

ON LEADERSHIP

What's the difference between managing and leading?

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Decision-making process in each quadrant

Process Optimization

Decisions are based on **how** to make improvements

Scenario Planning

Decisions are based on **what** scenarios you can come up with

Creativity, Noticing

Decisions are based on **what** insights you can come up with

Fail Fast; Gain Experience

Decisions are based on **why** something should be done

Known Knowns Identified Knowledge	Known Unknowns Identified Risks
Unknown Knowns Untapped Knowledge	Unknown Unknowns Unknowable Risks

Manager vs. Leader

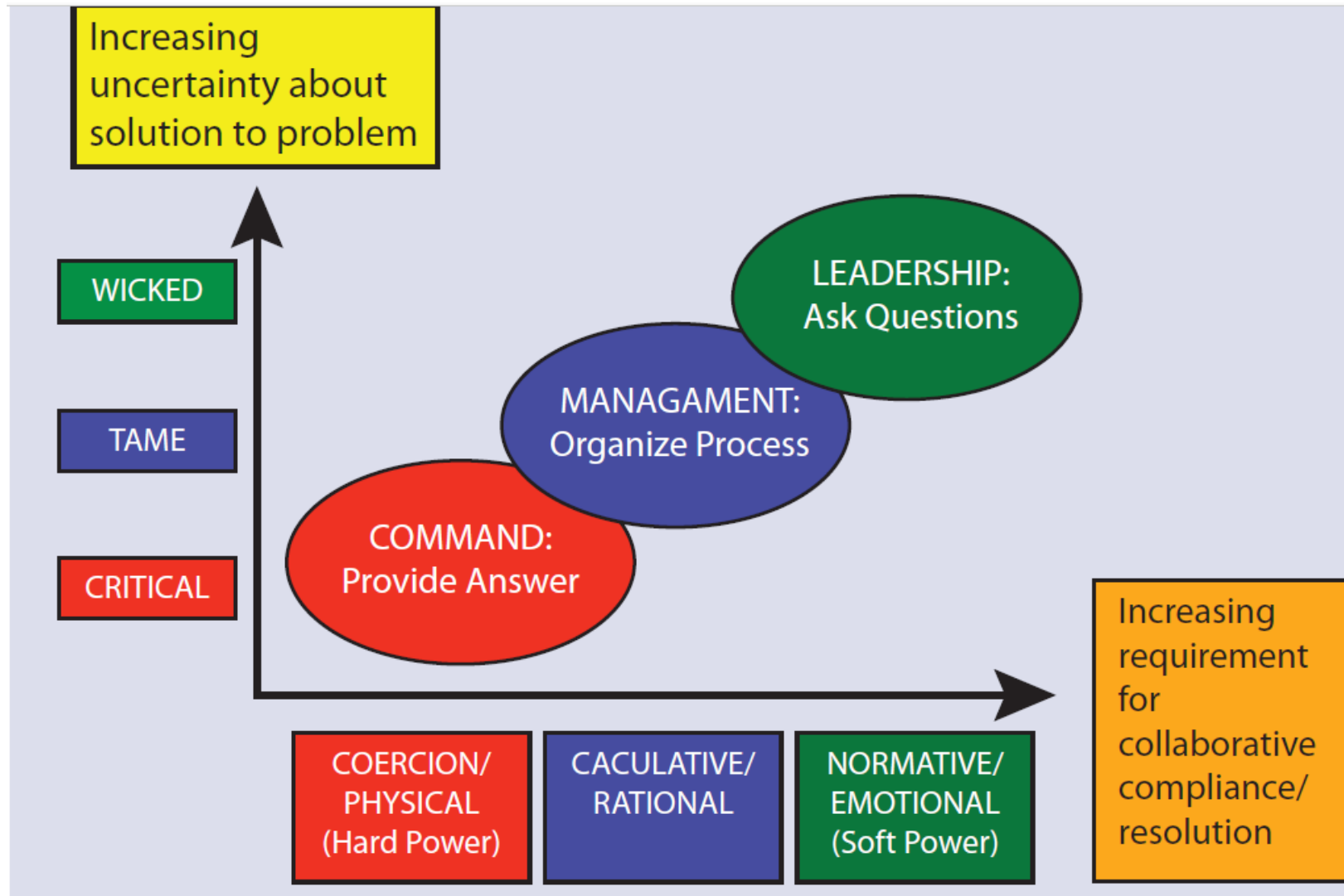
The ***Manager*** works to lower ***uncertainty*** and is trying to resolve the problem based on the last time it emerged.

