

WHAT DOES

IT MEAN

TO BE

INNOVATIVE?

@MRHOOKER

CARL HOOKER

MY Numbers

27 YEARS IN EDUCATION

10-TIME AUTHOR

5-TIME PODCAST HOST

4-TIME ENTREPRENEUR

2-TIME BAR OWNER

3-TIME FATHER

1-TIME HUSBAND

@MRHOOKER

CARL HOOKER





2001 CASEY ELEMENTARY SCHOOL 2002

CHALLENGE #1

In 2 minutes - Get with a partner or small group and list as many social media sites/apps you can think of.

0



A large crowd of sheep, all wearing dark sunglasses, filling the background of the image. The sheep are densely packed and appear to be moving in a uniform direction, symbolizing conformity and compliance.

How do we change schools from
places of **conformity** and **compliance**
to environments that foster **risk-taking**
and **innovation**?

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

GAME OF SCHOOL







recipe

SERVES 10-12 TIME: 1 hour FROM THE KITCHEN OF: Carolyn

Raspberry Citrus Bars

INGREDIENTS:

1 cup butter
1/2 cup sifted powder sugar

DIRECTIONS:

Crust: beat butter on med. speed for 30 sec until
to soften. Add the 1/4 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 your directions?

Game menu

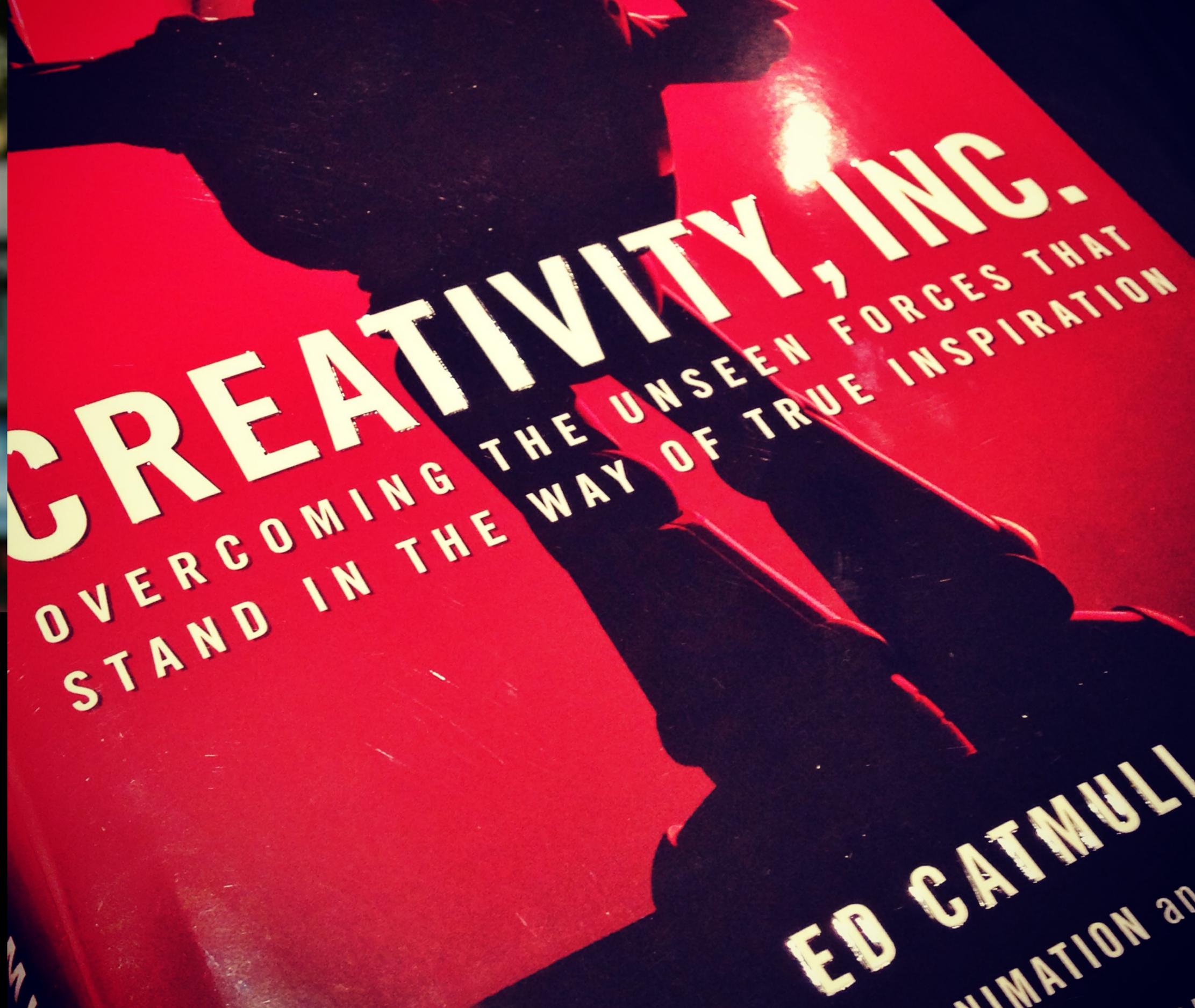
- Back to Game
- Achievements
- Statistics
- Options...
- Open to LAN
- Save and Quit to Title

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



Ed Catmull

President
of Pixar



Recorded 8/11/16



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



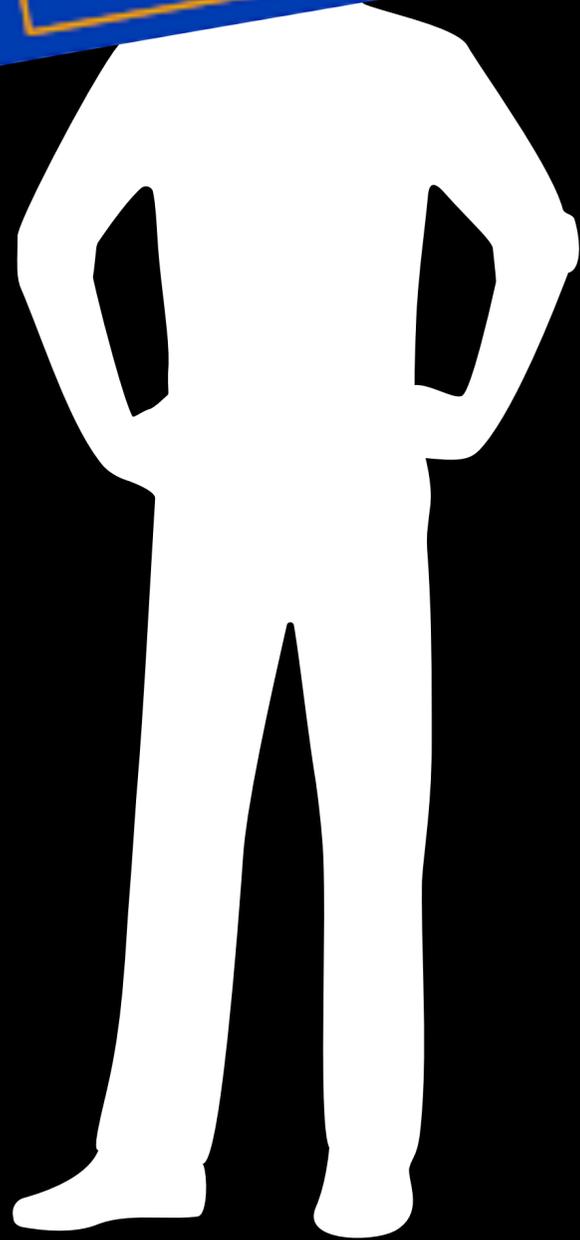
**MY KIDS WILL NEVER KNOW
THAT AWFUL FEELING**

