

**READY
SET**

FALL!

**USING FAILURE AND
RISK-TAKING TO
CULTIVATE CREATIVITY**

@MRHOOKER

CARL HOOKER







2001 CASEY ELEMENTARY SCHOOL 2002

GAME OF SCHOOL





recipe

SERVES 10-12

TIME: 1 hour

FROM THE KITCHEN OF: Carolyn

INGREDIENTS:

1 cup butter
sifted

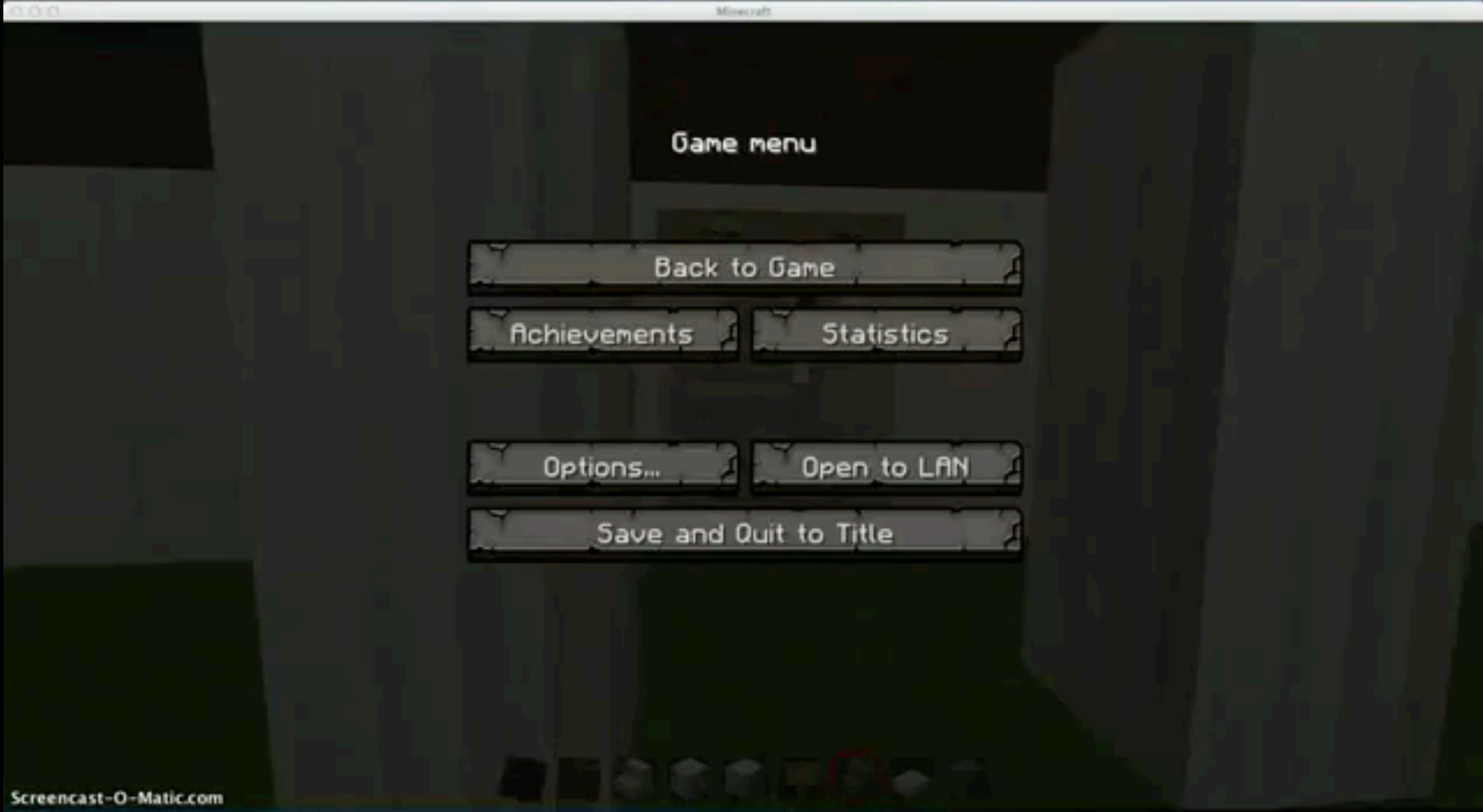
DIRECTIONS:

Crust: beat butter on med. speed for 30 seconds
to soften. Add the $\frac{3}{4}$ c. powdered sugar &
until combined. Add 2 cups flour - beat &
combined. Press dough on bottom of
pan at 350°
filling combined
flour





Did you follow directions?





