus for Chapter 1 is the content of the four frames.

### **Chapter 1: Films or Videos Focusing on Frame Content**

- One option for focusing on the content of the frames is to show four short film clips that capture the essence of each frame. Students can explore the contrasts among the clips and their reactions to each. Popular films, newscast feature stories, and interview programs such as *20/20*, *60 Minutes*, *Meet the Press*, and so on are filled with possibilities for illustrating the central assumptions and approaches of each frame. (Instructors can contact their local stations or the network producers of these programs for a copy and/or permission to use them for educational purposes. See Appendix B for other sources of videos and films.)

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- Hollywood’s view of organizations is often biased toward an emphasis on political machinations, but students who look carefully can find examples of every frame in films like *Working Woman*, *9 to 5*, *Wall Street*, *Disclosure*, *Gung Ho*, *Norma Rae*, and *Apollo 13*. A number of excellent films are set in schools, including *Stand and Deliver*, *Dead Poets’ Society*, *Dangerous Minds*, *Lean on Me*, and *Mr. Holland’s Opus*. (Film suggestions for specific frames can be found in the teaching notes for those chapters.)
- An alternative resource for instructors is B. Marx, T. Jick, and P. Frost’s *Management Live: The Video Book* (Englewood Cliffs, N.J.: Prentice-Hall, 1991). The instructor’s package includes a guide on how to use video effectively in the classroom and a film library with clips from documentaries, major motion pictures, and TV shows that illustrate such frame-related topics as power and politics, organizational culture, charismatic leadership, human resource leadership, groups and teams, and structure and control. The Marx, Jick, and Frost video, for example, contains two pieces on Pat Carrigan at GM—whom Bolman and Deal mention in Chapter 17. A student workbook contains relevant assignments and pre- and postfilm viewing activities.

### **Chapter 1: Cases Focusing on Frame Content**

Instructors might want to use a case to get students looking at data through structural, human resource, political, and symbolic lenses. (For an Enron-related activity focusing on frame content, see Exercise 1.5 in “Student Exercises for Chapter 1.”)

- Simple cases, such as HBS’s Dashman Company (HBS 9-642-001) and Road to Hell (HBS 9-480-074), or easily found classics, such as Banana Time and Bob Knowlton, are good starting places for those inexperienced with the case method.
- For more experienced management audiences, Job Corps (HBS 9-375-152), RFK High (in Bolman and Deal, Chapter 20), People Express (HBS 9-483-103), and Suzanne de Passe at Motown Productions (HBS 9-487-042) are rich in elements of each perspective.

### **Chapter 1: Historical and Theoretical Overview Focusing on Frame Content**

An alternative teaching design is to provide students with an overview and understanding of the historical and theoretical context for the four frames: the “one hundred years of organizational theory in thirty minutes” lecture.

Instructors can begin at the turn of the century, briefly lay out the historical roots of the structural frame in early industrial psychology—students love a short dramatic re-enactment of Frederick Winslow Taylor’s infamous conversations with Schmidt to increase the laborer’s productivity—outline the central concepts and values, and illustrate how those ideas and beliefs are carried forward by modern-day structural thinkers.

Instructors can then do the same for the human resource, the political, and the symbolic

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perspective, in that order, illustrating not only how the advent and heyday for each frame coincides with a very different period in U.S. and world history but also how each frame, to some extent, arose from a recognition of significant gaps in the previous perspective's beliefs about the organizational and management world. Students appreciate seeing this big picture laid out visually on the blackboard, especially before they begin to examine smaller pieces of individual frames. It offers a map of what they will study over the course of the term and helps them accept the contrasts and the potential conflicts between the various frames.

Instructors can draw on the historical materials and imagery in Perrow's article *The Short and Glorious History of Organizational Theory (Organizational Dynamics, Summer 1973)*. They may want to stress the emotional undertones in the ideological battles among those who support each of the frames, so that students can appreciate the frames as more than a sterile, intellectual vehicle to compartmentalize facts. Viewing the history of the discipline as a morality play, in which the "forces of light and truth" have battled the "forces of darkness," encourages students to appreciate each frame as a critical element in a more complete understanding of organizational complexity.