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





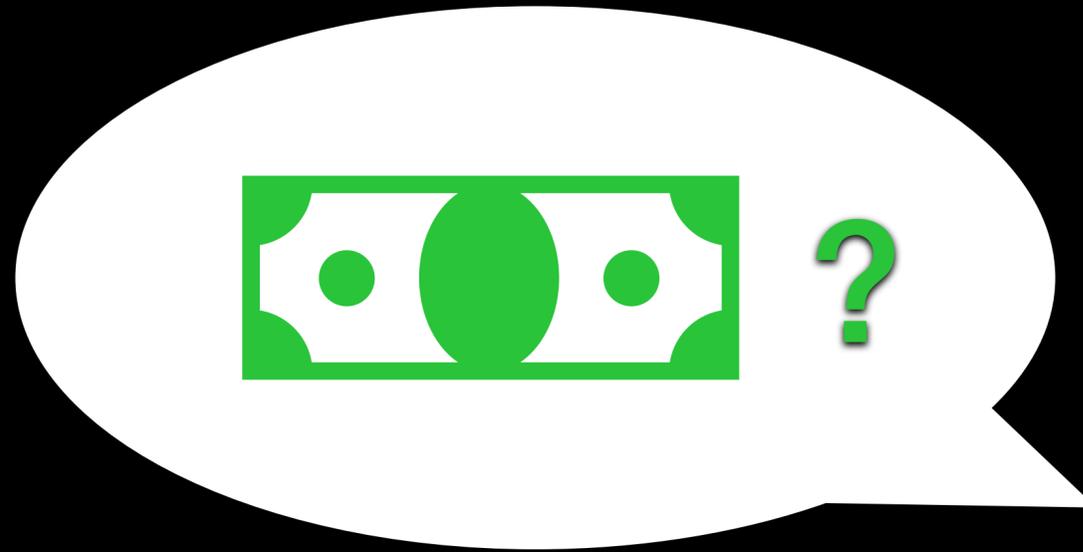
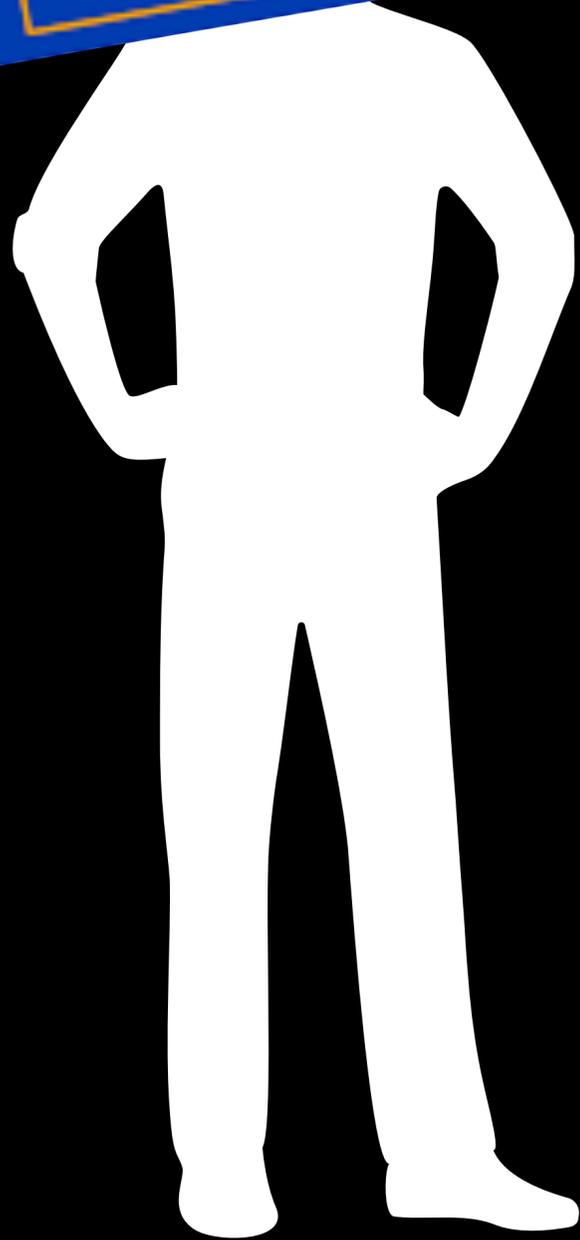
BLOCKBUSTER



NETFLIX

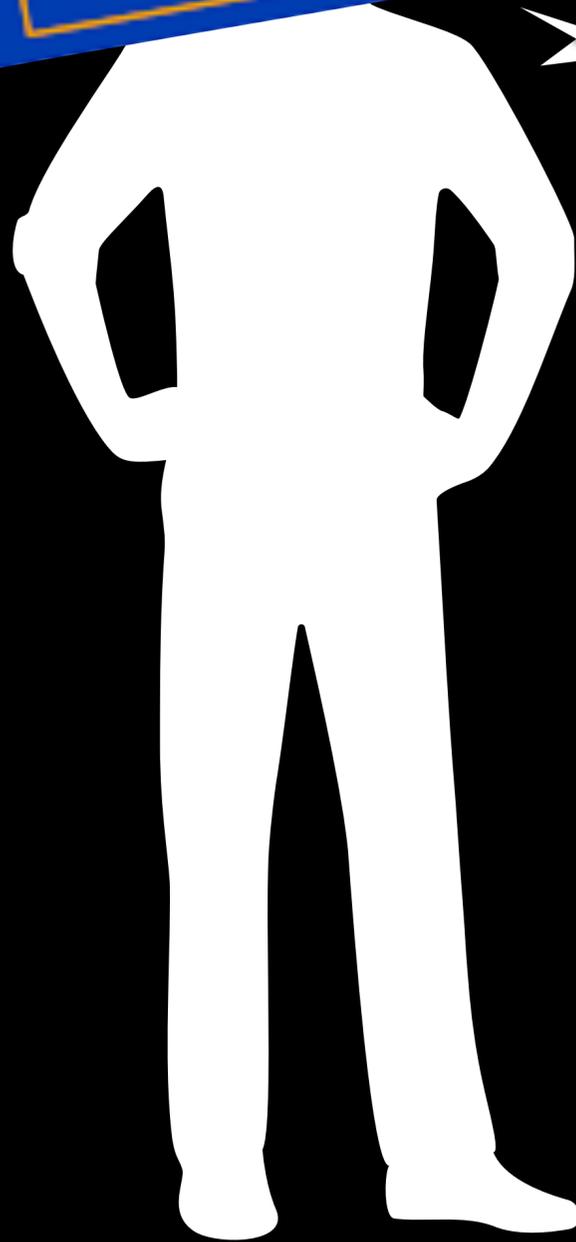
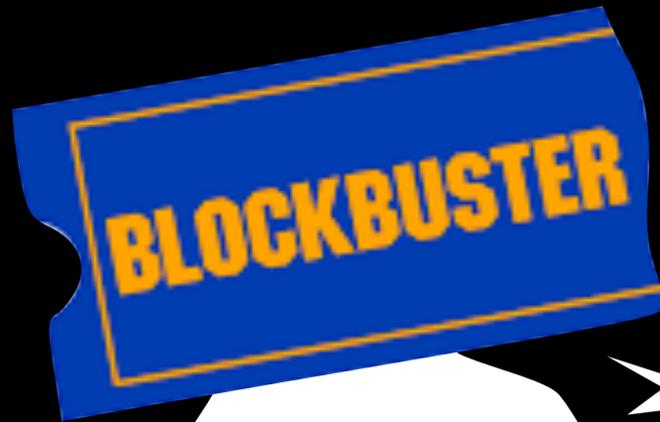


