

The end note: Humanizing performance management

By **Timothy Murphy**

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Humanizing performance management

Some research and insights have a short shelf life, while others continue to gain color and context. In each issue of Deloitte Insights Magazine, we look back on research we published and ideas we pitched, and evaluate whether they've stood the test of time.

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What we said then

“Nonverbal information often trumps verbal content. In one experiment, subjects were asked to rate video recordings of participants reading various passages. ... Subjects who were asked to assess the feelings of the participants assigned up to 13 times more importance to the nonverbal over the verbal content.”¹

Avoiding the feedback monsters: Using behavioral insights to develop a strong feedback culture, Deloitte Insights, April 2017.

What we say now

Put simply, we often communicate more meaning to our team members in how we deliver the message rather than just what we say. Words matter, but the tone and other nonverbal cues speak volumes.

Consider that fact within the context of our heavily remote—or hybrid—work environment today, in which emails, IMs, and conference calls are our primary modes of communication. The research we shared four years ago was conducted over video, but even video calls now are fraught with complexity when it comes to nonverbal communication. (The fatigue is *real*.)²

So how do team leaders host meaningful performance management conversations in a world in which face-to-face interactions can be few and far between, and video calls often involve staring at a shy, fatigued, or tuned-out team member's headshot?

Make videoconferencing the exception rather than the rule. Using video less frequently can help your team members avoid videoconferencing fatigue, and can help you increase the impact and meaning of those video-based touch points when you use them, tapping into your entire arsenal of communication—that is, both verbal and nonverbal cues. And if you're in a hybrid work model, reserve those relatively rare in-person moments for one-on-one feedback sessions and check-ins with your team, rather than just spending that time in the office for business as usual. ●

Endnotes

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Repairing global trust has economic advantages

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Putting more stock in good governance

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Leadership lessons from Leonardo

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9. Scotty Hendricks, “Why having a philosopher in the office is good for business,” *Big Think*, April 11, 2018.
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Unshackling the creative business

1. China’s Broad Sustainable Building has developed a similar approach, though different in its details. The firm is known for its plan to assemble Sky City, a 220-floor building in Changsha, in 90 days. As with all good ideas, it germinated in multiple places.
2. Design for Manufacture and Assembly (DFMA) is a design approach that focuses on the efficiency of manufacturing and assembling the final product. The foundation of applying the approach to construction is a digital model of the building—a building information model (BIM). Rather than treating BIM as a tool to streamline existing operations, which is common, the DFMA approach centers the model and uses it to drive all building activities.
3. Hickory’s approach is built on a set of parametric digital models that enable a bespoke building to be broken down into a set of custom parts—precast stairs and pretensioned concrete flooring system with preattached façades—that are manufactured offsite and then assembled onsite. A key difference between Hickory’s and early modular systems is the focus on creating an approach that could be used to construct any bespoke building, rather than restricting the building to a set of predefined manufactured components.
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6. This two-part definition—where for a thing to be creative, it must be both novel and useful—is common in research into creativity. While definitions vary, they all generally adhere to this two-part form. Some definitions have *appropriate* rather than *useful*, and while

there is a semantic difference, one does imply the other. See Jonathan A. Plucker, Ronald A. Beghetto, and Gayle T. Dow, “Why isn’t creativity more important to educational psychologists? Potentials, pitfalls, and future directions in creativity research,” *Educational Psychologist* 39, no. 2 (2004): pp. 83–96.

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14. Views on the source of creativity—our understanding of creativity’s *cause*—have shifted over the centuries, passing through the *He* and *I* paradigms to end up at the current *We*. *He* is the lone genius, where creativity is due to the influence of god or, later, a person’s genetic inheritance—an essentialist view. *I* has the “normal” person replacing the genius, with creativity as a quality of the (lone) individual, the “creative personality,” a skill that can be taught—a reductive view. *We* has creativity as the result of multiple factors that must converge for creativity to occur, a “systems approach” or “social creativity” where creativity is the result of human interaction and collaboration.
15. This is both demographic diversity—diversity in identity and cultural background—and functional diversity—diversity in thinking style, business area, or discipline. While the two are correlated, they are not the same. See Lu Hong and Scott E. Page, “Groups of diverse problem solvers can outperform groups of high-ability problem solvers,” *Proceedings of the National Academy of Sciences* 101, No. 46 (2004): pp. 16385–9.
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The end note


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