Ambitious instructors might want to consult E. Bursk, D. Clark, and R. Hidy's *The World of Business: A Selected Library of the Literature of Business from the Accounting Code of Hammurabi to the 20th Century "Administrator's Prayer,"* vol. 1, 2, and especially 3 (New York: Simon & Schuster, 1962) for relevant frame-related quotations from sources as diverse as the Bible, modern poetry, George Washington, Rod Serling, Gandhi, Samuel Gompers, Charles Dickens, and Cicero.

## Chapter 1: Activities Focusing on Frame Content

Finally, it is also possible to explore events that are happening in class. Looking at the first class meeting or the syllabus from the perspective of each frame can be a simple yet powerful way for students to test their understanding of the content and relevance of the frames. Or instructors may want to design an experiential activity in which students explore what is really going on from a structural, human resource, political, and symbolic perspective. (An example is Exercise 1.6, "Student Exercises for Chapter 1.")

## STUDENT EXERCISES FOR CHAPTER 1

### EXERCISE 1.1

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**Focus:** Understanding the Process of Reframing

This exercise is meant to stretch students' abilities to move outside of their own dominant frame. Choose a situation—an ambiguous memo from a department chair, a newspaper article, a hypothetical minicase—in which there are many possible explanations for what is going on. Ask students to list all possible explanations for the event, then work in small

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groups to sort through their lists, come up with their best guess of what is “really going on here,” and provide a rationale for their choices. This lets contrasting frames surface, illustrates how differently people view events, and reminds students how great a role personal interpretation and “good hunches” play in defining social situations.

## **EXERCISE 1.2**

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### **Focus:** Self-Diagnosis and Exploring Personal Theories

Have students perform sentence completions such as the following:

#### **1.** Complete the following statements about organizations:

A good organization has . . .

A skilled manager must . . .

A leader always . . .

When someone wants to be influential in organizations, he or she must . . .

#### **2.** Complete the following statements about yourself:

In order to get ahead in organizations, I always . . .

As a leader, I like to . . .

When faced with conflict, I usually . . .

My strengths as a manager include . . .

Have students in small groups compare the ways in which their responses are similar or different. If there are task or study groups that meet regularly over the course of the term, have students share their sentence completions in those groups and use this new information to anticipate or predict potential conflicts or future problems. (You can collect these predictions and return them to groups at an appropriate later time.)

## **EXERCISE 1.3**

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### **Focus:** Self-Diagnosis and Exploring Personal Theories

Ask students to visually represent an organization. Everyone can draw the same organization, such as the institution in which the course is offered, or each person can draw an organization in which he or she has worked. Students can compare their representations in large or small groups. They are often surprised by the variety of different images of what organizations look like.

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#### **EXERCISE 1.4**

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**Focus:** Self-Diagnosis and Exploring Personal Theories

Using the diagnostic instrument that follows the Chapter 1 exercises, have students determine their dominant frame preferences. Students will then form four groups based on the result, and each group will construct an argument for why its members' perspective makes the most sense. Have each group report its argument to the class, and then facilitate a class debate.

#### **EXERCISE 1.5**

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**Focus:** Frame Content

Ask students: What went wrong at Enron? Collect some of their responses on a board, and then ask what frames or implicit theories students seem to be using. (Note that the first question asks them to frame the Enron story. The second asks them to reframe their own thinking.) If some frames are underrepresented, ask if those frames have anything to offer that might add to understanding. A simpler approach for less sophisticated students is to take one frame at a time and ask students to explain what happened at Enron in terms of that frame.

#### **EXERCISE 1.6**

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**Focus:** Frame Content

Have students come to the front of the room and greet each other for five minutes. Then ask students which frames they were using and which they saw others use. Collect examples of frames in action. Students are often surprised that what seems like a simple beginning-of-course opportunity to meet people is, in fact, a multiframe event: an illustration of the power of position and a vertical exercise of authority; an exchange governed by powerful, implicit norms and rules of appropriate behavior; a slice of classroom politics and student-instructor power relationships; a drama to convey interest in others, a willingness to learn, belief in the instructor, and sincerity of effort; and much more. Students really get into exploring the question "What else is going on here?" which establishes a nice classroom norm that digging deep and diagnosing is fun and eye opening.