BLOCKBUSTER



NETFLIX

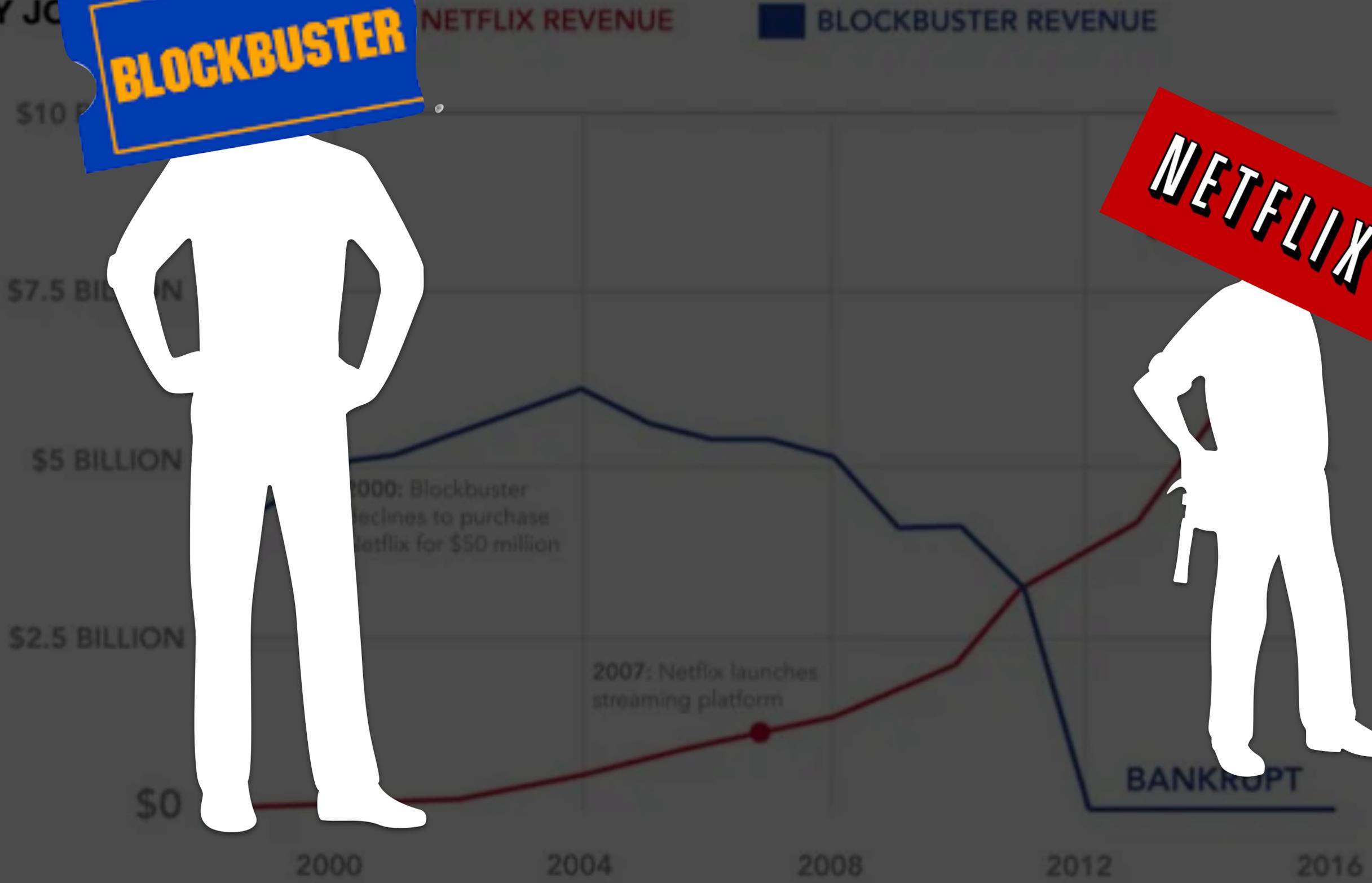
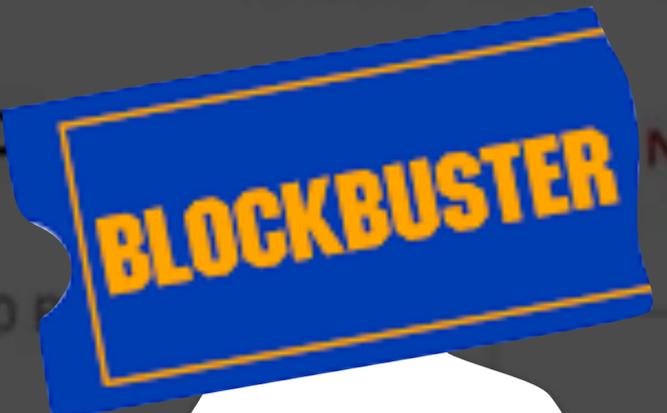




NETFLIX VS. BLOCKBUSTER (1998 - 2016)

source:

THE STRATEGY JO



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

amazon go

amazon go

amazon go

amazon go
Breakfast
in a flash.



