From: Cover, Leanne
To: Cover, Leanne

Subject: FW: connections between ET and AB"s three intersecting ideas

**Date:** Thursday, 16 July 2020 1:25:55 PM

### UNCLASSIFIED

From:
Sent: Wednesday, 15 July 2020 10:22 AM
To: Patrick Hollingworth
Cc: Cover, Leanne <leanne.cover@cit.edu.au>;</leanne.cover@cit.edu.au>
Subject: Re: connections between ET and AB's three intersecting ideas
G'day,
Yes all makes perfect sense to me. Nothing that causes me any concern at all.
If I were to go briefly to the next level, for example, Module 2 - Being Catalytic - is rooted down into the Self-Awareness and Development theme - but it's about really how I prepare myself for more agency - and so therefore we focus on microskills like listening and psychological safety etc because we need to learn that increasing my agency is often not about learning more but about shifting the relationships between agents in a system to change it.
So the modules don't match 1:1 to those larger themes, they integrate across them but with different emphases each time.
I'd also say, that my bias will be not to get into depth on complexity working from the assumption that you're on that. I've no doubt that questions will arise and I'm pretty confident that we're philosophically aligned and my intent would always be to stay high level and refer people back to you for more detail.
Do you have any particular places where you think I need to be careful to align on definitions?
Best,
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On 14 Jul 2020, at 5:04 pm, Patrick Hollingworth	> wrote:
Hi Leanne &,	
Please find below the connections I am making between's this intersecting ideas and the Evolving Together transformation work.	-ee

1. Working with Contextual Sensitivity & Flexibility – leaders are constantly tasked with switching from context to context – one moment for example, dealing with the challenge of solving competing resourcing issues or a budget overrun and the next needing to energise and motivate a team to work on an ambiguous, complex challenge. Sensitivity to context and the flexibility to respond to different situations more and more effectively are a hallmark of effective leaders in a constantly changing world.

The entire premise of ET is that for CIT to meet the four strategic promises made within the Strategic Compass (two of which are externally facing and are about supporting the long-term future of Canberra, and two of which are internally facing and are about the commitment of CIT to undertake the necessary work), CIT becomes a complex adaptive system, or in layman terms, a system that learns.

In reconfiguring how CIT becomes a system that learns, CIT must grow its ability to always gain situational awareness of the many different, concurrent contexts in which it survives. Critical to the gaining of situational awareness is the ability to be able to differentiate between actions and responses which are highly targeted to specific contexts, actions and responses which are universal to all contexts, and everything in between.

Historically speaking, CIT has a tendency to do the opposite: that is, to either deploy actions and responses which are highly targeted to specific contexts when in fact these contexts are all very similar (the result is chronic duplication and wasted resources), or to deploy one-size-fits-all actions and responses to all contexts in the mistaken belief these contexts are all the same, when they are in fact not (the result is again wasted resources, because the one-size-fits-all response tends not to have utility and is then discarded in search of the next one-size-fits all approach).

Inherent in this notion of a system that learns is that it is rarely—if at all ever—stable across all spaces at any single point in time. Rather, the system is dynamic and always interacting, through the trial and error of learning. Thus, the system is comprised of multiple, interdependent contexts, always unfolding. Indeed, the Latin origins of the word context is the word contextus, meaning a woven, joined, coherent fabric.

Thus, the ability for the individual to work with contextual sensitivity and flexibility—to know when to accept the context as it is, and to know when agency will allow the context to be changed—is required for the Evolving Together transformation work.

2. The importance of Pursuing Self Awareness & Development – these contextual shifts have implications for how I show up as a leader. Am I effective in an ordered, stable environment but find myself, adrift and uncertain when faced with high ambiguity? Do I metabolise the constantly evolving complexity as a threat and therefore crave false certainty? Am I able to remain choiceful in the different contexts with which I am confronted? The challenge is to be able to stay in curiosity and learning – not be 'triggered' into unhelpful patterns by circumstances. (Fear makes people stupid, overactivation of the cortical system stops learning).

The pursuit of self-awareness and development is likewise relevant to the Evolving Together transformation work.

If the work requires the gaining of situational awareness, and if the contexts in which CIT survives and hence CIT staff work are akin to woven, joined, coherent fabrics, each individual must understand that they too are part of these fabrics. This understanding about connection to context (rather than isolation from it)—when combined with the notion that connection changes the nature of things—means that connection changes the nature of the individual, too. Self awareness enables the individual to perceive how they are changing as a result of this connection. Self awareness enables the individual to perceive that they are not fixed entities i.e. context invariant but are themselves systems that learn.

Development is the process of learning. Learning (and unlearning) occurs as the individual begins to understand which actions and responses are appropriately specific to the contextual shifts which are constantly unfolding, and which are not. It is this learning (via immersion into context and sense-making) which must occur at the same time as the unlearning (of pattern-entrainment via categorisation). It is the repeated—but safe—exposure to these different contexts which allows for the individual to practice actions and responses and gain confidence from this repeated exposure (and praxis). Confidence then allows for even more curiosity and learning.

3. And thirdly, we must continually develop our capabilities and micro-skills to improve our Ability to Connect, Move and Inspire Others. Given the complexity of the challenges facing most organisations, leaders need to be condition creators, who hold and energise spaces of opportunity and possibility for teams of people to nurture the emergence of new solutions to old problems. If we're to connect and inspire people to galvanise around opportunities and possibilities, to solve increasingly complex and wicked problems, to remain vigilant and disciplined, reaching new heights in performance, I need to access and use a range of skills and tools and not rely on my default settings.

The ability to connect, move and inspire is again relevant to the Evolving Together transformation work. Connection and movement are natural attributes of systems that learn, and inspiration is the catalyst for connection and movement in systems that historically lack such propensities. But knowing where to act and respond at the appropriate scales i.e. contexts of CIT is critical —hence the need for situational awareness—lest the ignition points

catalyse unintended effects to cascade across the system.

Condition creators who hold and energise spaces of opportunities are the individuals within (and outside of) CIT who have agency to do so, noting that ET agency is built on notions of discipline and hard-work. The primary process that underpins the Evolving Together transformation work is an enabling constraint we call 'Basecamp', and one of the founding premises of Basecamp is that it enables agency to create spaces i.e. contexts for lower order activity from which higher, coherent order emerges. Importantly, agents who operate out of Basecamp must be competent and trained i.e. point 2, and the entire reason for this work.

Folks, please let me know your thoughts on the above.

I'd also appreciate your thoughts on which discrete set of terms we might agree on definitions/glossary?

Thanks,

Patrick

PATRICK HOLLIN	NGWORTH   CEO		
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From: Cover, Leanne < Leanne.Cover@cit.edu.au>
Sent on: Sunday, August 30, 2020 11:07:20 AM

To: leanne.cover@cit.act.edu.au

Subject: Fwd: Checking In and Previewing Next Week

Attachments: 2020 VCGE S2 understanding leaders identity mindtraps.pdf

(578 KB), The Zen of You and Me\_Reading.pdf (177.99 KB), HBR\_The Real Reason People Wont Change.pdf (1.09 MB), A New Era for Culture, Change, and Leadership.pdf (1.66 MB)

### Get Outlook for iOS

From: Sent: Wednesday, August 26, 2020 6:34:18 PM

Young, Lequita <Lequita.Young@cit.edu.au>;

Subject: Checking In and Previewing Next Week

Hi everyone,

I'm looking forward to being back together next week. Just a quick note to check in and make sure everyone is doing OK, that you're well into your workouts, practise and design brief. Please don't hesitate to let \_\_\_ or I know if you have any questions at all with anything that we have asked you to do - at any stage.

Developing in the ways we are talking about together isn't always easy and straight-forward. In our experience it doesn't always come naturally and rarely happens without some struggle, never without some dedication and discipline. This is why we place so much emphasis on the work you do together in your PODs and the individual workouts etc between sessions. This is where the real development happens, not by listening to me prattle on!

Robert Kegan, the Harvard Professor of constructive developmental theory you've heard me mentions says, "Every person who is really willing to put themselves in learning mode is someone who is willing to say... there's something limited about me as I now stand, I need something more. So learning is putting yourself in a position where you acknowledge at some level that 'I'm limited, I'm not fully done'. That can be a very difficult thing." But it's the place from where development can really begin

From: Cover, Leanne

To: leanne.cover@cit.act.edu.au

Subject: Fwd: Leadership Development - Module 1 decks and homework

**Date:** Saturday, 29 August 2020 3:49:39 PM

### Get Outlook for iOS

From: Young, Lequita < Lequita. Young@cit.edu.au>
Sent: Wednesday, August 12, 2020 8:14:15 AM
To: Cover, Leanne < Leanne. Cover@cit.edu.au>

Subject: Leadership Development - Module 1 decks and homework

### **UNOFFICIAL**

Regards Lequita				
La muita Vanna				
Lequita Young				
Executive Assistant to the Chief Executive				
Canberra Institute of Technology				
Tel: 02 6207 3103	Email: lequita.young@cit.edu.au			
Address: CIT Reid, Room E108, 37 Constitution Avenue, Reid, Canberra   GPO 826, Canberra 2601				
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In the spirit of reconciliation, we acknowledg	e that we are on Ngunnawal land			
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From: Young, Lequita

Sent: Monday, 10 August 2020 8:37 AM

To: Clements, Alice <Alice.Clements@cit.edu.au>; Tong, Greg <Greg.Tong@cit.edu.au>; Mitchell, FionaM (CIT) <FionaM.Mitchell@cit.edu.au>; Wesney, Anita <Anita.Wesney@cit.edu.au>; Marchant, Lucy <Lucy.Marchant@cit.edu.au>; Mudge, Tony <Tony.Mudge@cit.edu.au>; Dace-Lynn, Fiona <Fiona.Dace-Lynn@cit.edu.au>; Ryan, Paul <Paul.Ryan@cit.edu.au>; Whale, Andrew (CIT-ACTGOV) <Andrew.Whale@act.gov.au>; Dunstan, James <James.Dunstan@cit.edu.au>; Miller, Jayne <Jayne.Miller@cit.edu.au>; Hughes, Caroline <Caroline.Hughes@cit.edu.au>; Caig, Karl <Karl.Caig@cit.edu.au>; Dealy, Maria <Maria.Dealy@cit.edu.au>; Ganendran, Jaci <Jaci.Ganendran@cit.edu.au>; Tomaras, Elizabeth <Elizabeth.Tomaras@cit.edu.au>; Steff, Cheryl <Cheryl.Steff@cit.edu.au>;

Subject: Leadership Development - Module 1 decks and homework

### UNOFFICIAL

Good morning
Please find attached the decks that used in Module 1.
Also attached are the 'homework slides' for between the modules, as advised by last week.
Regards Lequita
Lequita Young
Executive Assistant to the Chief Executive  Canberra Institute of Technology
Tel: 02 6207 3103   Email: lequita.young@cit.edu.au
Address: CIT Reid, Room E108, 37 Constitution Avenue, Reid, Canberra   GPO 826, Canberra 2601
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Connect with CIT on: cit.edu.au   Facebook   Twitter   YouTube   LinkedIn
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From: Cover, Leanne

To: leanne.cover@cit.act.edu.au

Subject: Fwd: Follow Up to Module 3

Date: Friday, 11 June 2021 8:42:06 AM

Attachments: How Pixar Fosters Creativity.pdf

<u> How Pixar Fosters Creativity.pdf</u> Start Close in - David Whyte Poem.pdf

The Brainstrust 2019.pdf

COMJ A Conversation about Conversations.pdf Collaboration Worksheet with bleed A3.pdf CIT Module 3 Thinking Together.pdf Intensity of high-performance leadership.pdf

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### Get Outlook for iOS

From:
Sent: Monday, October 19, 2020 6:35:42 PM
To: Caig, Karl <karl.caig@cit.edu.au>; Clements, Alice <alice.clements@cit.edu.au>; Cover,</alice.clements@cit.edu.au></karl.caig@cit.edu.au>
Leanne <leanne.cover@cit.edu.au>; Dace-Lynn, Fiona <fiona.dace-lynn@cit.edu.au>; Dealy,</fiona.dace-lynn@cit.edu.au></leanne.cover@cit.edu.au>
Maria < Maria. Dealy@cit.edu.au>; Dunstan, James < James. Dunstan@cit.edu.au>; Ganendran,
Jaci <jaci.ganendran@cit.edu.au>; Hughes, Caroline <caroline.hughes@cit.edu.au>; Marchant</caroline.hughes@cit.edu.au></jaci.ganendran@cit.edu.au>
Lucy <lucy.marchant@cit.edu.au>; Miller, Jayne <jayne.miller@cit.edu.au>; Mitchell, FionaM</jayne.miller@cit.edu.au></lucy.marchant@cit.edu.au>
(CIT) <fionam.mitchell@cit.edu.au>; Mudge, Tony <tony.mudge@cit.edu.au>; Ryan, Paul</tony.mudge@cit.edu.au></fionam.mitchell@cit.edu.au>
<paul.ryan@cit.edu.au>; Steff, Cheryl <cheryl.steff@cit.edu.au>; Tomaras, Elizabeth</cheryl.steff@cit.edu.au></paul.ryan@cit.edu.au>
<elizabeth.tomaras@cit.edu.au>; Tong, Greg <greg.tong@cit.edu.au>; Wesney, Anita</greg.tong@cit.edu.au></elizabeth.tomaras@cit.edu.au>
<anita.wesney@cit.edu.au>; Whale, Andrew (CIT-ACTGOV) <andrew.whale@act.gov.au></andrew.whale@act.gov.au></anita.wesney@cit.edu.au>
Cc: Patrick Hollingworth < ; Young,
Lequita <lequita.young@cit.edu.au></lequita.young@cit.edu.au>
Subject: Follow Up to Module 3

Hi everyone,

Good to be with you again last week. I hope everyone had a good weekend - sorry about the green machine Greg.

You'll find attached a copy of the slides from Thursday and Friday as well as several other things I said we'd send:

- Pixar article which talks about collaborative creative processes and calls out the idea
  of the Brainstrust which we dabbled with very quickly. A short overview of the way
  we run that process is attached also. I'll be spending Wednesday facilitating three
  Brainstrust sessions for another client, helping them hold the process to take their
  current thinking on three big pieces of work to the next level.
- Start Close In the David Whyte poem we began Friday with
- The Collaboration worksheet we used. Reminder sorry I left this off the homework list - you should obviously also take any appropriate improvement action on the project which you used for this exercise.
- Article Conversation about Conversations this is an excellent article on the

ecology of conversations that organisations need. I referenced 'Conversations for Breakdown" during the Collaboration process and this is where that notion began its life.

### A few observations/reminders/nudges if I may:

**Chessboard** - Remember the map is not territory - no chisels or granite were harmed in the production of the Chessboard and no Powerpoint slides - we made a start but it's a map of our work so it will shift and adjust as we learn and our landscape changes and remember most of all the intent - to have something around which to align our collective energy and work as a community of leadership practice.

**Remember Storyline** - it's easy for us to want to rush to action and do something but it's important to start further back in the chain - what beliefs, intent, mindset do I need to hold? what beliefs, mindset, intent do I need to let go? and how do I need to be energetically? It may be as important for us to energetically charge the system as it is to do something new.

### "Start Things Well"

What's your **personal relationship with the red cards**? Those things are in each of us to some extent - we embody and manifest or tolerate and comply. What do you personally need to shift to help dissolve the power and attraction of the red card patterns?

**Tune in, Lean In and Intervene In Moments** that matter - that Open Us to Possibility; that Connect Us to each other; that Shift Us to new perspectives and awakenings and Move Us to more elegant and purposeful action.

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### Team Workshop June 12th 2019

Workshop Purpose: To help us as a leadership team form and deepen our relationship with our transformation agenda.

### **Workshop Objectives:**

- To tune into each other as a team
- To align around our ambition, opportunities, & priorities that we need to lead as a collective
- To see each other's work and the connections across the team more fully
- To explore and agree how we want to work together to lead this

### **Expected Outputs (Tangible)**

- Emerging shared team map to focus our work Priority areas and quick wins
- Initial action plan to mobilize and do now
- Team behaviours and meeting rhythm and cadence
- Individual development focus

### **Expected Outcomes (Intangible)**

- Shared understanding and alignment around what we are leading as a team
- Increased connection, trust, disclosure and ability to challenge each other
- · Energy and excitement about the journey ahead

### **Overview Agenda**

Day One (9.45am-5.30)
Meet at Australian Catholic University (ACU) Café Yala
10.00am
Welcome and agenda
Leanne and Patrick - Introduction to set context
Exercise, Check-in & Frameworks – what's involved in leading transformation
Ways of Teams-discussion about what great teams do and self-assessment
Lunch 12.15pm (approx.)

Creative Dialogue: Our relationship to our transformation agenda; what are we noticing, feeling and seeing in our organisation?

Individual agenda inputs – what each of us see as our key focus areas, risks/challenges & interdependencies - card sort exercise

Sorting 4-5 big things that should guide team agenda – Focus areas, quick wins, and interdependencies

### Afternoon Tea 3.30 (approx.)

Building our Relationship to our agenda, each other and our development needs (as a team and individually)

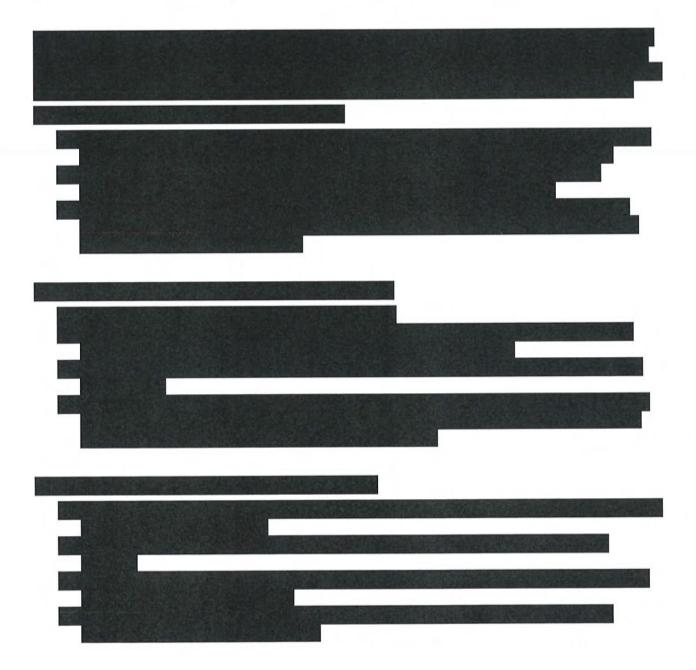
Confirming agreements & next actions

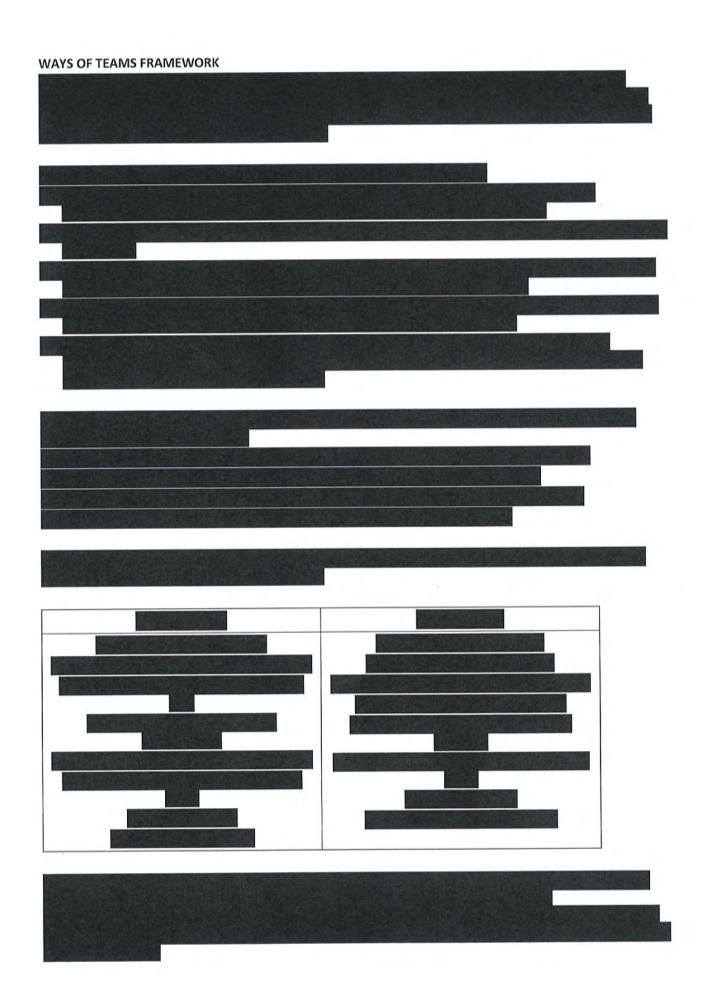
Individual implications

Review meeting

Check-out and close

NOTES: SEEING THE OPPORTUNITY/PROBLEM DIFFERENTLY...