Name: \_\_\_\_\_

**Self-Assessment: LEADERSHIP****ORIENTATIONS**

This questionnaire asks you to describe yourself as a manager and leader. For each item, give the number "4" to the phrase that best describes you, "3" to the item that is next best, and on down to "1" for the item that is least like you. Use the scoring key to add up your totals in the blanks that follow the questionnaire.

1. My strongest skills are:

- \_\_\_\_\_ a. *Analytic skills*
- \_\_\_\_\_ b. *Interpersonal skills*
- \_\_\_\_\_ c. *Political skills*
- \_\_\_\_\_ d. *Flair for drama*

2. The best way to describe me is:

- \_\_\_\_\_ a. *Technical expert*
- \_\_\_\_\_ b. *Good listener*
- \_\_\_\_\_ c. *Skilled negotiator*
- \_\_\_\_\_ d. *Inspirational leader*

3. What has helped me the most to be successful is my ability to:

- \_\_\_\_\_ a. *Make good decisions*
- \_\_\_\_\_ b. *Coach and develop people*
- \_\_\_\_\_ c. *Build strong alliances and a power base*
- \_\_\_\_\_ d. *Inspire and excite others*

4. What people are most likely to notice about me is my:

- \_\_\_\_\_ a. *Attention to detail*
- \_\_\_\_\_ b. *Concern for people*
- \_\_\_\_\_ c. *Ability to succeed in the face of conflict and opposition*
- \_\_\_\_\_ d. *Charisma*

5. My most important leadership trait is:

- \_\_\_\_\_ a. *Clear, logical thinking*
- \_\_\_\_\_ b. *Caring and support for others*
- \_\_\_\_\_ c. *Toughness and aggressiveness*
- \_\_\_\_\_ d. *Imagination and creativity*

6. I am best described as:

- \_\_\_\_\_ a. *An analyst*
- \_\_\_\_\_ b. *A humanist*
- \_\_\_\_\_ c. *A politician*
- \_\_\_\_\_ d. *A visionary*

\_\_\_\_\_ST      \_\_\_\_\_HR      \_\_\_\_\_PL      \_\_\_\_\_SY      \_\_\_\_\_Total

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## LEADERSHIP ORIENTATIONS SCORING

Compute your scores as follows:

