

MBAFT – 6201 ORGANIZATION EFFECTIVENESS AND CHANGE

Time: 3 hrs

Max. Marks: 50

**Instructions:** The question paper has two parts. Students have to attempt both the sections.

**PART – 1**

**Instruction:** Answer any five questions. Question no.6 & 7 are compulsory.

1. What are the five bases of power described by French and Raven? Give one example of a manager's exercise of each type of power. **5 Marks**
2. What is planned change? Discuss three widely used OD techniques. **5 Marks**
3. What is the difference between creativity and innovation? With the use of suitable examples discuss how can organizations encourage both? **5 Marks**
4. Define Culture and discuss the cultural influences on behavior of people in organizations. **5 Marks**
5. Is universal application of management theories possible? What are cultural constraints? **5 Marks**
6. "...This is the true joy in life, the being used for a purpose recognized by yourself as a mighty one...the being a force of nature instead of a feverish, selfish little clod of ailments and grievances complaining that the world will not devote itself to making you happy." – George Bernard Shaw.  
Use suitable examples from corporations to discuss personal mastery. **6.5 Marks**
7. "...You and I may be tennis fans and enjoy talking about ground strokes, our backhands, the thrill of chasing down a corner shot, of hitting a winner. We may have a great conversation, but then we find out that I am gearing up to play at my local country club and you are preparing for Wimbledon. **6.5 Marks**

We share the same enthusiasm and love of the game, but at totally different scales of proficiency. Until we establish the scales we have in mind, we might think we are communicating when we are not." – Bill O'Brien.

**Discuss the role of purpose for envisioning growth strategies of the Organizations. Cite suitable examples.**

## PART – 2

**12 Marks**

### **CASE STUDY: IT'S A NEW DAY FOR THE NEW YORKER**

The New Yorker has been read by middle to upper-middle class people all over the world and has been relied upon since 1925 to provide a weekly listing of current happenings—concerts, musicals, theatrical events, and guest appearances. It has been renowned for its satirical wit, thoughtful editorials, and cunning cartoons. By the late 1980s, though, the beloved magazine found itself in need of a face-lift. "The New Yorker lost its edge," asserted Jann Wenner, founding editor of *Rolling Stone* and *Men's Journal*. "Even the cartoons lost their edge." Dubbed the "old man's magazine" by publishers of competitor magazines, The New Yorker had an aging audience. Readership and subscriptions had slipped, and the number of ad pages had fallen dangerously low. This once – proud prince of upper – scale publications was on the verge of becoming a pauper.

Then came Tina Brown, who stepped into resuscitate the dying artifact of days gone by. As editor-in-chief of *Vanity Fair*, Brown was the one responsible for displaying a nude and pregnant Demi Moore on its 1991 cover. When she took the helm at The New Yorker, fear of excessive change and innovation rocked the publishing industry, there was skepticism and concern about the sort of creative marks Brown would leave.

It is true that Brown has earned a reputation for being powerful, ambitious, controlling, and even outrageous. "She is dominating," a former subordinate reported. "We were running scared of her. This is not a loveable person. She is acerbic, outspoken and stops at nothing to get her way." But she is also credited with being a shrewd editor with notable flair who does not yield to criticism. Prior to joining The New Yorker, she was recognized for turning around two other magazines: *The Tatler*, whose circulation she quadrupled, and *Vanity Fair*, which she transformed into a "hot" magazine. Several years ago, when Steven T. Florio, President of The New Yorker, was asked who the best editor in America was,

his answer was unequivocal: Tina Brown, then editor of *Vanity Fair*. Why? "Because she can put her ear to the tracks and hear the rumble long before the train appears," he remarked.

What rumble she's heard since coming on board *The New Yorker*, nobody knows; but everyone can see the results. Among Brown's more controversial measures was the disappearance of the magazine's enduring symbol, the refined, aristocratic Eustace Tilley, from the February 1994 cover of the annual anniversary issue, which he had previously graced each year. (His sketch continues to appear in every issue, above the table of contents and "The Talk of the Town.") On the cover in his absence—for the first time since the magazine's founding in February 1925—sits what appears to be a barely-recognizable Tilley descendent in a reversed baseball cap and t-shirt. "He's just taking a vacation in his 69<sup>th</sup> year," explained Brown. "For the 70<sup>th</sup> anniversary, he'll be back in all his glory."

Overall, Brown's editorial changes constitute what she calls "a pattern of reimagining and recreating *The New Yorker* while keeping the most important things intact." Her alterations have encompassed a wide range of areas. For example, she immediately added color and photography to enhance the magazine's visual, aesthetic appeal. In addition, she has contracted with Richard Avedon for provocative portraits of people such as Audrey Hepburn, Rudolf Nureyev, Alger Hiss, and Edward Gogery. Bylines now appear at the start of stories instead of at the end, and departments have been moved, removed, and created. The magazine is now printed on heavier paper, and the print is larger and easier to read. Moreover, Brown has added a new "Letters to *The New Yorker*" column. "It was the one area I thought was untenable in the magazine's tradition," Brown remarked. "In today's world, a place where people can respond to, can complain to, and take issue with the magazine is very, very important. If readers feel they haven't got that, they become angry and feel that we're arrogant."