- Déjà Vu – I've seen this before

The ***Leader*** needs to reduce anxiety of their followers who face the ***unknown*** through constructive and innovative responses.

- Vu Jàdé – I've never seen this before

Types of leadership approaches



Leaders in Each Quadrant

TACTICAL ← COMMANDERS

Process Optimization

Decisions are based on **how** to make improvements

Creativity, Noticing

Decisions are based on **what** insights you can come up with

Scenario Planning

Decisions are based on **what** scenarios you can come up with

PHILOSOPHICAL

Fail Fast; Gain Experience

Decisions are based on **why** something should be done

RISK

← **MANAGERS** →

INNOVATION

LEADERS →

Lets look at it from a problem-definition side

- Wicked problem – Societal, contextual, ambiguous problem, need a leader ***to decide what's right.***
- Tame problem – Well defined, optimizable, need a leader to ***run the organization***
- Critical problem – Very tightly defined, and time-sensitive problem. Lack of action has an obvious negative outcome. Need a leader to ***react based on experience***

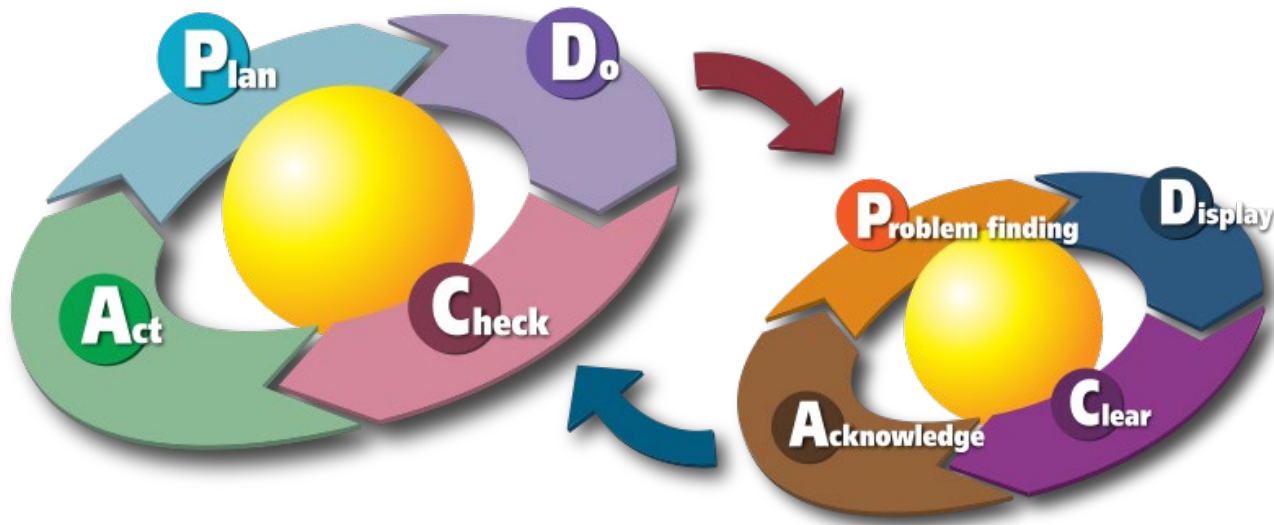
When time is of essence: Command

- Typically fast-moving / changing situations.