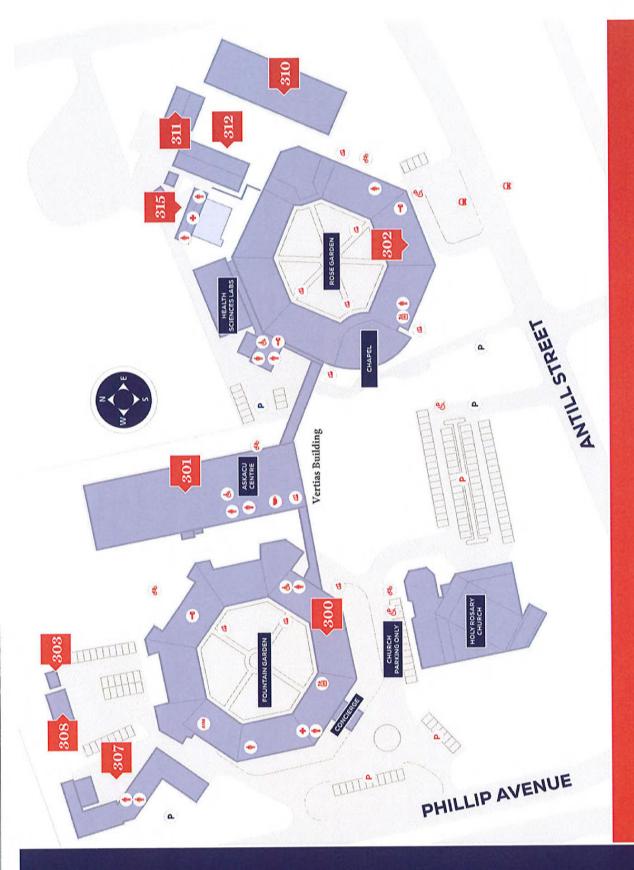
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NOTE: \*Frameworks – ways of seeing and making sense of the world – easy to get, apply universally, a life time's work to master but with every step towards mastery performance always improves. \*Practices – methods, disciplines, processes and approaches. \*Micro-skills – specific behaviours that and skills that shift people and performance in the moment



Canberra Campus (Signadou) 223 Antill Street, Watson ACT 2602

Blackfriars Building	Veritas Building	Signadou Building	Marketing Store	Blackfriars Ancillary Building	Garage	Building	Building	Signadou Ancillary Building/ Paramedicine Prac Lab	Swimming Pool
300	301	302	303	307	308	310	311	312	315





1 Food

- Cafe

  Male toilet
- Female toilet
  Accessible toilets

& Accessible parking

- Accessible ramp • First aid - Locker

- ATM
  Bus station
  Bike racks
  Parking
- P Staff parking

Public phone

👸 Elevator

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### CLASSROOMS

BUILDING	LEVEL	DESCRIPTION
300. Blackfriars Building	5 6	300.G.20 Learning Space 300.G.22 Computer Lab 300.G.23 Learning Space 300.G.24 Learning Space 300.G.25 Learning Space
301. Veritas Building	1	301.1.19 Learning Space 301.1.19-20 Learning Space 301.1.20 Learning Space
302. Signadou Building	5	302.G.13 Learning Space 302.G.20 Learning Space 302.G.21 Biology & Anatomy Lab 302.G.22 Chemistry Lab 302.G.23 Simulation Ward 302.G.28 Simulation Ward 302.G.29 Simulation Ward 302.G.29 Learning Space
307. Blackfriars Ancillary Building	G 1	307.6.07 Learning Space 307.6.11 Learning Space 307.1.01 Computer Lab 307.1.02 Learning Space
312. Signadou Ancillary Building	9	312 G.01 & 312 G.04 Paramedicine Simulation Lab

# FACULTIES/SCHOOLS/DEPARTMENTS

BUILDING	LEVEL	LEVEL DESCRIPTION
300. Blackfriars Building	1	Faculty of Education School of Religious Education School of Allied Health School of Theology
301. Veritas Building	1	1 Campus Dean's Office
302. Signadou Building	-	School of Nursing, Midwifery & Paramedicine

## SERVICES AND FACILITIES

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BUILDING	LEVEL	LEVEL DESCRIPTION
300. Blackfriars Building	9	Campas Life Academies Skills Unit Conneciling Services ACM 300.G.05 First Aid Room 300.G.22 Computer Lab
	1 2	IT Support Catholic Care
301. Veritas Building	9	AskACU Centre Calé Lewins Library
302. Signadon Building	9	Campus Ministry Chapel
	-	Art Late of Day and Delegans

Indigenous Higher Education Unit Study Area 307.1.01 Computer Lab

307. Blackfriars Ancillary Building

Institute of Child Protection Services Videoconference Room

### CANBERRA PRECINCT

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Ed Catmull

(https://hbr.org/2008/09/how-pixar-fosters-collective-creativity September 2008 Issue

A few years ago, I had lunch with the head of a major motion picture studio, who declared that his central problem was not finding good people—it was finding good ideas. Since then, when giving talks, I've asked audiences whether they agree with him. Almost always there's a 50/50 split, which has astounded me because I couldn't disagree more with the studio executive. His belief is rooted in a misguided view of creativity that exaggerates the importance of the initial idea in creating an original product. And it reflects a profound misunderstanding of how to manage the large risks inherent in producing breakthroughs.



The view that good ideas are rarer and more valuable than good people is rooted in a misconception of creativity.

When it comes to producing breakthroughs, both technological and artistic, Pixar's track record is unique. In the early 1990s, we were known as the leading technological pioneer in the field of computer animation. Our years of R&D culminated in the release of Toy Story in 1995, the world's first computer-animated feature film. In the following 13 years, we have released eight other films (A Bug's Life; Toy Story 2; Monsters, Inc.; Finding Nemo; The Incredibles; Cars; Ratatouille; and WALL-E), which also have been blockbusters. Unlike most other studios, we have never bought scripts or movie ideas from the outside. All of our stories, worlds, and characters were created internally by our community of artists. And in making these films, we have continued to push the technological boundaries of computer animation, securing dozens of patents in the process.

While I'm not foolish enough to predict that we will never have a flop, I don't think our success is largely luck. Rather, I believe our adherence to a set of principles and practices for managing creative talent and risk is responsible. Pixar is a community in the true sense of the word. We think that lasting relationships matter, and we share some basic beliefs: Talent is rare. Management's job is not to prevent risk but to build the capability to recover when failures occur. It must be safe to tell the truth. We must constantly challenge all of our assumptions and search for the flaws that could destroy our culture. In the last two years, we've had a chance to test whether our principles and practices are transferable. After Pixar's 2006 merger with the Walt Disney Company, its CEO, Bob Iger, asked me, chief creative officer John Lasseter, and other Pixar senior managers to help him revive Disney Animation Studios. The success of our efforts prompted me to share my thinking on how to build a sustainable creative organization.

### What Is Creativity?

People tend to think of creativity as a mysterious solo act, and they typically reduce products to a single idea: This is a movie about toys, or dinosaurs, or love, they'll say. However, in filmmaking and many other kinds of complex product development, creativity involves a large number of people from different disciplines working effectively together to solve a great many problems. The initial idea for the movie—what people in the movie business call "the high concept"—is merely one step in a long, arduous process that takes four to five years.

A movie contains literally tens of thousands of ideas. They're in the form of every sentence; in the performance of each line; in the design of characters, sets, and backgrounds; in the locations of the camera; in the colors, the lighting, the pacing. The director and the other creative leaders of a production do not come up with all the ideas on their own; rather, every single member of the 200- to 250-person production group makes suggestions. Creativity must be present at every level of every artistic and technical part of the organization. The leaders sort through a mass of ideas to find the ones that fit into a coherent whole—that support the story—which is a very difficult task. It's like an archaeological dig where you don't know what you're looking for or whether you will even find anything. The process is downright scary.

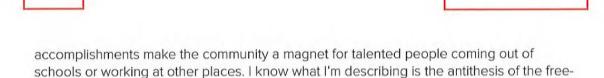
### Taking Risks

Then again, if we aren't always at least a little scared, we're not doing our job.

We're in a business whose customers want to see something new every time they go to the theater. This means we have to put ourselves at great risk. Our most recent film, WALL-E, is a robot love story set in a post-apocalyptic world full of trash. And our previous movie, Ratatouille, is about a French rat who aspires to be a chef. Talk about unexpected ideas! At the outset of making these movies, we simply didn't know if they would work. However, since we're supposed to offer something that isn't obvious, we bought into somebody's initial vision and took a chance.

To act in this fashion, we as executives have to resist our natural tendency to avoid or minimize risks, which, of course, is much easier said than done. In the movie business and plenty of others, this instinct leads executives to choose to copy successes rather than try to create something brand-new. That's why you see so many movies that are so much alike. It also explains why a lot of films aren't very good. If you want to be original, you have to accept the uncertainty, even when it's uncomfortable, and have the capability to recover when your organization takes a big risk and fails. What's the key to being able to recover? Talented people! Contrary to what the studio head asserted at lunch that day, such people are not so easy to find.

What's equally tough, of course, is getting talented people to work effectively with one another. That takes trust and respect, which we as managers can't mandate; they must be earned over time. What we can do is construct an environment that nurtures trusting and respectful relationships and unleashes everyone's creativity. If we get that right, the result is a vibrant community where talented people are loyal to one another and their collective work, everyone feels that they are part of something extraordinary, and their passion and



agency practices that prevail in the movie industry, but that's the point: I believe that

### The Roots of Our Culture

community matters.

My conviction that smart people are more important than good ideas probably isn't surprising. I've had the good fortune to work alongside amazing people in places that pioneered computer graphics. At the University of Utah, my fellow graduate students included Jim Clark, who cofounded Silicon Graphics and Netscape; John Warnock, who cofounded Adobe; and Alan Kay, who developed object-oriented programming. We had ample funding (thanks to the U.S. Defense Department's Advanced Research Projects Agency), the professors gave us free rein, and there was an exhilarating and creative exchange of ideas. At the New York Institute of Technology, where I headed a new computer-animation laboratory, one of my first hires was Alvy Ray Smith, who made breakthroughs in computer painting. That made me realize that it's OK to hire people who are smarter than you are.

Then George Lucas, of Star Wars fame, hired me to head a major initiative at Lucasfilm to bring computer graphics and other digital technology into films and, later, games. It was thrilling to do research within a film company that was pushing the boundaries. George didn't try to lock up the technology for himself and allowed us to continue to publish and maintain strong academic contacts. This made it possible to attract some of the best people in the industry, including John Lasseter, then an animator from Disney, who was excited by the new possibilities of computer animation.

Last but not least, there's Pixar, which began its life as an independent company in 1986, when Steve Jobs bought the computer division from Lucasfilm, allowing us to pursue our dream of producing computer-animated movies. Steve gave backbone to our desire for excellence and helped us form a remarkable management team. I'd like to think that Pixar captures what's best about all the places I've worked. A number of us have stuck together for decades, pursuing the dream of making computer-animated films, and we still have the pleasure of working together today.

It was only when Pixar experienced a crisis during the production of Toy Story 2 that my views on how to structure and operate a creative organization began to crystallize. In 1996, while we were working on A Bug's Life, our second movie, we started to make a sequel to Toy Story. We had enough technical leaders to start a second production, but all of our proven creative leaders—the people who had made Toy Story, including John, who was its director; writer Andrew Stanton; editor Lee Unkrich; and the late Joe Ranft, the movie's head of story—were working on A Bug's Life. So we had to form a new creative team of people who had never headed a movie production. We felt this was OK. After all, John, Andrew, Lee, and Joe had never led a full-length animated film production before Toy Story.

Disney, which at that time was distributing and co-financing our films, initially encouraged us to make Toy Story 2 as a "direct to video"—a movie that would be sold only as home

videos and not shown first in theaters. This was Disney's model for keeping alive the characters of successful films, and the expectation was that both the cost and quality would be lower. We realized early on, however, that having two different standards of quality in the same studio was bad for our souls, and Disney readily agreed that the sequel should be a theatrical release. The creative leadership, though, remained the same, which turned out to be a problem. In the early stage of making a movie, we draw storyboards (a comic-book version of the story) and then edit them together with dialogue and temporary music. These are called story reels. The first versions are very rough, but they give a sense of what the problems are, which in the beginning of all productions are many. We then iterate, and each version typically gets better and better. In the case of Toy Story 2, we had a good initial idea for a story, but the reels were not where they ought to have been by the time we started animation, and they were not improving. Making matters worse, the directors and producers were not pulling together to rise to the challenge.

Finally A Bug's Life was finished, freeing up John, Andrew, Lee, and Joe to take over the creative leadership of Toy Story 2. Given where the production was at that point, 18 months would have been an aggressive schedule, but by then we had only eight left to deliver the film. Knowing that the company's future depended on them, crew members worked at an incredible rate. In the end, with the new leadership, they pulled it off.

How did John and his team save the movie? The problem was not the original core concept, which they retained. The main character, a cowboy doll named Woody, is kidnapped by a toy collector who intends to ship him to a toy museum in Japan. At a critical point in the story, Woody has to decide whether to go to Japan or try to escape and go back to Andy, the boy who owned him. Well, since the movie is coming from Pixar and Disney, you know he's going to end up back with Andy. And if you can easily predict what's going to happen, you don't have any drama. So the challenge was to get the audience to believe that Woody might make a different choice. The first team couldn't figure out how to do it.

John, Andrew, Lee, and Joe solved that problem by adding several elements to show the fears toys might have that people could relate to. One is a scene they created called "Jessie's story." Jessie is a cowgirl doll who is going to be shipped to Japan with Woody. She wants to go, and she explains why to Woody. The audience hears her story in the emotional song "When She Loved Me": She had been the darling of a little girl, but the girl grew up and discarded her. The reality is kids do grow up, life does change, and sometimes you have to move on. Since the audience members know the truth of this, they can see that Woody has a real choice, and this is what grabs them. It took our "A" team to add the elements that made the story work. Toy Story 2 became a critical and commercial success—and it was the defining moment for Pixar. It taught us an important lesson about the primacy of people over ideas:

If you give a good idea to a mediocre team, they will screw it up; if you give a mediocre idea to a great team, they will either fix it or throw it away and come up with something that works.

Toy Story 2 also taught us another important lesson: There has to be one quality bar for every film we produce. Everyone at the studio at the time made tremendous personal sacrifices to fix Toy Story 2. We shut down all the other productions. We asked our crew to work inhumane hours, and lots of people suffered repetitive stress injuries. But by rejecting mediocrity at great pain and personal sacrifice, we made a loud statement as a community that it was unacceptable to produce some good films and some mediocre films. As a result of Toy Story 2, it became deeply ingrained in our culture that everything we touch needs to be excellent. This goes beyond movies to the DVD production and extras, and to the toys and other consumer products associated with our characters.

Of course, most executives would at least pay lip service to the notion that they need to get good people and should set their standards high. But how many understand the importance of creating an environment that supports great people and encourages them to support one another so the whole is far greater than the sum of the parts? That's what we are striving to do. Let me share what we've learned so far about what works.

### Power to the Creatives

Creative power in a film has to reside with the film's creative leadership. As obvious as this might seem, it's not true of many companies in the movie industry and, I suspect, a lot of others. We believe the creative vision propelling each movie comes from one or two people and not from either corporate executives or a development department. Our philosophy is: You get great creative people, you bet big on them, you give them enormous leeway and support, and you provide them with an environment in which they can get honest feedback from everyone.

After Toy Story 2 we changed the mission of our development department. Instead of coming up with new ideas for movies (its role at most studios), the department's job is to assemble small incubation teams to help directors refine their own ideas to a point where they can convince John and our other senior filmmakers that those ideas have the potential to be great films. Each team typically consists of a director, a writer, some artists, and some storyboard people. The development department's goal is to find individuals who will work effectively together. During this incubation stage, you can't judge teams by the material they're producing because it's so rough—there are many problems and open questions. But you can assess whether the teams' social dynamics are healthy and whether the teams are solving problems and making progress. Both the senior management and the development department are responsible for seeing to it that the teams function well.

To emphasize that the creative vision is what matters most, we say we are "filmmaker led." There are really two leaders: the director and the producer. They form a strong partnership. They not only strive to make a great movie but also operate within time, budget, and people constraints. (Good artists understand the value of limits.) During production, we leave the operating decisions to the film's leaders, and we don't second-quess or micromanage them.

Indeed, even when a production runs into a problem, we do everything possible to provide support without undermining their authority. One way we do this is by making it

possible for a director to solicit help from our "creative **brain trust**" of filmmakers. (This group is a pillar of our distinctive peer-based process for making movies—an important topic I'll return to in a moment.) If this advice doesn't suffice, we'll sometimes add reinforcements to the production—such as a writer or codirector—to provide specific skills or improve the creative dynamics of the film's creative leadership.

What does it take for a director to be a successful leader in this environment? Of course, our directors have to be masters at knowing how to tell a story that will translate into the medium of film. This means that they must have a unifying vision—one that will give coherence to the thousands of ideas that go into a movie—and they must be able to turn that vision into clear directives that the staff can implement. They must set people up for success by giving them all the information they need to do the job right without telling them how to do it. Each person on a film should be given creative ownership of even the smallest task.

Good directors not only possess strong analytical skills themselves but also can harness the analytical power and life experiences of their staff members. They are superb listeners and strive to understand the thinking behind every suggestion. They appreciate all contributions, regardless of where or from whom they originate, and use the best ones.

### A Peer Culture

Of great importance—and something that sets us apart from other studios—is the way people at all levels support one another. Everyone is fully invested in helping everyone else turn out the best work. They really do feel that it's all for one and one for all. Nothing exemplifies this more than our creative brain trust and our daily review process.

### The brain trust.

This group consists of John and our eight directors (Andrew Stanton, Brad Bird, Pete Docter, Bob Peterson, Brenda Chapman, Lee Unkrich, Gary Rydstrom, and Brad Lewis). When a director and producer feel in need of assistance, they convene the group (and anyone else they think would be valuable) and show the current version of the work



in progress. This is followed by a lively two-hour give-and-take discussion, which is all about making the movie better. There's no ego. Nobody pulls any punches to be polite. This works because all the participants have come to trust and respect one another. They know it's far better to learn about problems from colleagues when there's still time to fix them than from the audience after it's too late. The problem-solving powers of this group are immense and inspirational to watch.

After a session, it's up to the director of the movie and his or her team to decide what to do with the advice; there are no mandatory notes, and the brain trust has no authority. This dynamic is crucial. It liberates the trust members, so they can give their unvarnished expert opinions, and it liberates the director to seek help and fully consider the advice. It took us a while to learn this. When we tried to export the brain trust model to our

technical area, we found at first that it didn't work. Eventually, I realized why: We had given these other review groups some authority. As soon as we said, "This is purely peers giving feedback to each other," the dynamic changed, and the effectiveness of the review sessions dramatically improved.

The origin of the creative brain trust was Toy Story. During a crisis that occurred while making that film, a special relationship developed among John, Andrew, Lee, and Joe, who had remarkable and complementary skills. Since they trusted one another, they could have very intense and heated discussions; they always knew that the passion was about the story and wasn't personal. Over time, as other people from inside and outside joined our directors' ranks, the brain trust expanded to what it is today: a community of master filmmakers who come together when needed to help each other.

### The dailies.

This practice of working together as peers is core to our culture, and it's not limited to our directors and producers. One example is our daily reviews, or "dailies," a process for giving and getting constant feedback in a positive way that's based on practices John observed at Disney and Industrial Light & Magic (ILM), Lucasfilm's special-effects company.

At Disney, only a small senior group would look at daily animation work. Dennis Muren, ILM's legendary visual-effects supervisor, broadened the participation to include his whole special-effects crew. (John, who joined my computer group at Lucasfilm after leaving Disney, participated in these sessions while we were creating computer-animated effects for Young Sherlock Holmes.)

As we built up an animation crew for Toy Story in the early 1990s, John used what he had learned from Disney and ILM to develop our daily review process. People show work in an incomplete state to the whole animation crew, and although the director makes decisions, everyone is encouraged to comment.

There are several benefits. First, once people get over the embarrassment of showing work still in progress, they become more creative. Second, the director or creative leads guiding the review process can communicate important points to the entire crew at the same time. Third, people learn from and inspire each other; a highly creative piece of animation will spark others to raise their game. Finally, there are no surprises at the end: When you're done, you're done. People's overwhelming desire to make sure their work is "good" before they show it to others increases the possibility that their finished version won't be what the director wants. The dailies process avoids such wasted efforts.

### Technology + Art = Magic

Getting people in different disciplines to treat one another as peers is just as important as getting people within disciplines to do so. But it's much harder. Barriers include the natural class structures that arise in organizations: There always seems to be one function

that considers itself and is perceived by others to be the one the organization values the most. Then there's the different languages spoken by different disciplines and even the physical distance between offices. In a creative business like ours, these barriers are impediments to producing great work, and therefore we must do everything we can to tear them down.