**WHY CHANGE
AND TAKE A RISK
WHEN WE'VE
BEEN
SUCCESSFUL?**

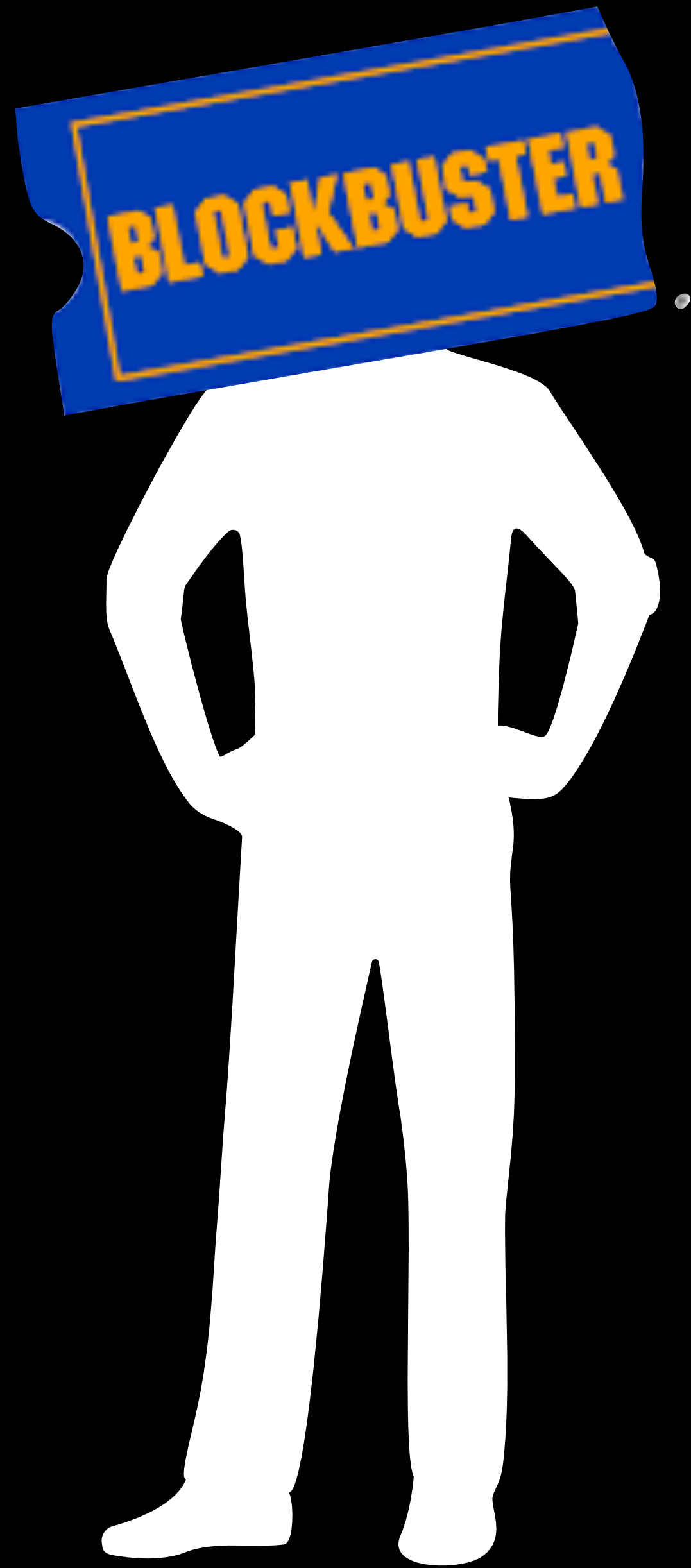


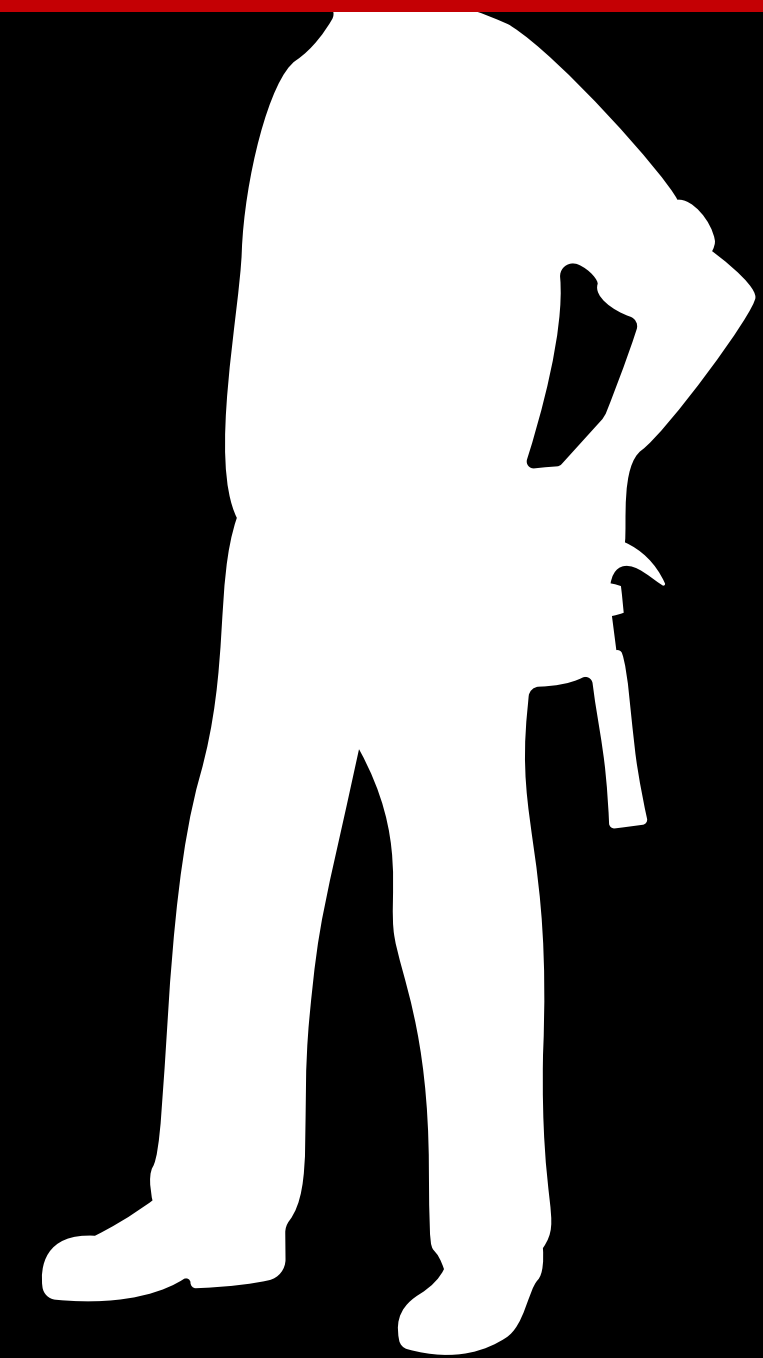
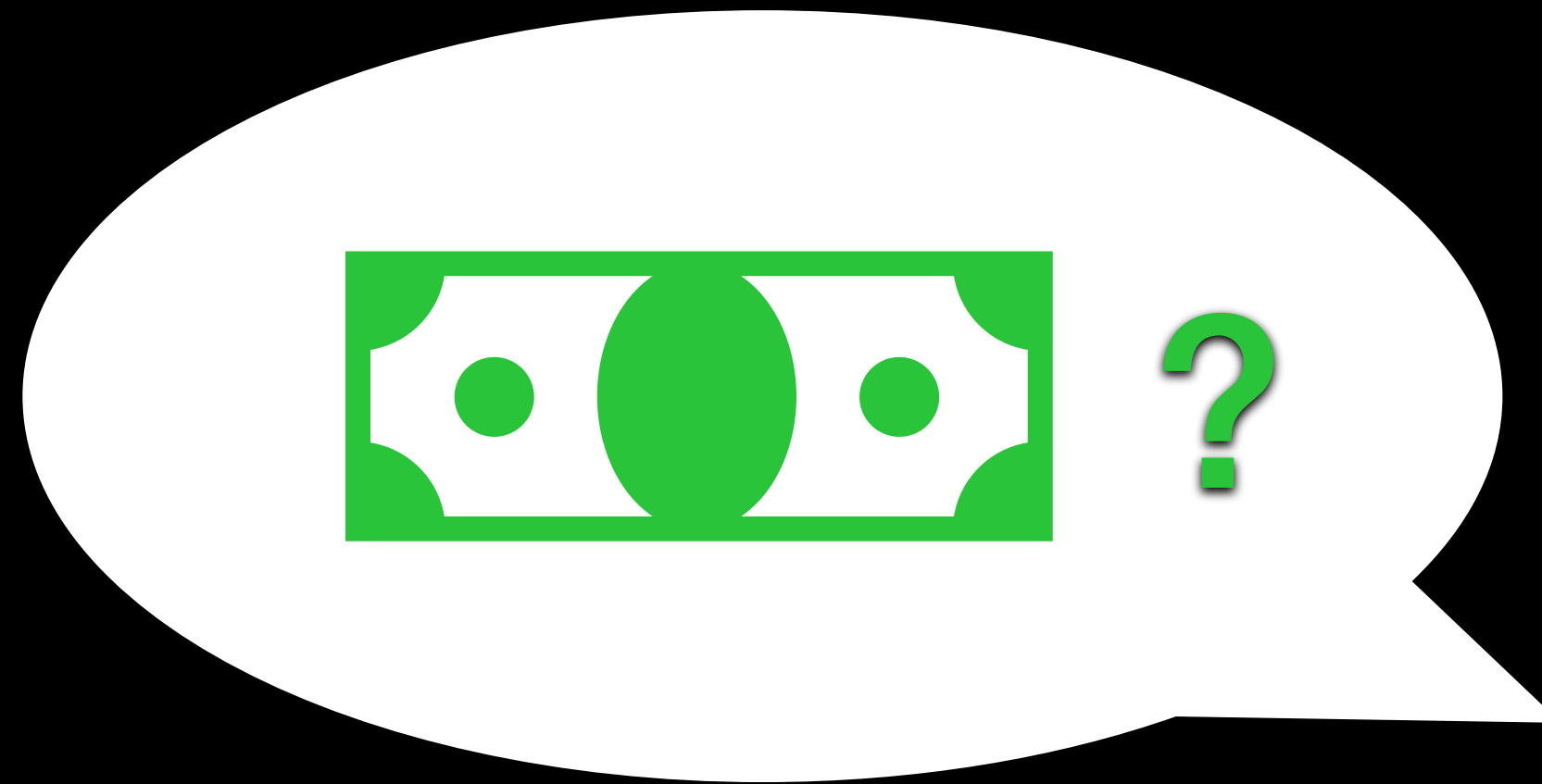
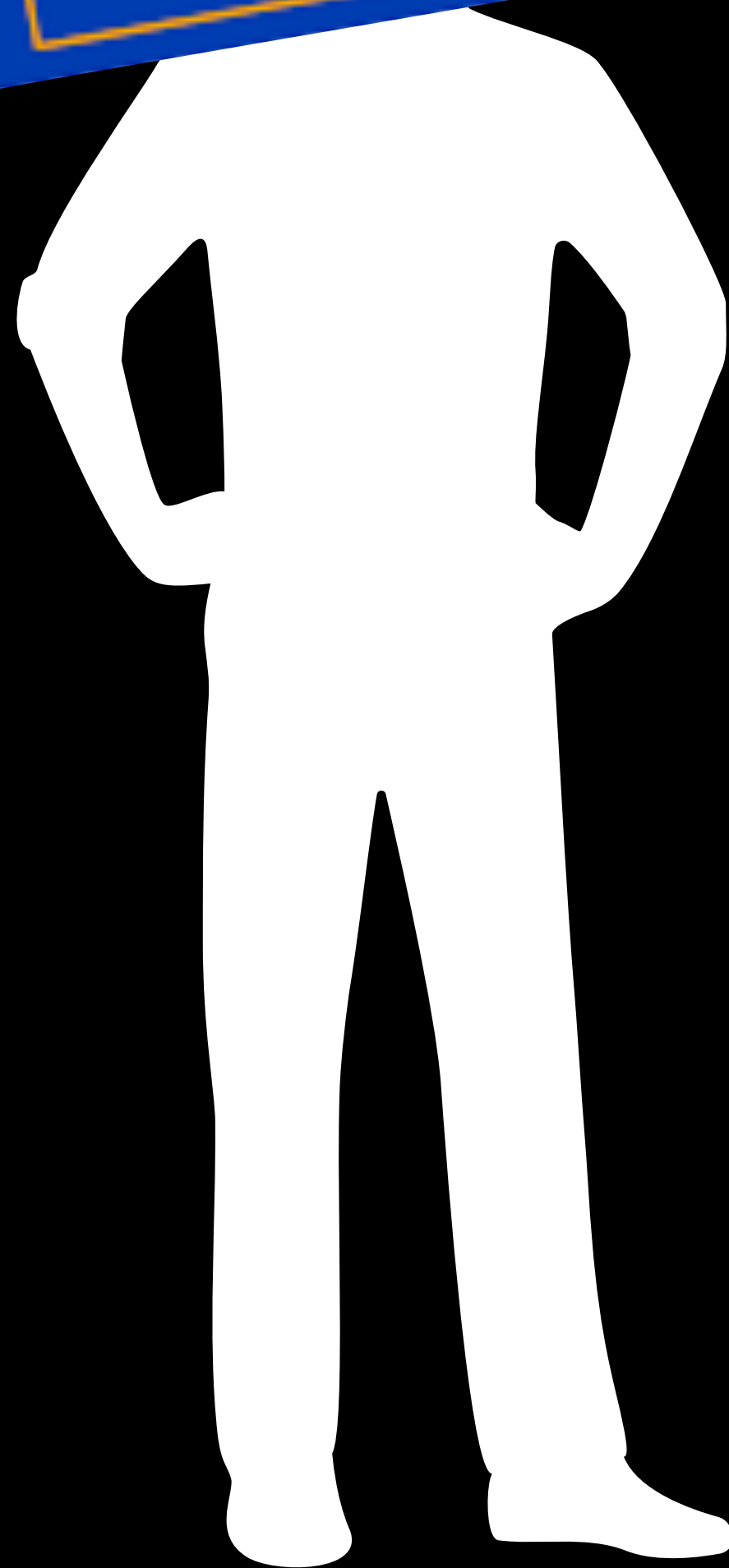
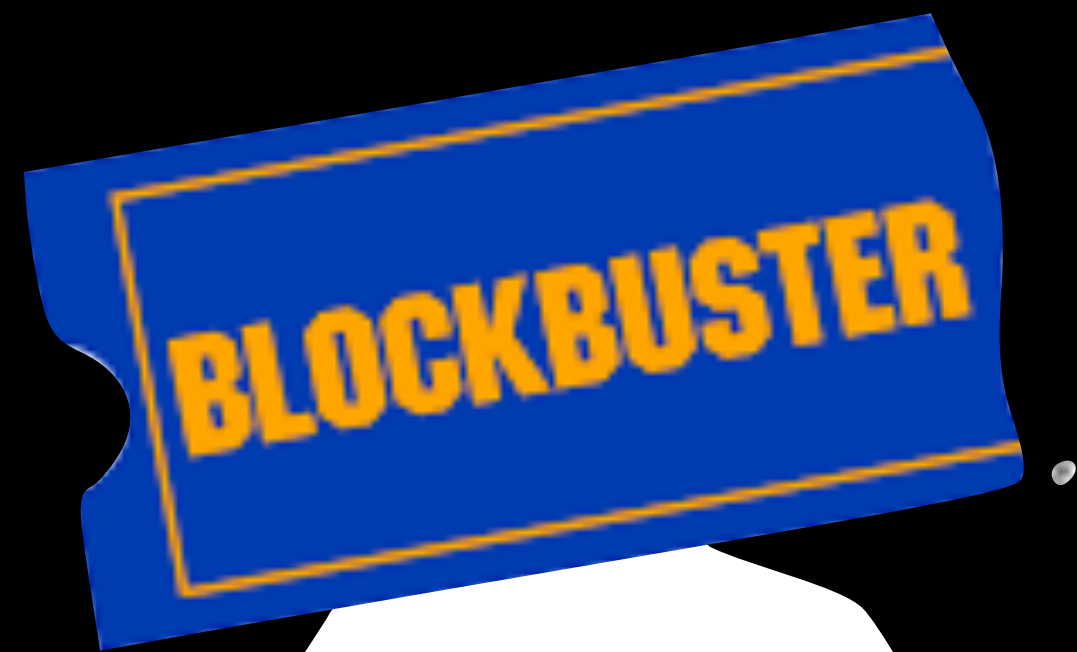
**MY KIDS WILL NEVER KNOW
THAT AWFUL FEELING**

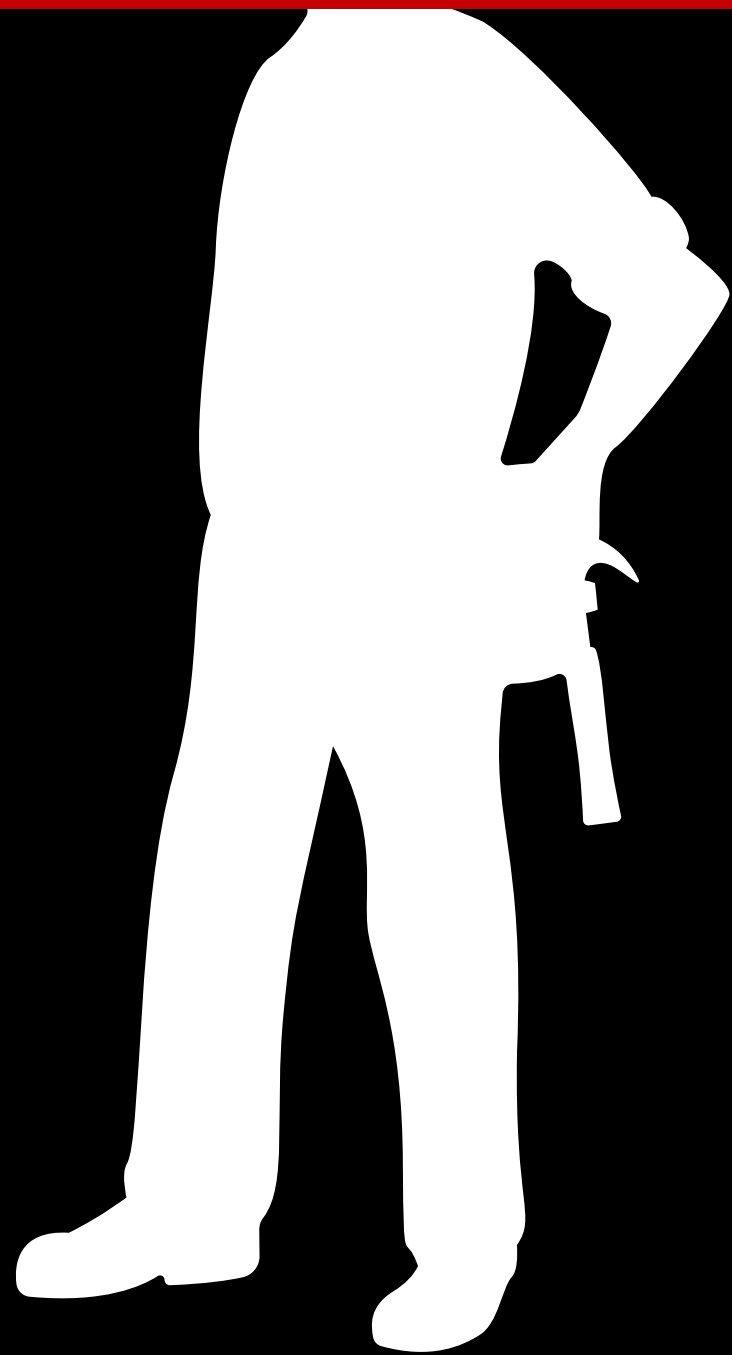
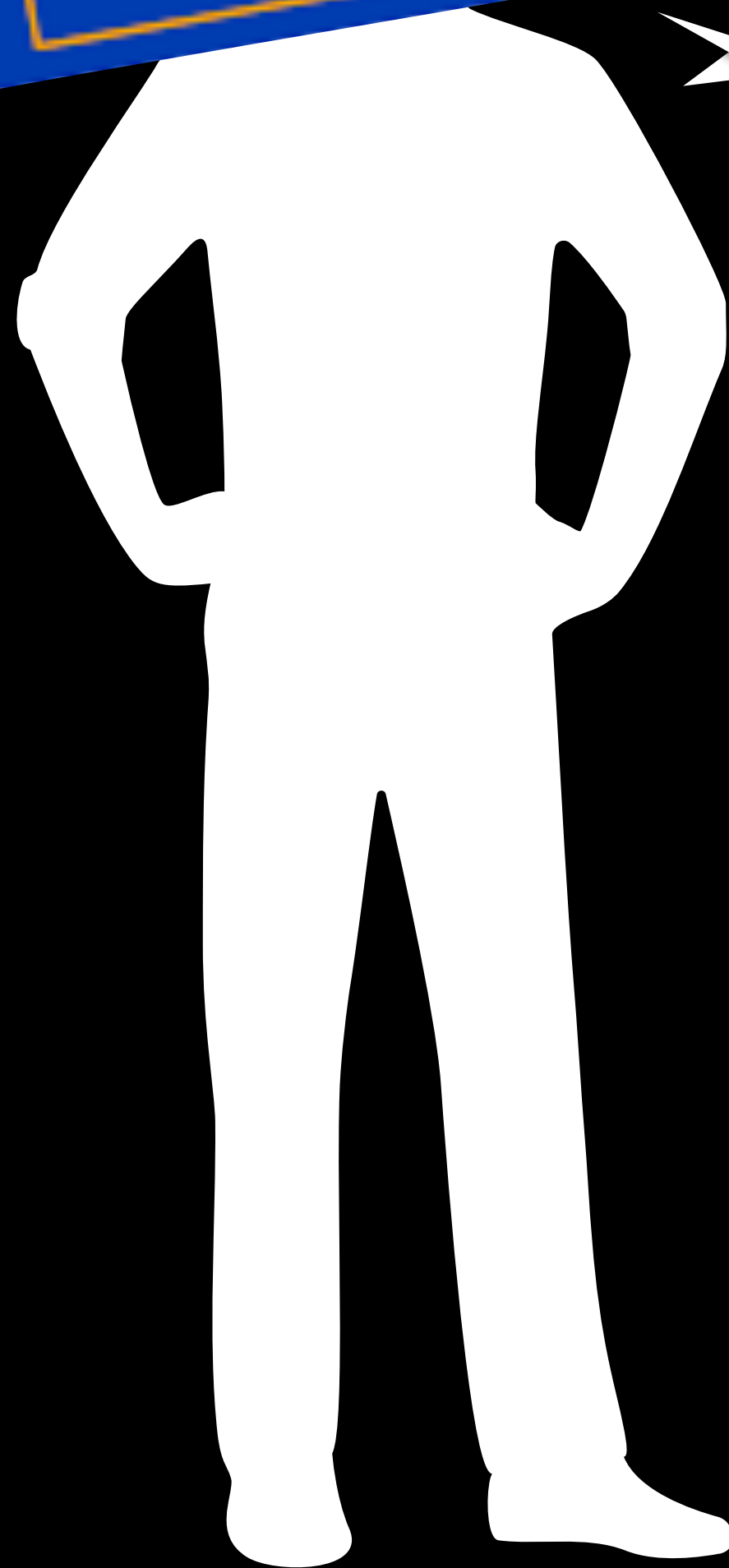
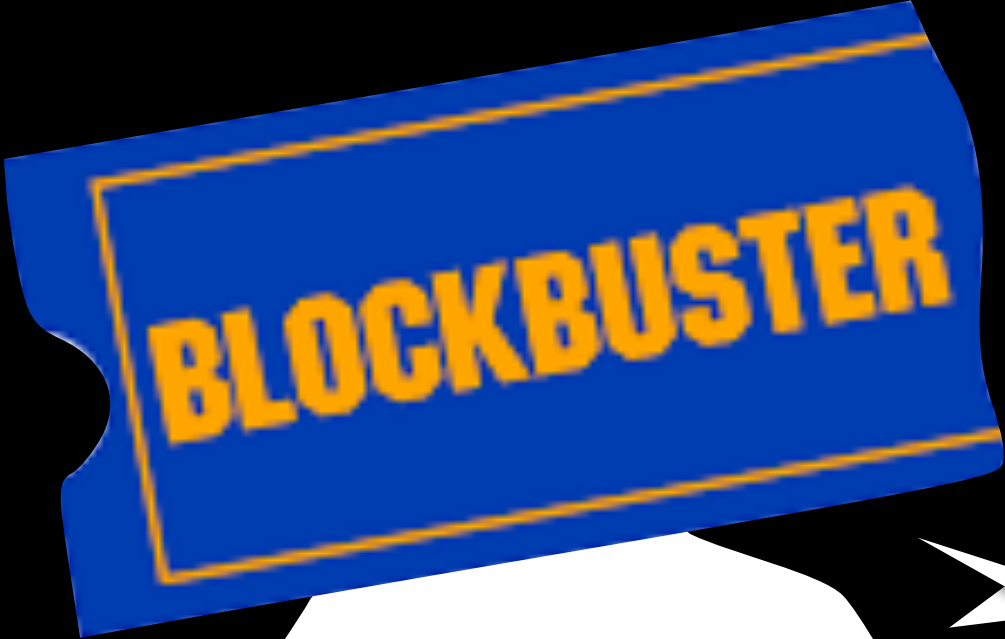
**OF REALIZING THERE'S NO
VHS TAPE BEHIND THE BOX
AT THE VIDEO STORE**







