Achieving Styles and Archetypes for (Project) Managers
In 1984, Jean Lipman-Blumen described **Connective Leadership** and **Achieving Styles** and developed several types of leadership from there.

“Achieving styles are the underlying complement of behaviors that an ideal typical (a la Max Weber) connective leader would use. Everyone, even non-leaders, learn and use a characteristic, comfortable set of achieving styles that they use in most situations, even when they are not particularly appropriate, alas.

Oftentimes, this set contains less than all nine styles. The goal is to have access to ALL NINE achieving styles to "mix and match" as the context/situation requires.” (Jean Lipman-Blumen in an e-mail)
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Leadership, achieving styles, crisis management, organizational behavior, gender roles

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Connective leadership in a diverse and interdependent world; Why followers tolerate toxic leaders; Leadership rhetoric and illusions; A practical theory of crisis management.

Selected Publications
Gender Roles and Power (1984)
The Allure of Toxic Leaders (2006)
Direct styles set: Individuals applying a direct style use their own resources to achieve objectives. They are not necessarily the best team players. Lipman-Blumen says they “describe the deepest core of American leadership, our favorite routes to success” and warns that they “were a better fit, however, for the more isolated circumstances” of the past.

“As the world moves into Stage 3, direct achieving styles – undiluted and unaided by other achieving styles – won’t be enough” and might even “create the impression of hyperindividualism” when interacting with other cultures (Connective Leadership, p. 162).
People who prefer the **intrinsic** direct style mainly rely on themselves to get things done. Upon doing this they are attracted by “the sheer beauty of an achievement” (Lipman-Blumen: Connective Leadership, p. 142) and use their individualistic creativity as a resource. “The doing is its own reward” (Connective Leadership, p. 149).

Examples: inventors, creative artists, or extreme athletes like climbers.
The competitive direct style implies that someone performs best when they feel they are doing something better than anyone else, with the result that as member of a team, they also compete with their teammates. “They won’t settle for anything less than being numero uno” (Connective Leadership, p. 151).

Examples: Olympic athletes, many celebrities, advertising experts. Studies have shown that blind competitiveness can hamper high performance, thus according to Lipman-Blumen, “competition as an achievement strategy deserves some serious rethinking” (Connective Leadership, p. 156).
People relying on the power direct style need to be in control of everything, preferably not answering to anyone. They are good organizers who like to give instructions and “revel in bringing order out of chaos” (Connective Leadership, p. 156).

They often reorganize reporting structures and responsibilities to strengthen their own position and control, not necessarily because they need to feel important, but rather in order to get things done. They understand the meaning and importance of resources as well as the symbolic aspects of power.

“Some situations like certain types of crises, call for a large dose of power action”, but “leaders who hold the reins too tightly are likely to impede growth in people to whom they delegate tasks” (Connective Leadership, pp. 161-162).

Examples are many executives, political leaders and activists, among them historic figures such as Napoleon Bonaparte, Henry Kissinger, and Margaret Thatcher. Adolf Hitler is a negative example for the use of power to achieve egomaniac goals.
Individuals applying an instrumental style use other persons to achieve objectives. “Those without formal power learn to interpret nuance, to negotiate and persuade”.
People tend to the personal instrumental style when they deal with situations and other people mostly through their appealing personality. They like to speak in public, know how to be convincing, are great negotiators and have a good sense of timing.

They “unabashedly pursue an emotional connection with their followers relationships based on compassion and inspiration, rather than competition and power” (Female Leadership Styles in the 21st-Century Workplace).

Examples: Gorbachev, Martin Luther King, Gandhi.
A style is called **social** instrumental when someone knows exactly which person to assign with a given task due to that person’s individual skills. It is a way of using the system as an instrument for goal attainment, being comfortable with informal processes, demonstrating “political ‘savvy’” (Female Leadership Styles in the 21st-Century Workplace) and reshuffling a group when necessary.

Example: George Bush Sr. building an alliance of Gulf states during the Gulf War.
People applying the **entrusting** instrumental style make everyone feel they completely confide in them to accomplish their tasks, thereby motivating them to meet these expectations. They often help people over whom they do not have formal authority reach their goals.