Walt Disney understood this. He believed that when continual change, or reinvention, is the norm in an organization and technology and art are together, magical things happen. A lot of people look back at Disney's early days and say, "Look at the artists!" They don't pay attention to his technological innovations. But he did the first sound in animation, the first color, the first compositing of animation with live action, and the first applications of xerography in animation production. He was always excited by science and technology.

At Pixar, we believe in this swirling interplay between art and technology and constantly try to use better technology at every stage of production. John coined a saying that captures this dynamic: "Technology inspires art, and art challenges the technology." To us, those aren't just words; they are a way of life that had to be established and still has to be constantly reinforced. Although we are a director- and producer-led meritocracy, which recognizes that talent is not spread equally among all people, we adhere to the following principles:

### Everyone must have the freedom to communicate with anyone.

This means recognizing that the decision-making hierarchy and communication structure in organizations are two different things. Members of any department should be able to approach anyone in another department to solve problems without having to go through "proper" channels. It also means that managers need to learn that they don't always have to be the first to know about something going on in their realm, and it's OK to walk into a meeting and be surprised. The impulse to tightly control the process is understandable given the complex nature of moviemaking, but problems are almost by definition unforeseen. The most efficient way to deal with numerous problems is to trust people to work out the difficulties directly with each other without having to check for permission.

### It must be safe for everyone to offer ideas.

We're constantly showing works in progress internally. We try to stagger who goes to which viewing to ensure that there are always fresh eyes, and everyone in the company, regardless of discipline or position, gets to go at some point. We make a concerted effort to make it safe to criticize by inviting everyone attending these showings to e-mail notes to the creative leaders that detail what they liked and didn't like and explain why.

### We must stay close to innovations happening in the academic community.

We strongly encourage our technical artists to publish their research and participate in industry conferences. Publishing may give away ideas, but it keeps us connected with the academic community. This connection is worth far more than any ideas we may have revealed: It helps us attract exceptional talent and reinforces the belief throughout the company that people are more important than ideas.

We try to break down the walls between disciplines in other ways, as well. One is a collection of in-house courses we offer, which we call Pixar University. It is responsible for training and cross-training people as they develop in their careers. But it also offers an array of optional classes—many of which I've taken—that give people from different disciplines the opportunity to mix and appreciate what everyone does. Some (screenplay writing, drawing, and sculpting) are directly related to our business; some (Pilates and yoga) are not. In a sculpting class will be rank novices as well as world-class sculptors who want to refine their skills. Pixar University helps reinforce the mind-set that we're all learning and it's fun to learn together.

Our building, which is Steve Jobs's brainchild, is another way we try to get people from different departments to interact. Most buildings are designed for some functional purpose, but ours is structured to maximize inadvertent encounters. At its center is a large atrium, which contains the cafeteria, meeting rooms, bathrooms, and mailboxes. As a result, everyone has strong reasons to go there repeatedly during the course of the workday. It's hard to describe just how valuable the resulting chance encounters are.

### Staying on the Rails

Observing the rise and fall of computer companies during my career has affected me deeply. Many companies put together a phenomenal group of people who produced great products. They had the best engineers, exposure to the needs of customers, access to changing technology, and experienced management. Yet many made decisions at the height of their powers that were stunningly wrongheaded, and they faded into irrelevance. How could really smart people completely miss something so crucial to their survival? I remember asking myself more than once: "If we are ever successful, will we be equally blind?"

Many of the people I knew in those companies that failed were not very introspective. When Pixar became an independent company, I vowed we would be different. I realized that it's extremely difficult for an organization to analyze itself. It is uncomfortable and hard to be objective. Systematically fighting complacency and uncovering problems when your company is successful have got to be two of the toughest management challenges there are. Clear values, constant communication, routine postmortems, and the regular injection of outsiders who will challenge the status quo aren't enough. Strong leadership is also essential—to make sure people don't pay lip service to the values, tune out the communications, game the processes, and automatically discount newcomers' observations and suggestions. Here's a sampling of what we do:

### Postmortems.

The first we performed—at the end of A Bug's Life—was successful. But the success of those that followed varied enormously. This caused me to reflect on how to get more out of them. One thing I observed was that although people learn from the postmortems, they don't like to do them. Leaders naturally want to use the occasion to give kudos to their team members. People in general would rather talk about what went right than what went wrong. And after spending years on a film, everybody just wants to move on. Left to their own devices, people will game the system to avoid confronting the unpleasant.



There are some simple techniques for overcoming these problems. One is to try to vary the way you do the postmortems. By definition, they're supposed to be about lessons learned, so if you repeat the same format, you tend to find the same lessons, which isn't productive. Another is to ask each group to list the top five things they would do again and the top five things they wouldn't do. The balance between the positive and the negative helps make it a safer environment. In any event, employ lots of data in the review. Because we're a creative organization, people tend to assume that much of what we do can't be measured or analyzed. That's wrong. Most of our processes involve activities and deliverables that can be quantified. We keep track of the rates at which things happen, how often something has to be reworked, whether a piece of work was completely finished or not when it was sent to another department, and so on. Data can show things in a neutral way, which can stimulate discussion and challenge assumptions arising from personal impressions.

### Fresh blood.

Successful organizations face two challenges when bringing in new people with fresh perspectives. One is well-known—the not-invented-here syndrome. The other—the awe-of-the-institution syndrome (an issue with young new hires)—is often overlooked. The former has not been a problem for us, thank goodness, because we have an open culture: Continually embracing change makes newcomers less threatening. Prominent outsiders who have had a big impact on us (in terms of the exciting ideas they introduced and the strong people they attracted) were readily accepted. They include Brad Bird, who directed The Incredibles and Ratatouille; Jim Morris, who headed Industrial Light & Magic for years before joining Pixar as the producer of WALL-E and executive vice president of production; and Richard Hollander, a former executive of the special-effects studio Rhythm & Hues, who is leading an effort to improve our production processes.

The bigger issue for us has been getting young new hires to have the confidence to speak up. To try to remedy this, I make it a practice to speak at the orientation sessions for new hires, where I talk about the mistakes we've made and the lessons we've learned. My intent is to persuade them that we haven't gotten it all figured out and that we want everyone to question why we're doing something that doesn't seem to make sense to them. We do not want people to assume that because we are successful, everything we do is right.

For 20 years, I pursued a dream of making the first computer-animated film. To be honest, after that goal was realized—when we finished Toy Story—I was a bit lost. But then I realized the most exciting thing I had ever done was to help create the unique environment that allowed that film to be made. My new goal became, with John, to build a studio that had the depth, robustness, and will to keep searching for the hard truths that preserve the confluence of forces necessary to create magic. In the two years since Pixar's merger with Disney, we've had the good fortune to expand that goal to include the revival of Disney Animation Studios. It has been extremely gratifying to see the principles and approaches we developed at Pixar transform this studio. But the ultimate test of whether John and I have achieved our goals is if Pixar and Disney are still producing animated films that touch world culture in a positive way long after we two, and our friends who founded and built Pixar with us, are gone.

### Start Close In

by David Whyte

Start close in, don't take the second step or the third, start with the first thing close in, the step you don't want to take. Start with the ground you know, the pale ground beneath your feet, your own way to begin the conversation. Start with your own question, give up on other people's questions, don't let them smother something simple. To hear another's voice, follow your own voice,

wait until that voice



becomes an

intimate

private ear

that can

really listen

to another.

Start right now

take a small step

you can call your own

don't follow

someone else's

heroics, be humble

and focused,

start close in,

don't mistake

that other

for your own.

Start close in,

don't take

the second step

or the third,

start with the first

thing

close in,

the step

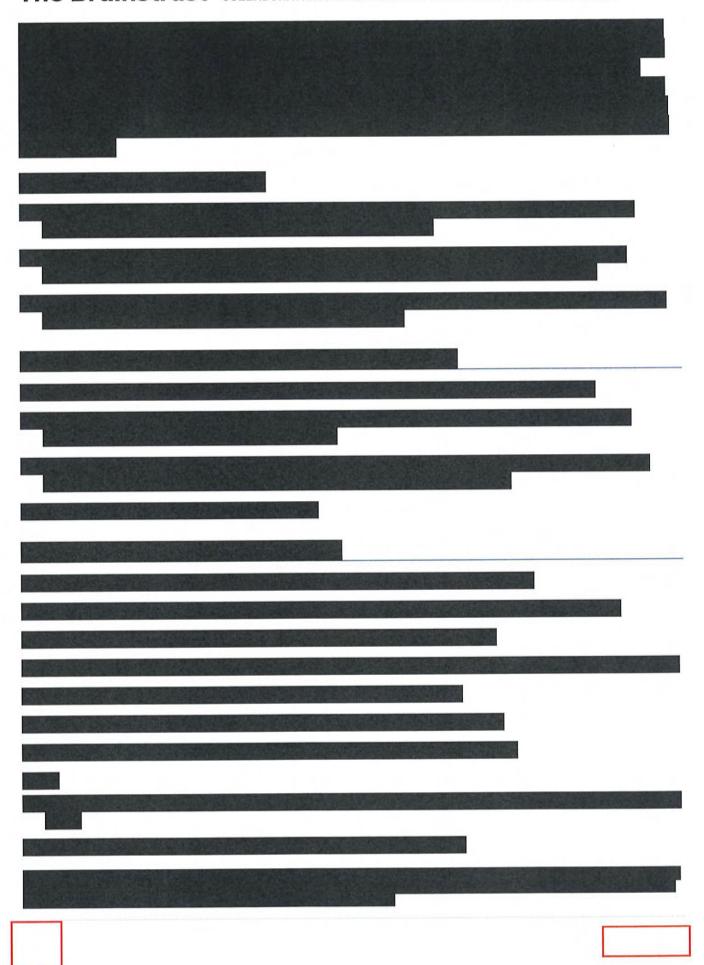
you don't want to take.

A David Whyte poem from

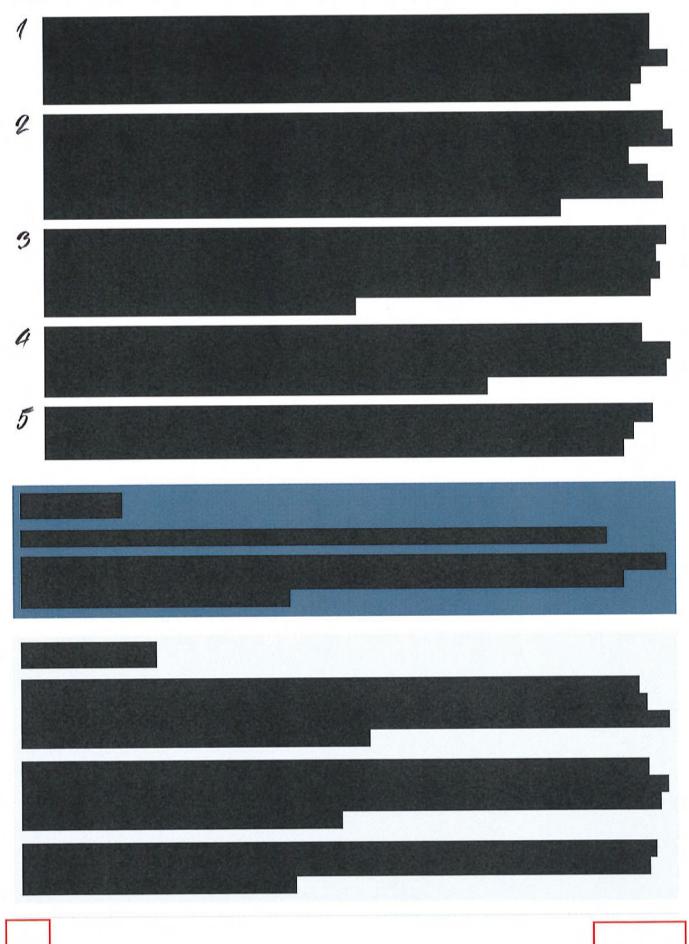
River Flow: New & Selected Poems

Many Rivers Press

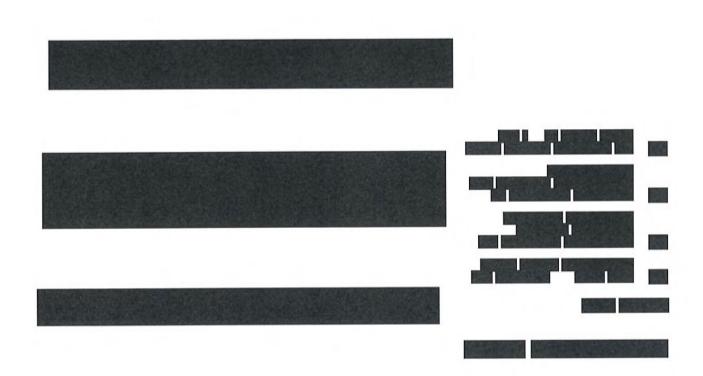
### The Brainstrust COLLABORATION AND CREATIVITY IN AMBIGUITY AND COMPLEXITY

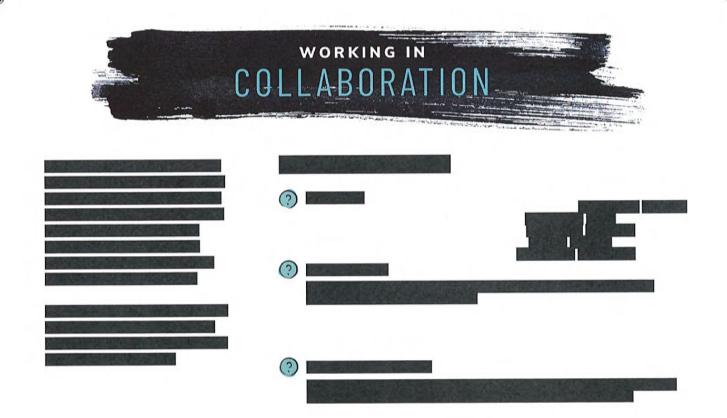


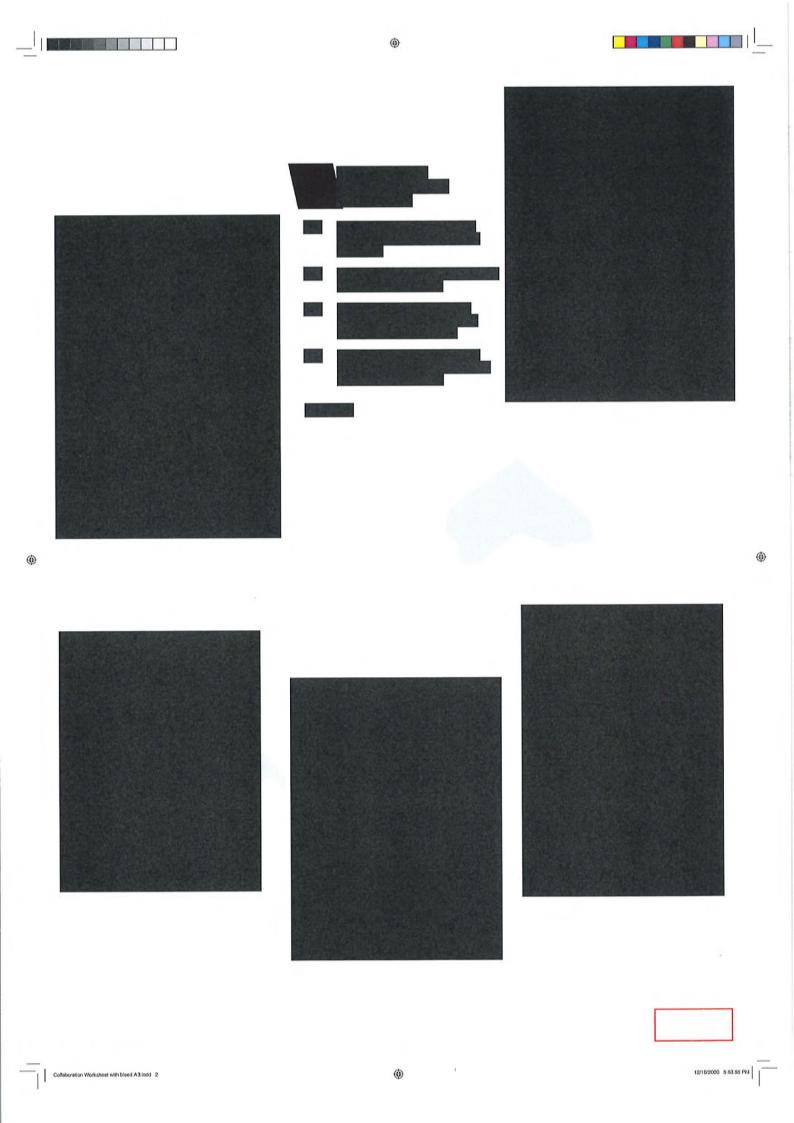
### The Brainstrust Process (TIMING AS PER 2-HOUR SESSION)

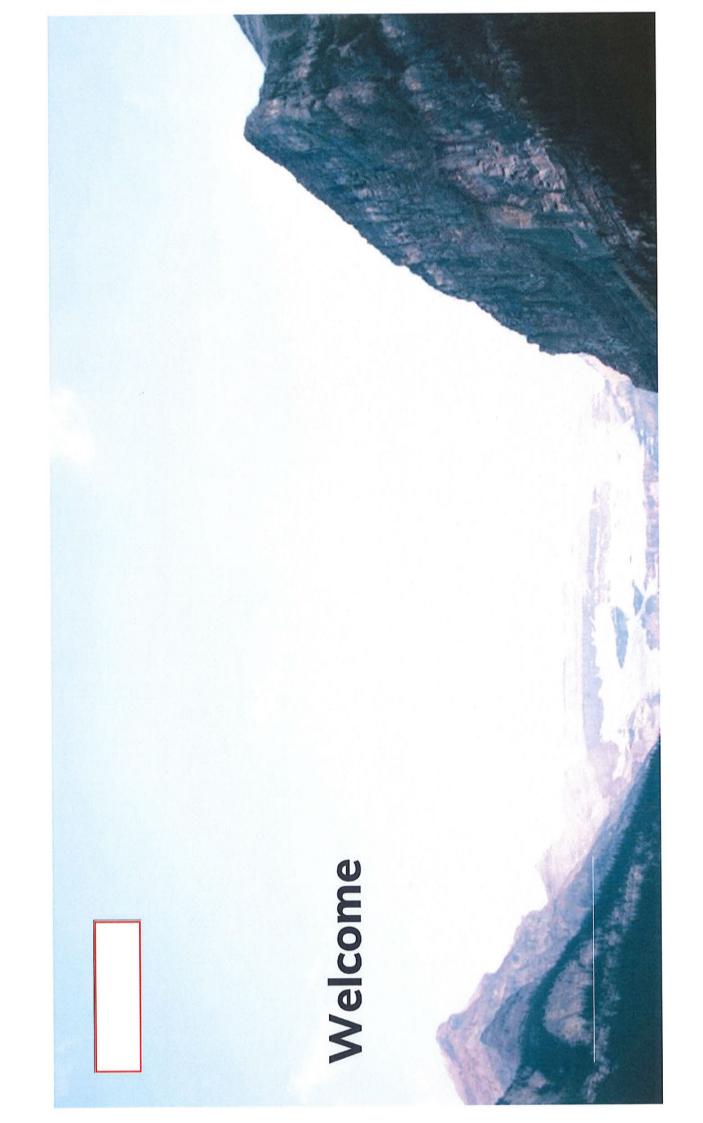












### Purpose

Learning to tune in, lean in and intervene in moments that matter

# **Objectives**

- To debrief from Holding Space and claim learning / return the gift
- To learn new ways of thinking together
- To deepen into the Micro-Skills
- To explore the power of moments
- To wander into the black and ride the creative-rollercoaster
- To prepare for the next practice-period

### Outputs

- Your personalised workbook
- Map of our work
- Maps of insights and questions
- Key frameworks
- Customised practice-period

### Outcomes

- A more honed capacity to tune into, lean into, and intervene in moments
  - A deeper sense of being in community thickened space
- Renewed/refreshed energy for the practice-period