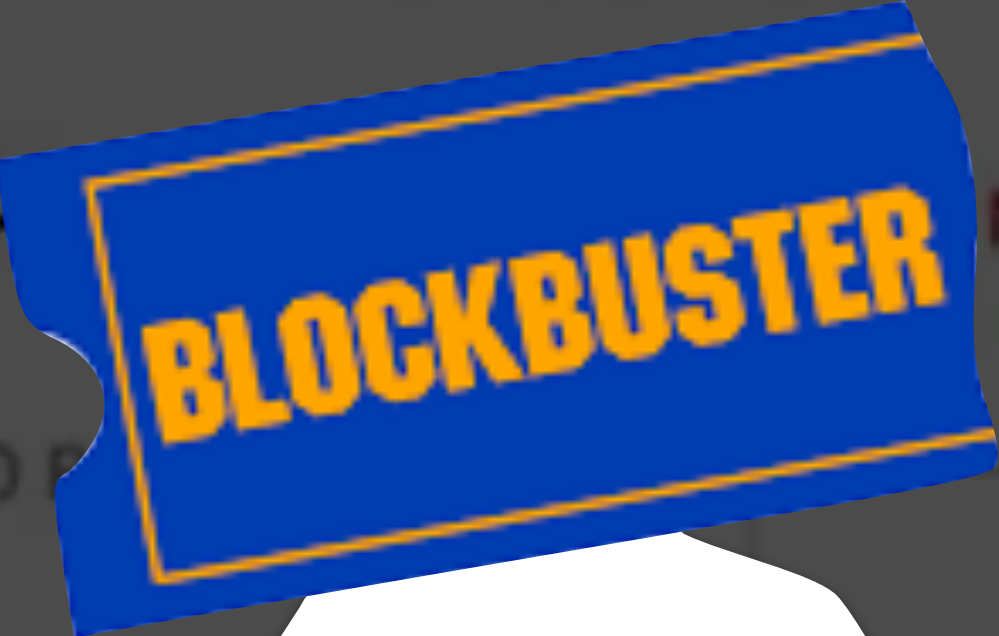




NETFLIX VS. BLOCKBUSTER (1998 - 2016)

source:

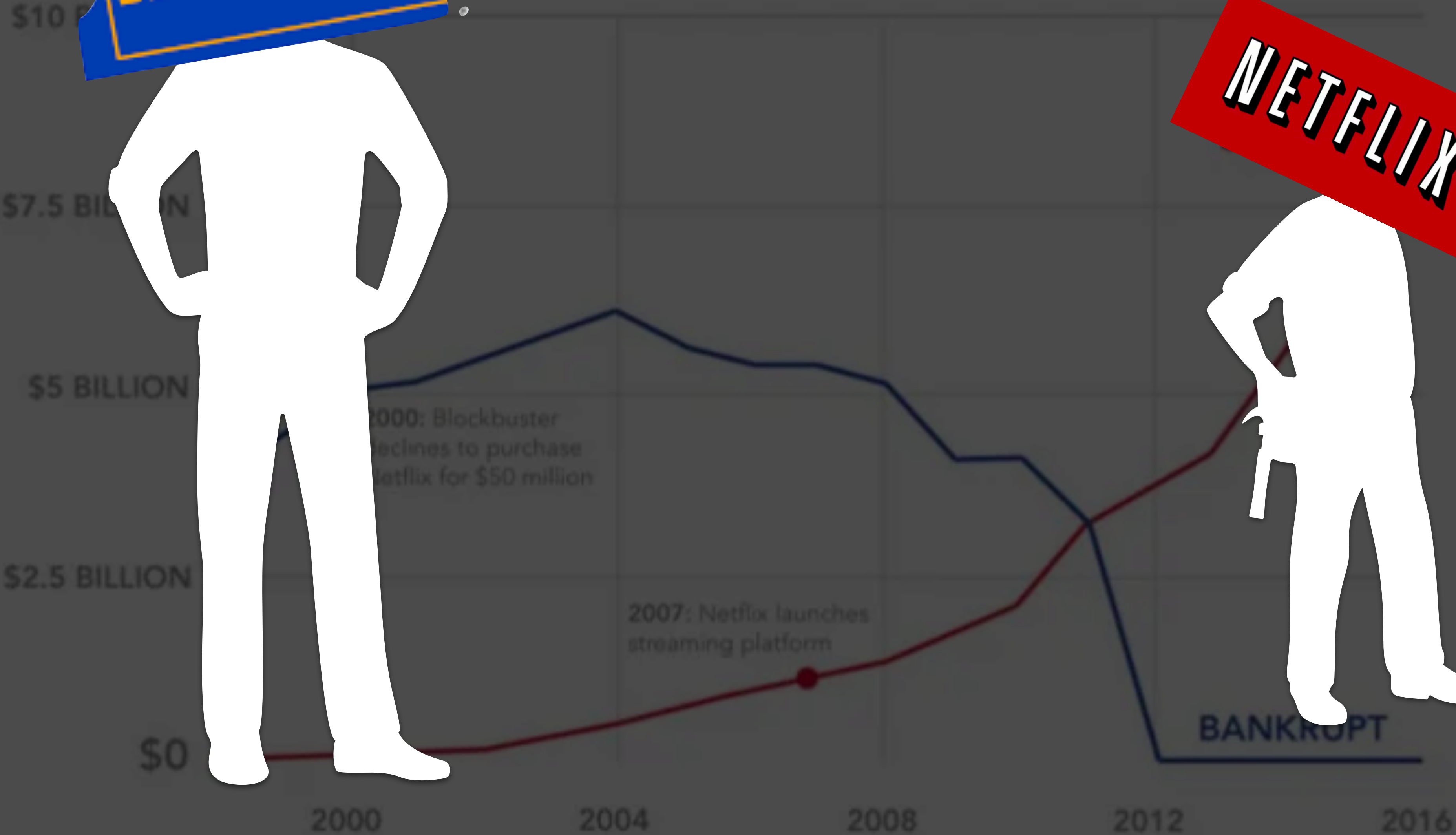
THE STRATEGY JO



NETFLIX REVENUE



BLOCKBUSTER REVENUE



Time heals all wounds but the scars are
a constant reminder



Detroit Steel

Blockbuster

Toys R Us

General Foods

Compaq

TWA

American Motors

Woolworth's

Polaroid

Companies that no
longer exist

Zenith's

DeLorean

Tower Records

Enron

Border's Books

Continental Airlines

Circuit City

Pan Am

MCI WorldCom

READY SET **FAIL!**

@MRHOOKER

WHY IS
FAILURE
IMPORTANT?



CARL HOOKER

THOUGHTS ON **FAILURE**

1. **FAILING** BUILDS CHARACTER
2. **FAILURE** CREATES OPPORTUNITY
3. **FAILURE** IS A GREAT TEACHER
4. **FAILURE** INSTILLS COURAGE
5. **FAILURE** TEACHES PERSEVERANCE
6. **FAILURE** SPAWNS CREATIVITY
7. **FAILING** REQUIRES MOTIVATION
8. **FAILURE** IS ACCEPTABLE

OUTCOME

Failure

Success

You failed as a result of your mistakes and effort.

You got lucky and succeeded despite your mistakes.

Mistakes

You tried something new that didn't work and you learned from it.

You tried something new that worked and learned from it.

Experiments

You practiced but failed due to bad luck.

You tried something new and practiced it over and over again until it turned into a success.

Practices

Failure

Success

Zone of Learning

BEHAVIOR

READY SET **FAIL!**

WHY IS
**FAILURE AND
RISK-TAKING**
IMPORTANT FOR THE
FUTURE?

@MRHOOKER

CARL HOOKER

A word cloud of companies that didn't exist 40 years ago. The central text, "Companies that didn't exist 40 years ago", is enclosed in a black rectangular box. Surrounding this box are various company names in white and cyan text, arranged in a circular pattern. The companies listed include Amazon, Jet Blue, Target, Google, Microsoft, Dell, Starbucks, Intel, Qualcomm, Pfizer, Apple, Virgin Atlantic, Tesla, Adobe Systems, PayPal, Facebook, Costco, Nike, Home Depot, and Best Buy.

Companies that
didn't exist
40 years ago

Amazon Jet Blue Target Google Microsoft
Nike Home Depot Dell
Costco Starbucks
Facebook Intel
PayPal Qualcomm
Adobe Systems Best Buy Pfizer
Tesla Virgin Atlantic Apple



amazon go

amazon go

amazon go

amazon go
Breakfast
in a flash.