JUST
WALK
OUT
SHOPPING

AMAZON

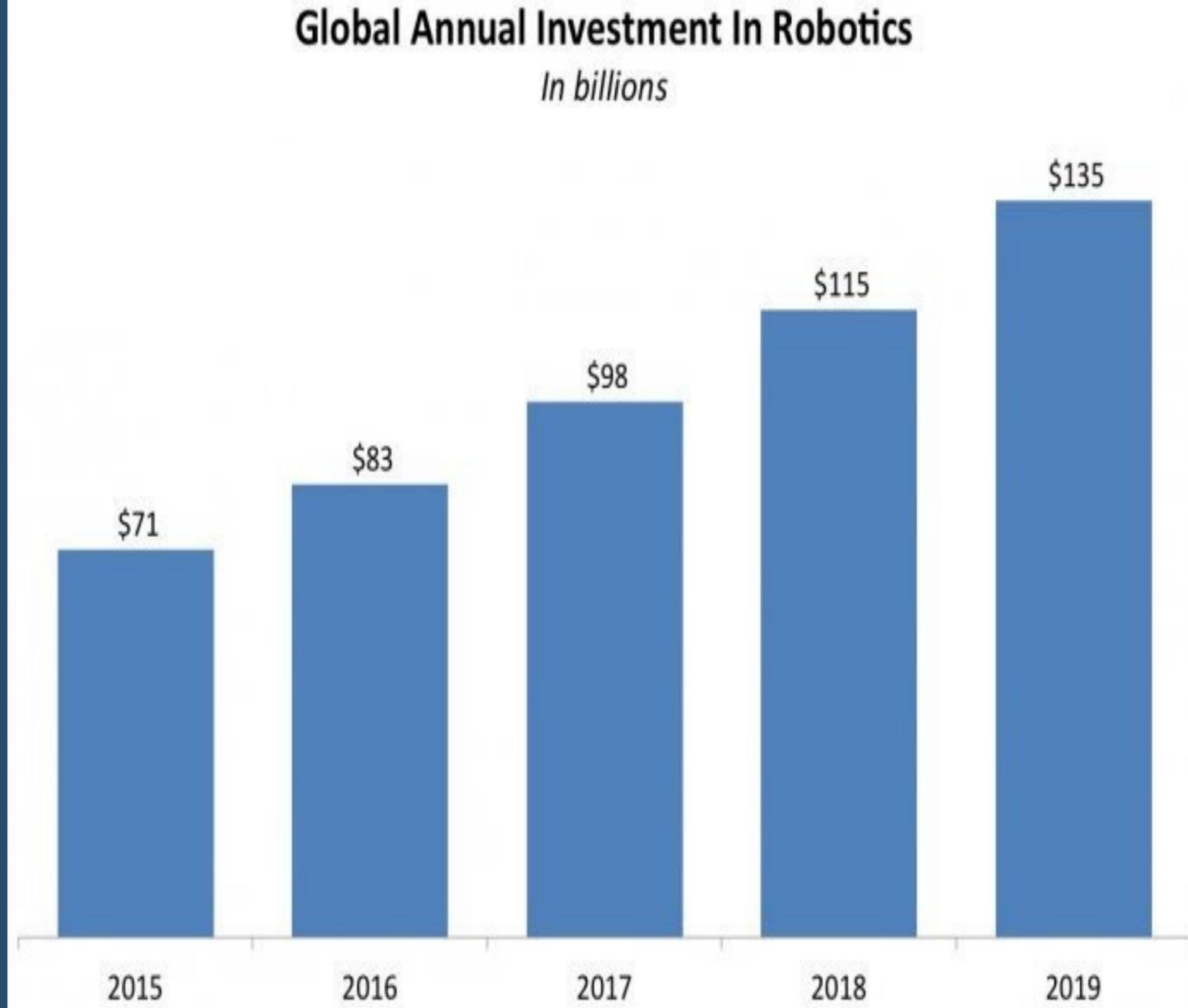
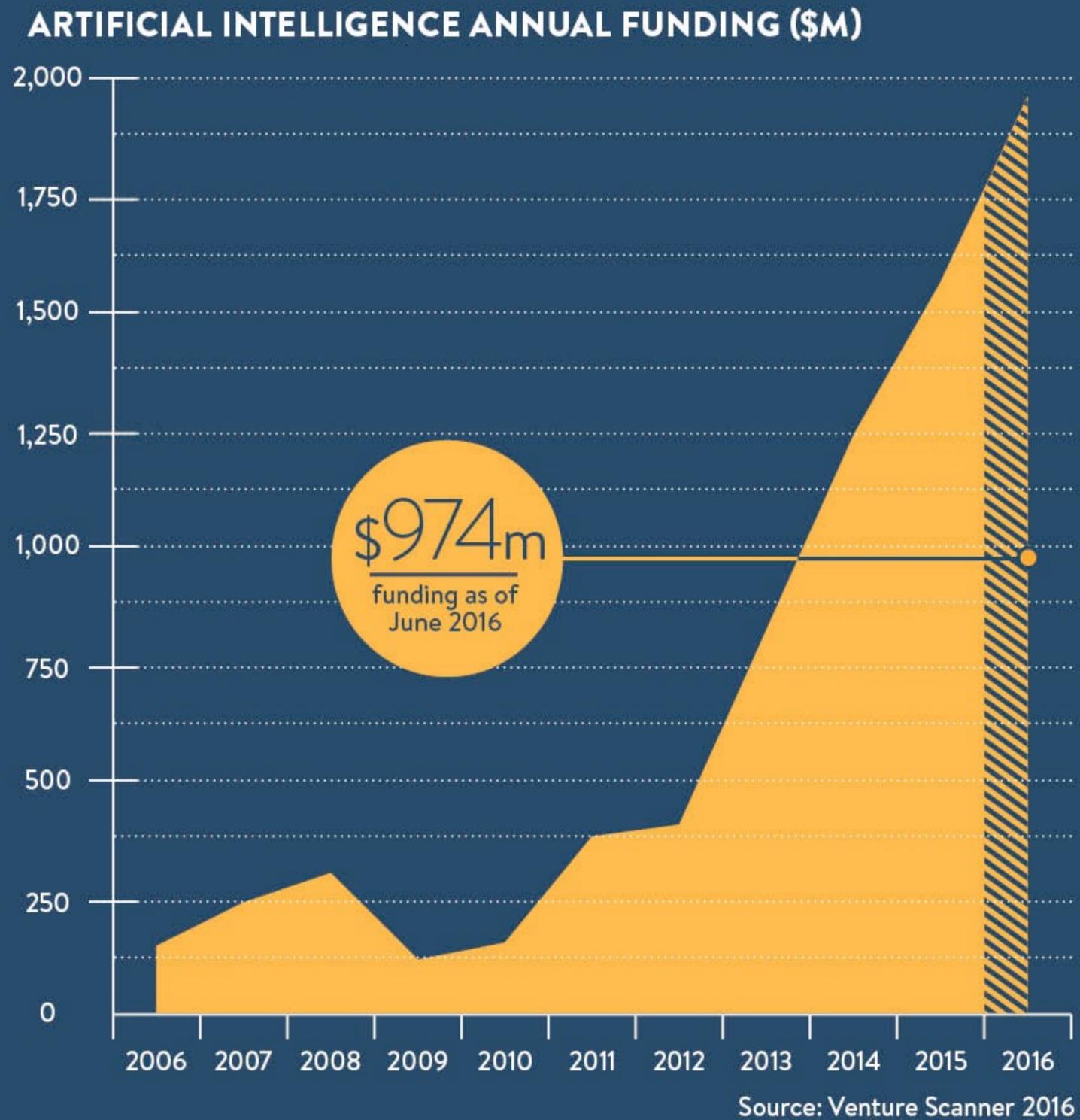