#### SHAPE

Welcome, context, container

Simulation and Collaboration

Moments & Micro-Skills

Chessboard

**Breakthrough Questions** 

Intuition Walk

Reviewing and Refining

Creative Dialogue & Chairman

Setting up practice-period

Completing well

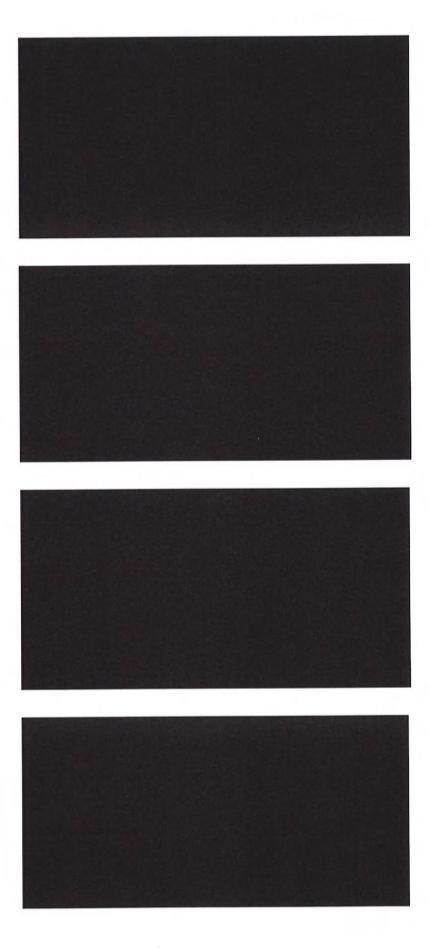
# TUNING-IN / CHECKING-IN

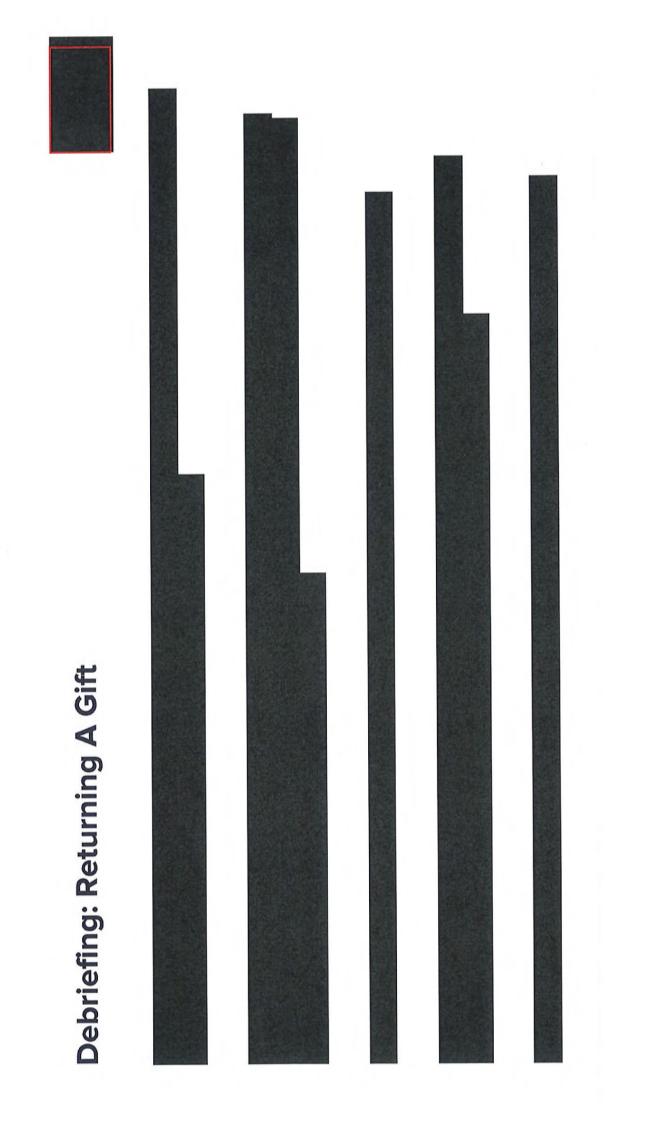
### DEEPENING THE CONNECTION CYCLONIC INQUIRY

The Journey



### MICRO-SKILLS



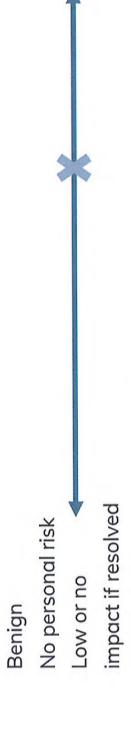


# **Pod Conversation**

### Desert

### Collaboration

### Choosing your topic



**Emotionally hot** 

Confronting.

Big impact if

resolved

topic for all involved

# Co-operation And Collaboration Are Different

**Co-operation** – an exchange of effort to help me achieve my goals – "do it my way"

Collaboration – a co-creative process to solve a shared problem or mutual goal – might require me to "drop my agenda" or at least "hold for perspective lightly not tightly"



Five things crucial for collaboration

"If I had an hour to solve a problem and my life depended on the solution, I would spend the first 55 minutes determining the proper question to ask, for once I know the proper question, I could solve the problem in less than five minutes"

- Albert Einstein

### The Cynefin Framework

1

Ordered

CI

Chaotic

w

Complex

Cause and effect can be known in advance Relationships between agents are constant, stable and predictable



Existing relationships breakdown

Transitory state



Cause and effect unknowable in advance, constantly changing relationships between agents

Always unintended consequences of action

#### Cynefin Framework

#### COMPLEX

the relationship between cause and

COMPLICATED

the application of expert knowledge

effect requires analysis or some other form of investigation and/or sense - analyse - respond

expert practice

the relationship between cause and effect can only be perceived in retrospect probe - sense - respond

#### emergent practice



#### novel practice

act - sense - respond no relationship between cause

no relationship between cause and effect at systems level

CHAOTIC

#### sense – categorise – respond

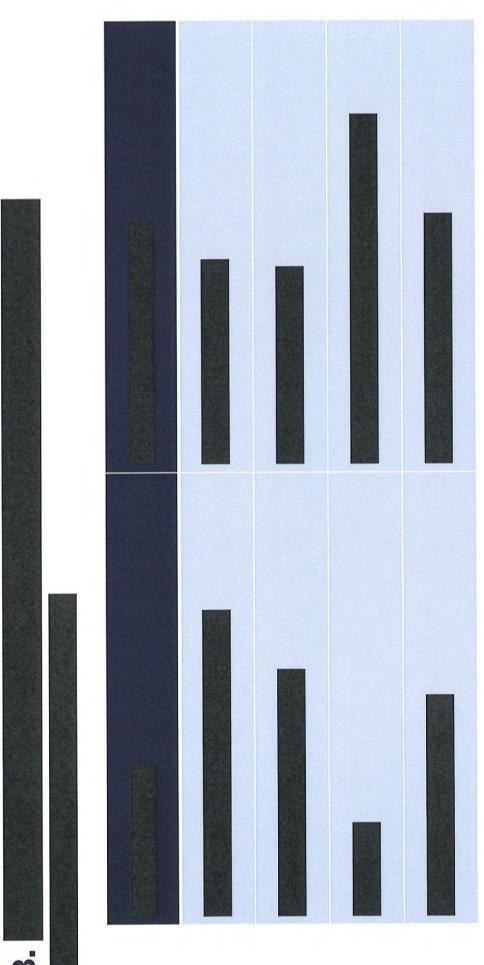
best practice

the relationship between cause and effect is obvious to all

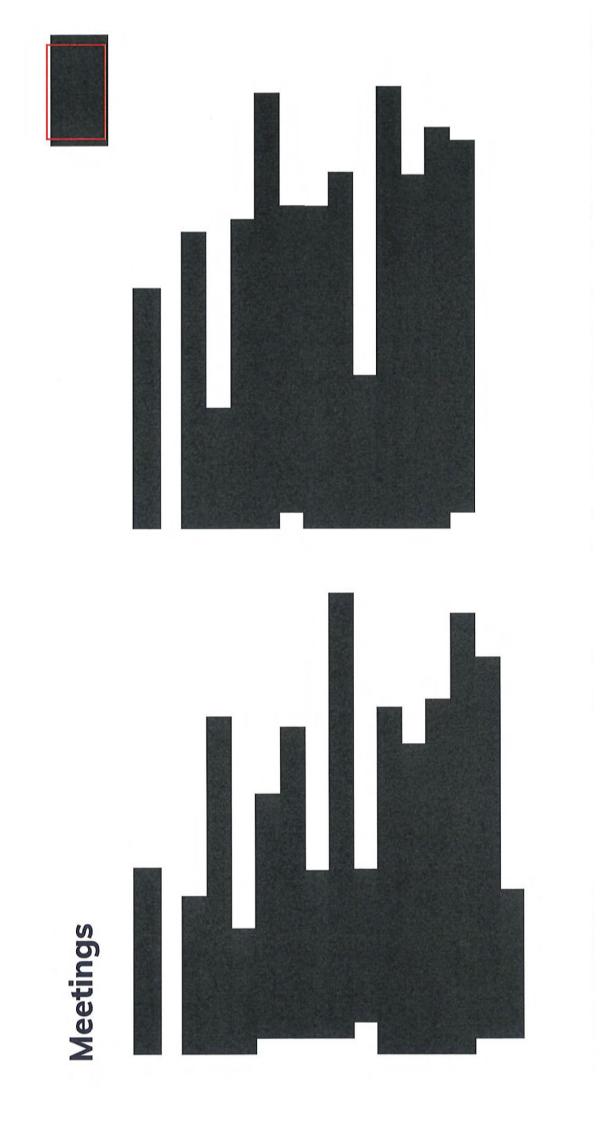
SIMPLE

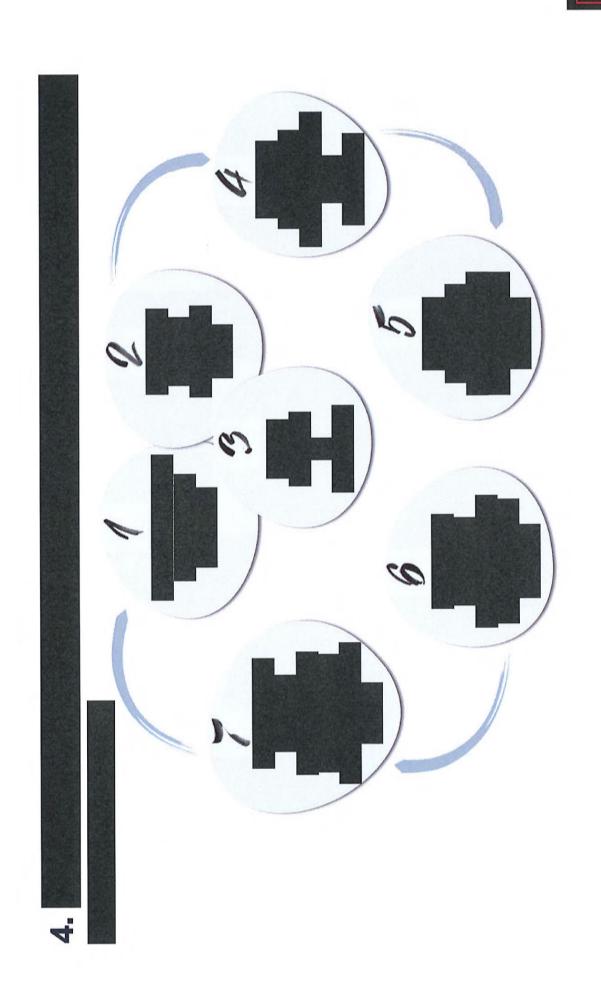
Rather, it acknowledges the need for individuals to feel safe contributing in a constantly changing situation where there is Psychological Safety is a "climate in which people are free to express relevant thoughts and feelings . . . that produces a sense of confidence that the group won't embarrass, reject, or punish someone for speaking up." It does not mean that everyone will agree or be friends or that such an environment exists without the active efforts of leaders in the system. a risk of imperfection.

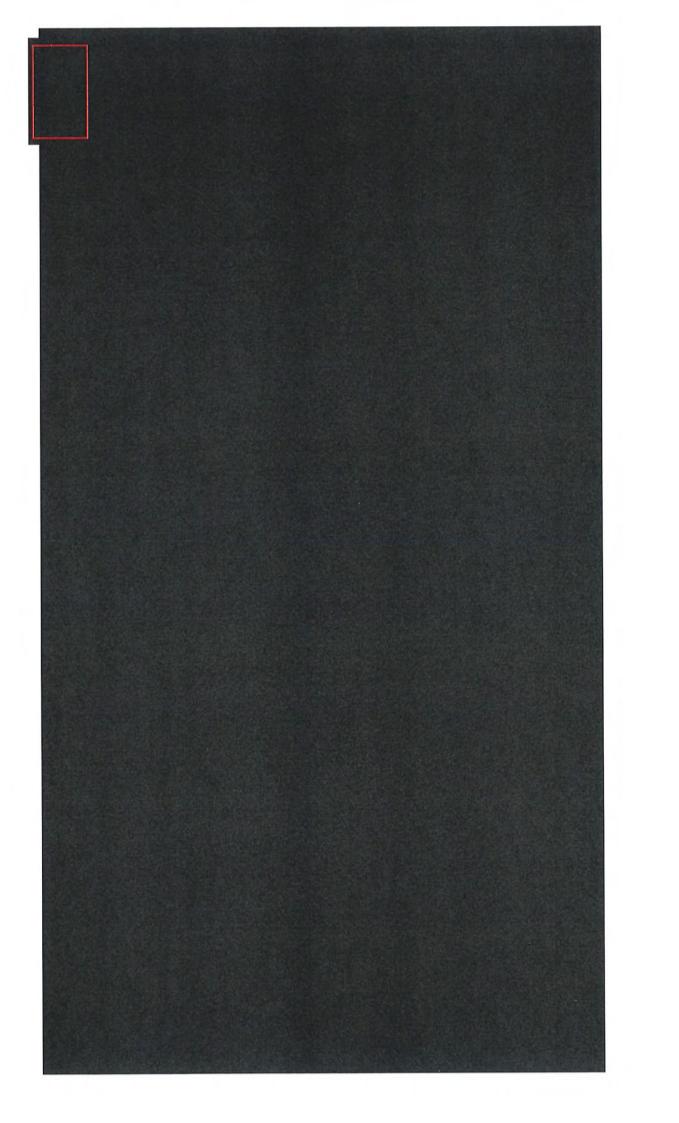
Harvard Professor, Amy Edmondson

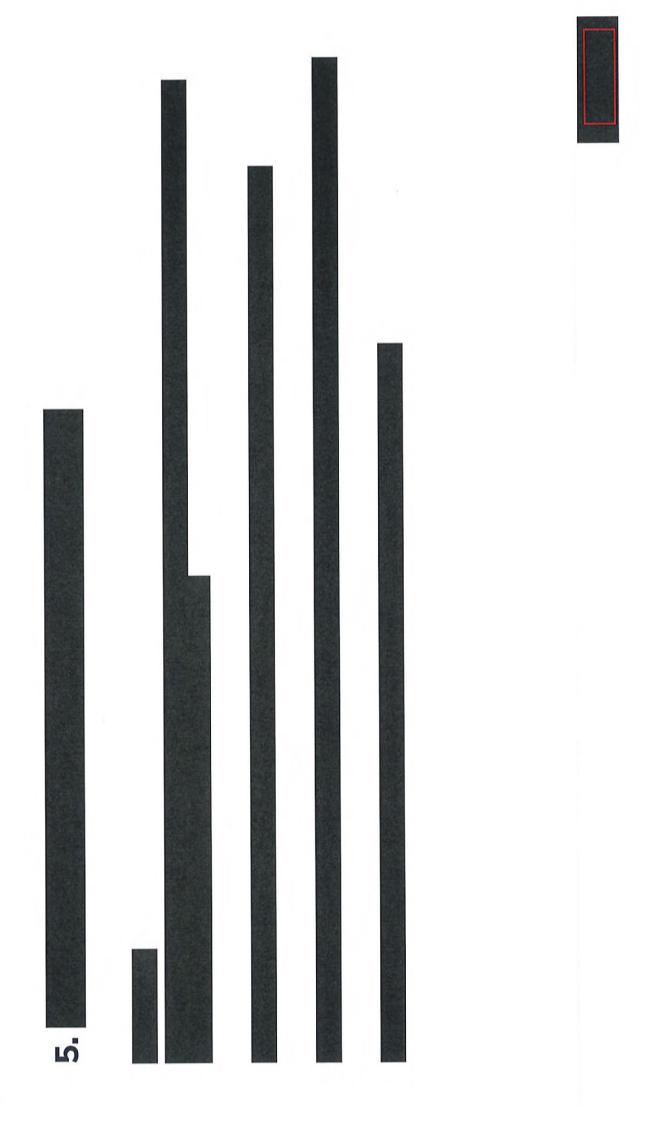


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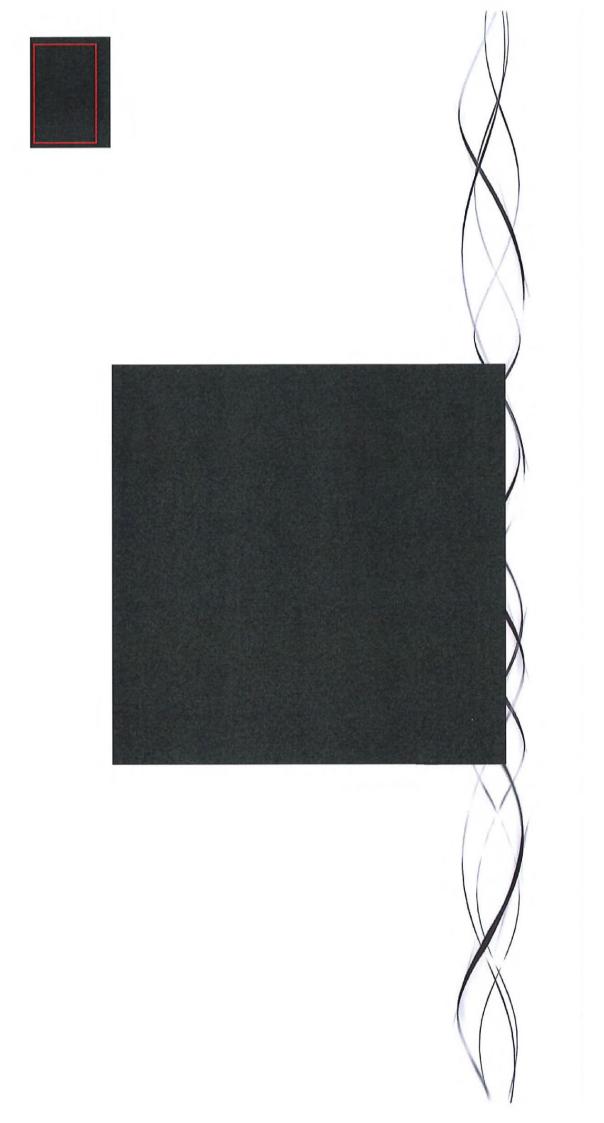






### Insights to Action

Work with your partner to identify specific actions that you will take to improve the current situation