JUST
WALK
OUT
SHOPPING

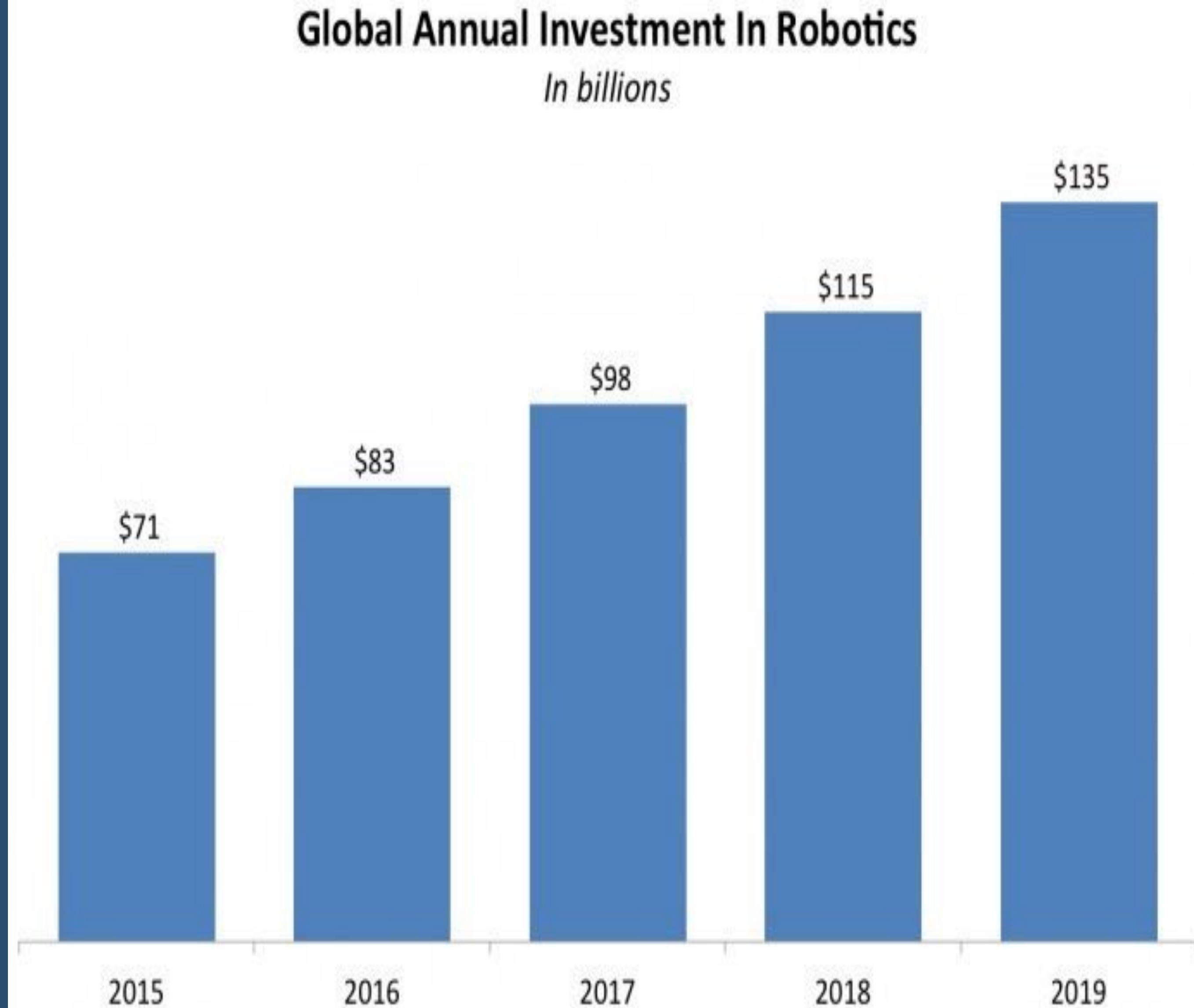
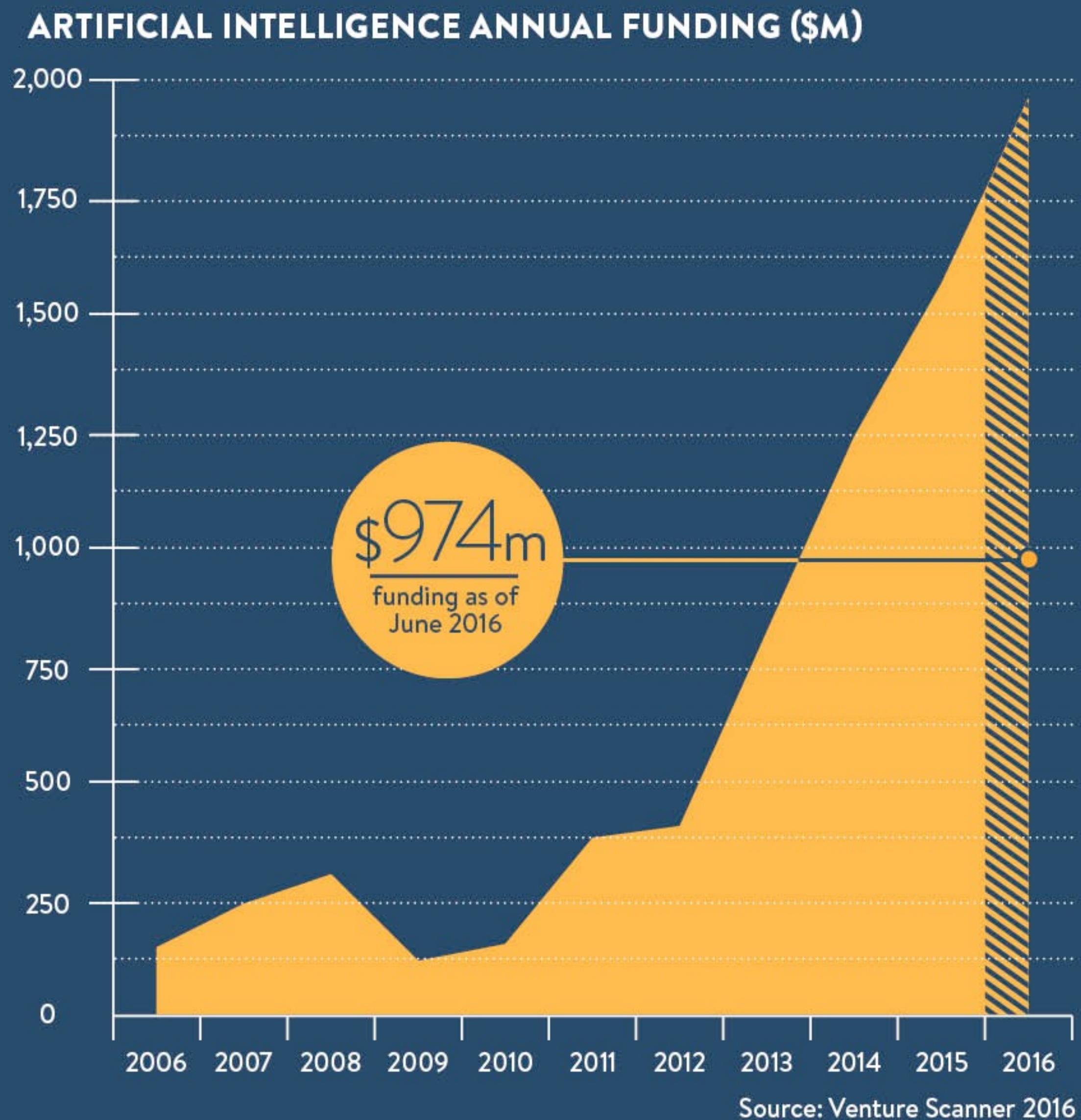
amazon go

*“Machines
could take 50%
of jobs in the
next 30 years.”*

Dr. Moshe Vardi
Rice University



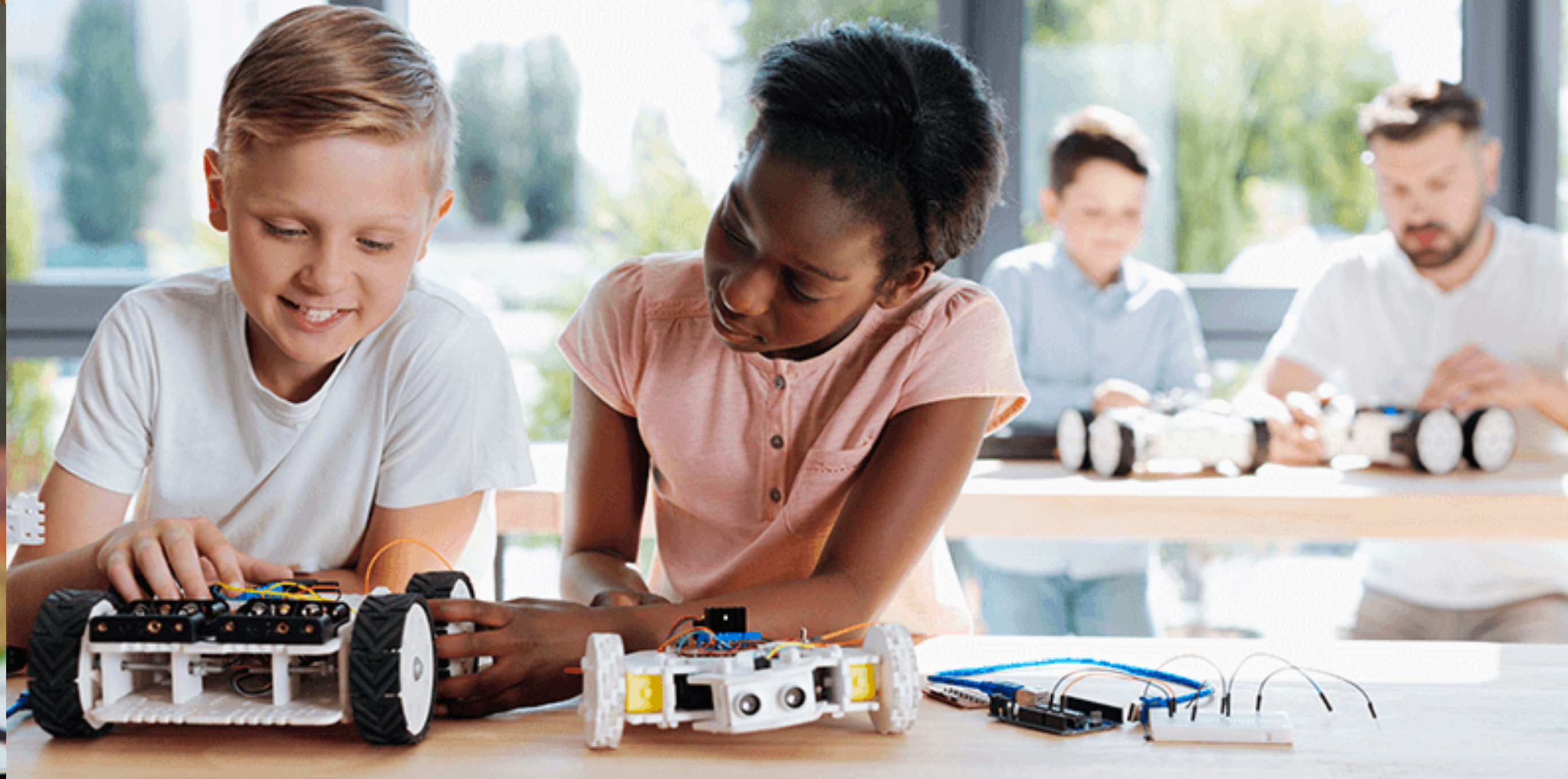
Money invested in AI & Robotics



Source: IDC, BI Intelligence Estimates, 2016

BI INTELLIGENCE

Robotics in Schools



AI in Schools

[Overview](#)[Documentation](#)[Examples](#)[Playground](#)[⚡ Upgrade](#)

Playground

SaveView

W|

Submit

1

WillRobotsTakeMyJob.com

WILL ROBOTS TAKE MY JOB?

Enter your job

or show random example

INTERACTIVE DISCUSSION

If **50%** of jobs are automated in the next **30** years, what skills should we be teaching our students?

Top 10 Job Skills - World Economic Forum

2020

1. Complex Problem Solving
2. Critical Thinking
3. Creativity
4. People Management
5. Coordinating with Others
6. Emotional Intelligence
7. Judgement & Decision Making
8. Service Orientation
9. Negotiation
10. Cognitive Flexibility