*“Machines
could take 50%
of jobs in the
next 30 years.”*

Dr. Moshe Vardi
Rice University



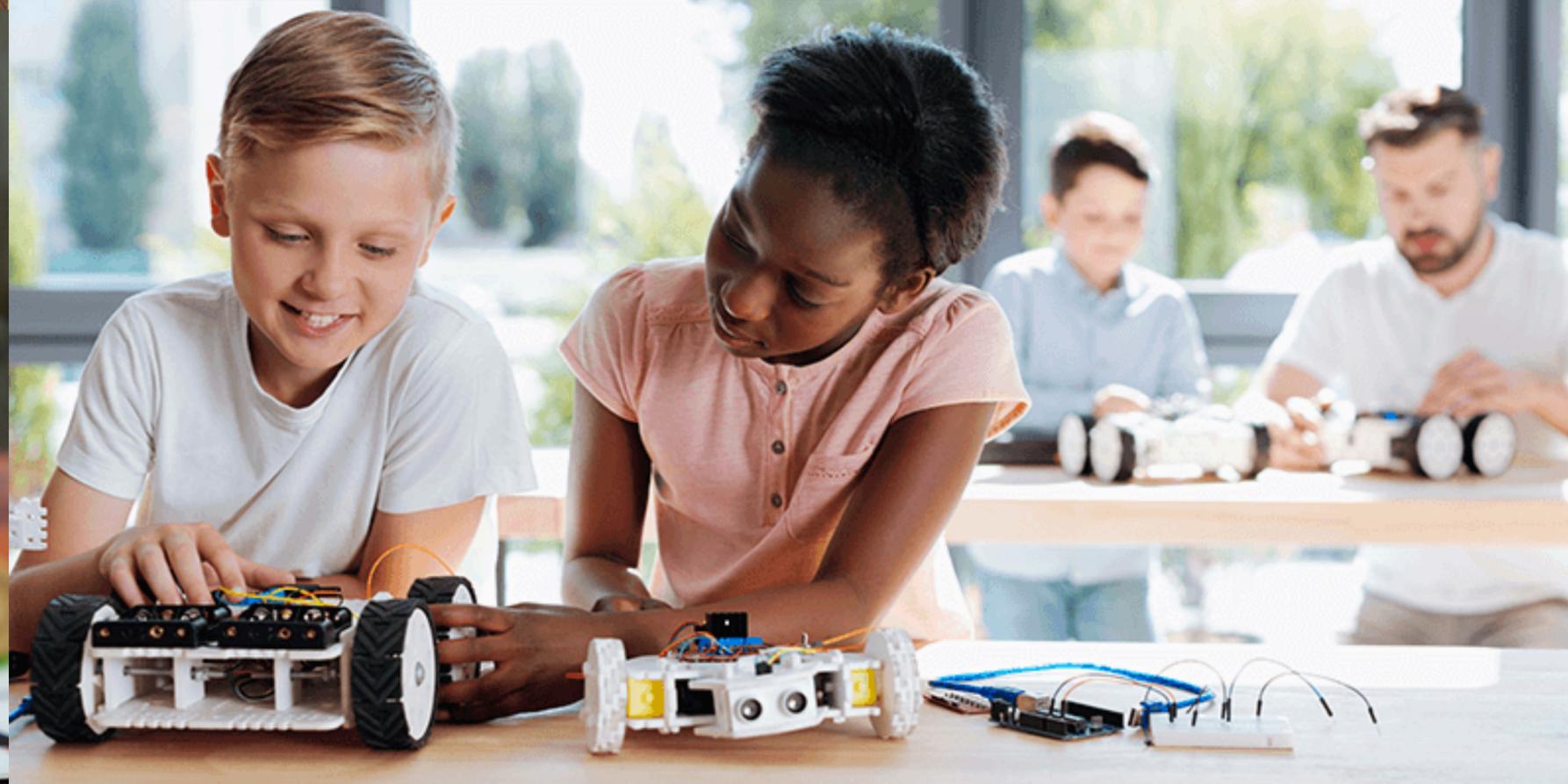
Money invested in AI & Robotics



Source: IDC, BI Intelligence Estimates, 2016

BI INTELLIGENCE

Robotics in Schools



AI in Schools



Overview

Documentation

Examples

Playground

Upgrade

Playground

Load a preset...

Save

View

W|

Submit



1

WillRobotsTakeMyJob.com

WILL ROBOTS TAKE MY JOB?

Enter your job

or show [random example](#)

Top 10 Job Skills - World Economic Forum

2020

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5. Coordinating with Others
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5. Resilience, flexibility and agility
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7. Leadership & Social Influence
8. Talent management
9. Analytical thinking
10. Environmental stewardship

WHY IS FAILURE IMPORTANT?



THOUGHTS ON FAILURE

FAILURE builds character
FAILURE creates opportunity
FAILURE is a great teacher
FAILURE instills courage
FAILURE teaches perseverance
FAILURE spawns creativity
FAILING requires motivation
FAILURE is acceptable

@MRHOOKER

CARL HOOKER

Zone of Learning

Mistakes

You got lucky and succeeded despite your mistakes.

Experiments

You tried something new that worked and learned from it.

Practices

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

You failed as a result of your mistakes and effort.

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

You practiced but failed due to bad luck.