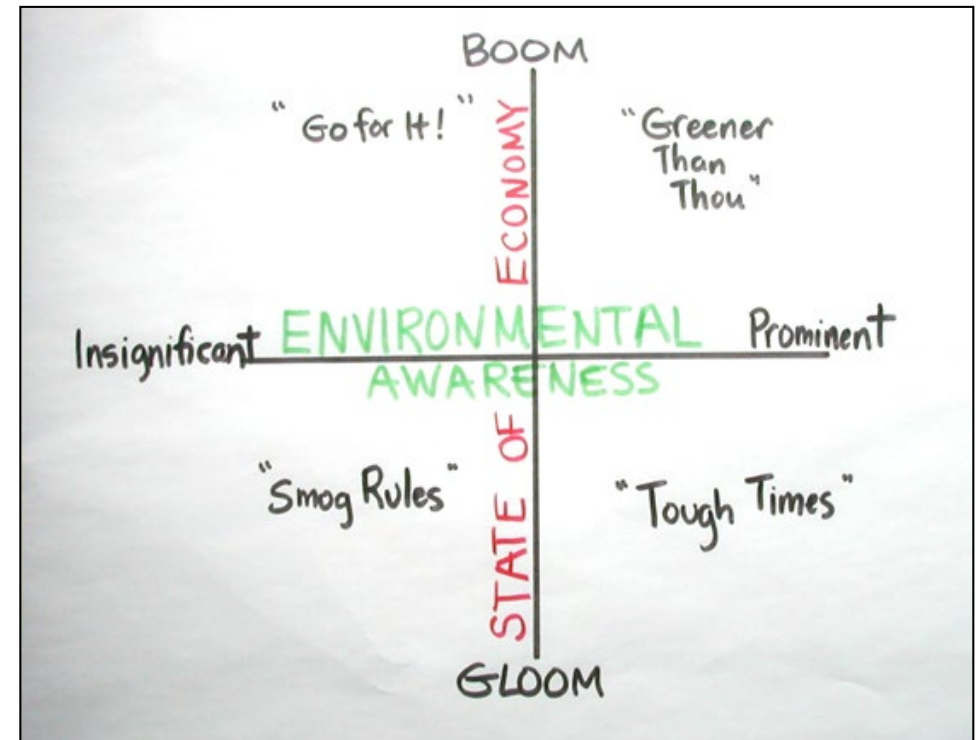


Managers follow processes

Reducing Risk Framework



Increasing Innovation Framework



Leaders pick which framework to use

- **In debate**, the person who frames the argument the best usually wins.
- **Leaders** drive strategy by deciding for their team the frame-of-reference.

Churchill: “History will be kind to me because I intend to write it”



1953

Leaders define the framework by...

- **Self reflection:** Creating their own lens as information changes ...
- **Curiosity:** Being comfortable with the unknowns ...
- **Flexible:** Adjusting approach as new information arrives ...
- **Communicate:** Through questions and inquiry ...

...so that others can do their work with certainty

Leadership in Music

Why is waving a stick around so important in leading an orchestra?



- The conductor communicates to a team of people at the same time. (up to 400)
- The conductor makes no noise. Yet without the person, no music can be made.
- Each player is an expert at their instrument; they know more about their own instrument than the conductor does.
- The conductor communicates exclusively through motions.

Everything about conducting is about *Time, Space, and Cycles*

- The conductor is the nexus of information – by listening/watching.
- Everything about conducting is preparing for the next moment in time.
- By the time you make a movement, it's already too late.

