

## **Business Lessons for the SH&E Manager**

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### **Introduction**

We've all seen the managerial grid, but it is important here to see where managers, including SH&E Managers fit into to this spectrum. It is important to understand how to connect with fellow managers, superiors and subordinates as well as employees to influence them regarding SH&E concerns. A popular framework for thinking about a leader's "task vs. person" orientation, called the Managerial Grid, was developed by Robert Blake and Jane Mouton in the early 1960s<sup>1</sup>. It plots the degree of task-centeredness versus person-centeredness and identifies five combinations as distinct leadership styles. Program directors and managers can refer to this resource when assessing their leadership style. Using the managerial grid we can identify the management style that best represents you, your boss, and key subordinates or co-workers. Which are the attributes of your best boss ever?

### **The Managerial Grid**

The Managerial Grid Model (1964) is a behavioral leadership model developed by Robert Blake and Jane Mouton. This model identifies five different leadership styles based on the concern for people and the concern for production. The question is, how much attention do they pay to one or the other? This is a model defined by Blake and Mouton in the early 1960s. The Blake and Mouton Managerial Grid uses two axis:

1. "Concern for people" is plotted using the vertical axis.
2. "Concern for task" is along the horizontal axis.

As shown in the figure, the model is represented as a grid, with concern for production as the X-axis and concern for people as the Y-axis; each axis ranges from 1 (Low) to 9 (High).The notion that just two dimensions can describe a managerial behavior has the attraction of simplicity. These two dimensions can be drawn as a graph or grid:

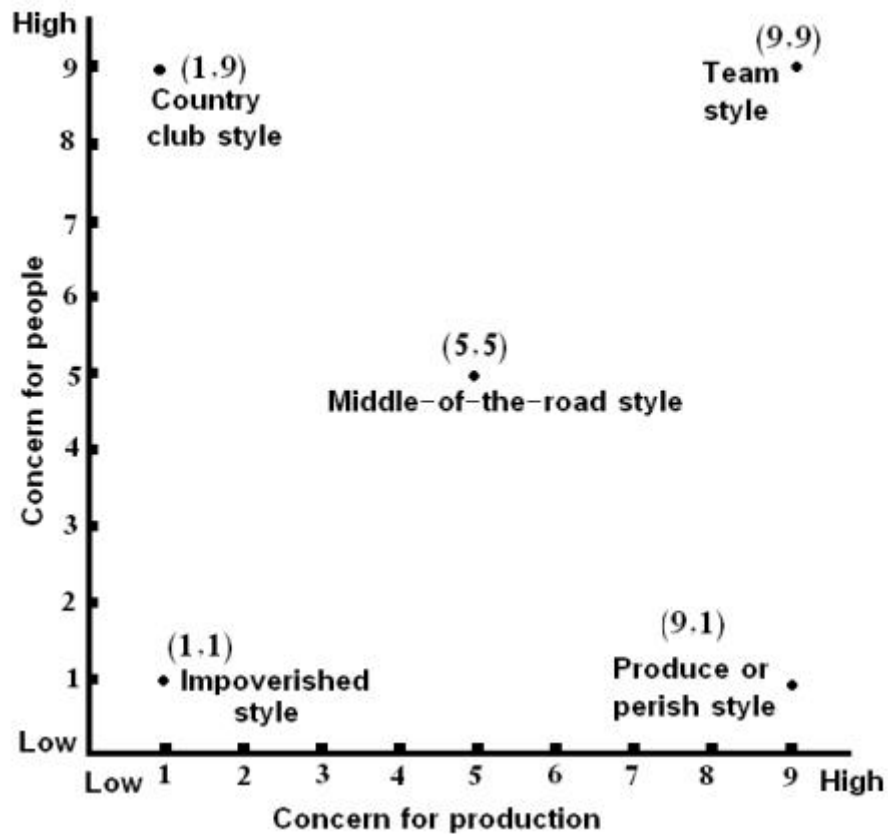


Figure 1. Managerial Grid.

The five resulting leadership styles are as follows:

**Impoverished management (1,1).** There is minimum effort to get the work done. Managers have w a low concern for both people and production. Managers use this style to avoid getting into trouble. The main concern is not to be held accountable for any mistakes which results in less innovative mistakes. This is basically a lazy approach that avoids as much work as possible.

**Authority-compliance (9,1).** This approach has a high concern for production and a low concern for people. Managers using this style find employee needs unimportant, they provide their employee with money and expect performance in return. Managers using this style also pressure their employees through rules and punishment to achieve the company goals. This dictatorial style is commonly applied by companies on the edge of real or perceived failure. There is a strong focus on task, but with little concern for people. Focus on efficiency, including the elimination of people wherever possible.

**Country Club management (1,9).** This approach has a high concern for people and a low concern for production. Managers using this style pay much attention to the security and comfort for employees, in hopes that this would increase performance. The resulting atmosphere is usually friendly, but not necessarily productive.