OUTCOME

Success

Failure

Success

Failure

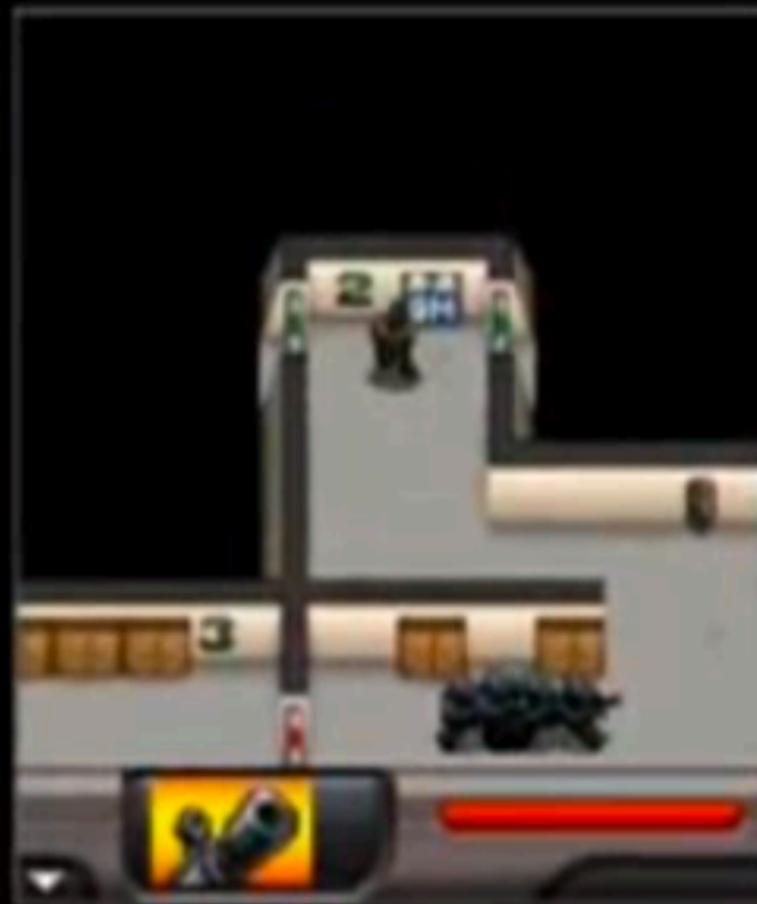
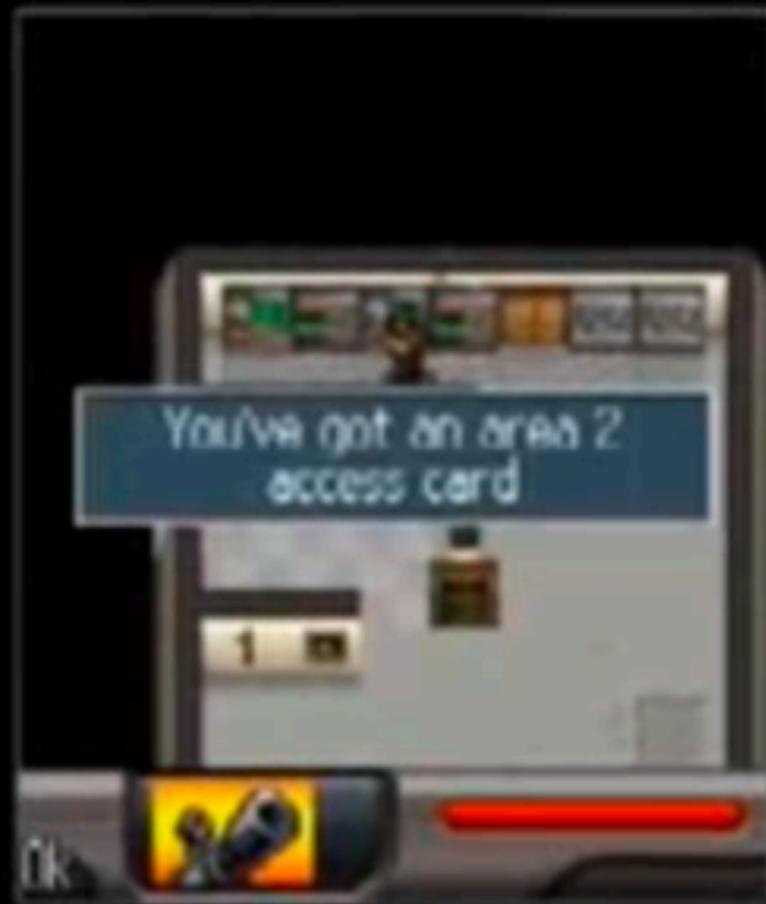
BEHAVIOR

**If you're not
prepared to
be wrong,
you'll never
come up with
anything
original.**

-Sir Ken Robinson



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 (1940) DISNEY'S 'FANTASIA'

NEW YORK, Dec. 3
LEOPOLD STOKOWSKI calls it "Fantazemah," and his pronunciation would have reined the jingle. "Fantasia" will amaze you," 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 "Chopinera." 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 excitement, based primarily on the fact that "thrilling Fantazemah" (no one would have dreamed of separating the noun from its adjective) required re-wiring the entire theater and introduction of expensive sound gear.

About five years ago, Disney



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.

a theater owner in Ohio asking what on earth he was to do with his Fantazemah equipment. It had been idle since 1941.

Nearly everyone admitted that Fantazemah was impressive. But more than a few spectators, who were unaccustomed in those days to hi-fi reproduction from a battery of wonders and wonders, found their eardrums almost too thrilled. Thrilling Fantazemah came at you from all directions. A sudden sizzling on the kettle drums or a roar from the horns emanating from a point that was apparently right under the seat could make an unprepared listener jump out of his chair.

"Fantasia" was not the first picture to bring great music to the screen. There had been a Disney short in which Mickey Mouse conducted the "William Tell" overture. And Stokowski

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. Alone among the famous musicians who have worked in the films, he has found the speed-

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 Fantazemah, but it has been somewhat modified to keep the architecture 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

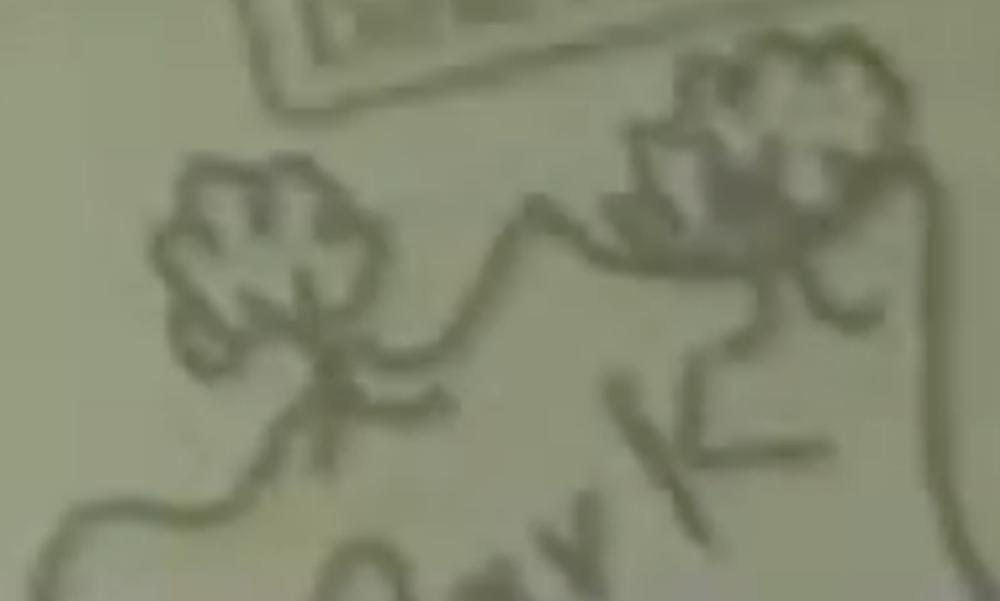
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Format menu

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- Paste
- Undo
- Redo
- Print
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FRITO-LAYS



NEW COKE



PEPSI CLEAR



MILLI VANILLI

WHAT DOES IT MEAN TO BE *innovative?*

ALPHABETS

@MRHOOKER

CARLHOOKER.COM

WHAT DOES IT MEAN TO BE *innovative?*

INDIVIDUAL
RISK VS.
SHARED RISK

@MRHOOKER

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A . . . B . . . C . . . D . . . E . . .