2030

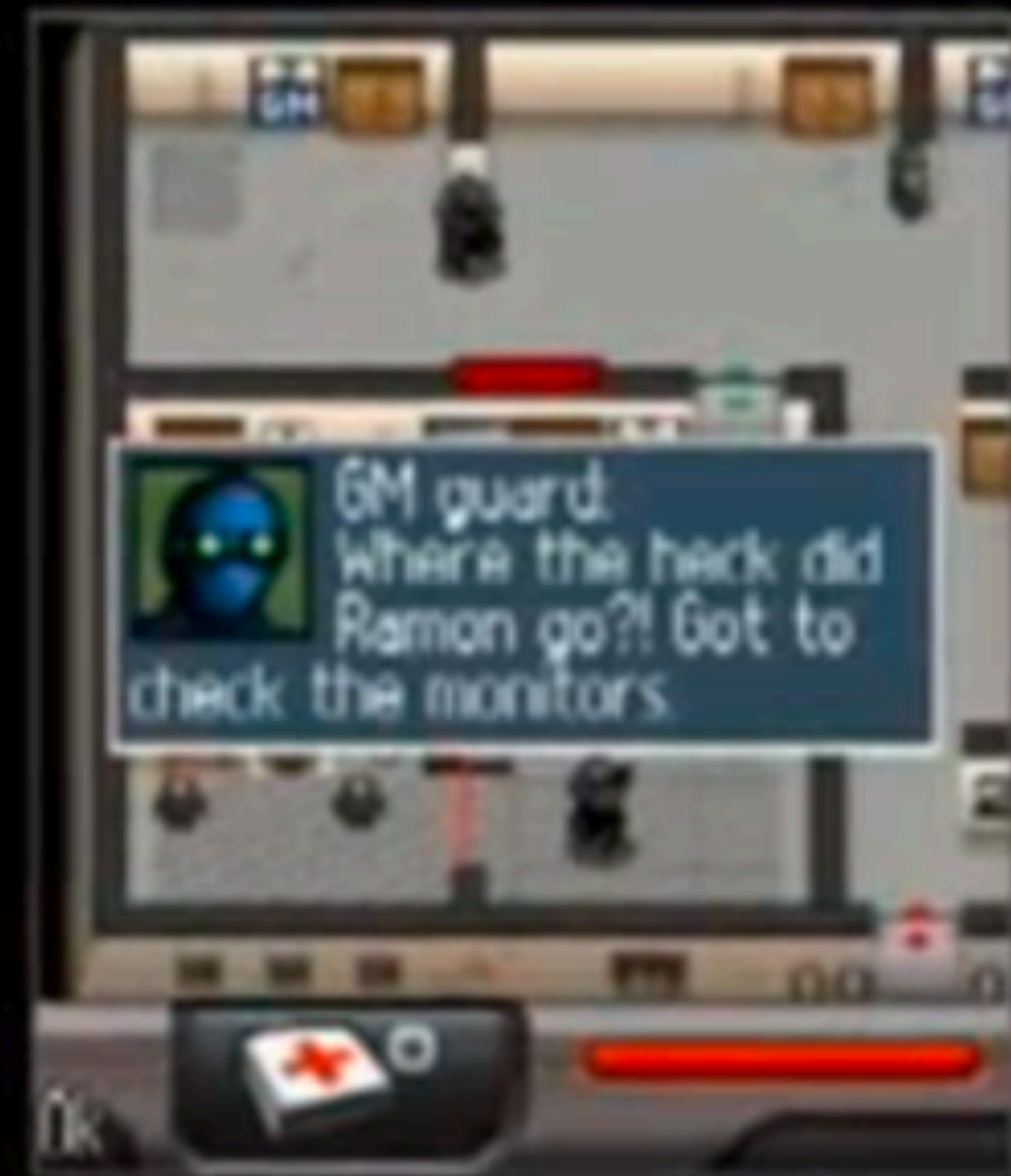
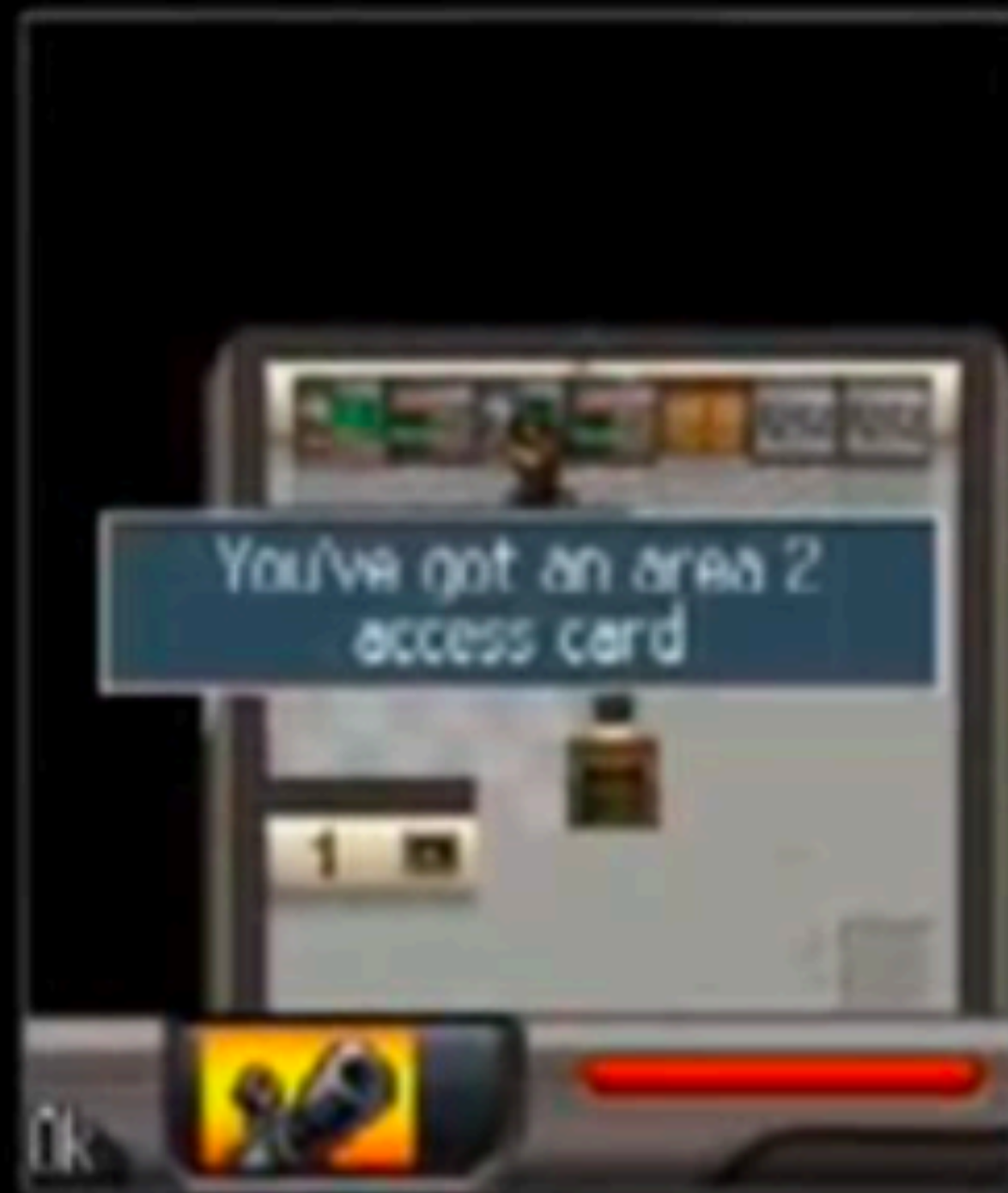
1. AI & big data
2. Networks & Cybersecurity
3. Technological literacy
4. Creative thinking
5. Resilience, flexibility and agility
6. Curiosity and lifelong learning
7. Leadership & Social Influence
8. Talent management
9. Analytical thinking
10. Environmental stewardship

A man in a dark suit and tie is walking a tightrope. He has his arms outstretched for balance. Below him is a dense city skyline with many skyscrapers, including the Chrysler Building. The sky is overcast and grey. The word "RISK" is written in large, white, bold letters across the middle of the image, partially overlapping the man and the city.

RISK

FEAR

ROVIO





★★★
ROVIO CLASSICS
ANGRY BIRDS™

DISNEY



WALT DISNEY'S
FANTASIA

The Ups and Downs of Disney's 'Fantasia'

1940 Movie With Stokowski, an Artistic Success but Financial Failure, May Make Money at Last

John Malleson

THE NEW YORK TIMES

NEW YORK, Dec. 3
LEOPOLD STOKOWSKI calls it "Fantazema," and his pronunciation would have suited the jingle. "Fantasia" will amaze ya," created in 1940 when the Walt Disney film was briefly revived in a condensed version for the mass market.

That effort at revival, plus several others, failed to pull "Fantasia" into the black. Produced at a cost of \$4,000,000—twice the price of its full-length animated precursors, "Snow White" and "Pinocchio"—it remains Disney's only financial flop. But in a test run in six cities earlier this year, "Fantasia" outdrew everything else except possibly "Chimera." And in a current revival in 35 cities, it has displayed such strength that "Fantasia," at the age of 23, may at last be on the road to fortune. Fame, of course, it has always had.

It opened in New York at the Broadway Theatre on Nov. 13, 1940, and many papers sent both their movie and music reviewers to appraise so extraordinary a cinema event. Europe had been at war for more than a year, and the front pages on that day for a change carried optimistic headlines announcing that the British had tipped the balance of power in the Mediterranean by sinking half the Italian fleet at Taranto.

For Disney and Stokowski, the inside news was also favorable—"Fantasia" had been seen, heard and enjoyed by some of the toughest critics in the business. Disney nearly went bankrupt on the success.

"Fantasia" ran for about a year in New York, but the Broadway was the only theater within a radius of 100 miles (so the ads said) that could and would play the picture. Across the country there was a similar exclusivity, based primarily on the fact that "thrilling Fantasia-sound" (no one would have dreamed of separating the noun from its adjective) required rewiring the entire theater and introduction of expensive sound gear.

About five years ago, Disney

a theater owner in Ohio asking Broadway of 1937," in which an orchestra played three short pieces by Bach, and "100 Men and a Girl," the story of a symphonic orchestra.

The success of those movies led Disney to begin thinking about "Fantasia" in the late 1930s. It was to be the first venture of his new studio, then staffed by some of the most creative and imaginative artists in the world. And it was to be the last word in fluid animation, glorified on a wide screen.

The direct ancestors of "Fantasia" were Disney's "Silly Symphonies," those skits of picturesque animation, rather than Mickey Mouse, Pin, Snow White or Pinocchio. Mickey, of course, was to have a part in "Fantasia"—public sentiment demanded his appearance—and he was cast in the role of the sorcerer.



The start of the filming of "Fantasia" in 1940. The opening scene shows only the shadows of conductor Leopold Stokowski and his musicians on the screen.

was not used in Bach's Toccata and Fugue in D Minor (instead there were abstract designs). And all convention was cast aside in the plans for Stravinsky's "The Rite of Spring," the symphony depicting nothing less than the creation of the world.

Stokowski was an almost inevitable choice to lead the orchestra in a sound spectacular. As Virgil Thomson, then music critic of the New York Herald Tribune, said at the time: "Among successful symphonic conductors, he has given himself the trouble to find out something about musical reproduction techniques and to adapt these to the problems of orchestral execution. Among the famous musicians who have worked in the films, he has forced the spend-

ing of money and serious thought by film producers and engineers."

Interviewed a few days ago in his apartment overlooking the reservoir in Central Park, Stokowski recalled the making of "Fantasia." It was recorded on 14 channels, he said, and the separate tracks were brought together in a single musical conception.

"The sound was extraordinary—the finest there ever had been," he declared.

He regretted that in subsequent showings the "all-around" sound had often been eliminated, and he wondered if the latest revival would revert to the original production. The answer from Disney Studios: The current

showings do indeed have Fantasia-sound, but it has been somewhat modified to keep the orchestra in its traditional place in the front of the theater, and to produce the "normal blend" of instruments expected by today's sophisticated stereo listeners.

Perhaps Stokowski will have to go to the theater himself and hear what has happened. The Disney people insist that all of the original tracks have been retained, and that the sound is better than ever.

Stokowski said he was consulted at every turn about the animation that went with the music.

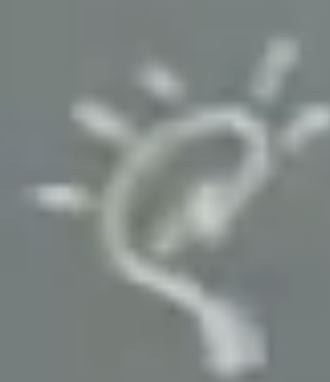
"The artists loved working on the picture, because Disney gave them a free hand," he stated. "Each part of the picture had its own room, and all the walls around were covered with artists' sketches and suggestions. Disney and I used to go and look at them, and try to see what would fit in best with the line and the rhythm and the quality of the music."

Asked if he was satisfied with the result, Stokowski said: "A musician, who becomes satisfied is on the way to the corruption of his artistic life. There is no such thing as music as perfection; there is only finer and finer and higher and higher."

Stokowski's search for the higher and higher, a Disney spokesman said, reckoned the budget of "Fantasia" \$1,000,000 above its original estimate. The eventual \$4,000,000 spent on the picture was less than the unprecedented \$5,000,000 for "Gone With the Wind," but far above the \$100,000 cost of an Artie-Brogers musical, which was considered more than a healthy sum for a movie in the final years of the great depression.

Stokowski said he hoped Disney would carry the idea of "Fantasia" still further, using both live photography and animation to join pictures and great music in cinematic expression that would introduce musical masterpieces to millions of people who never go into a concert hall. But a successor to "Fantasia" does not seem to be in the cards.

Disney estimated a few weeks ago that a second revival of

 Newton

APPLE'S NEWTON

• Untitled notes

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Form 100-100

File

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Quit

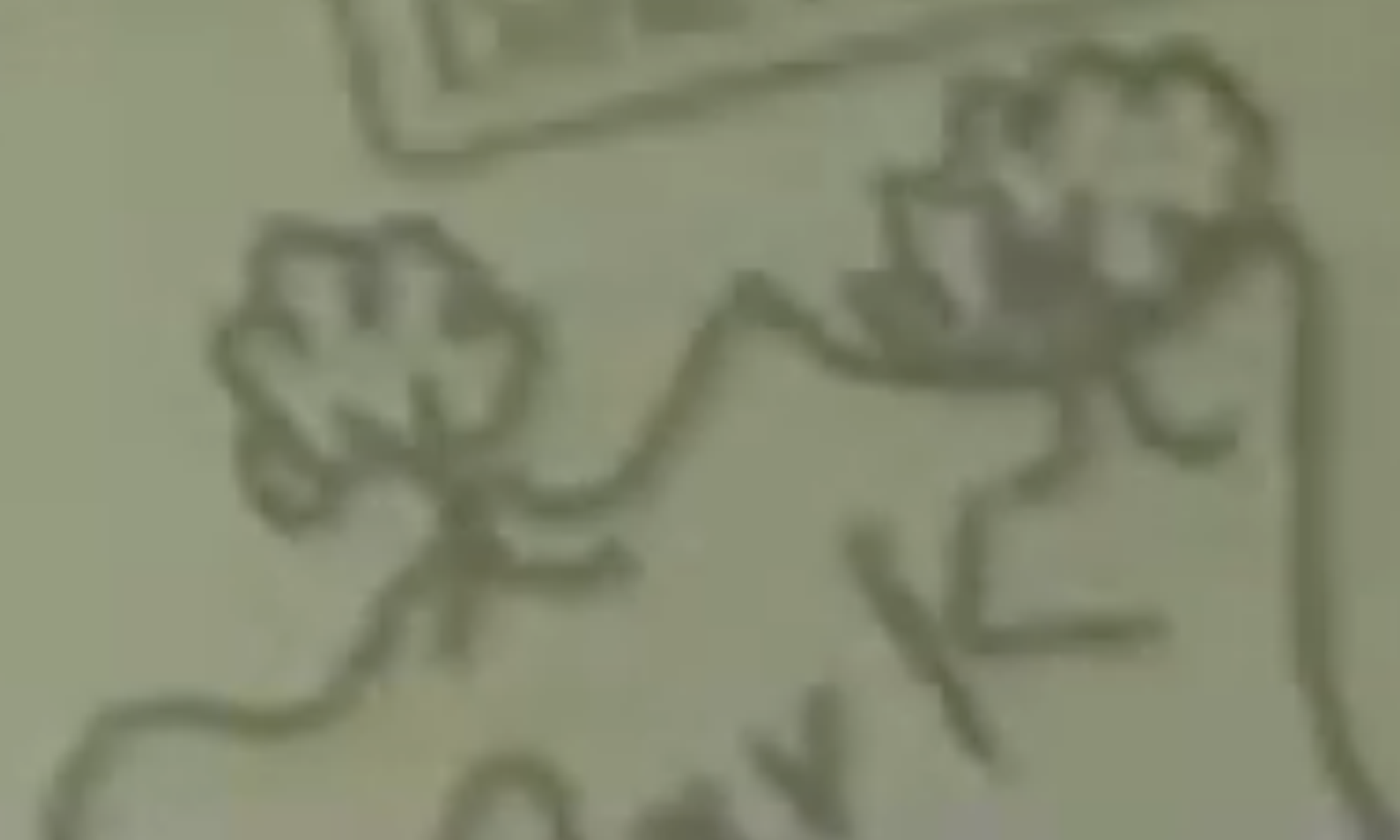
Undo

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FRITO-LAYS



NEW COKE



PEPSI CLEAR





MILLI VANILLI

RISK

FAILURE









READY SET **FAIL!**

INDIVIDUAL RISK/FAILURE
VS
SHARED RISK/FAILURE

1

2

3

**NOW LET'S TRY A
SHARED RISK AND
FAILURE**

Stand Up

1

2

3



STOP
COLLABORATE
& LISTEN



1

2

3

[clap]