THEME
Semplice $\text{♩} = 84$

p

con pedale leggero

Adapted by
John Thompson

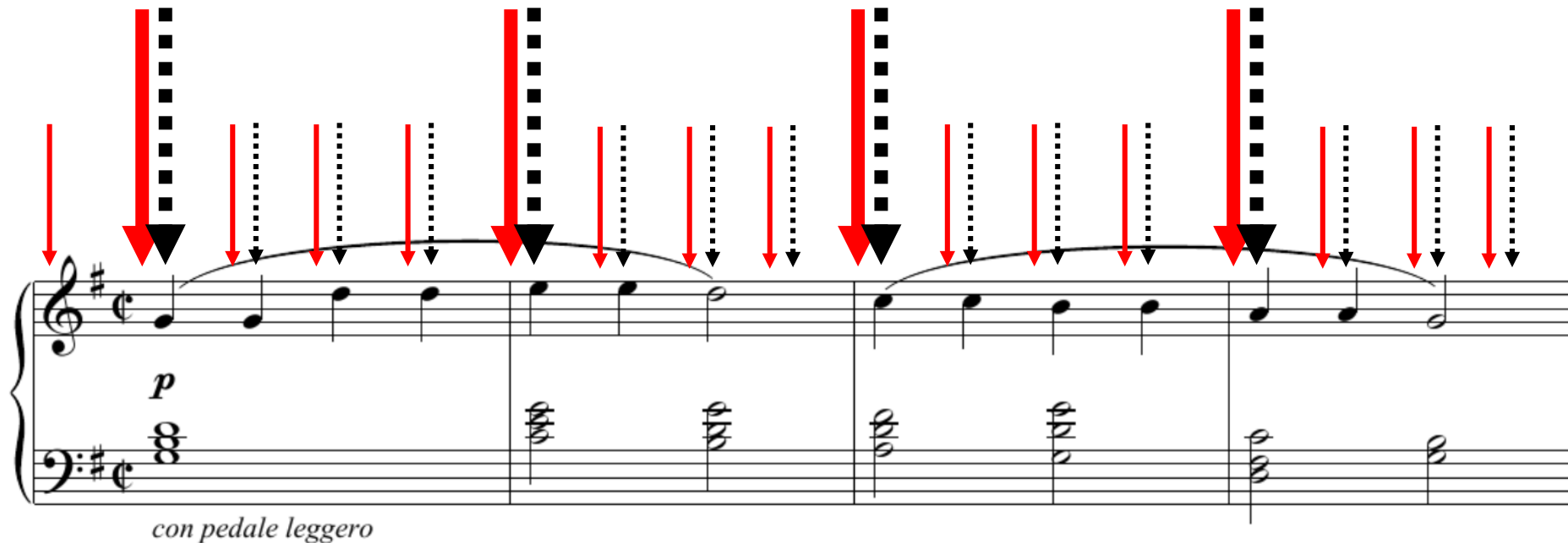
The image shows a musical score for piano, consisting of a treble and bass staff. The treble staff is in G major (one sharp) and common time (C). The bass staff is in G major (one sharp) and common time (C). The tempo is marked as $\text{♩} = 84$. The piece is titled 'THEME Semplice'. The score is marked with a piano dynamic (*p*) and the instruction *con pedale leggero*. The score is divided into four measures. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note B3. Above the treble staff, there are four thick dashed vertical lines, each with a