$$ST = 1a + 2a + 3a + 4a + 5a + 6a$$

$$HR = 1b + 2b + 3b + 4b + 5b + 6b$$

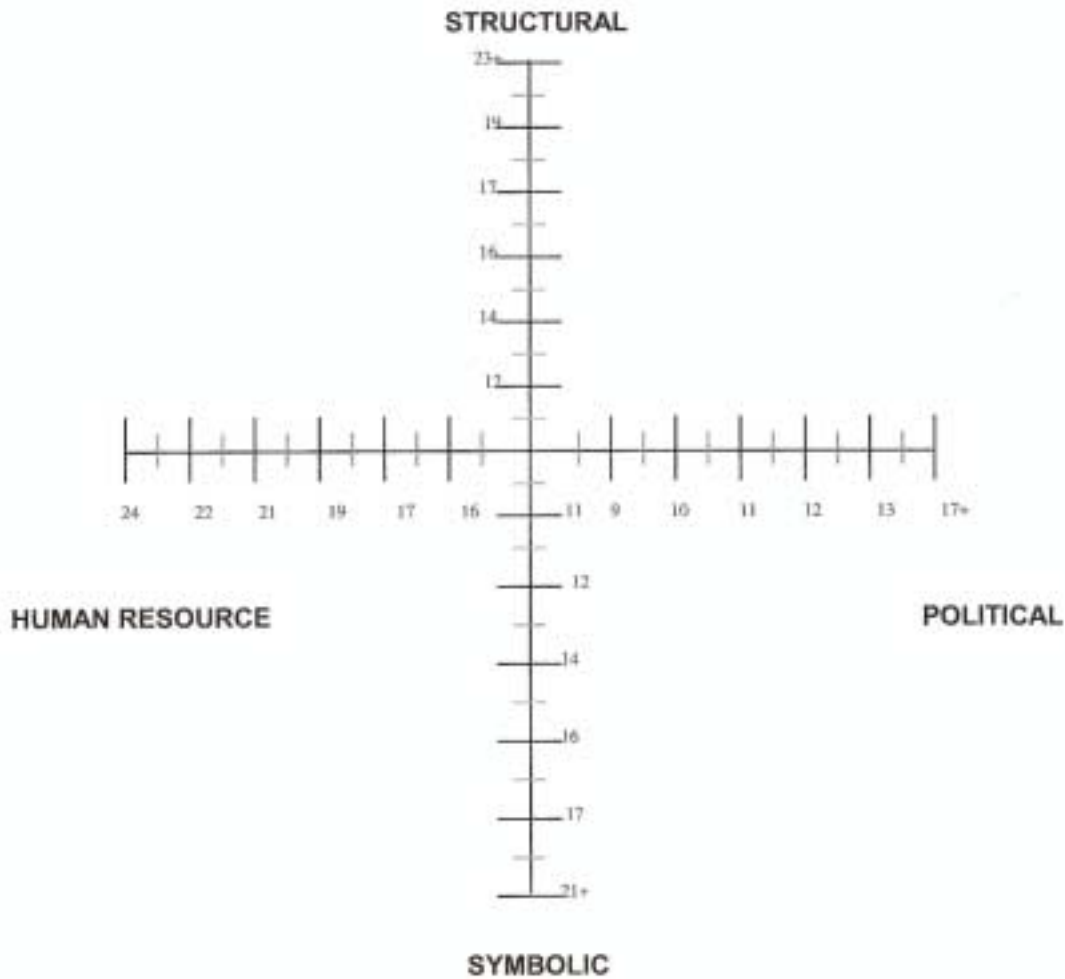
$$PL = 1c + 2c + 3c + 4c + 5c + 6c$$

$$SY = 1d + 2d + 3d + 4d + 5d + 6d$$

Plot each of your scores on the appropriate axis of the chart below: ST for Structural, HR for Human Resource, PL for Political, and SY for Symbolic. Then read the brief description of each of these orientations toward leadership and organizations.

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Scales are adjusted to represent percentile scores. The lowest number for each frame represents the 25<sup>th</sup> percentile; the highest number represents the 90<sup>th</sup> percentile. The table below shows percentiles for each frame, based on a sample of more than 700 managers from business, education, and government. For the structural frame, for example, 25% of managers rate themselves 12 or below, and only 10% rate themselves 23 or above.

In a sample of more than 700 managers:	Structural	Human Resource	Political	Symbolic
10% rated themselves at or above:	22	24	17	21
25% rated themselves above:	19	22	13	17

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50% rated themselves above:	16	19	11	14
75% rated themselves above:	12	16	9	11

1. **Structural** leaders emphasize rationality, analysis, logic, facts, and data. They are likely to believe strongly in the importance of clear structure and well-developed management systems. A good leader is someone who thinks clearly, makes the right decisions, has good analytic skills, and can design structures and systems that get the job done.
2. **Human resource** leaders emphasize the importance of people. They endorse the view that the central task of management is to develop a good fit between people and organizations. They believe in the importance of coaching, participation, motivation, teamwork, and good interpersonal relations. A good leader is a facilitator and participative manager who supports and empowers others.
3. **Political** leaders believe that managers and leaders live in a world of conflict and scarce resources. The central task of management is to mobilize the resources needed to advocate and fight for the unit's or the organization's goals and objectives. Political leaders emphasize the importance of building a power base: allies, networks, coalitions. A good leader is an advocate and negotiator who understands politics and is comfortable with conflict.
4. **Symbolic** leaders believe that the essential task of management is to provide vision and inspiration. They rely on personal charisma and a flair for drama to get people excited and committed to the organizational mission. A good leader is a prophet and visionary who uses symbols, tells stories, and frames experience in ways that give people hope and meaning.