Intuition Walk

Reviewing and Refining

Creative Dialogue & Chairman

Setting up practice-period

Completing well

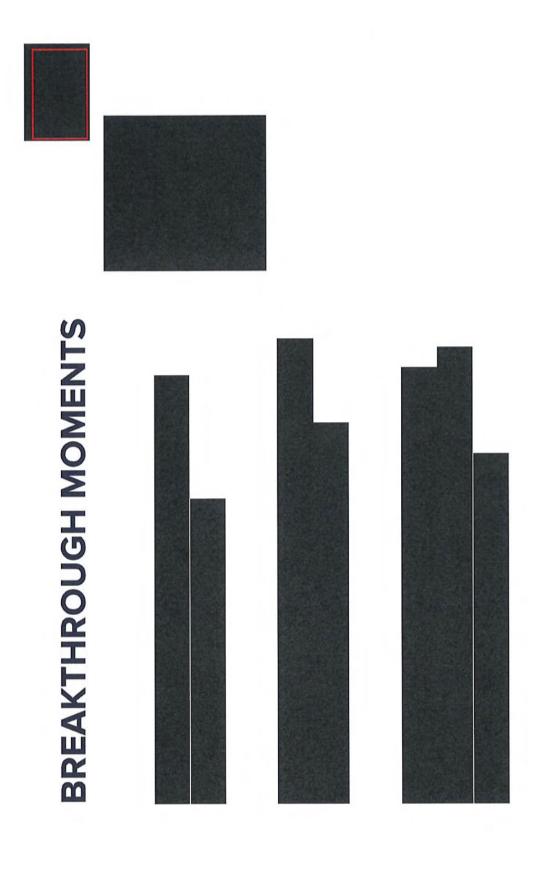
Welcome, context, container

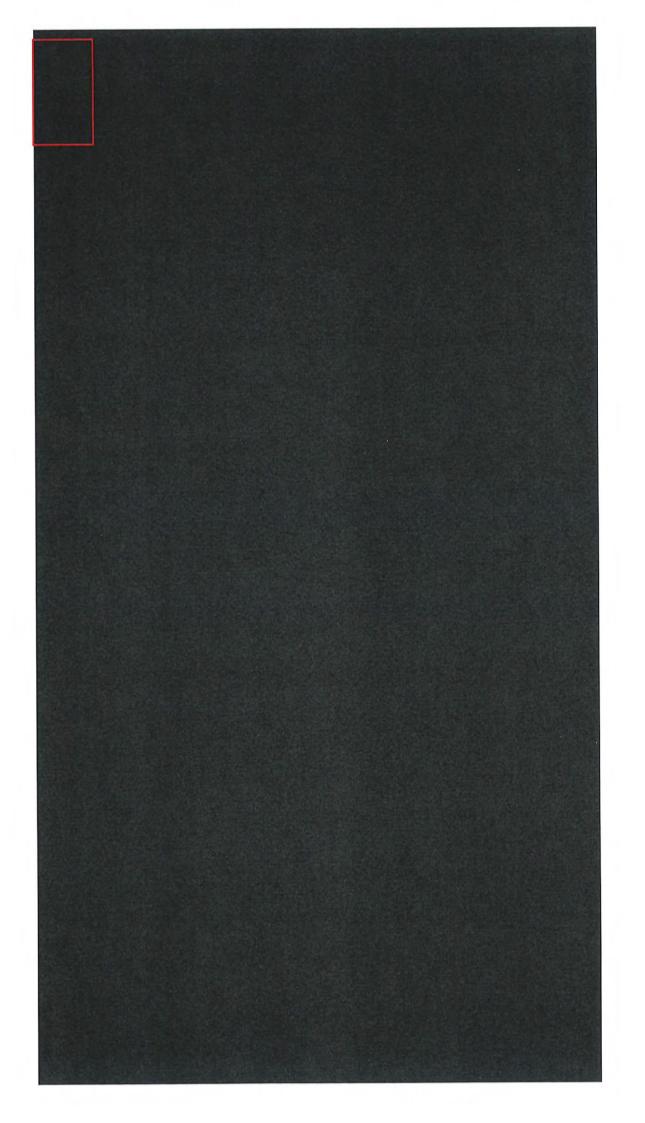
Simulation and Collaboration

Moments & Micro-Skills

Chessboard

**Breakthrough Questions** 



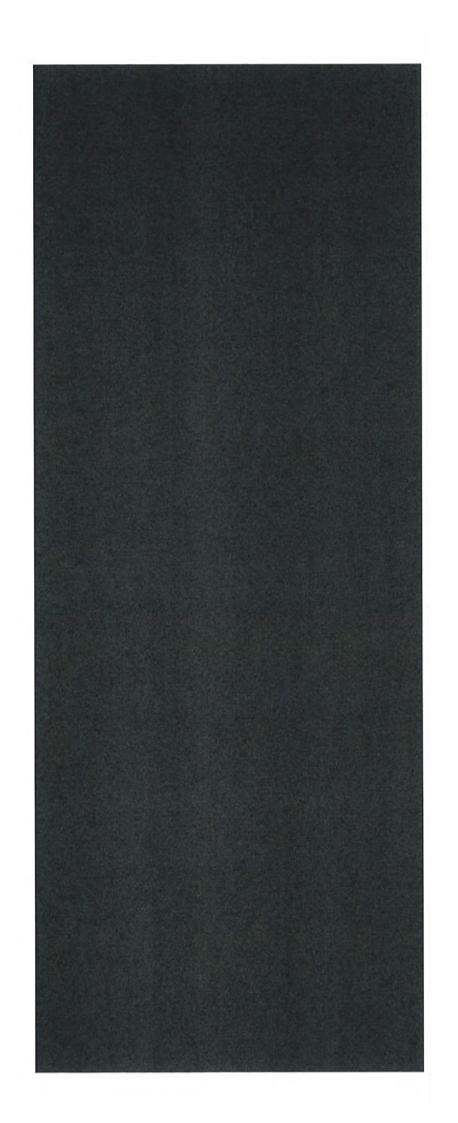


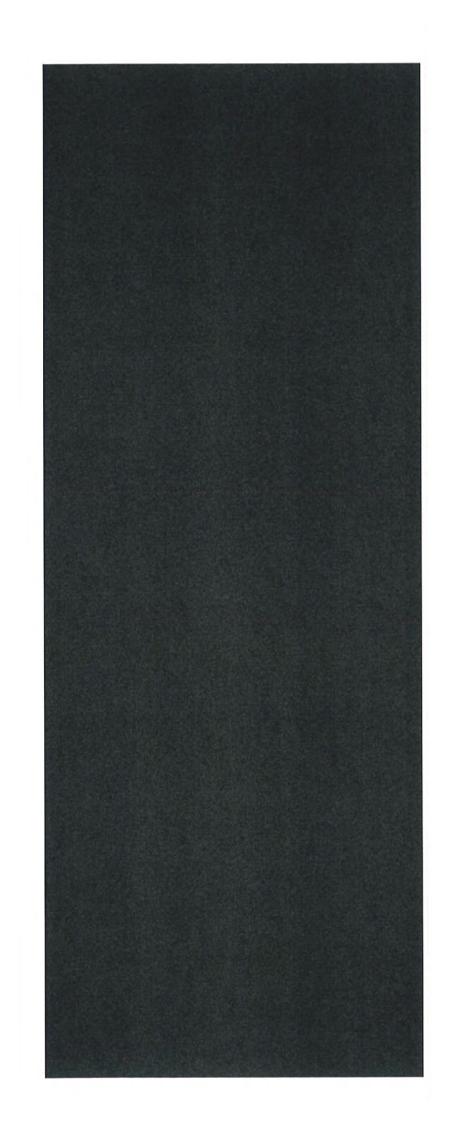
### THE ESSENCE OF LEADERSHIP

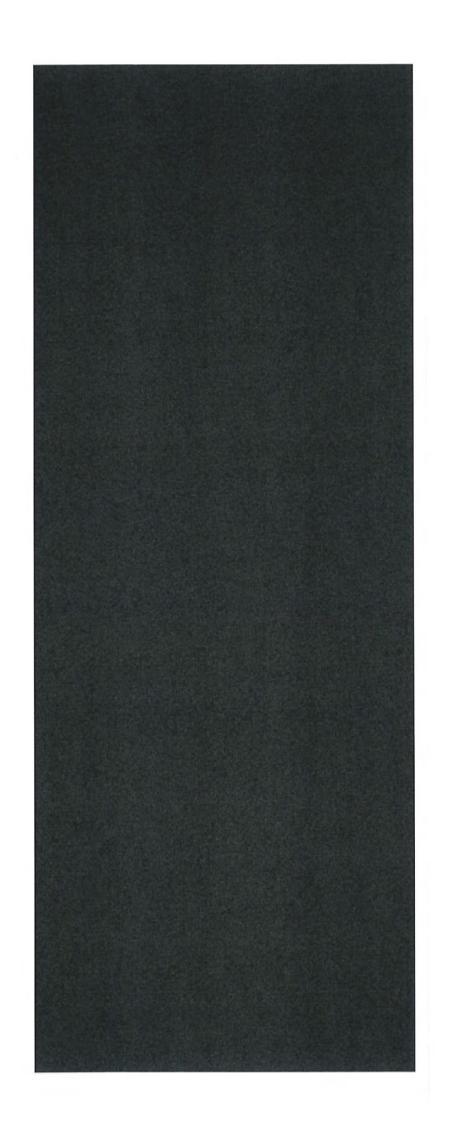
Think Talk

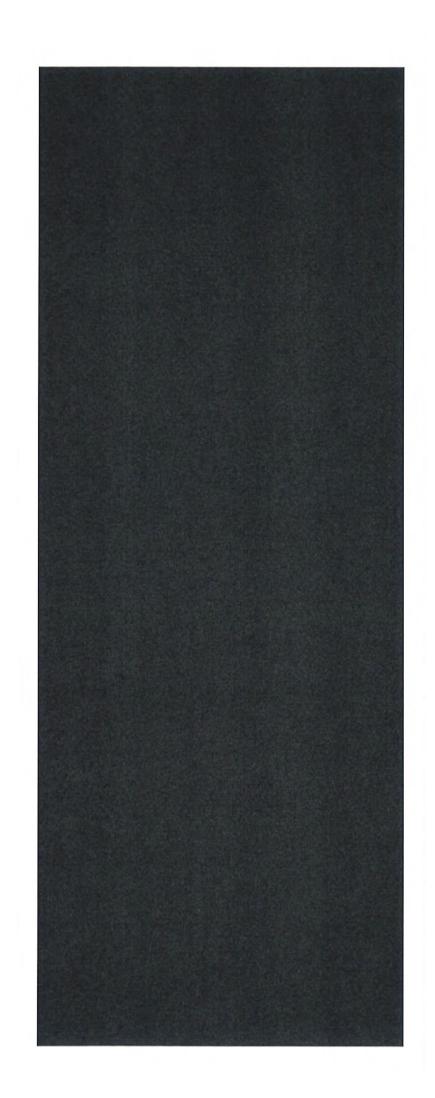
Affect Space

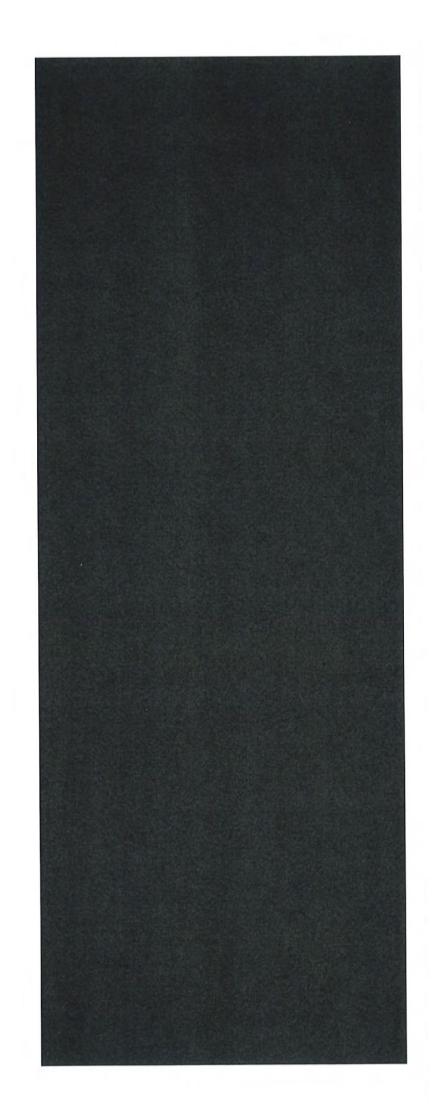
### **DIFFERENT TYPES OF WORK**

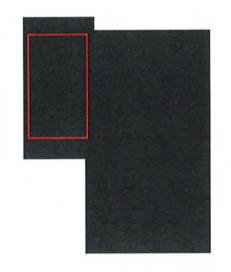




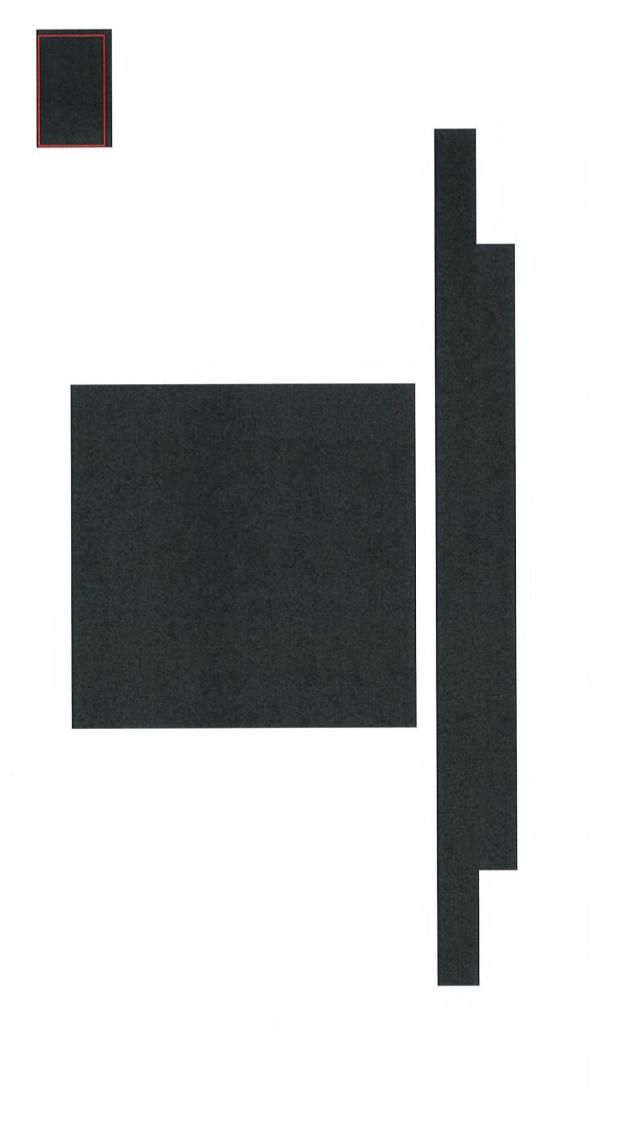


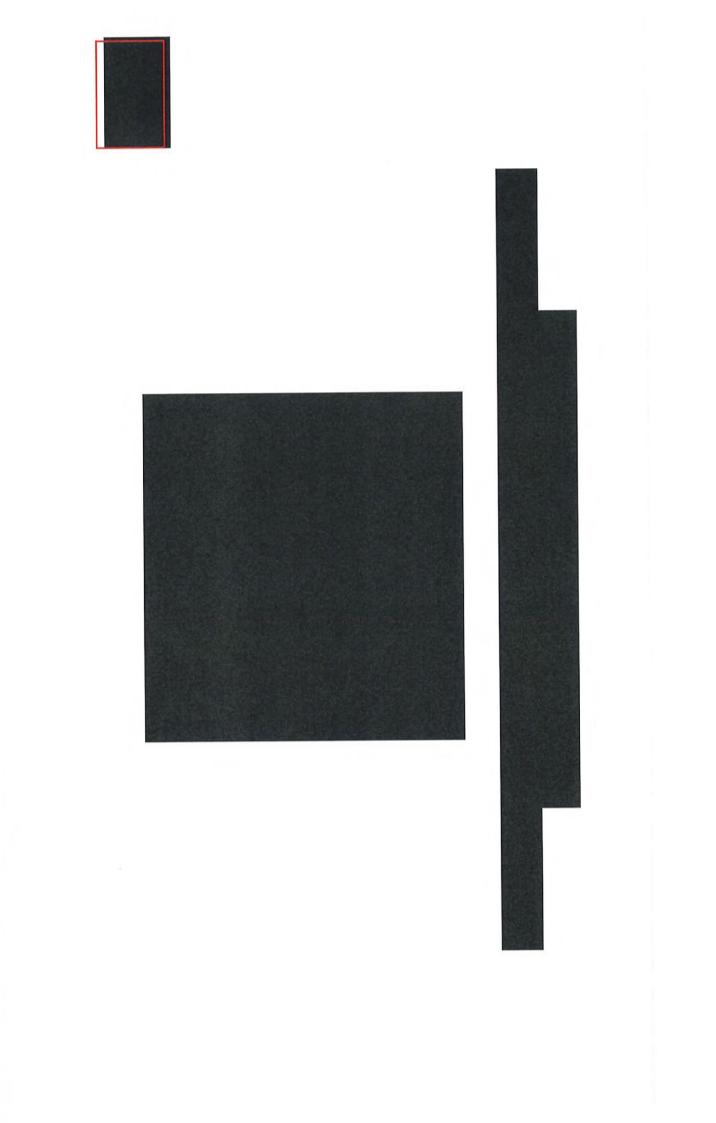


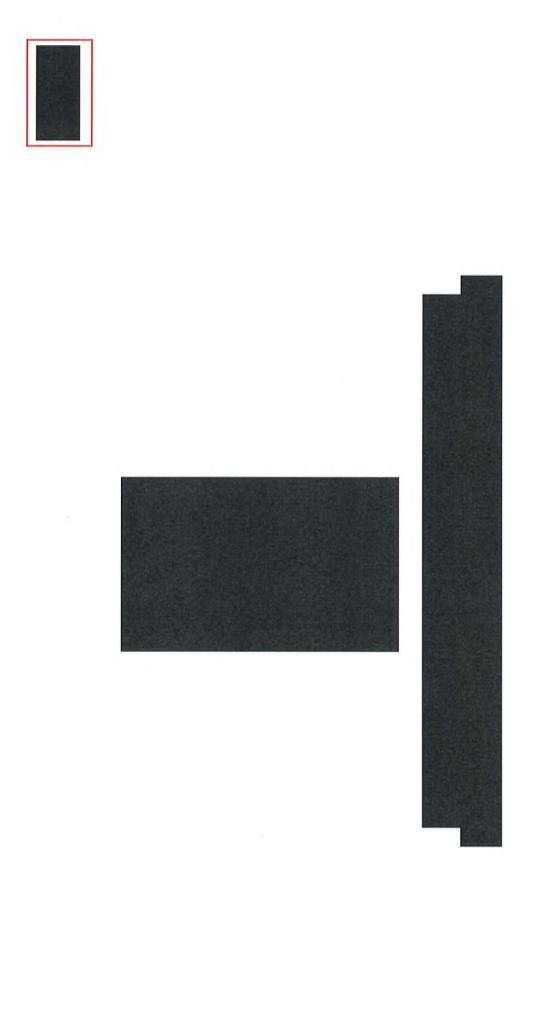


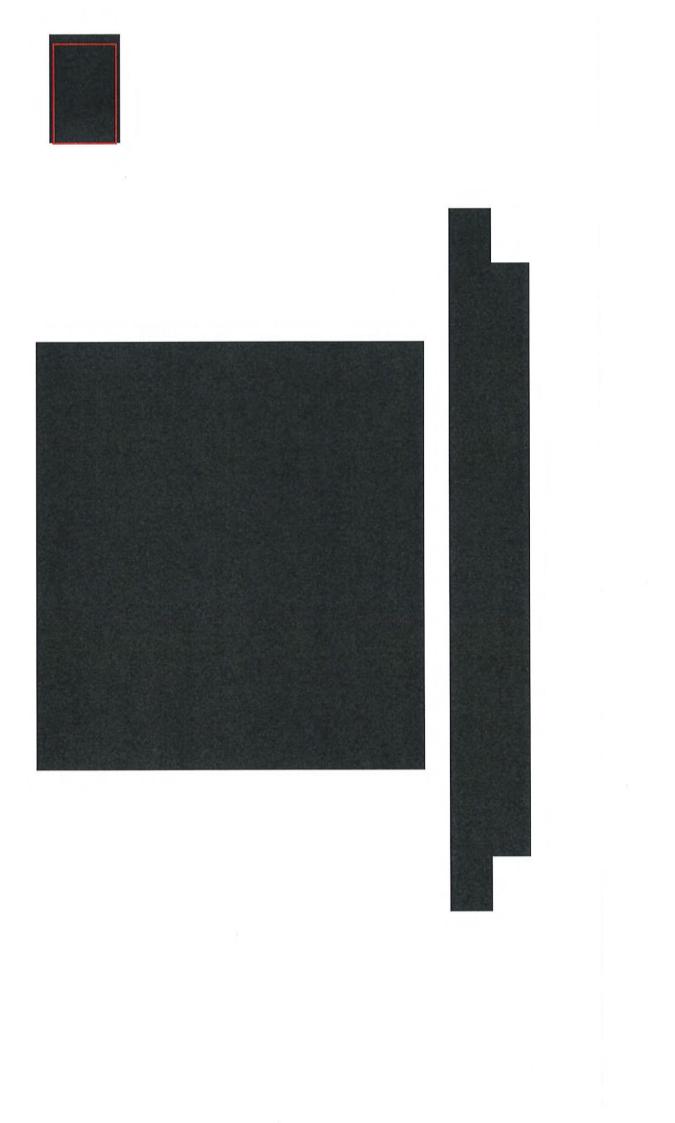


What were the key moments that made the difference to you and your work over the last few weeks?



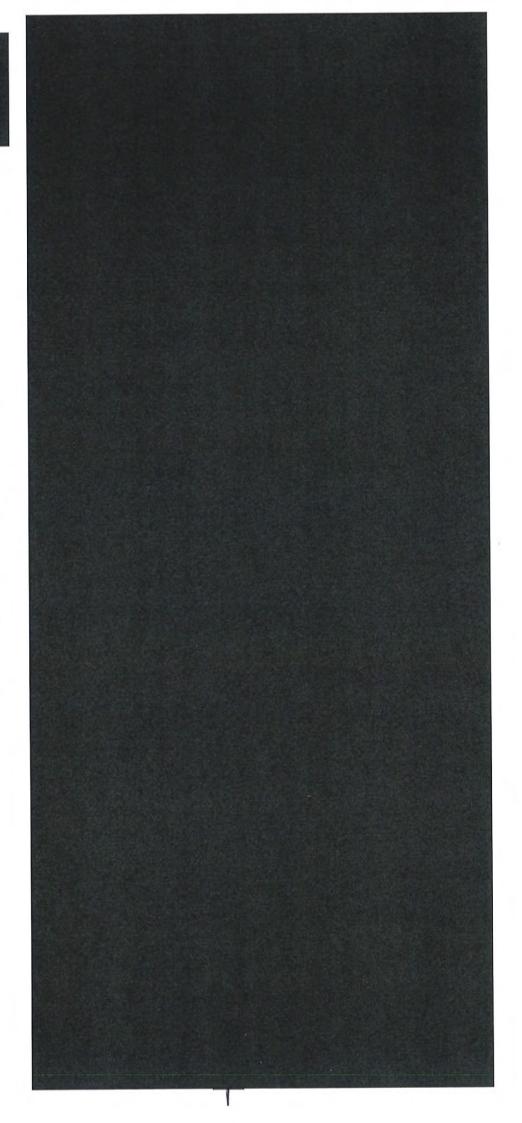


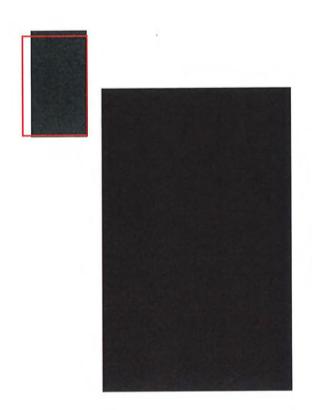




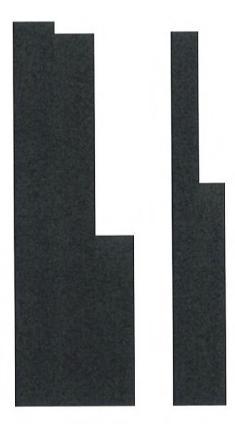
The cost of not being present to these moments is dramatic.