solid black arrowhead pointing down to the first note of each measure. There are also four thinner dashed vertical lines, each with a solid black arrowhead pointing down to the second note of each measure. A curved line with a solid black arrowhead points from the first measure to the second measure. Another curved line with a solid black arrowhead points from the third measure to the fourth measure. The text 'Adapted by John Thompson' is written in the upper right corner of the score.

Time management:

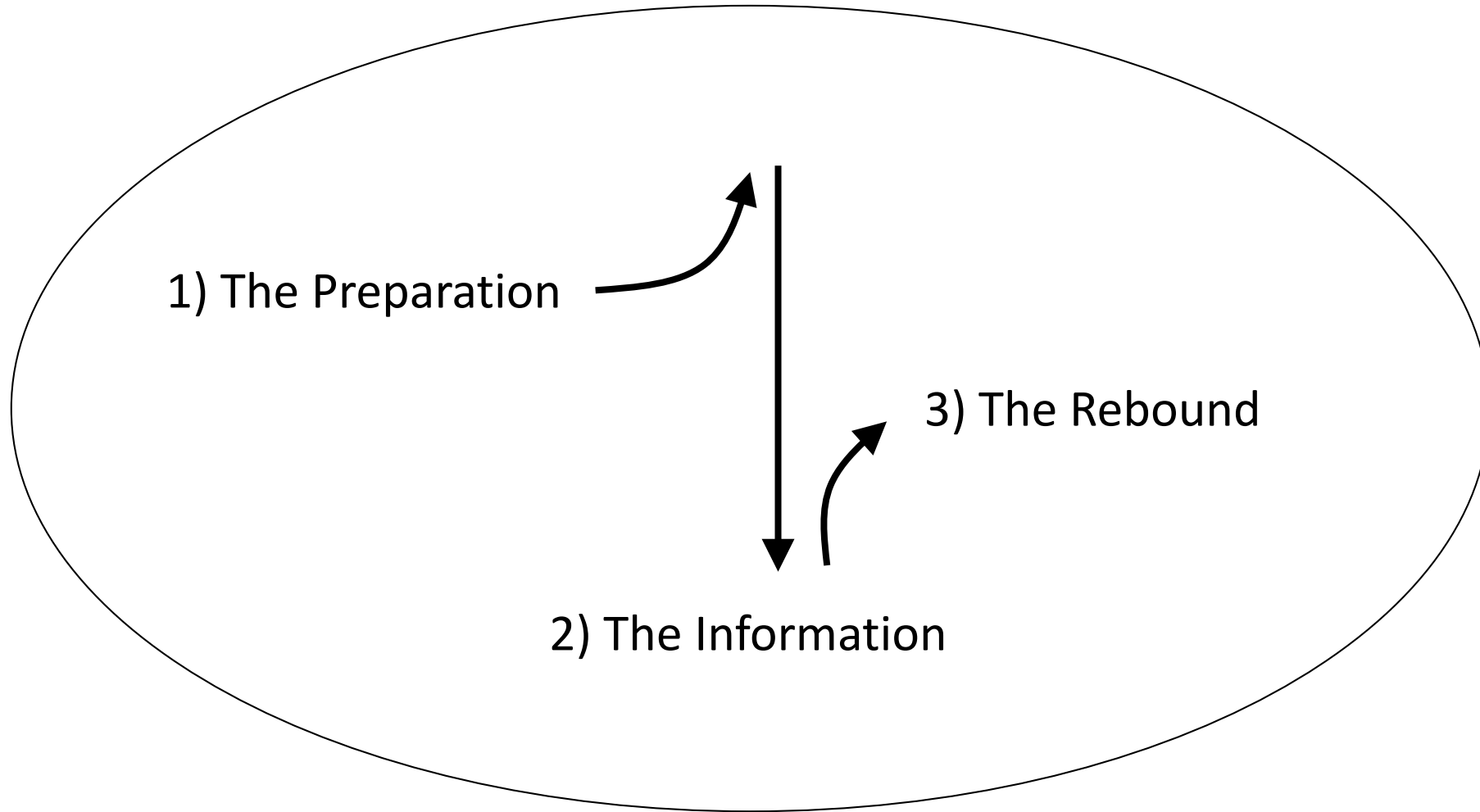
- The conductor needs to **Beat** slightly ahead of real time.
- The beat **describes** the sense of time across the entire team.