Examples: Once again George Bush Sr. during the Gulf War working with parties which were not at all subject to his authority. The instrumental styles as a whole are often applied by diplomats in times of crises.
Relational styles set: Individuals applying a relational style utilize social networks to obtain success from other people’s attainments of their objectives. Commonly associated with traditional ‘female’ traits and therefore considered weak in some cultures. Obvious examples are missing for that reason.
People who achieve through the **collaborative** relational style enjoy teamwork. They approach their goals by working with others on common goals.

This approach, like all relational approaches, is often a problematic one in American culture, because: “Individuals, more often than groups, still receive the bonuses and awards, organizational slogans and academic treatises on teamwork notwithstanding” (Female Leadership Styles in the 21st-Century Workplace)
The contributory relational style includes the preference to support others while they are accomplishing tasks. People using it draw feelings of satisfaction from not being the one up front, but the one behind the scenes when the people who receive help from them succeed. They feel like a partner, and their focus is not at all on taking credit.
Individuals who prefer the *vicarious* relational style feel they are successful primarily through the accomplishments of others. They are not involved in the process themselves; they merely provide a little guidance for those whom they support. They feel proud when those people succeed, which suffices for them to have a sense of achievement themselves.
Archetype: A universal, generic model of a certain kind of role (like a hero or a mother figure). An archetype can be a prototype, a stereotype, or an epitome that has often existed for many years in ancient folklore and literature and is still valid today.

Understanding and using archetypes can help a project manager better understand stakeholders by linking their often surprising and unsettling behaviour with principles that are well understood.
Archetypes are not categories to classify people.

Each person is an individual mixture of various archetypes, and sometimes a person behaves in a way that cannot be linked to any archetypes at all.
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The following examples will nevertheless focus on archetypes, that are causing troubles in many projects.

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Turandot was the name of Chinese princess, daughter of Altum, the emperor of China. Her story was told in an ancient Persian collection of stories *Hāzār-jak Rūz* (Stories from 1001 Days) and was re-told in theater plays (e.g. by Carlo Gozzi, Friedrich Schiller) and in operas (Busoni, Puccini).

Turandot is an enigma by herself and uses enigmas to achieve her goals. She made her father enact a law stating that “Any man who desires to wed Turandot must first answer her three riddles. If he fails, he will be beheaded”.

**Turandot Managers** have their hidden agendas which they would not communicate to others. They expect people to make guesses and use threats when these are not successful.
Tsurigitsune is a play performed in the 500 years old Japanese Kyogen (comedy) theater.

An old, wise fox (Japanese: Kitsune) convinces a trapper who has killed many foxes before to stop trapping these animals.

To do this, the fox disguises itself as a priest and visits the trapper. There, it tells the trapper the tale of a magical fox who—once killed—brings illness as a ghost over humans, and the illness can no more be healed. The trapper promises to stop trapping foxes, and the fox returns home.

On its way back, it discovers a snare laid by the trapper with a bait inside. The fox fights long with itself whether it should eat the bait. The magic wisdom it has shown when talking with the trapper knows that the bait is part of a trap that will eventually catch and kill the fox. The fox’s nature wants to eat the bait.

Finally, the true nature of the fox, who is no more disguised, wins: The fox eats the bait and gets trapped by the snare. At the same time the trapper returns to his snare and finds the fox caught in it.

While he tries to remove the fox from the snare to take it home as his booty, the fox gets free and escapes.

A Kitsune Manager may possess a lot of wisdom. But when it comes to a conflict between the person’s insight and his or her true nature, the person will finally follow the latter, even if it can lead into a catastrophe.
Thomas, the anthropomorphic little tank engine, is the hero of a series of children’s books written by British author Rev. Wilbert Vere Awdry first published in 1946. Thomas’ character is based on the E2 Class 0-6-0T locomotives built between 1913 and 1916 for the London, Brighton and South Coast Railway. In 1984 Thomas became the star of a TV series.

Thomas is a station pilot and has to shunt coaches for the big engines. Thomas dreams of pulling a train long distance, but is too inexperienced for the job.

One night Henry, another engine, is “ill”, no other engine is available, so Thomas has to pull the morning train.

He is so excited, that he doesn't notice that he has started before being coupled to the train, leaving his coaches and passengers back at the station. He doesn’t notice the mistake, and when people are waving to him to make him stop, he believes that they are congratulating him for pulling the train.