### WHY MOMENTS MATTER

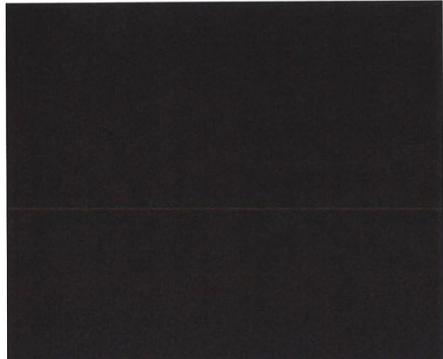






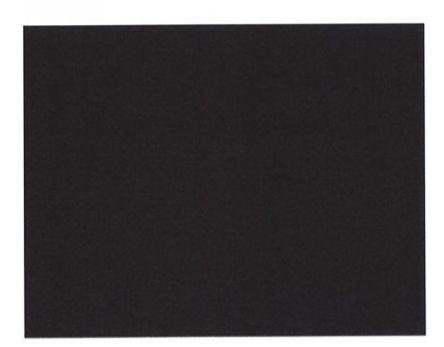




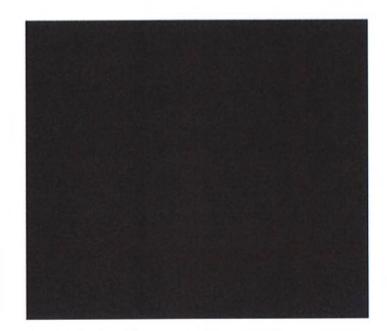




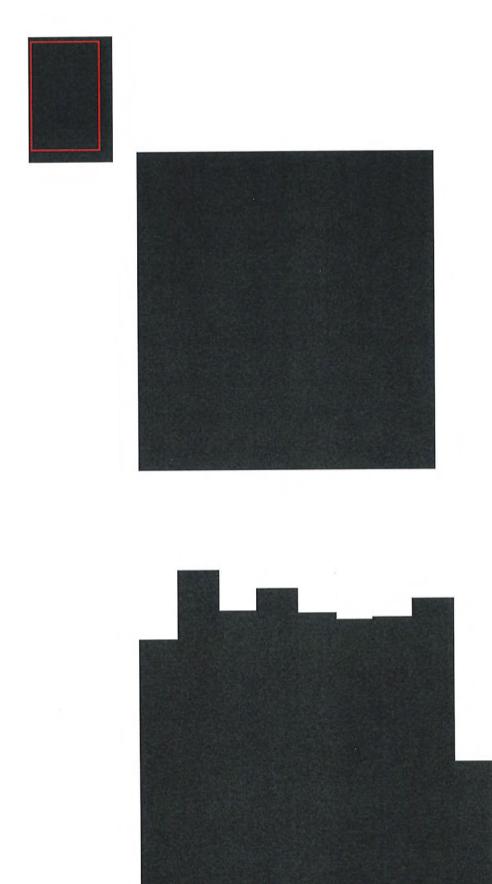




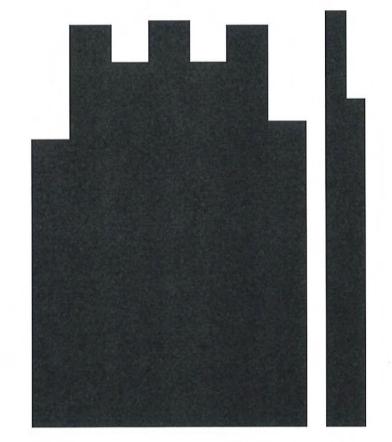






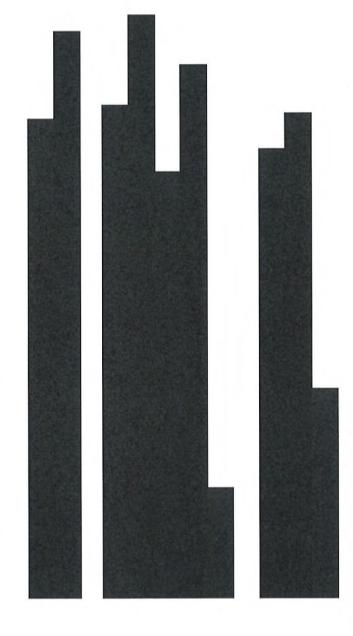


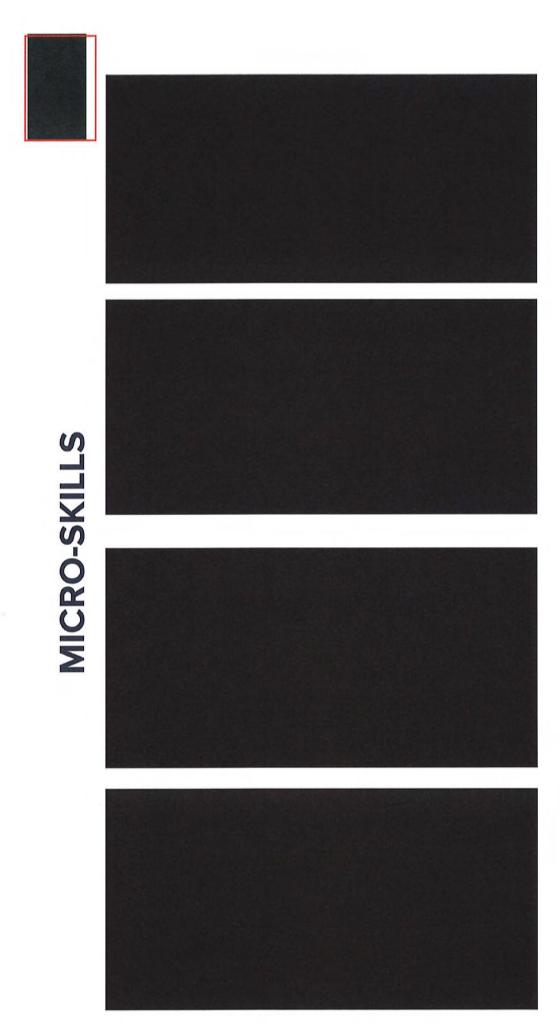


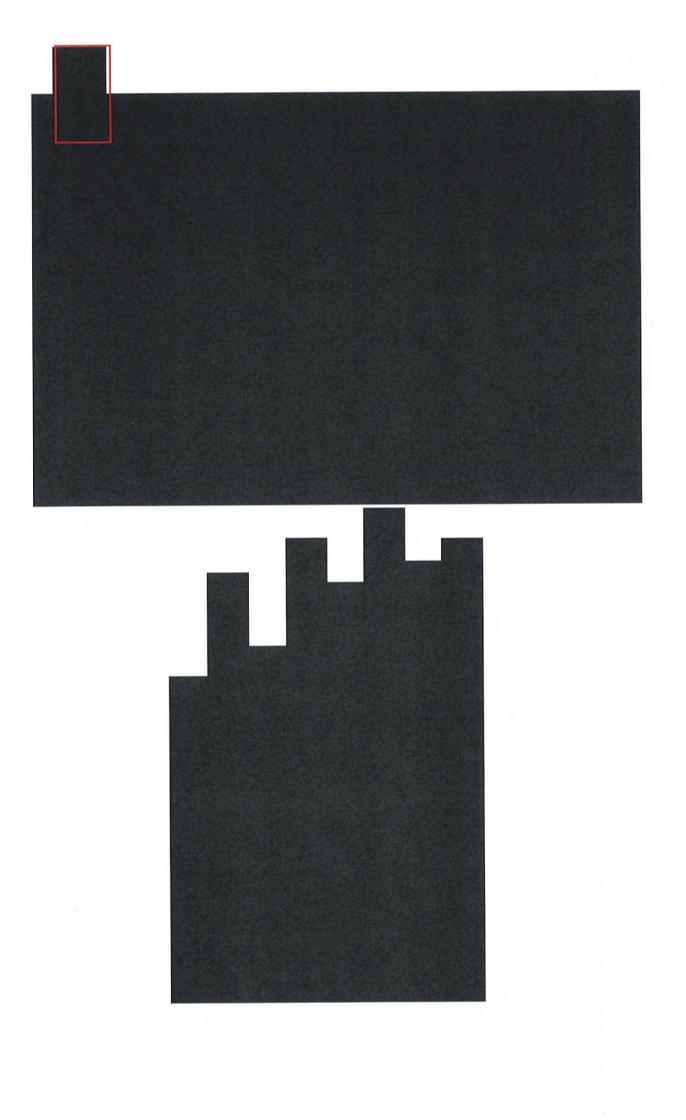


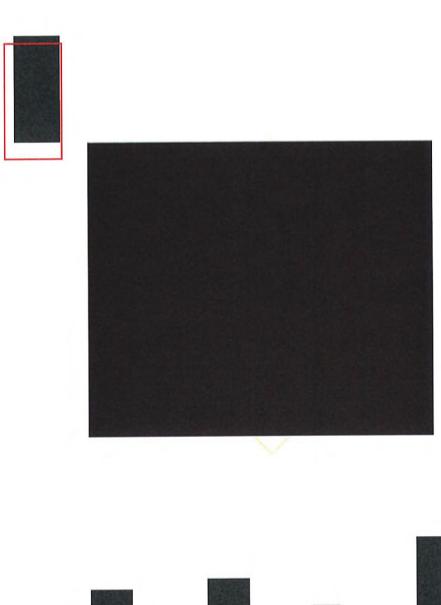


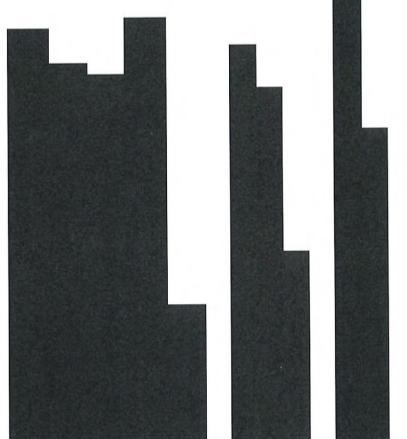
Micro-Skills enable leaders, teams and cultures to refine and amplify they way they connect, think and work together.