2

3



XSFCOM

[clap]

2

3

[clap]

[stomp]

3



[clap]

[stomp]

3

[clap]

[stomp]

[snap]



STOP
COLLABORATE
& LISTEN



1

[clap]

2

[stomp]

3

[snap]

READY SET **FAIL!**

WHAT IS
SOMETHING THAT
STOPS YOU FROM
**TAKING RISKS AND
BEING CREATIVE?**



@MRHOOKER

CARL HOOKER



6 **Barriers** TO CREATIVITY

#1

DISCOMFORT WITH
THE UNKNOWN

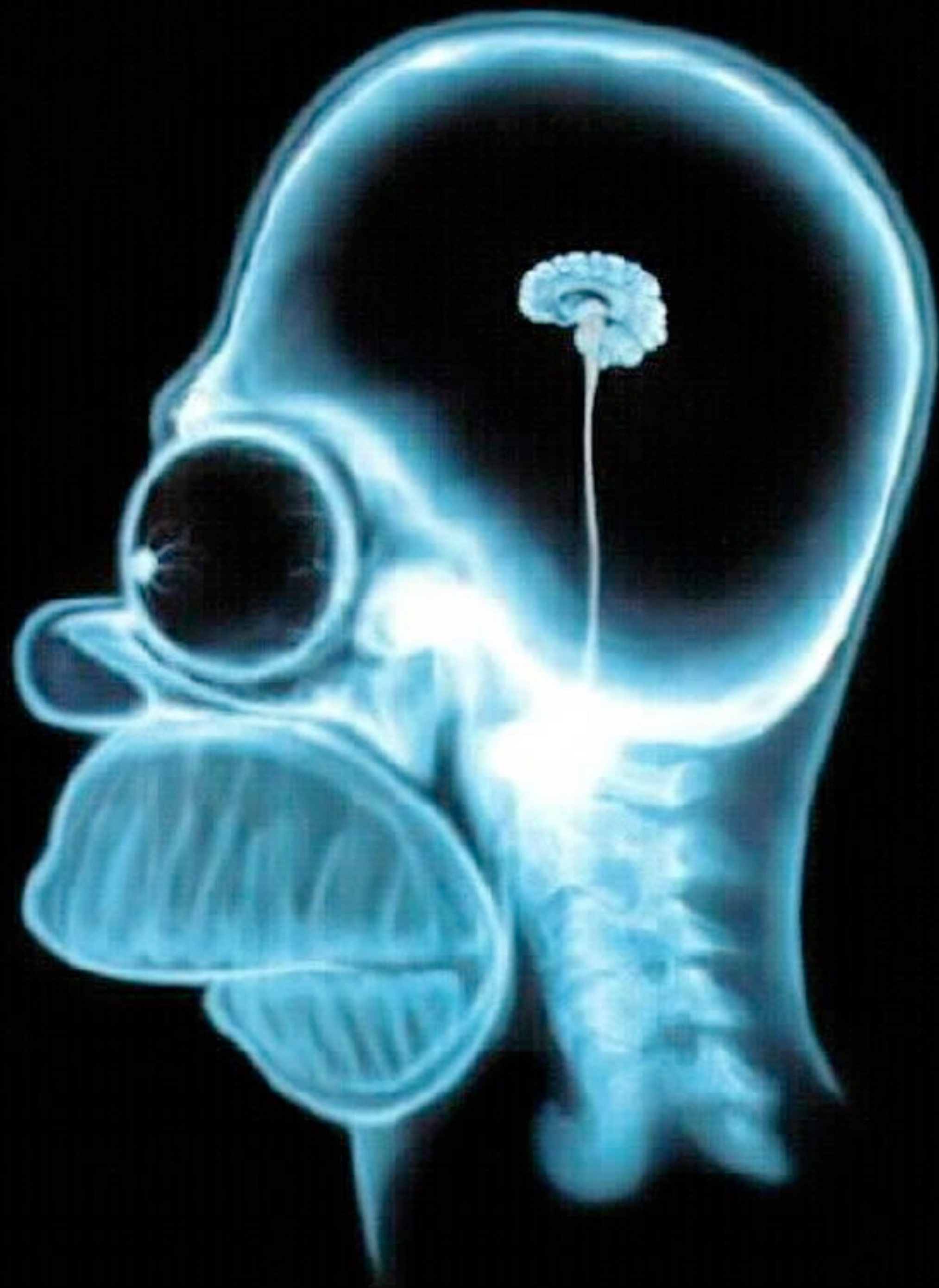


6 **Barriers** TO CREATIVITY

#2

"TREATING

"NOT KNOWING" AS A
PERMANENT CONDITION



6 **Barriers** TO CREATIVITY

#3

RISKING **EXPOSURE** AND
BEING **JUDGED**

UTOMOTIVE
REPAIR

20TH CENTURY
POETRY

ULUS

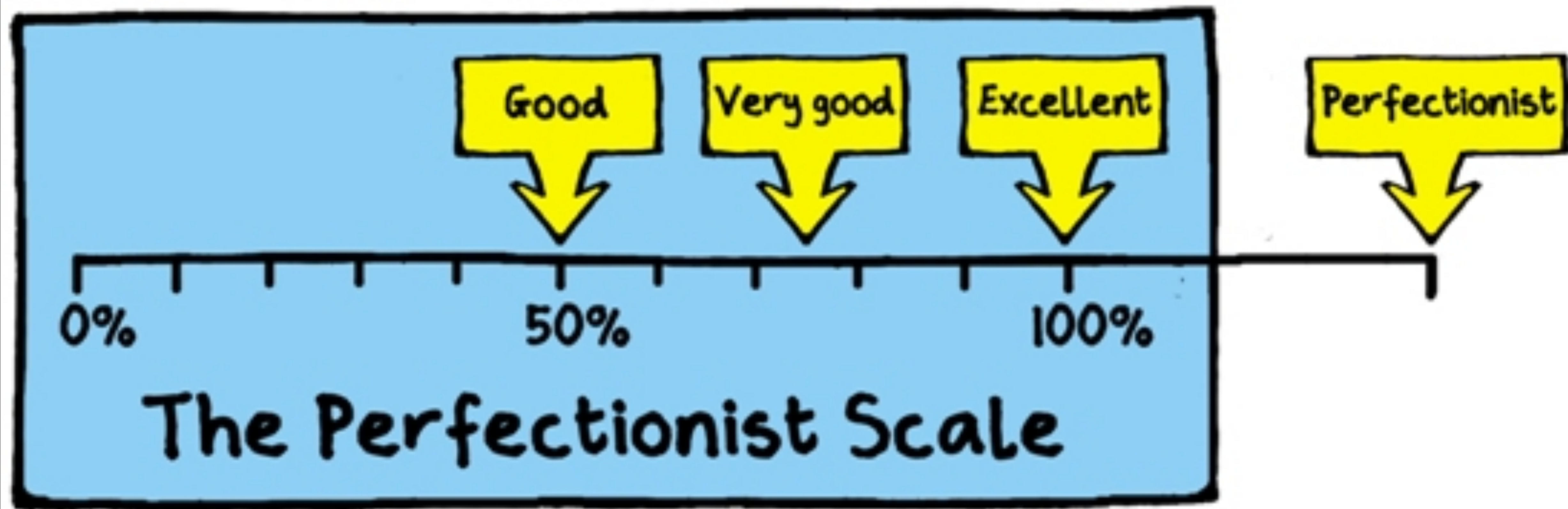
BUSINESS
ETHICS

SHAKESPEARE

6 **Barriers** TO CREATIVITY

#4

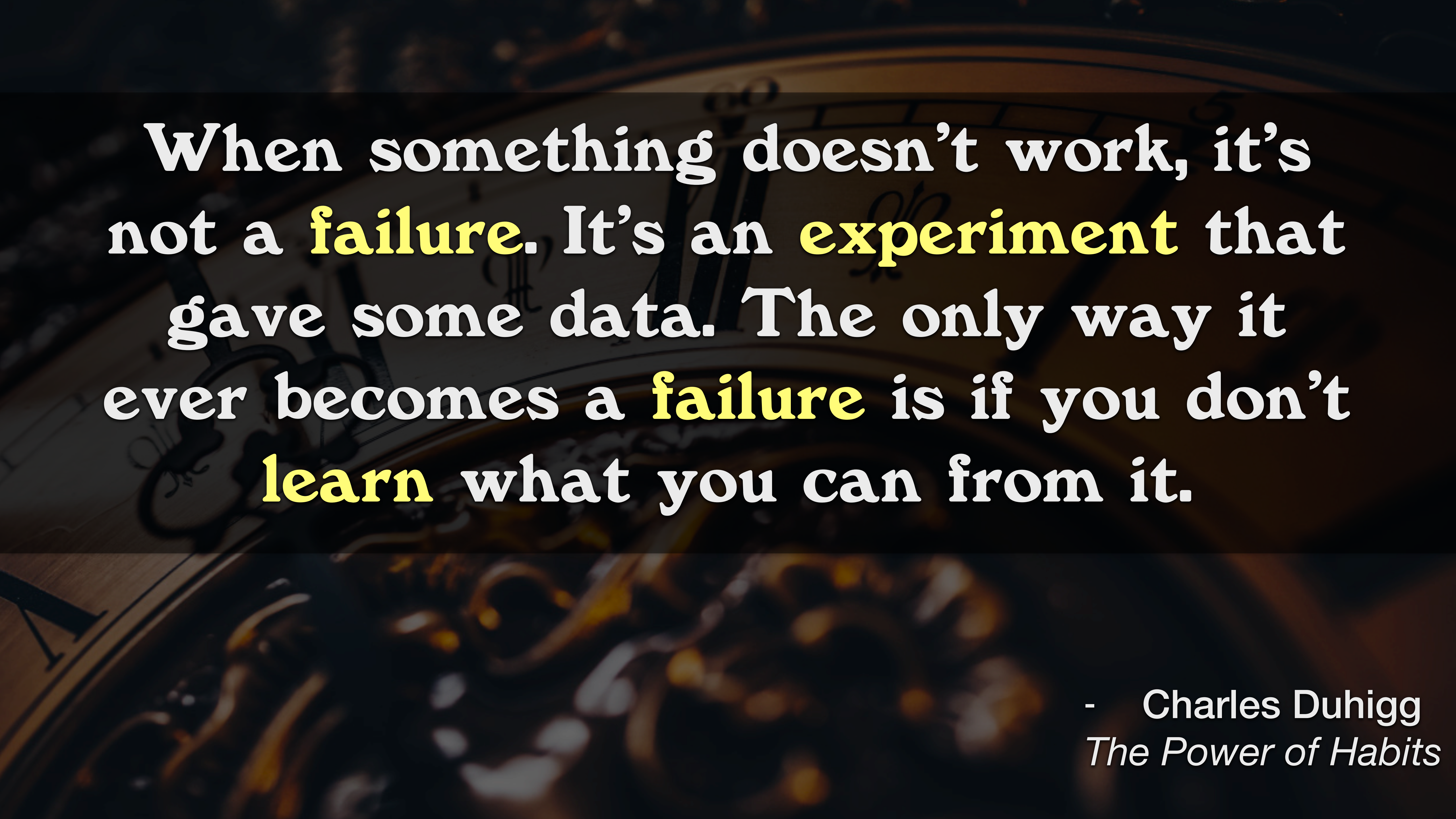
DEMANDING **PERFECTION**
FROM YOURSELF



6 **Barriers** TO CREATIVITY

#5

"TREATING
FAILURE
AS WASTED TIME



When something doesn't work, it's not a **failure**. It's an **experiment** that gave some data. The only way it ever becomes a **failure** is if you don't **learn** what you can from it.

- Charles Duhigg
The Power of Habits

6 **Barriers** TO CREATIVITY

#6

FEAR OF HAVING
YOUR IDEA **REJECTED**

A close-up photograph of a person's hand, palm facing the camera, with fingers spread. The hand is positioned centrally. Above the hand, the word "RISK" is written in a large, white, outlined font with diagonal hatching. Below the hand, the word "REJECTION" is written in a white, distressed, brush-stroke font. A thick red arrow points vertically downwards from the word "RISK" to the word "REJECTION".