**Middle of the Road Management (5,5).** Managers using this style try to balance between company goals and worker's needs. By giving some concern to both people and production, managers who use this style hope to achieve acceptable performance. However, this is a weak balance of focus on

both people and the work. Doing enough to get things done, but not pushing the boundaries of what may be possible.

**Team Management (9,9).** In this style, there is a high concern both to people and production. This style encourages teamwork and commitment among employees. This method relies heavily on making employees feel as a constructive part of the company. This style is firing on all cylinders: people are committed to task and leader is committed to people (as well as task).

## Implications of the Grid for Managers

**No one style works best all the time.** While many would agree that the 9,9 management style is ideal, it would not work in a crisis. When a building needs to be evacuated, there is not always time to be sensitive to morale issues. Project managers should be sensitive to their situation and modify their style as needed based on the circumstances.

**Working with people is half the battle.** The Managerial Grid model validates that at least half of the manager's role is to manage people. At times in the project management process, we find ourselves spending more time managing easier resources. Focusing half our energy or more on managing the human resources can yield positive results.

**Don't just manage the measurable.** Money, time, equipment costs and the like are easy resources to measure; they come with built in measurement. Human resources are more challenging to measure, and are more complex to understand and to allocate. Avoid putting your faith in the resources that lend themselves well to metrics, and devote time and focus to the human resources that sometimes defy measurement.

By using and understanding the Managerial Grid, SH&E managers can focus more on the human side of the management equation, and can identify ways to modify their managerial strategy based on resources and circumstances.

## Twelve Angry Men Video Exercise

**The Purpose.** To reinforce the principles of the managerial grid by observing lifelike, fast moving episodes of behavior. The actions of several of the characters in the classic movie serve as a focal point for this process.

**The Scene.** The movie is a character study about a jury deliberating the fate of a boy accused of killing his father. As the film begins, all courtroom evidence has been presented and the jury is given its charge by the judge. Soon after the jury convenes, a vote is taken on the boy's innocence or guilt. Henry Fonda, an architect by trade, casts his vote of "not guilty." All others vote "guilty."

**The Goal.** In the course of their deliberation, the characters will reveal basic attitudes about their concern for task accomplishment and for people. Concern for task is revealed in attitudes toward reaching a verdict. Concern for people is seen in respect for other jurors, through listening to them, not only to develop arguments, but also to understand what they are saying, by the soothing of feelings when people become irritated, and by attitudes toward conflict.

**The Exercise.** As you view this clip of the movie, carefully observe the behavior of the characters identified in the exercise worksheet (see Figure 2). Note specific behaviors that demonstrate each characters concern for task accomplishment and concern for people

# Twelve Angry Men

## Worksheet

| Juror             | Behavior Indicators | Grid Position |
|-------------------|---------------------|---------------|
| Jury Foreman      |                     |               |
| Messenger Service |                     |               |
| Stockbroker       |                     |               |
| Baseball Fan      |                     |               |
| Architect         |                     |               |
| Old Man           |                     |               |
| Advertising Man   |                     |               |

**Figure 2. Twelve Angry Men Worksheet.**

**The Bottom line.** After watching the video clip from the movie 12 Angry Men, you saw the importance of:

- Remaining objective
- Body language
- Open-ended questions
- Importance of eye contact
- Listening
- Praising others
- Soft sell vs. hard sell
- Use of visual aids
- Building consensus
- Effective timing
- Challenging others
- Using word pictures

You saw how Henry Fonda effectively deals with a broad spectrum of personalities:

- Biased
- Disrespectful
- Open-minded
- Sensitive
- Loud mouth
- Rational
- Hostile
- Cocky
- Overbearing
- Sympathetic
- Analytical
- Immovable

It will challenge you to be aware of **your communication style**, approach, strengths, weaknesses and what impact you are having on others.

The movie made you think about what you, as a professional, are doing on a daily basis. It will challenge you to be aware of **your communication style**, approach, strengths, weaknesses and what impact you are having on others.

## Background of the Movie

The film opens with the camera looking up at the imposing pillars of justice outside Manhattan's Court of General Sessions on a summer afternoon. The subjective camera wanders about inside the marbled interior rotunda and hallways, and on the second floor haphazardly makes its way into a double-doored room marked 228. There, a bored-sounding, non-committal judge (Rudy Bond) wearily instructs the twelve-man jury to begin their deliberations after listening to six days of a "long and complex case of murder in the first degree." He admonishes them that it is a case involving the serious charge of pre-meditated murder with a mandatory death sentence upon a guilty verdict, and now it is the jury's duty to "separate the facts from the fancy" because "one man is dead" and "another man's life is at stake."

The judge states the important criteria for judgment regarding "reasonable doubt," as the camera pans across the serious faces of the jury members:

If there's a reasonable doubt in your minds as to the guilt of the accused, a reasonable doubt, then you must bring me a verdict of not guilty. If however, there is no reasonable doubt, then you must in good conscience find the accused guilty. However you decide, your verdict must be unanimous. In the event that you find the accused guilty, the bench will not entertain a recommendation for mercy. The death sentence is mandatory in this case. You are faced with a grave responsibility. Thank you, gentlemen.