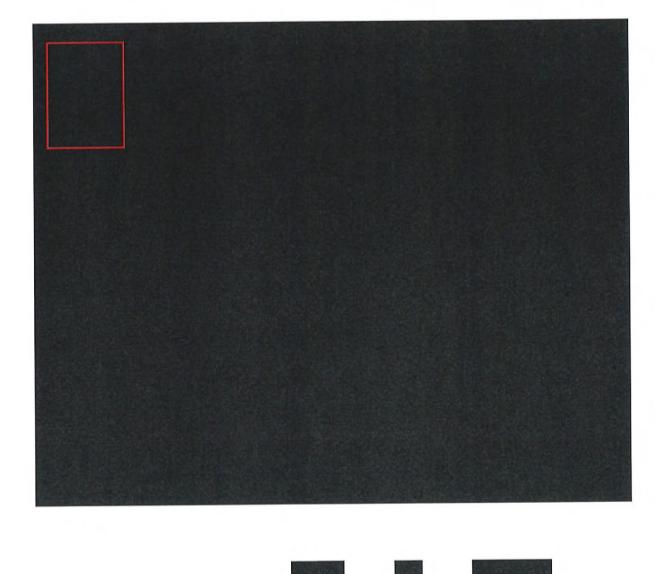


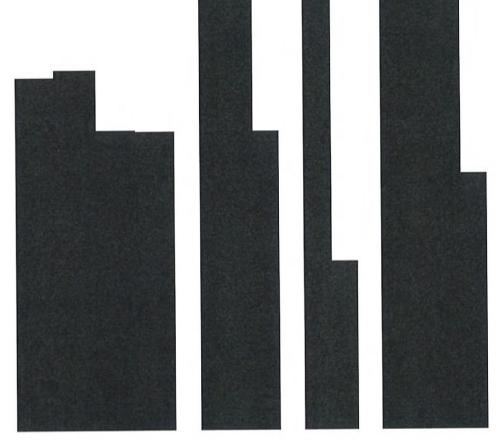


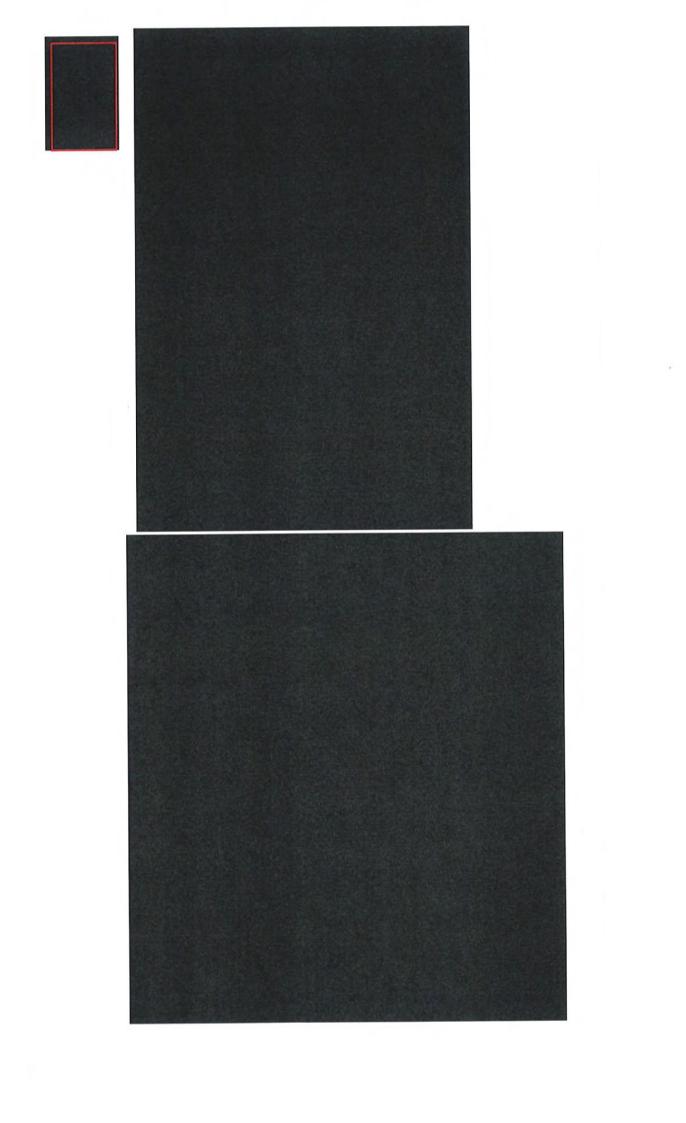


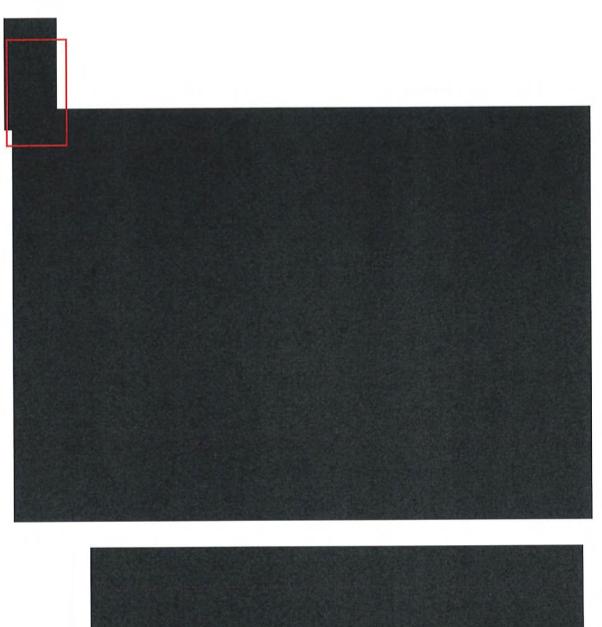


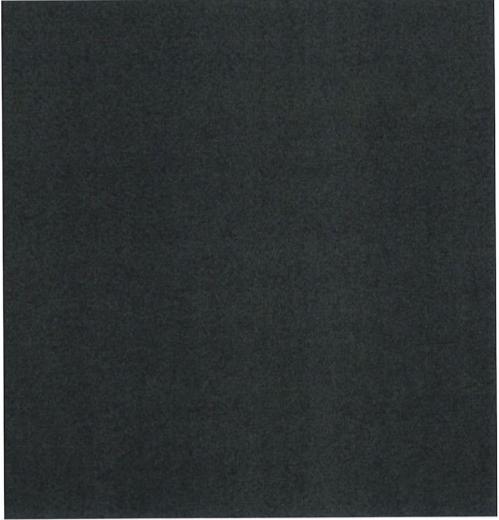


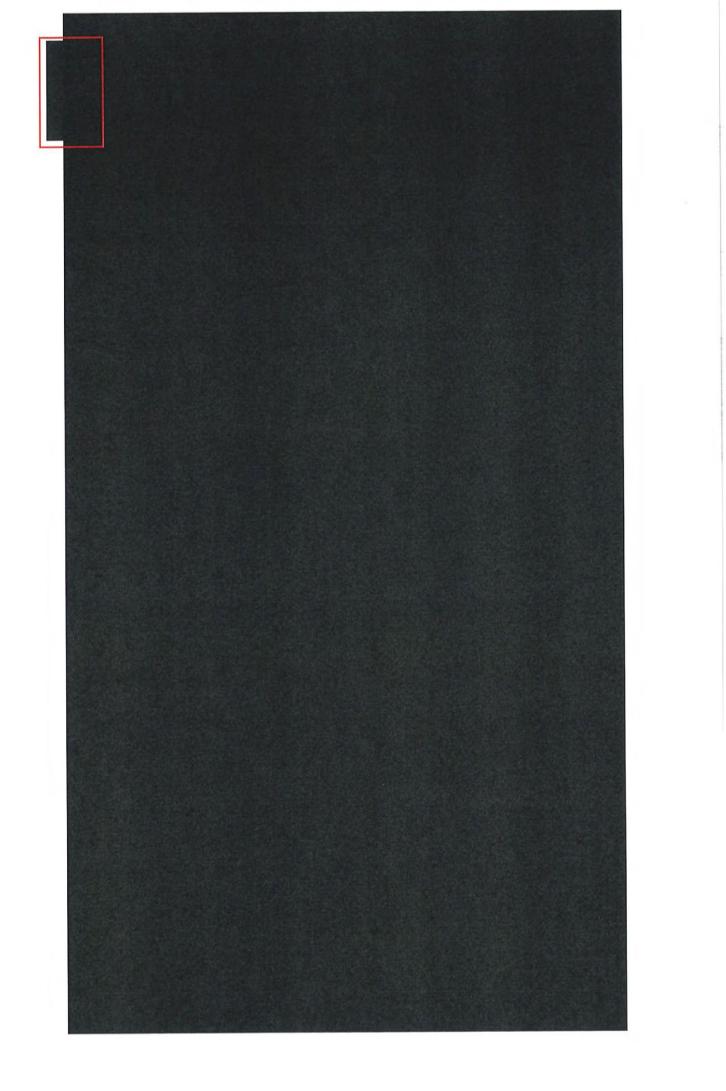


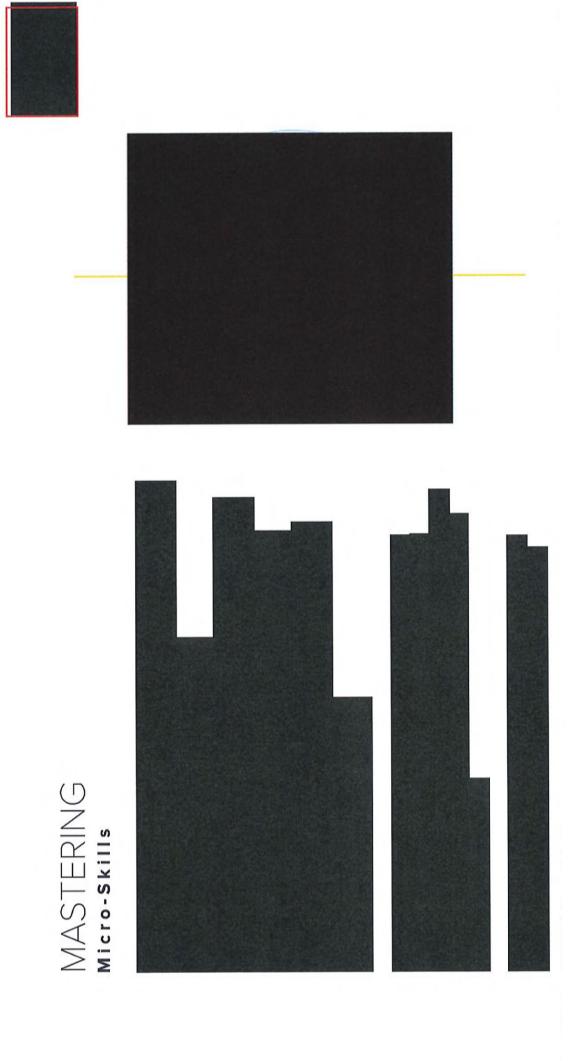


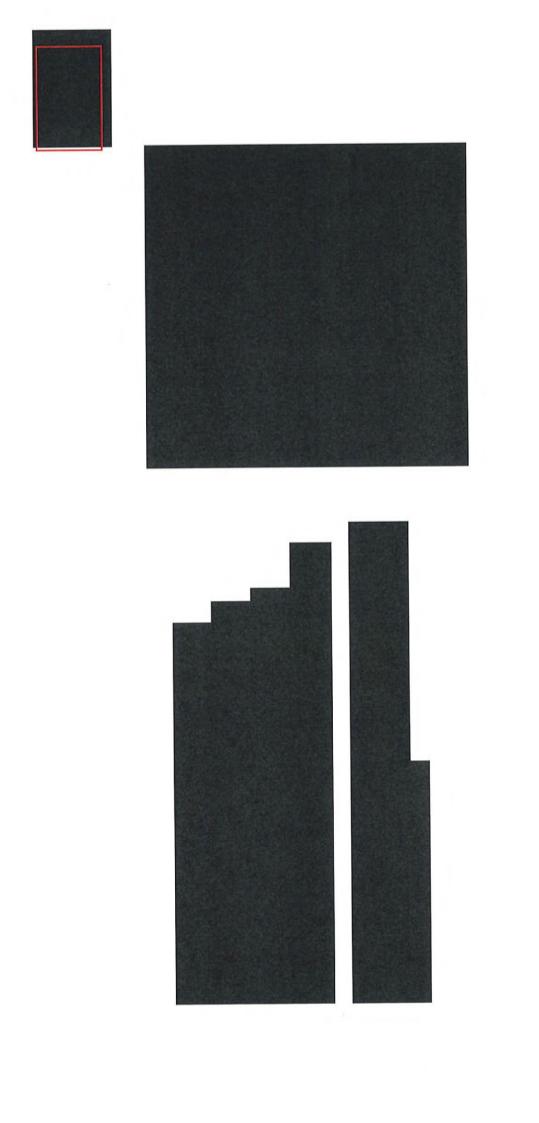


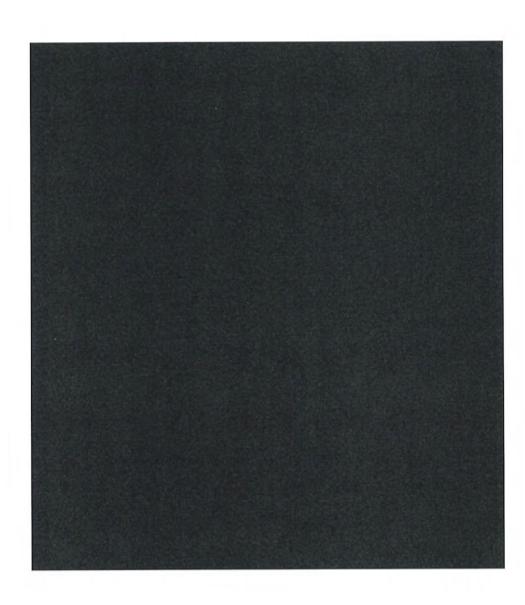












#### SHAPE

Welcome, context, container

Simulation and Collaboration

Moments & Micro-Skills

Chessboard

**Breakthrough Questions** 

Intuition Walk

Reviewing and Refining

Creative Dialogue & Chairman

Setting up practice-period

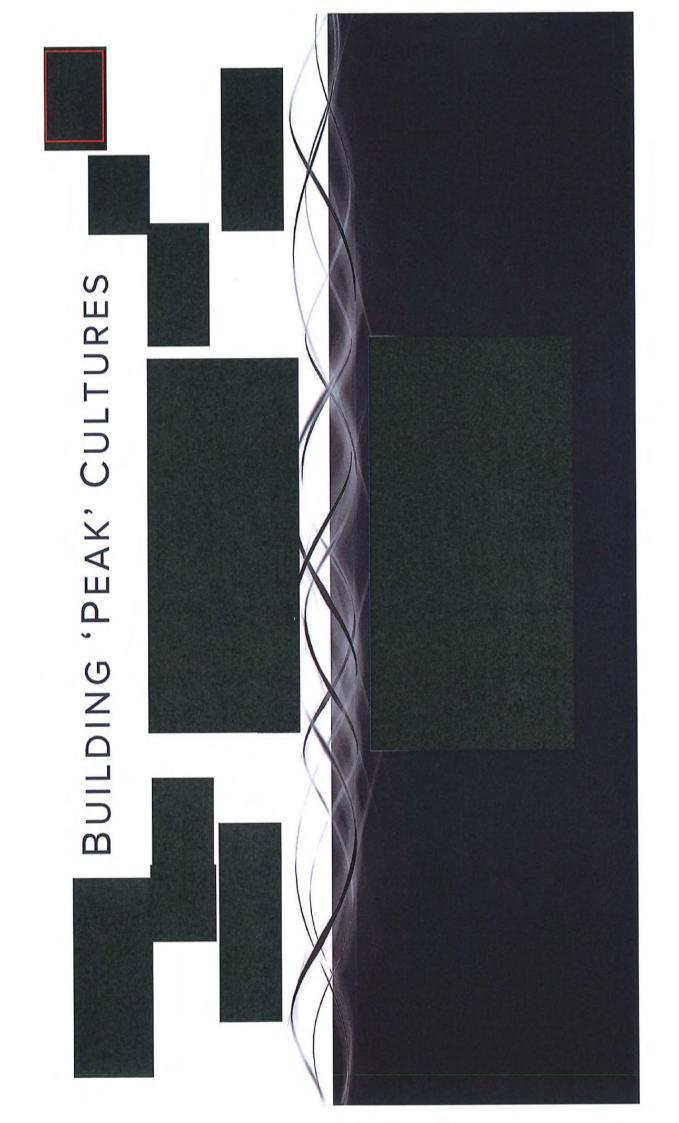
Completing well

# The Chessboard

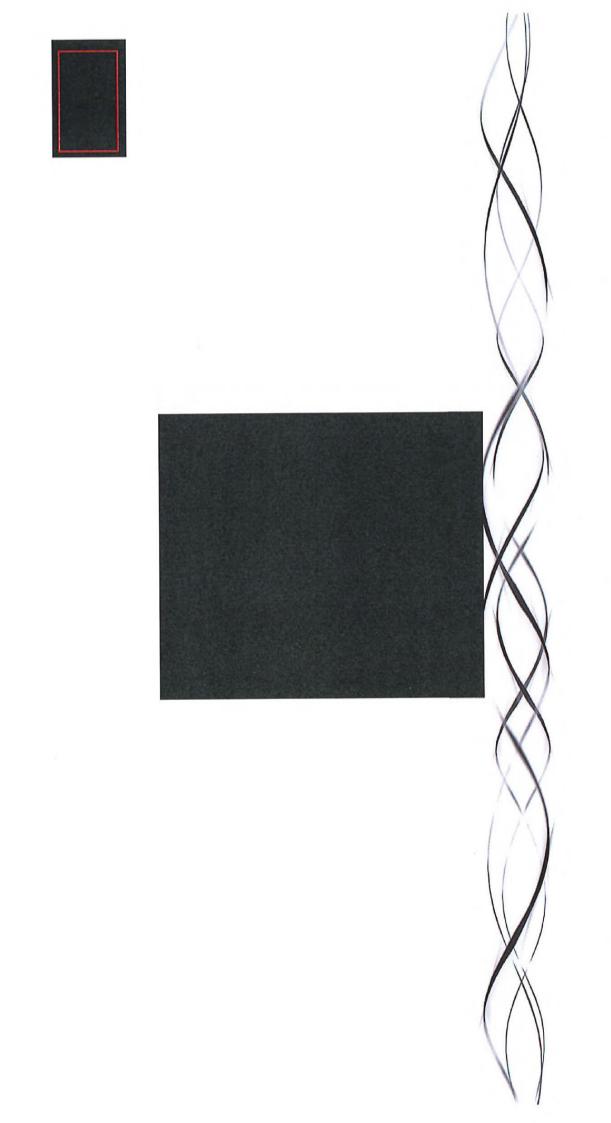
'Pull' (peak) performance cultures

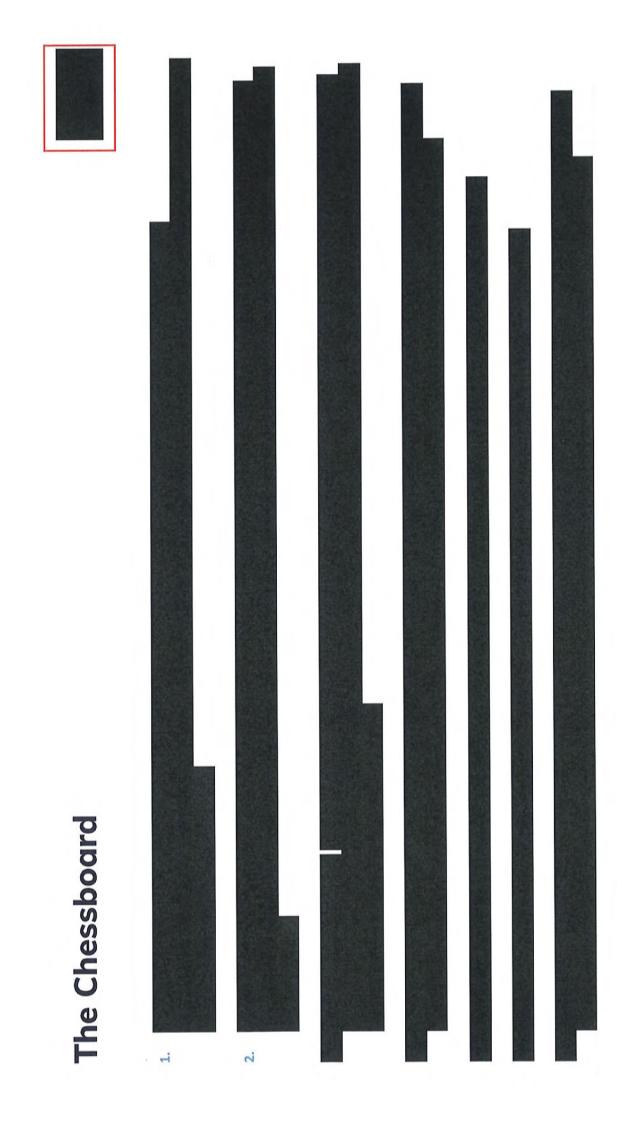
'Push' (high) performance cultures

BUILDING 'PEAK' CULTURES



# **Cultural Building Blocks**





# Anti-Patterns Will Help with the Red (and the Brutal Facts) But the more specific you can be the more helpful it will be

### **Chessboard Process**

In Homegroups:

Tips:

### Vision and Mission

#### Our Vision

To be the leading provider of vocational education and training in the ACT and Australia.

#### Our Mission

Changing lives through quality education and skills development for individuals, industry and community.



### Vision and Mission

Strategic Compass 2020 – Evolving Together in 2016 setting the direction of CIT to 2020. The Compass articulates CIT's delivery of contemporary VET. The CIT Board launched the CIT is committed to excellence in the development and vision and mission through four promises to the ACT community:

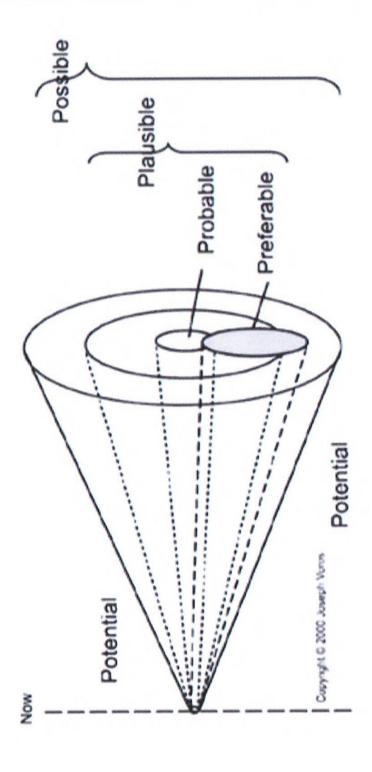
- Shaping change Raising our ambitions to meet new expectations
- **Growing our region's economy** Adapting our offerings to provide skills for the future
- Advancing Canberra's workforce Contributing to the new economy and positioning for prosperity
- Transforming our business Investing in our business for viability and value.



BUSINESS	Transforming Our Business	Investing in our business for viability and value
WORKFORCE	Advancing Canberra's Workforce	Contributions to the new economy and positioning for prosperity
LEARNING	Growing Our Region's Economy	Adapting our offerings to provide skills for the future
VISION	Shaping Change	Raising our ambitions to meet new expectations

#### Strategic Compass 2020





### The Futures Cone

#### SHAPE

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Simulation and Collaboration