**Thomas Managers** are commonly believing they can lead people. Driven with energy and enthusiasm, they are convinced that they give their team alignment and direction, and are finally surprised to find out how naïve they were and that they have not understood what really motivates their workers.
The Frog-prince (or Frog-king in the original) can be found in the *Children’s and Household Tales* by Brothers Grimm. It is traditionally the first story in this collection of old folks and fairy tales.

The fairy tale begins with the sentence “In olden times when wishing still helped one,...”

Everybody knows the story of the frog who helped a princess in a moment when she needed him.

The story is also well-known for the moment when she was terribly angry, and took him up and “threw him with all her might against the wall”, which made him magically turn into a handsome prince.

**Frog-prince Managers** expect things to go their way, just because they wish or want it that way. And Human resources development is particularly difficult with them. No – kissing them is not sufficient. You have to smash them against a wall.
Daniel Defoe, *An Essay upon Projects* (1697, abridged quotes):

“The true definition of a project, according to modern acceptation, is a vast undertaking, too big to be managed, and therefore likely enough to come to nothing.”

“A mere projector, then, is a contemptible thing, driven by his own desperate fortune to such a strait that he must be delivered by a miracle, or starve.”

The **Mere Projector** (acc. to Defoe in contrast to the **Honest Projector**) starts projects he cannot master and brings him-/herself and those who rely on him/her into hopeless situations.
Roulettenberg is a gambler’s town in Fyodor M. Dostoyevsky’s novel “The Gambler”.

A Russian General, passionate gambler, is waiting for news that his ill, wealthy aunt has finally died. He is expecting a big inheritance that will allow him to pay back his debts and marry a young woman. And of course: Go on with gambling.

But to everybody’s surprise, one morning the aunt is also showing up in Roulettenberg, healthy and curious to start gambling by herself...

Dostoyevsky had to write the novel against a tight deadline – he needed the royalty from the book to pay back his own gambling debts.

The Roulettenberger Gambler is an archetype of manager who prefers founding his success more on expectations of luck and on the efforts and wealth of others than on his own hard work.
The Virtual Giant or Illusionary Giant is a character described by Michael Ende in his novel “Jim Button and Luke the Engine Driver”.

His name is Mr. Tur Tur, and seen from far, he is a huge giant.

Strange enough, while one gets nearer to Mr. Tur Tur, he seems to shrink. People close to him see him as a person of perfectly normal size.

Many leaders and managers are Virtual Giants. From a distance, they seem strong, powerful and maybe even frightening. But with more knowledge of the person, one finds out that they are just normal people.

By the way, there are many virtual things in management today, like virtual teams: Groups of people that seem to be teams from a distance, but the closer one is getting the more obvious it gets that they are actually no teams at all.
The “Hunting of the Snark” is a ballad by Lewis Carroll or – in his words – an “Agony in eight fits”.

A very strange group of nine men and a beaver go hunting for an enigmatic and mysterious animal called the Snark.

Nobody knows exactly what it is and the undertaking is particularly dangerous: They use a boat on which “the bowsprit got mixed with the rudder sometimes” and were threatened by dangerous animals including the Jabberwock and the Bandersnatch. But the value of the Snark is high enough to take all the risks.

And to accept Rule 42 of the Code: "No one shall speak to the Man at the Helm."

Worst of all: There is another animal called the Boojum, which looks almost identical, but makes people vanish who have touched it.

In the end of the poem, the Baker believes he has found the Snark, but vanishes while he was talking the ominous words “It’s a Boo-”

Snark-hunting managers follow methods and goals which they don’t fully understand. They apply for instance MBO (Management by Objectives), which was made popular by Peter Drucker from 1954 on as a technique to give subordinates more freedom, responsibilities and satisfaction on the job. But they use it to increase pressure and achieve the total opposite. In the end, one will see the human element of leadership
and management vanishing too.
Napoleon Bonaparte (15 August 1769 – 5 May 1821) began his career as a General during the turbulences following the French revolution in 1784. His military campaigns during his early years were highly successful and are studied at military academies all over the world.

In 1799, he staged a coup d'état and installed himself as First Consul of France. In 1804 he crowned himself Emperor of the French.

Then Napoleon turned his armies against major European powers, fought a series of military victories and dominated most parts of continental Europe.

His fortune turned in 1912 when he invaded Russia and lost most of his Grande Armée. He lost further big battles around Leipzig and in Waterloo and died in his exile under British supervision on the remote island of Saint Helena.

Napoleon managers are able to turn a company from crisis to maximum success – and back.
Thank you