As the jury leaves the box and retires to the jury room to deliberate, the camera presents a side-view and then a lingering, silent closeup of the innocent-faced, frightened, despondent slum boy defendant with round, sad brown eyes. [His ethnicity, whether he's Puerto Rican or Hispanic, is unspecified.] The plaintiff musical theme of the film (a solo flute tune by Kenyon Hopkins) plays as the claustrophobic, bare-walled, stark jury room (with a water cooler in the corner and a dysfunctional mounted wall fan) dissolves into view - and the credits are reviewed.

## The Twelve Jurors

A summary of the anonymous characters helps to flesh out their characters and backgrounds. The order in which each eventually decides to vote "not guilty" is given in brackets:

**Juror #1** (The Foreman): (Martin Balsam) A high-school assistant head coach, doggedly concerned to keep the proceedings formal and maintain authority; easily frustrated and sensitive when someone objects to his control; inadequate for the job as foreman, not a natural leader and over-shadowed by Juror # 8's natural leadership [9].

**Juror #2:** (John Fiedler) A wimpy, balding bank clerk/teller, easily persuaded, meek, hesitant, goes along with the majority, eagerly offers cough drops to other men during tense times of argument; better memory than # 4 about film title [5].

**Juror #3:** (Lee J. Cobb) Runs a messenger service (the "Beck and Call" Company), a bullying, rude and husky man, extremely opinionated and biased, completely intolerant, forceful and loud-mouthed, temperamental and vengeful; estrangement from his own teenaged son causes him to be hateful and

hostile toward all young people (and the defendant); arrogant, quick-angered, quick-to-convict, and defiant until the very end [12].

**Juror #4:** (E. G. Marshall) Well-educated, smug and conceited, well-dressed stockbroker, presumably wealthy; studious, methodical, possesses an incredible recall and grasp of the facts of the case; common-sensical, dispassionate, cool-headed and rational, yet stuffy and prim; often displays a stern glare; treats the case like a puzzle to be deductively solved rather than as a case that may send the defendant to death; claims that he never sweats [10 - tie].

**Juror #5:** (Jack Klugman) Naive, insecure, frightened, reserved; grew up in a poor Jewish urban neighborhood and the case resurrected in his mind that slum-dwelling upbringing; a guilty vote would distance him from his past; nicknamed "Baltimore" by Juror # 7 because of his support of the Orioles [3].

**Juror #6:** (Edward Binns) A typical "working man," dull-witted, experiences difficulty in making up his own mind, a follower; probably a manual laborer or painter; respectful of older juror and willing to back up his words with fists [6].

**Juror #7:** (Jack Warden) Clownish, impatient salesman (of marmalade the previous year), a flashy dresser, gum-chewing, obsessed baseball fan who wants to leave as soon as possible to attend evening game; throws wadded up paper balls at the fan; uses baseball metaphors and references throughout all his statements (he tells the foreman to "stay in there and pitch"); lacks complete human concern for the defendant and for the immigrant juror; extroverted; keeps up amusing banter and even impersonates James Cagney at one point; votes with the majority [7].

**Juror #8:** (Henry Fonda) An architect, instigates a thoughtful reconsideration of the case against the accused; symbolically clad in white; a liberal-minded, patient truth-and-justice seeker who uses soft-spoken, calm logical reasoning; balanced, decent, courageous, well-spoken and concerned; considered a do-gooder (who is just wasting others' time) by some of the prejudiced jurors; named Davis [1].

**Juror #9:** (Joseph Sweeney) Eldest man in group, white-haired, thin, retiring and resigned to death but has a resurgence of life during deliberations; soft-spoken but perceptive, fair-minded; named McCardle [2].

**Juror #10:** (Ed Begley) A garage owner, who simmers with anger, bitterness, racist bigotry; nasty, repellent, intolerant, reactionary and accusative; segregates the world into 'us' and 'them'; needs the support of others to reinforce his manic rants [10 - tie].

**Juror #11:** (George Voskovec) A watchmaker, speaks with a heavy accent, of German-European descent, a recent refugee and immigrant; expresses reverence and respect for American democracy, its system of justice, and the infallibility of the Law [4].

**Juror #12:** (Robert Webber) Well-dressed, smooth-talking business ad man with thick black glasses; doodles cereal box slogan and packaging ideas for "Rice Pops"; superficial, easily-swayed, and easy-going; vacillating, lacks deep convictions or belief system; uses advertising talk at one point: "run this idea up the flagpole and see if anybody salutes it" [8].

## Conclusion

SH&E is as much about relationships as it is with knowing the detailed technical aspects. Most of our successes come from initiating relationships with the right people and then strengthening those relationships by using good people skills. Relating to people is the most important science in living. The most useful person in the world today is the man or woman who knows how to get along with people.

However, most people fall into the trap of taking relationships at work or at home for granted. You may also know of some people who are talented, but who cannot succeed in life because they are difficult to deal with. This is an indicator to me that it is less important about how smart you are than it is how you get along with people.

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