Moments & Micro-Skills

Chessboard

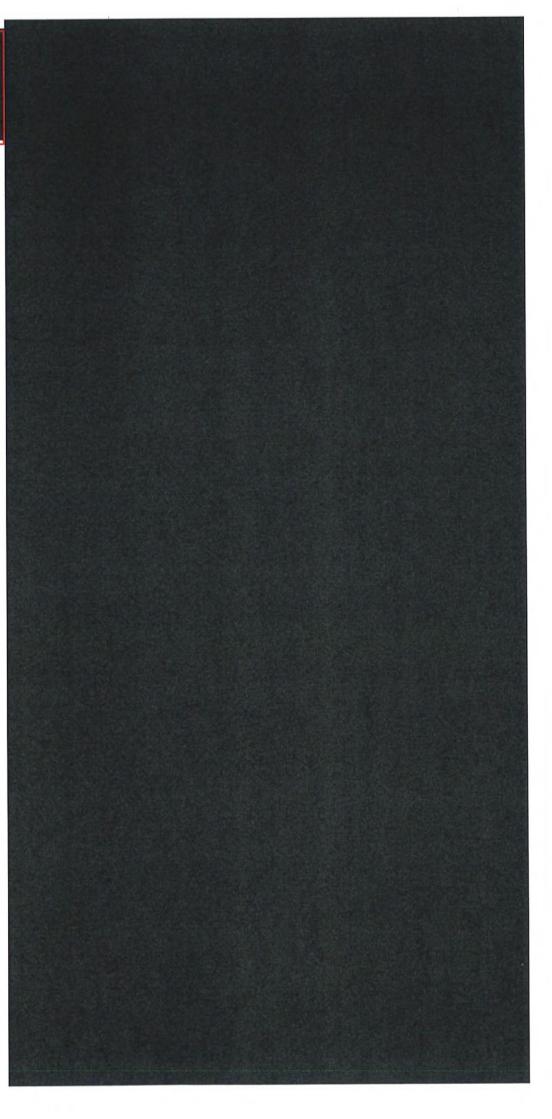
Welcome, context, container

Setting up practice-period

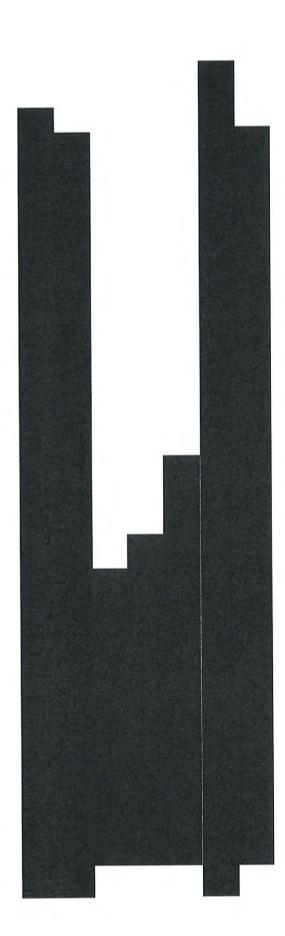
Completing well

**Breakthrough Questions** 

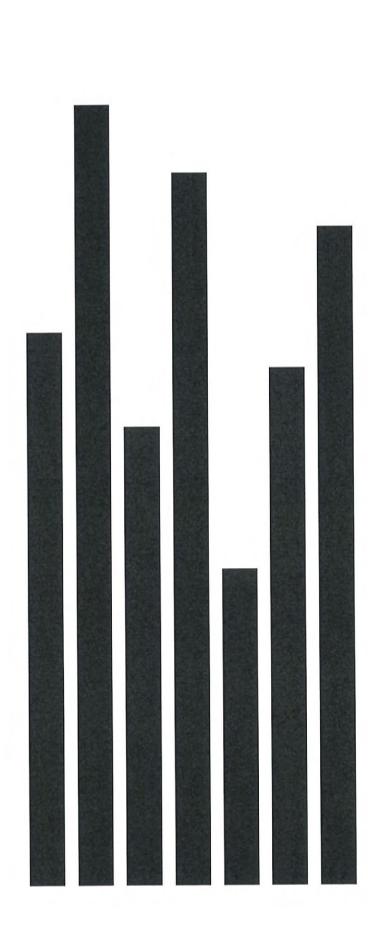
#### **DESIGNING**



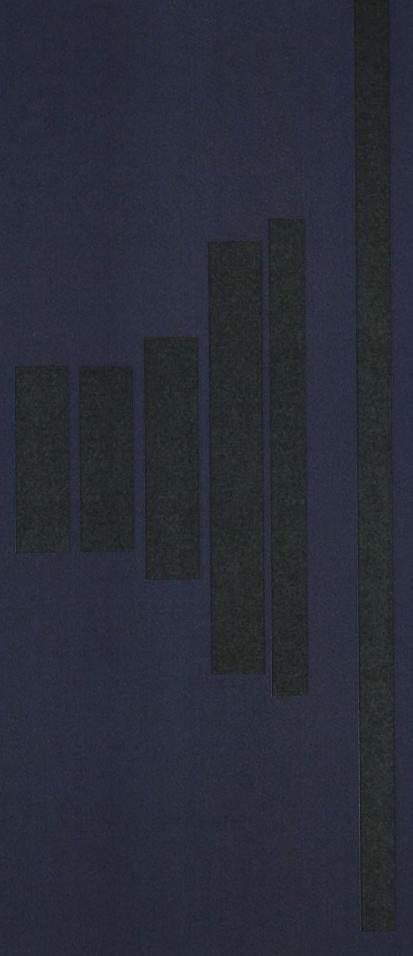
### 1. ON-BOARDING



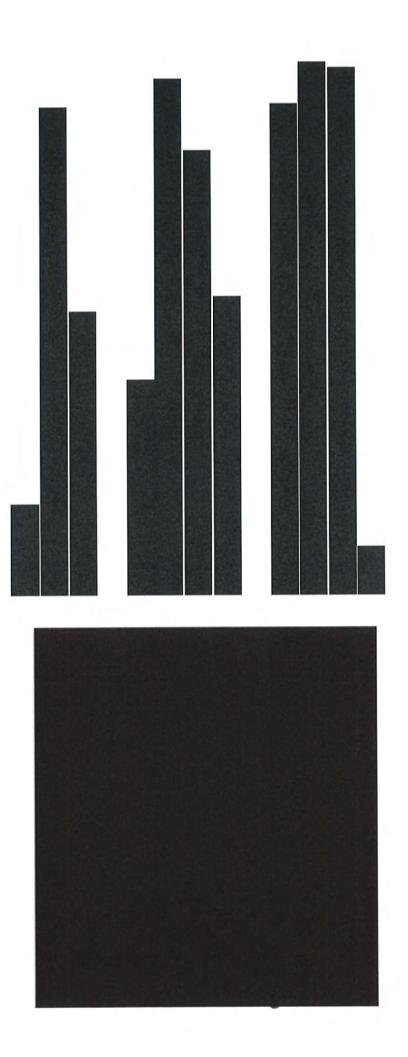




### AT EACH AND EVERY STAGE



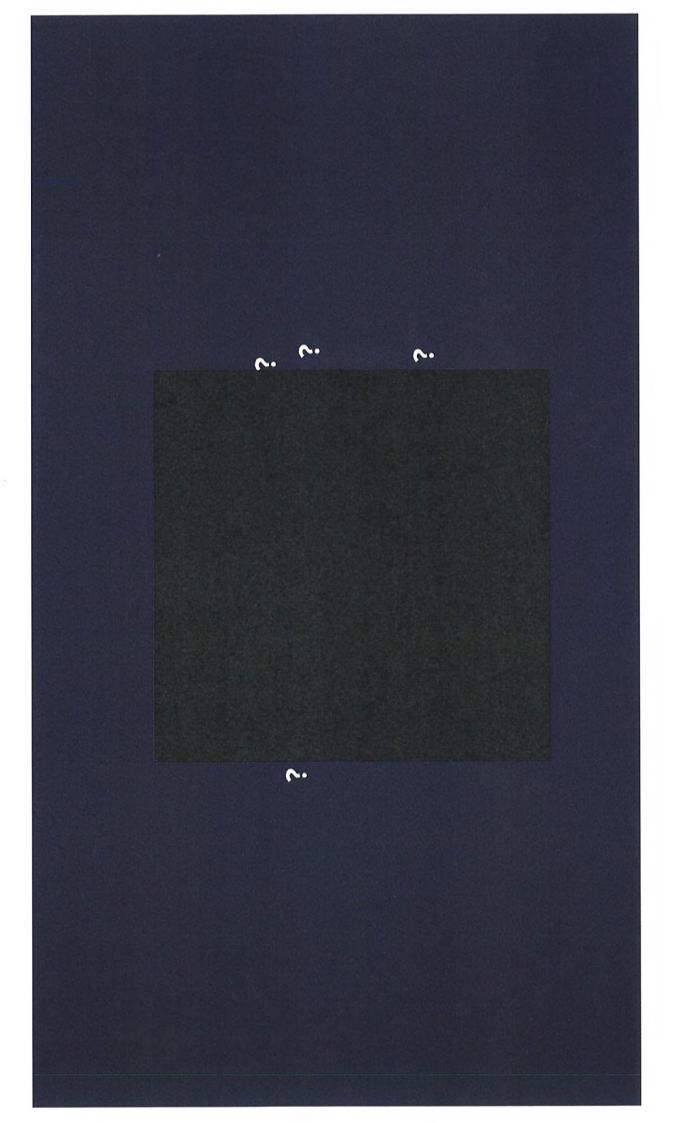
### BREAKTHROUGH QUESTION



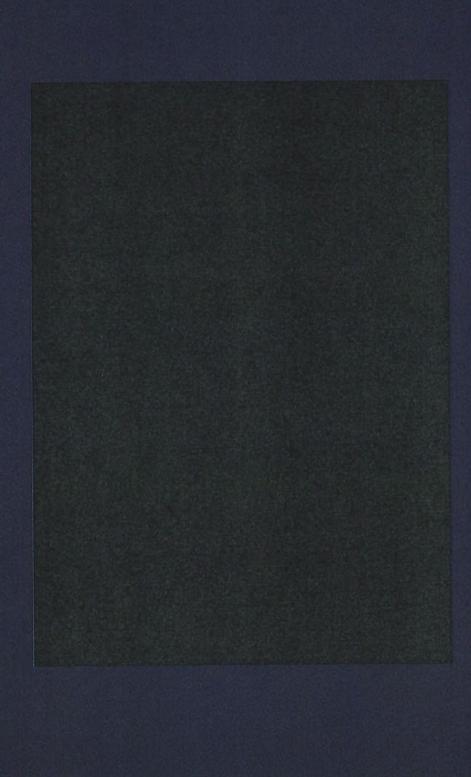


### **BQ + CREATIVE BRIEF PART 1**

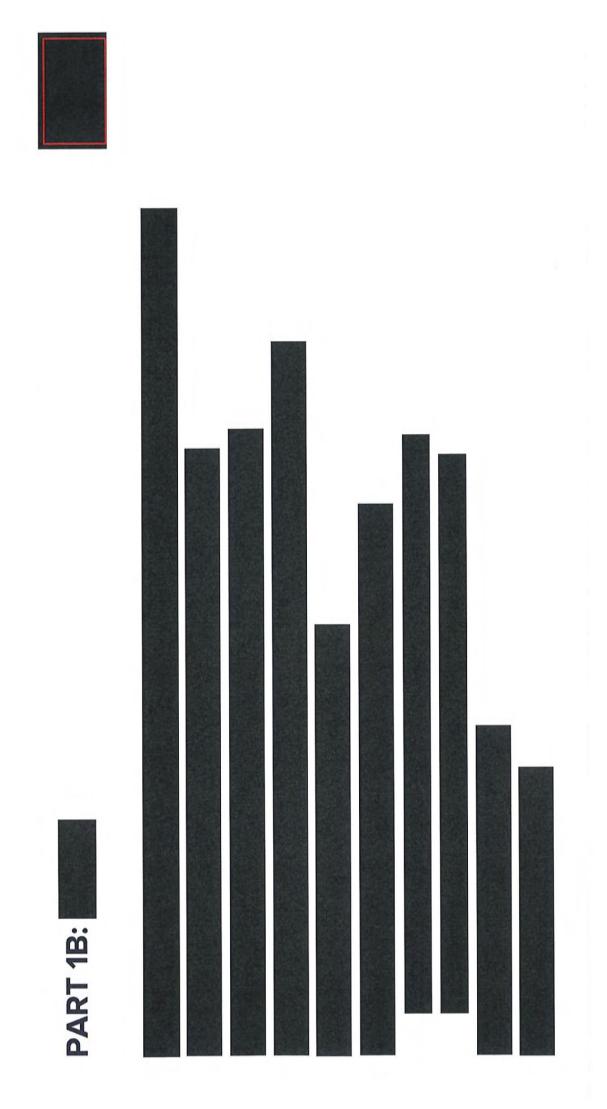




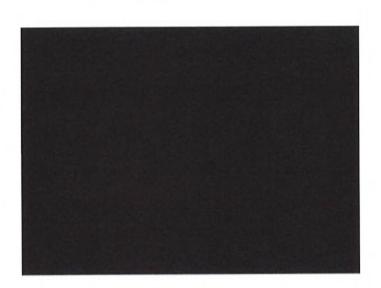
# PART 1A: NEW HOMEGROUPS - UNKNOWNS >>> BQS

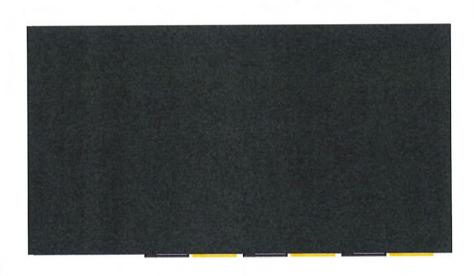


# PART 1A: NEW HOMEGROUPS - BQ MOST ENERGISES ME



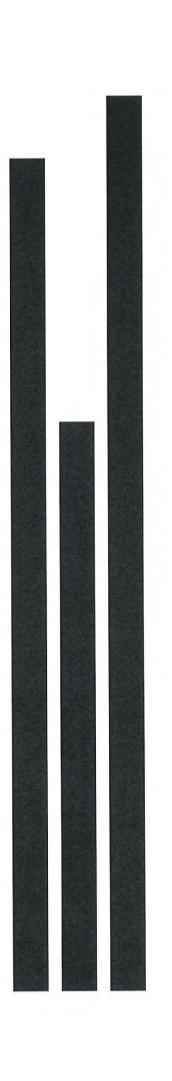




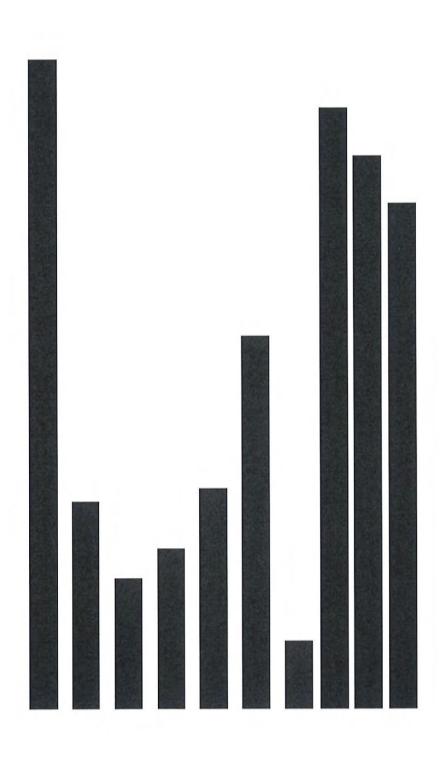




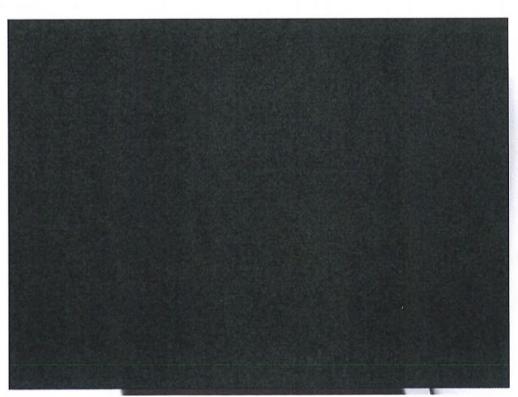
# SHARING BACK: MARK MAKING - ROUND 1



### **CREATIVE BRIEF PART 2**





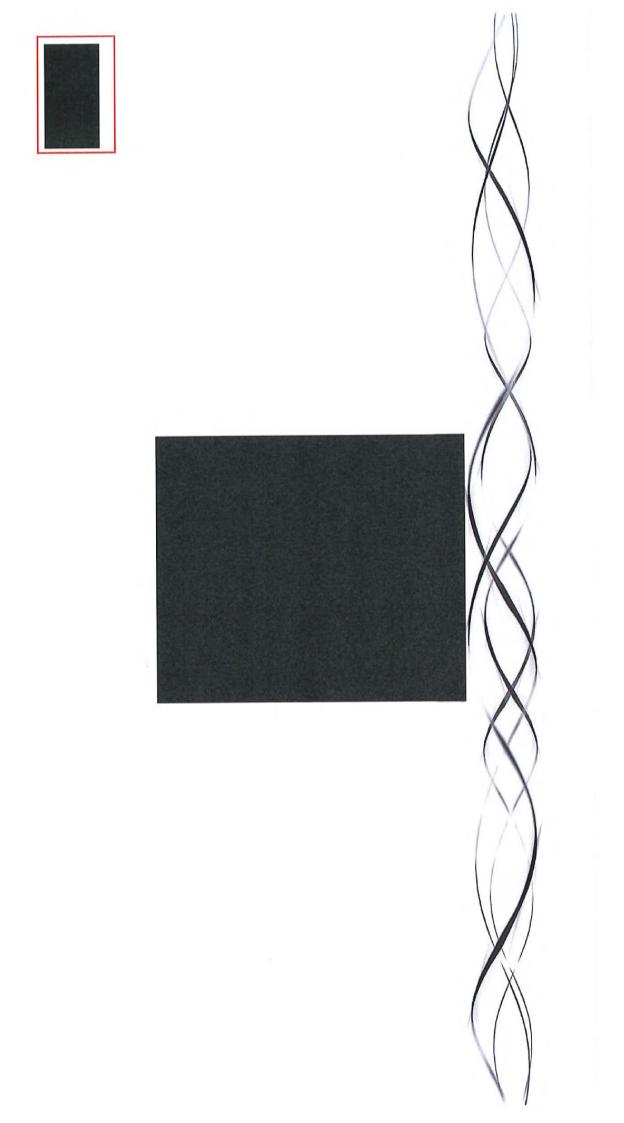


# INTUITION WALK

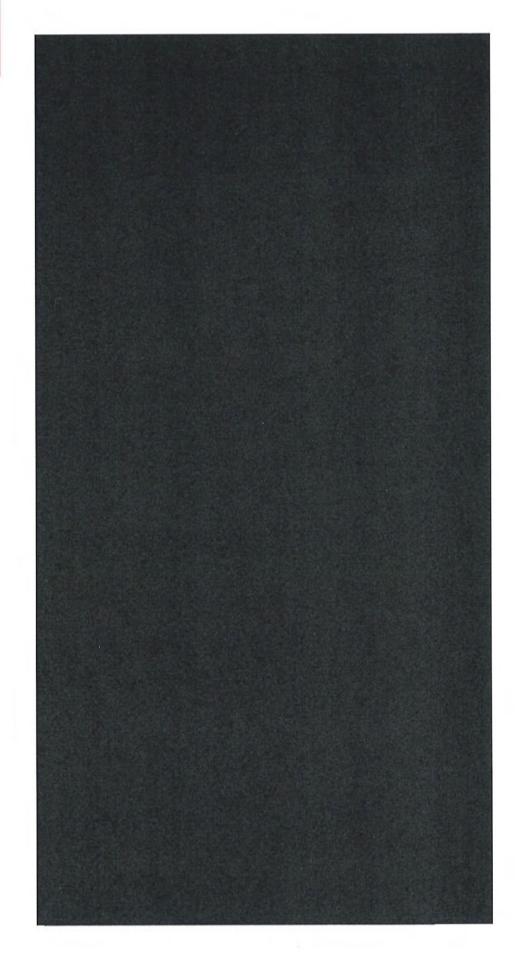




### **ANY QUESTIONS?**



#### MICRO-SKILLS





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Intuition Walk

Reviewing and Refining

Creative Dialogue & Chairman

Setting up practice-period

Completing well

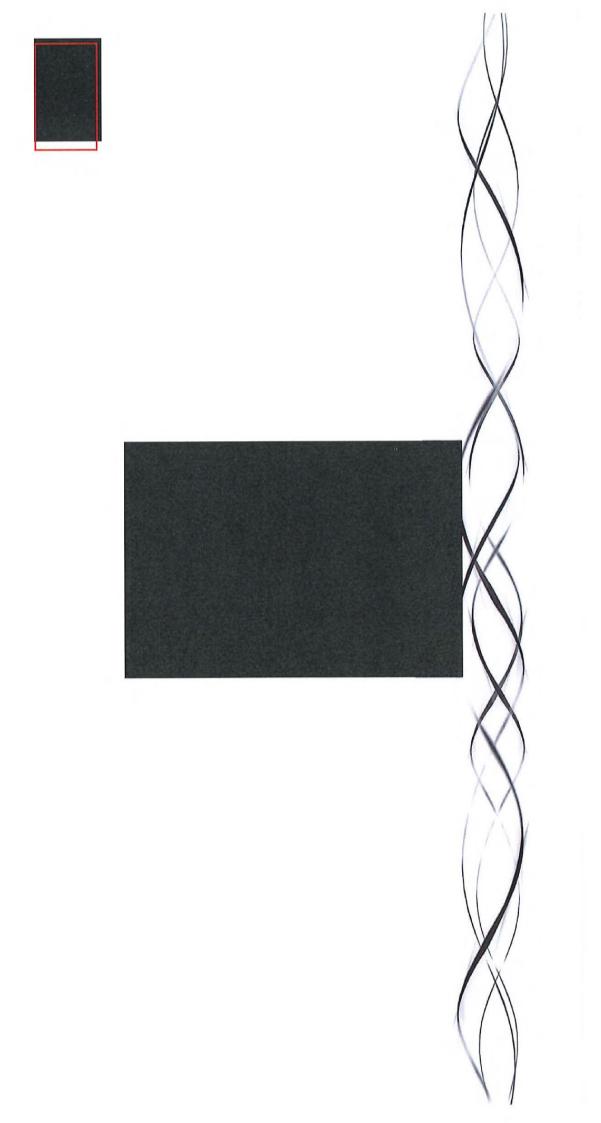
Welcome, context, container

Simulation and Collaboration

Moments & Micro-Skills

Chessboard

**Breakthrough Questions** 





### SHARING BACK: ROUND 2

- Share your latest thinking / iteration
- Make notes on all capture and work the 'whole'
- Listen for the energy in you and in them
- Patterning / Challenging

# Cohort Experiments

#### SHAPE

Welcome, context, container

Simulation and Collaboration

Moments & Micro-Skills

Chessboard

**Breakthrough Questions** 

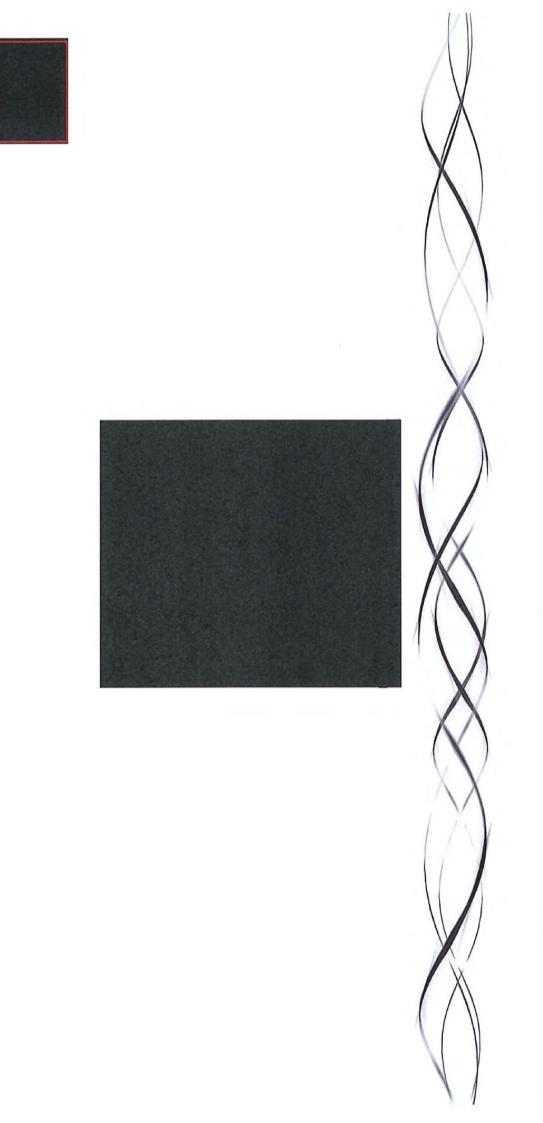
Intuition Walk

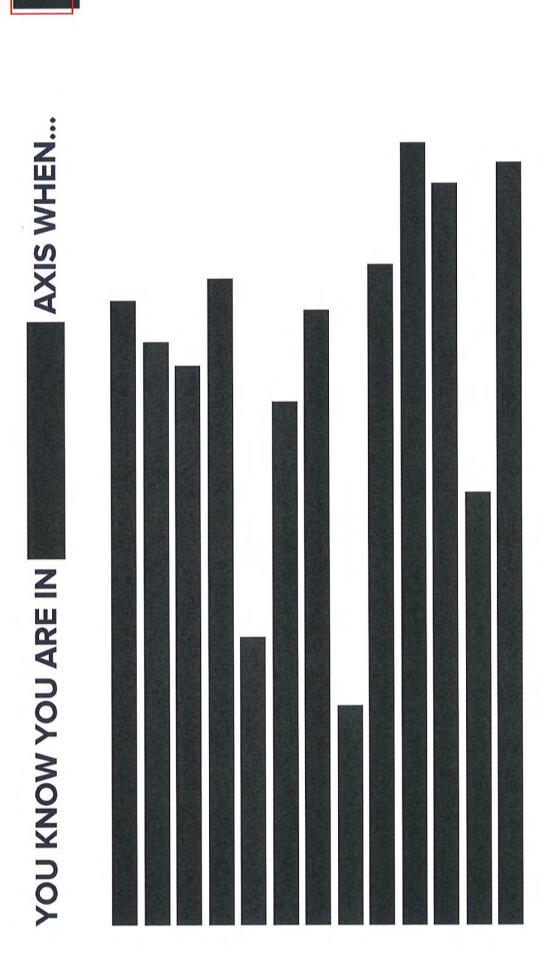
Reviewing and Refining

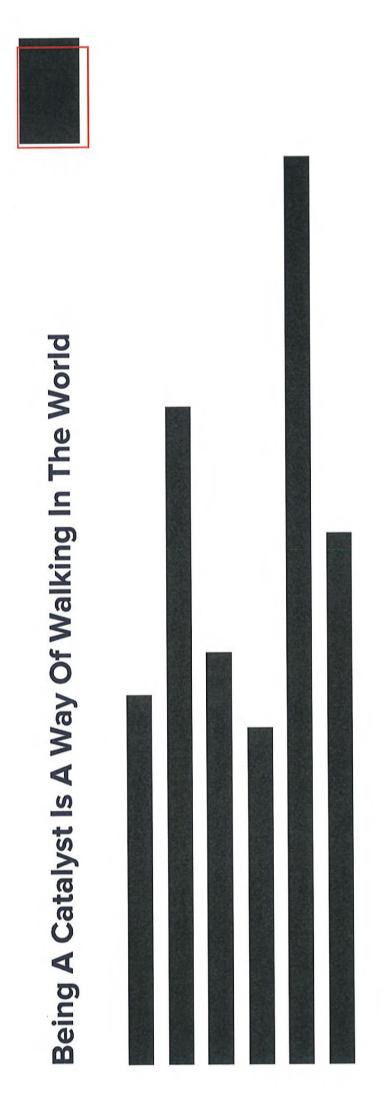
Creative Dialogue & Chairman

Setting up practice-period

Completing well







## / MICRO-SKILLS

WORKOUT:



#### CHECK OUT

- What excites me about this next movement?
- What are some of my edges that I'll need to overcome?

1 minute each