RISK

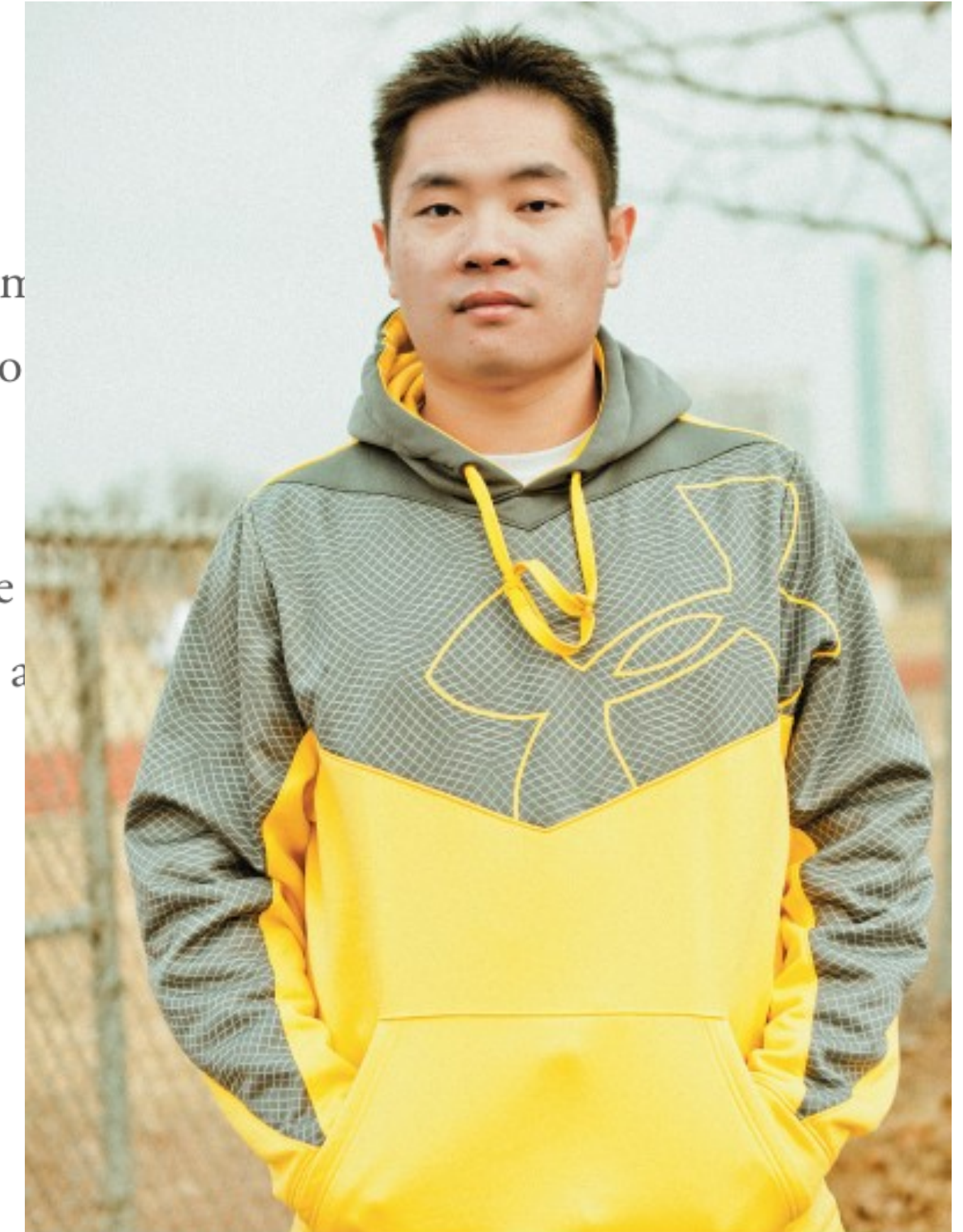
REJECTION

100 DAYS OF REJECTION THERAPY

These are the 100 days of Rejection Therapy that started it all. My goal was to desensitize myself from my fear (I explain my reason why here in my [TED talk](#)). Three criteria I set for myself: 1. Ethical (no harm) 2. Legal 3. Doesn't defy the law of physics.

Because so many people have been inspired to also try out these rejection attempts on their own, I've created a [Mobile App \(beta\)](#), so you can experience Rejection Therapy with the latest technology. Because the app is still in beta, I really appreciate you giving me feedback at support@rejectiontherapy.com.

[Click here](#) to beta test the app!



- [Rejection 1: Borrow \\$100 from a Stranger](#)
- [Rejection 2: Request a "Burger Refill"](#)
- [Rejection 3: Ask For Olympic Symbol Doughnuts](#)
- [Rejection 4: Deliver Pizza for Domino's](#)

Rejection therapy

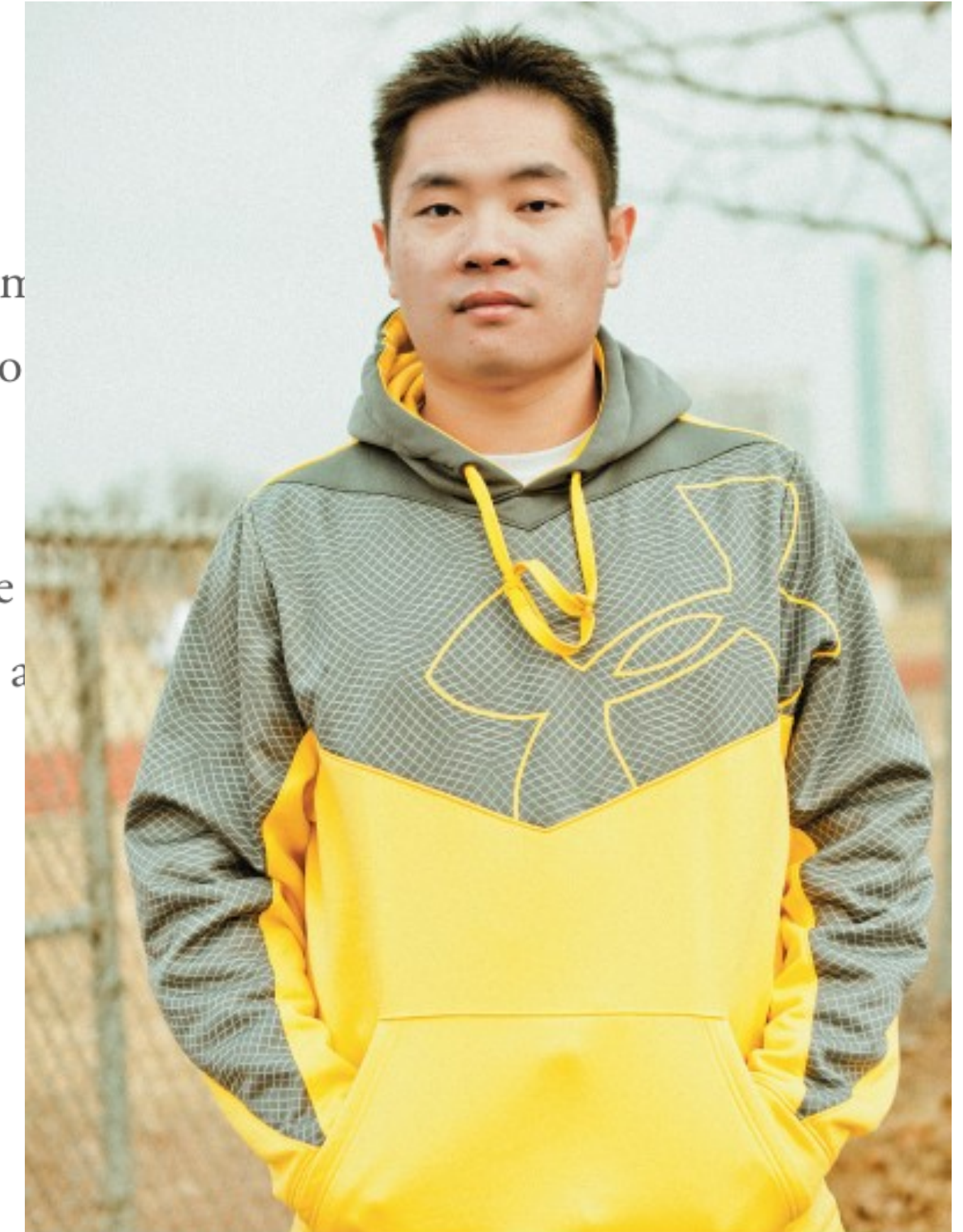
WITH JIA JIANG

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6 BARRIERS TO CREATIVITY



- **Discomfort** with the unknown
- Treating “**not knowing**” as a permanent condition
- **Risking** exposure, risking being **judged**
- Demanding **perfection** from yourself
- Treating **failure** as “wasted time”
- Fear of **rejection**

6 BARRIERS TO CREATIVITY



Discomfort

not knowing

Risking

rejection

judged

failure

perfection



15 SECOND DE-STRESSING TECHNIQUE

STAND UP

Dr. Yeltsa Kcir



15 SECOND DE-STRESSING TECHNIQUE

RICK ASTLEY

Dr. Yeltsa Kcir

A large crowd of sheep, all wearing dark sunglasses, filling the background of the image. This visual metaphor represents conformity and compliance.

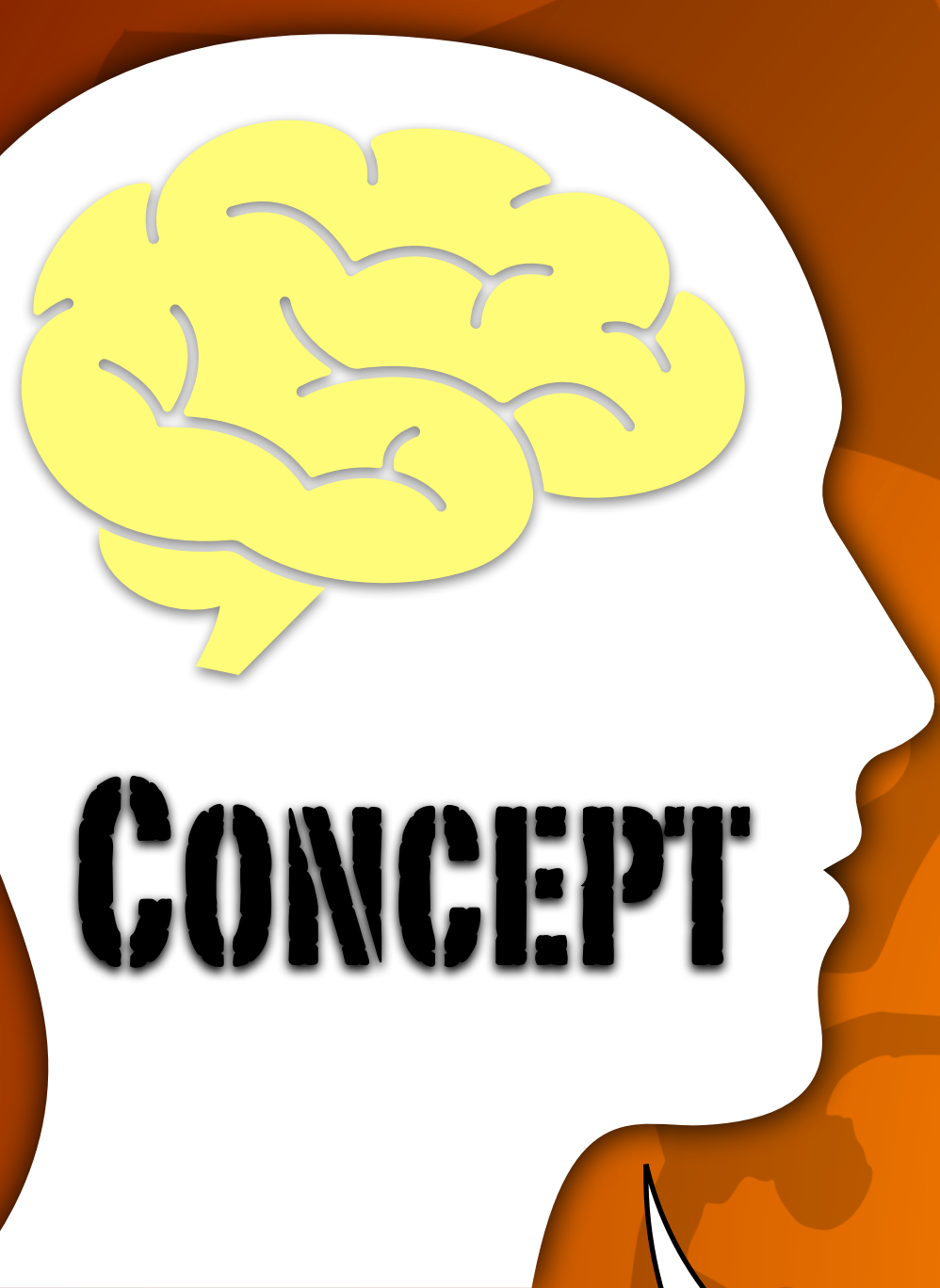
How do we change schools from
places of conformity and compliance
to environments that foster creativity
and innovation?

Perceptions of Failure Within a Team



Spectrum of perceptions of failure within a team.