WHAT DOES IT MEAN TO BE *innovative?*



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WHAT DOES IT MEAN TO BE *innovative?*

ALPHABET'S REFLECTION

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RISK

FAILLURE









**WHAT IS
SOMETHING
"THAT" STOPS YOU
FROM TAKING
RISKS?**





6 **Barriers** TO INNOVATION

#1

DISCOMFORT WITH
"THE UNKNOWN"



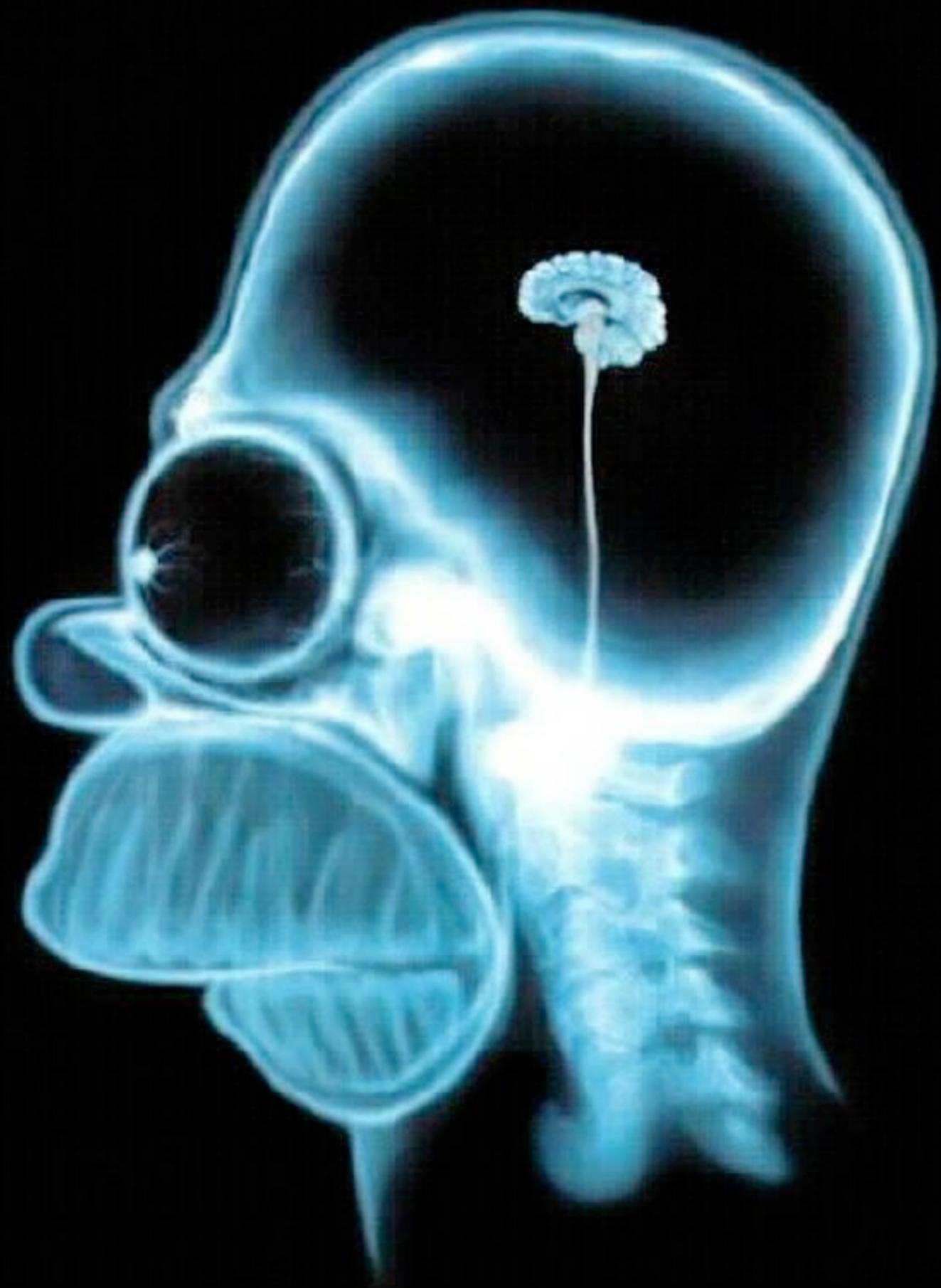
6 **Barriers** TO INNOVATION

#2

"TREATING

"NOT KNOWING" AS A

PERMANENT CONDITION



6 **Barriers** TO INNOVATION

#3

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

UTOMOTIVE
REPAIR

20TH CENTURY
POETRY

ULUS

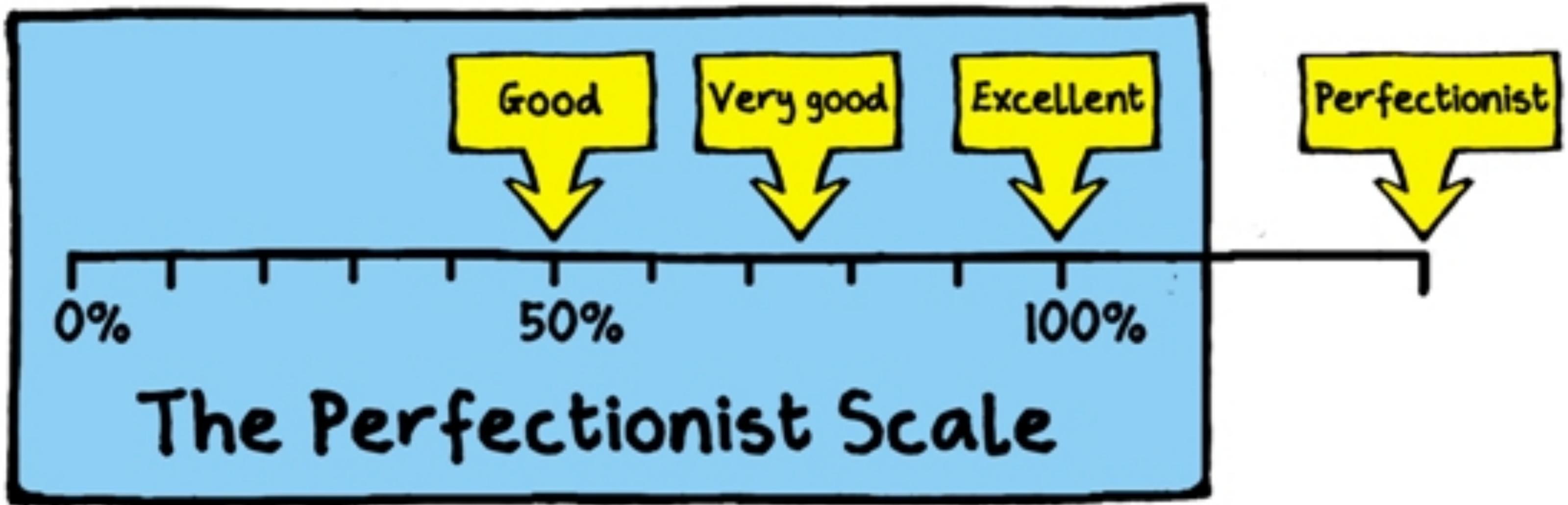
BUSINESS
ETHICS

SHAKESPEAR

6 **Barriers** TO INNOVATION

#4

DEMANDING **PERFECTION**
FROM YOURSELF



The Perfectionist Scale

6 **Barriers** TO INNOVATION

#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 INNOVATION

#6

FEAR OF HAVING
YOUR IDEA **REJECTED**

RISK