The beats of the Music

The beats of the Conductor

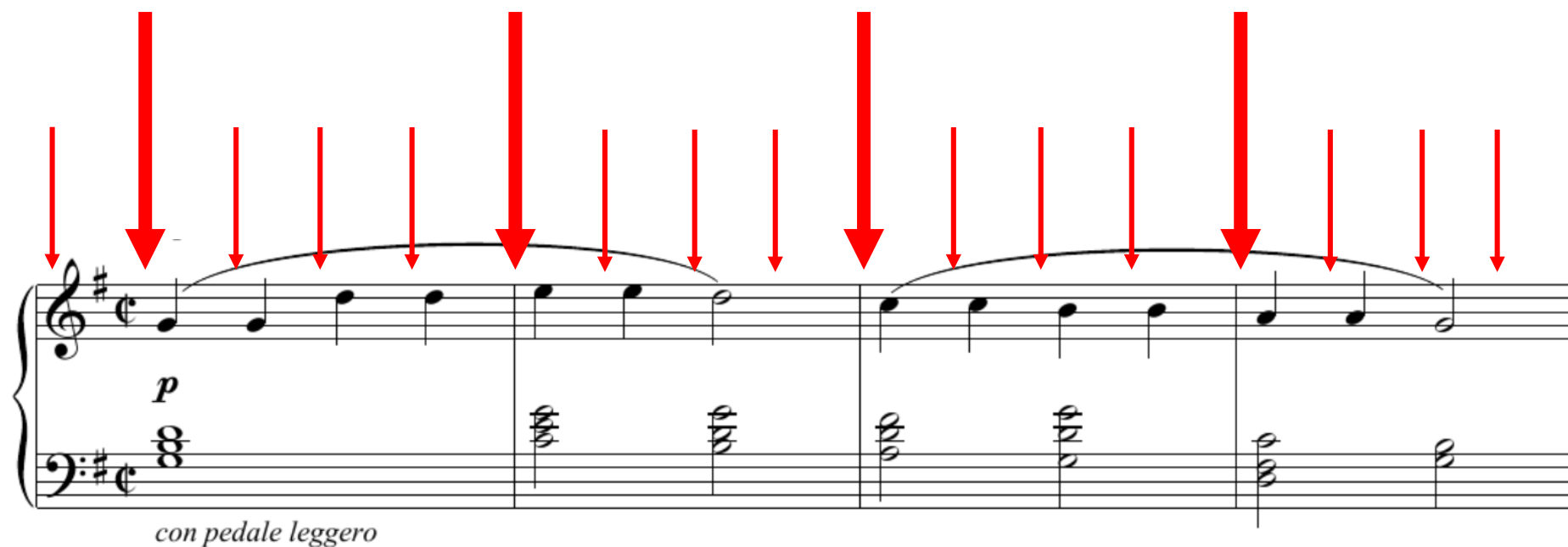
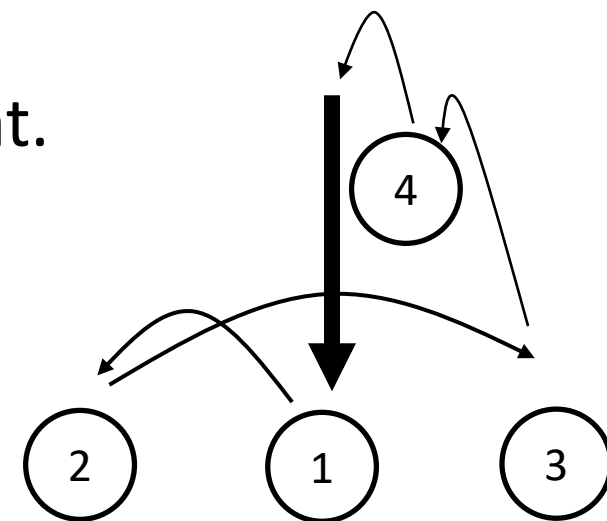