Referenced: Amy Edmonson 'Strategies for Learning from Failure' <https://hbr.org/2011/04/strategies-for-learning-from-failure>



CONCEPT

ITERATIVE PROCESS

BUILD

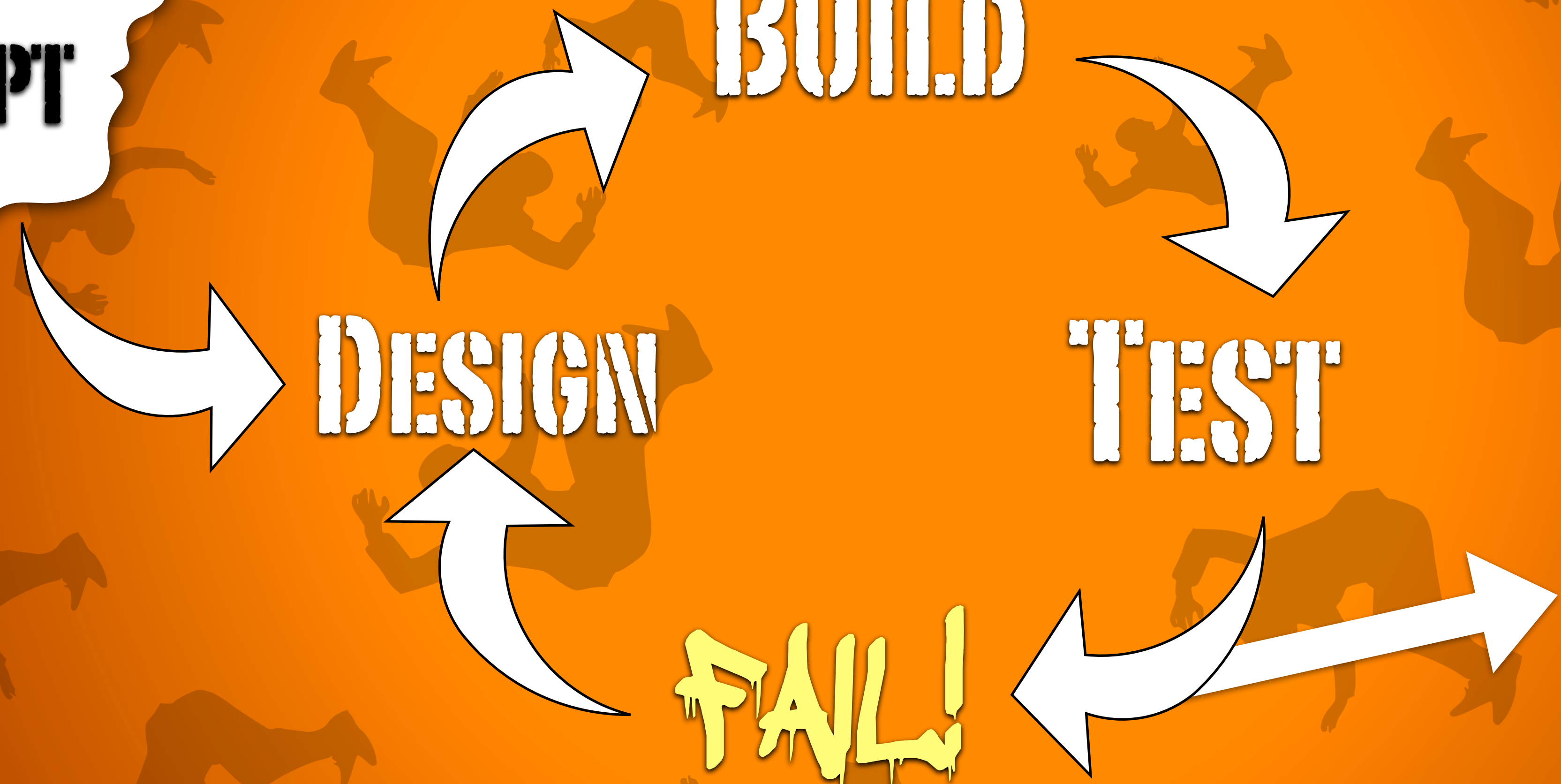


LAUNCH

DESIGN

TEST

FAIL!

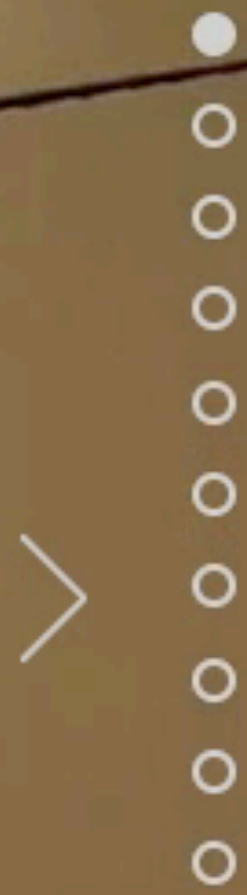
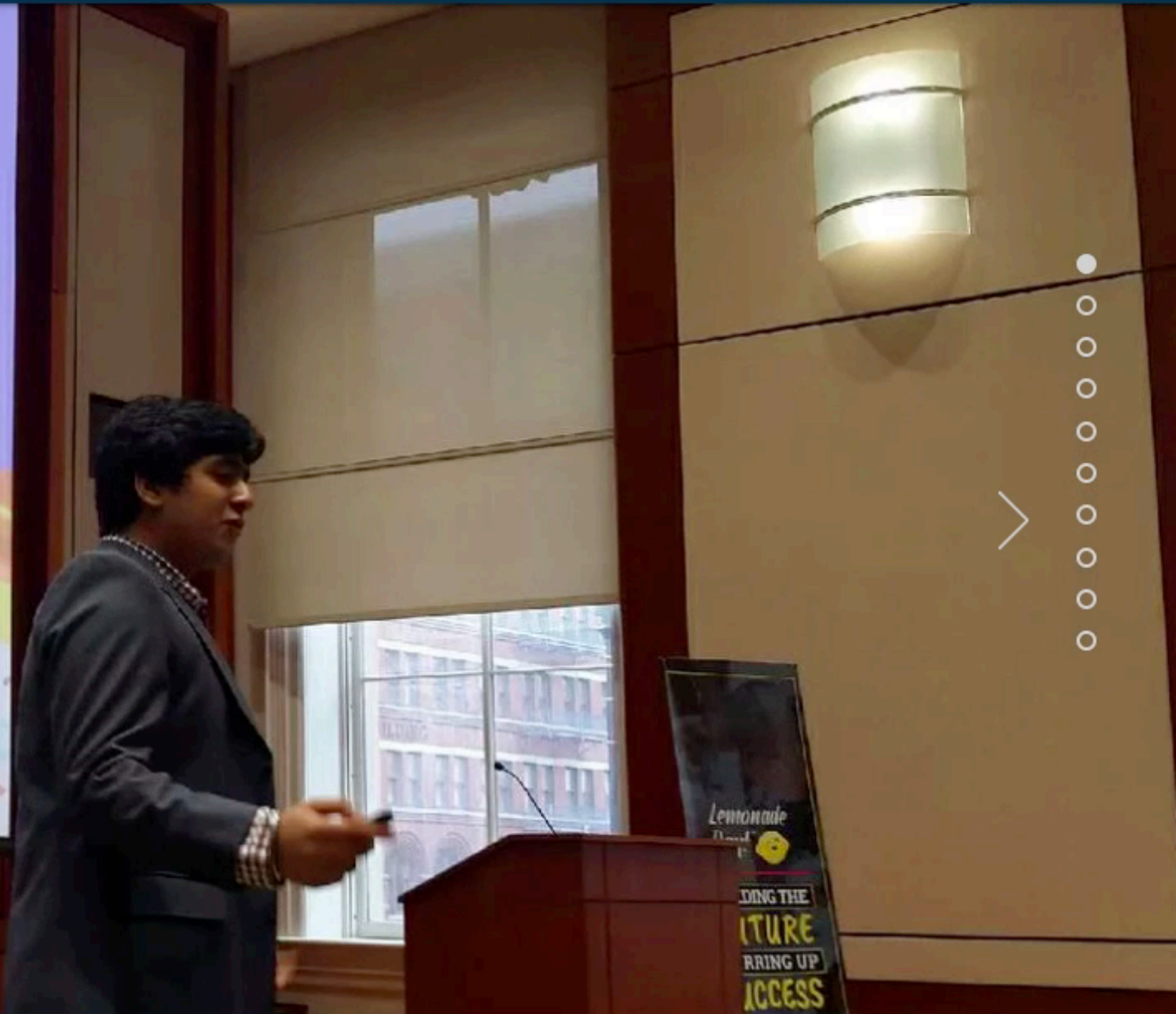




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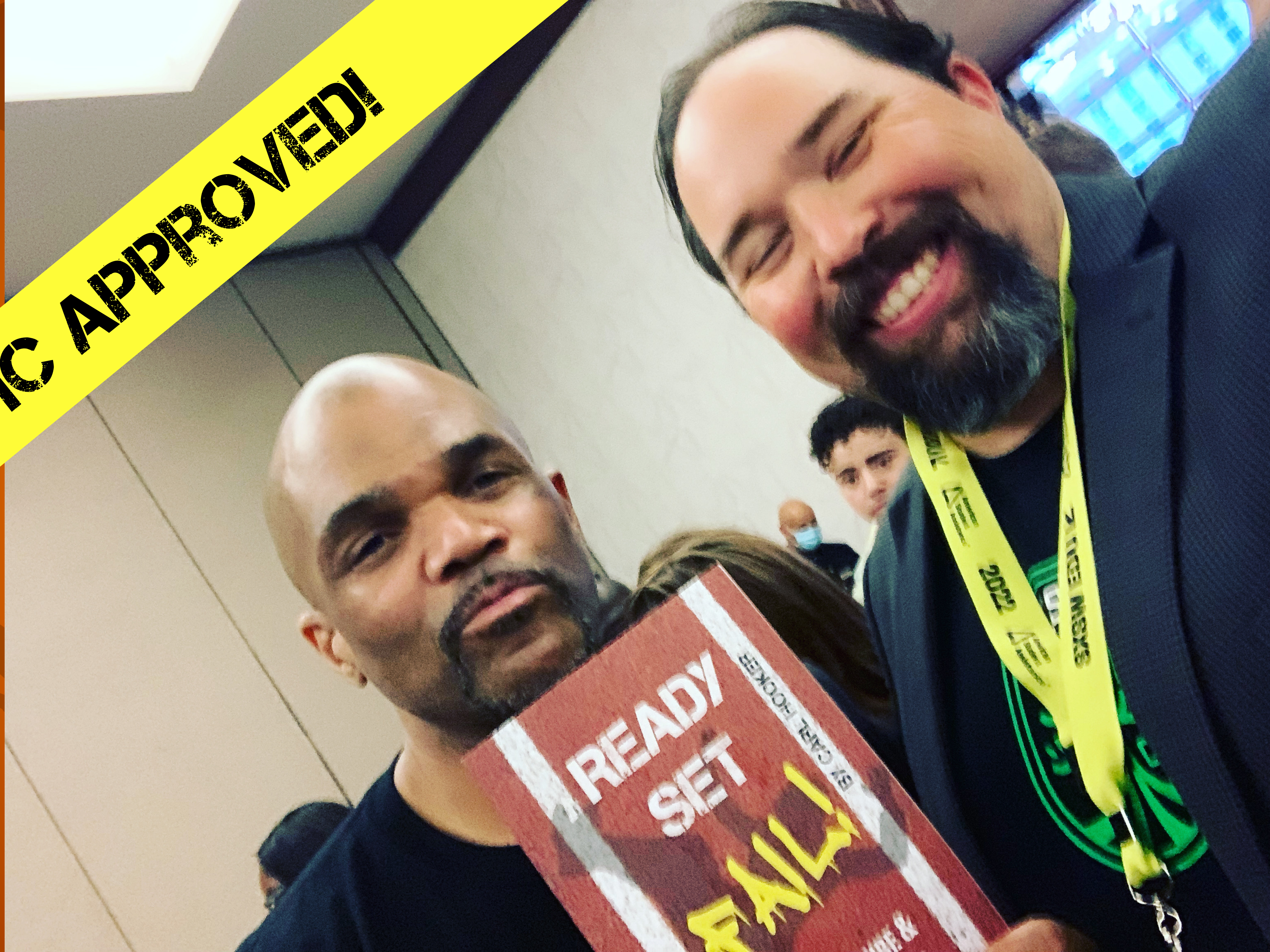


Students don't
take risks, if
teachers don't
take risks.

Teachers don't
take risks, if
leaders don't
take risks.



DMC APPROVED!



READY SET

FAIL!

mrhook.it/ireachu

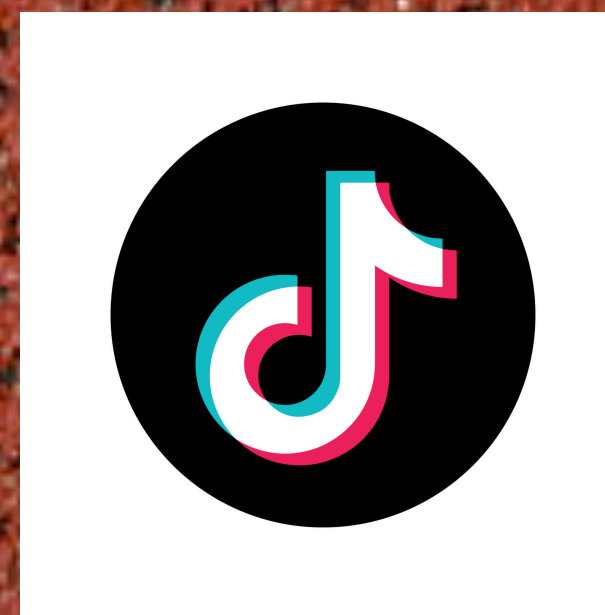
CARL.HOOKER.COM



@hookertech



mrhook.it/youtube



@hookertech



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