According to Brown, the challenge lay in bringing change to the magazine, without losing the qualities that made it *The New Yorker*. "The challenge was to modernize," said Brown, "while keeping the franchise and not losing the flavor and value of what made it a great magazine". In addition, it was important to bring the magazine up to date. "[It] had gone from being detached to being aloof, which is different," Brown explained. "In the 80s, *The New Yorker* didn't do Milken, didn't do Boesky; it kind of ignored the incredible world of the 80s that was there to be written about and where it could have done something to help puncture some of those balloons. Writers were pursuing their own arcane interest to the point where it was really kind of arrogant."

Brown has walked a fine line between making changes that carry on the spirit of the magazine and making change that threaten to do more than give it a face-lift. According to Brown, through, she has remained within the confines of *The New Yorker* tradition. "The *New Yorker* has always been an evolving, changing magazine," She noted. "I'm using the same writers—Updike, Janne Malcolm—and I've added some new ones. I've tried to make the wonderful articles that were always there accessible." And she is convinced that the audience will stay with her. "The quality is still going to be there; many of the writers they recognize," she said. "They're going to come along with us. All the changes we've made are very much in the spirit [of *The New Yorker*] and don't violate anything." She claims that she is not concerned about the portion of the audience the magazine appears to have lost. "The people who criticize me are not reading the magazine. They say, oh, I so miss *The New Yorker* the way it was: the

100,000 words on zinc or the thousand words about the apple vendor. I tell you, those people didn't read it then and they don't read it now." Brown asserted.

Publisher Si Newhouse, owner of the magazine and the person responsible for bringing Brown on board, has placed his complete faith in her. "I think every magazine had to evolve," he commented "Readers change, time change, interests change. There's no such thing as a static magazine. As for how it should evolve, it's going to be up to Tina. I have no specific agenda as to how to define that evolution."

Change at such a venerable institution as *The New Yorker* has posed a potential threat to everything — staff, readership, and advertising. During the first six months of Brown's reign, however, circulation climbed 20.8% to 758,976 and news-stand sales, always the most important barometer of success, more than doubled, from 20,006 to 40,427. In addition, ad pages have jumped 16.7%. And the number of people who read a single copy has risen by 13 percent to more than 2.8 million. "It's wonderful," related a pleased Florio. "I'm enjoying every minute of it."

A central goal has been to change demographics, to hit a more enduring audience, and that is exactly what Brown is achieving. The average of the magazine's reader has already dropped from 47.7 years in 1992 to 46.1 in 1993, and median household income has risen 13 percent to \$61,515.

Behind the scenes, *The New Yorker* has, for the most part, remained intact. Although the production department now uses Macintosh desktop publishing equipment to do its layout, the offices still reflect the traditional *New Yorker* culture. Brass portraits of Tilley still adorn the main doors, and office numbers are still stenciled on the white walls in the classic *New Yorker* "Rea Irvin" typeface. Most staffers have stayed on, with the exception of about 16, including Washington correspondent Elizabeth Drew, pop critic Elizabeth Wurtzel, and writers Stan Sesser and Ray Bonner.

According to Brown, the transition has gone smoothly. But it has not been without conflict. "I left because I love *The New Yorker* and because she is the wrong person to edit it," asserted Garrison Keillor. "I didn't want to be on the premises to watch it suffer under her hand."

Today, Brown's *New Yorker* is in many ways more relaxed. Standards have been loosened to enable the magazine to reach new heights. According to Eleanor Gould, the 78-year-old grammarian and copy editor and long-time *New Yorker* staff member, the most obvious change has been in language. Before Brown, obscenity and even slang were extremely rare on *The New Yorker* pages.

One change is not going to make is the addition of a masthead the approximately 140 people who comprise the magazine's staff. "That is one tradition I am happy to be without," she asserted. "This magazine is sort of a mare's-nest of strong hierarchies, yet it's non-hierarchical. Once you do a masthead you put one over another who never saw himself as over or under another. It's too complex, too weird, It would be a nightmare. It would only encourage the management to halve the staff, so I prefer not to do it."

The overall effect of Brown's change appears to have been positive for *The New Yorker*. According to Eric Utne, a writer for *Columbia Journalism Review*, "She has given it a face lift without changing it

beyond recognition." She has revitalized the staff and reinvigorated readers. "What's interesting is that some of the earlier writers who seemed burned out have come back to life," Gould remarked. Part of her success perhaps has resulted from the free reign she's been given by Florio. "She's far and away the best editor I've ever worked with," he praised. "A big part of my job is to encourage her and then stand back and watch her test the envelope."

Though Brown may aim for perfection, it is not what she expects. "Any new administration is going to make mistakes," she admitted. The Alternative is to not be alive. The alternative is to just be safe, to treat the magazine like a stuffed owl of which I'm the Curator." But that is not Brown's style. "I don't intend to be a curator," she stated. "I intend to be an editor."

**Answer the following questions in 150 words each. All questions carry equal marks.**

1. Was planned change needed at The New Yorker?
2. Describe the organizational culture at The NEW Yorker, before and after Brown took over.
3. Explain the importance of trust and courage in influencing the thoughts of people.
4. "Any new administration is going to make mistakes ..... The Alternative is to not be alive.. ..... The alternative is to just be safe, to treat the magazine like a stuffed owl ..... "I don't intend to be a curator" ..... "I intend to be an editor."

Based on above lines highlight the leadership styles and personality profile of Tina Brown and what managerial implications does it have.