A complete message has 3 components!



Space Management:

- Every physical beat is the preparation for the next beat.



Music is about *Cycles Management* (2-bar cycle example)

The diagram illustrates a 2-bar cycle in music, focusing on the management of cycles through dynamics and conductor cues. The musical score is written in treble and bass staves, with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a piano (*p*) dynamic and a *con pedale leggero* instruction. The first two bars of the cycle are marked with a red box indicating the conductor's role: "Conductor: Starts making 'quiet' motions 1-2 beats ahead". The second bar of the cycle is marked with a red box indicating the music's instruction: "Music Says: Start getting softer". The third bar of the cycle is marked with a red box indicating the conductor's role: "Conductor: Conducts softly". The fourth bar of the cycle is marked with a red box indicating the music's instruction: "Play Softly". A red line graph shows the dynamic level decreasing from the first bar to the fourth bar, corresponding to the "Start getting softer" and "Play Softly" instructions. Dashed arrows point from the annotations to the corresponding parts of the score.

Music Says:
Start getting softer

Conductor:
Starts making "quiet" motions
1-2 beats ahead

Conductor:
Conducts softly

Play Softly

p

con pedale leggero

Music is about *Cycles Management* (4-bar cycle example)

Time is here

What is the conductor communicating?

(4 bars ahead)
Eye contact for a player's entrance

(2 bars ahead)
Transfer eye contact to left hand

(1 beat ahead)
Cue player's entrance

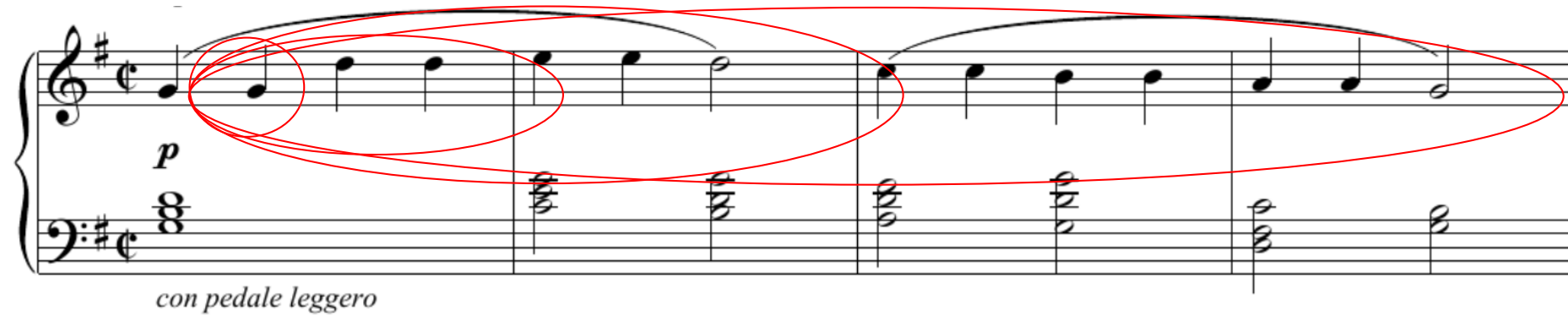
Player's Entrance

The image shows a musical score for piano in G major (one sharp) and 4/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff contains a simple accompaniment of chords. The score is divided into four measures. A red arrow points to the first measure, indicating the start of the cycle. A black arrow points to the end of the first measure, indicating eye contact for a player's entrance 4 bars ahead. Another black arrow points to the end of the second measure, indicating the transfer of eye contact to the left hand 2 bars ahead. A third black arrow points to the end of the third measure, indicating a cue for the player's entrance 1 beat ahead. A final black arrow points to the end of the fourth measure, indicating the player's entrance. The score is marked with a piano (*p*) dynamic and the instruction *con pedale leggero* at the bottom.

p

con pedale leggero

There are *lots* of cycles that a single motion communicates

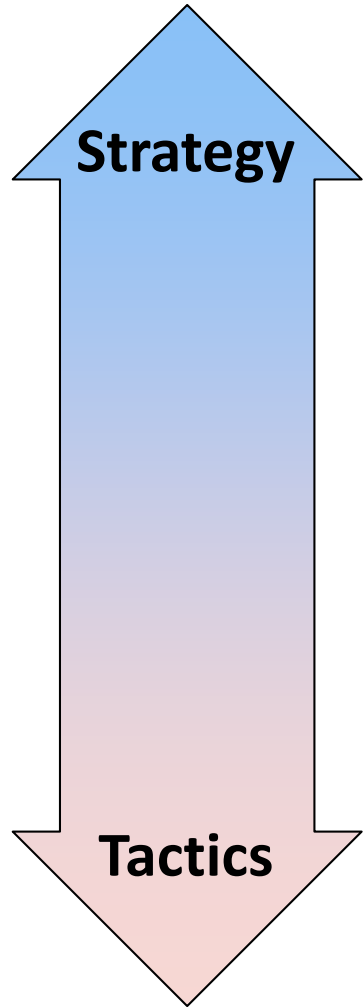


1 beat: The physical cue 1 bar: The physical motions 2 bars: Preparation for a cue 4 bars: Advance notice for cue 8 bars: Phrase 16 bars: Theme 32 bars: Section	3-5 Minutes: A movement of a symphony (Fast or Slow) 20-30 minutes: Complete 4 movement symphony (slow, fast, slow, fast) (fast, slow, slow, fast), etc. 2 hours: 3-4 pieces in a concert (happy, sad, celebratory) (major, minor, major keys) (loud, soft, big)	Months: Season's Programmatic Cycle Years: Direction of an orchestra
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Tactics

Strategy

Lessons for (Strategic) leadership



Start with a purpose

- I am/want to be a leading expert on Brahms
- I am/want to be a leading expert on the Baroque era's music.

Set a vision

- I want to take this orchestra on tour (implies a quality level)
- I want to play the entire Mahler Symphonies (implies a difficulty level)

Create annual goals

- Hire the right players, get them accustomed to playing with you

Execute each concert well

- Sell tickets, engage the community

Conduct the beats well

- Communicate well with your musicians in real time.

Lessons for (real-time) leadership

Everything you do is a preparation for your next action.

- This preparation is for an event in 30 seconds and in 30 years.

Be aware that **every** motion communicates information, whether you mean to or not.

- A “rebound” tells you that you are done communicating the information.

You can't correct for past mistakes.

- You can only reduce possible mistakes in the future.

Fritz Reiner

<https://www.youtube.com/watch?v=0FwIG5j188s&t=1651s>



Seijie Ozawa

<https://www.youtube.com/watch?v=xim2jzFlGmc>



Leonard Bernstein

<https://www.youtube.com/watch?v=kke4SyaP25c>



Who would you want to work for?

Minimalist



Visionary



Inspirer



The true role of a conductor is to ***unlock the possibilities*** within each individual, being the ***nexus of information*** of individual interpretation through listening, and ***communicating through motions*** to balance the entire team.

Questions