REJECTION

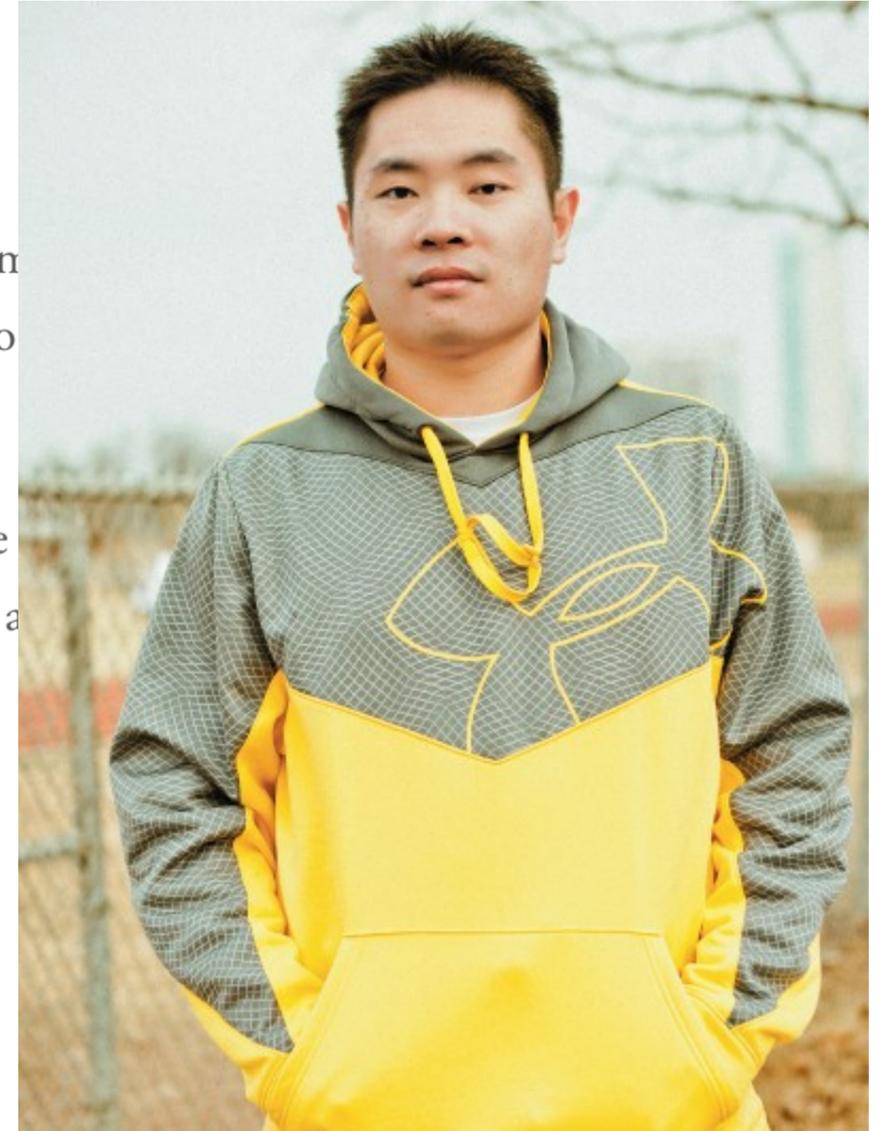
100 DAYS OF REJECTION THERAPY

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 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 [Mobile App \(beta\)](#), so you can experience Rejection Therapy with the latest technology. Because the a 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"](#)
- [<fav> Rejection 3: Ask For Olympic Symbol Doughnuts](#)
- [Rejection 4: Deliver Pizza for Domino's](#)



Rejection
therapy

WITH JIA JIANG

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- [<fav> Rejection 3: Ask For Olympic Symbol Doughnuts](#)
- [Rejection 4: Deliver Pizza for Domino's](#)



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

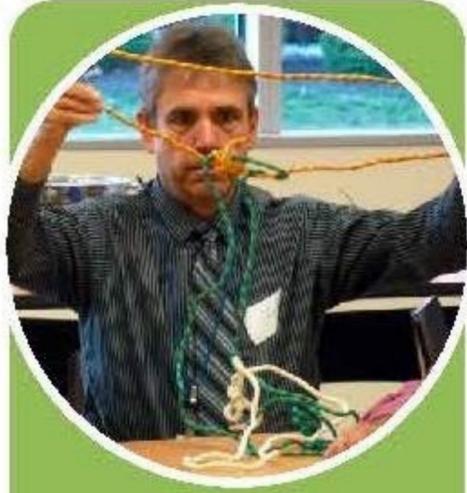
WHAT'S THE NUMBER
ONE REASON WHY
INNOVATION DOESN'T
HAPPEN IN SCHOOLS?

culture

Perceptions of Failure Within a Team



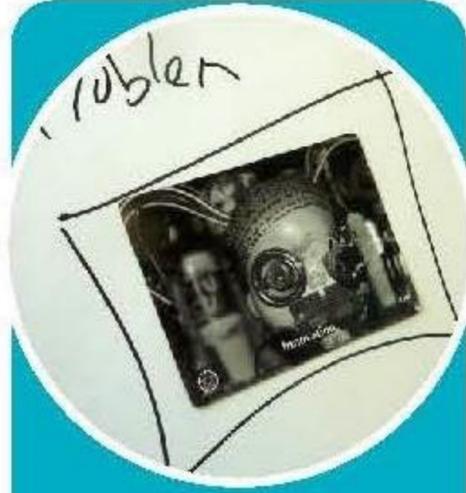
Deviance



Inattention



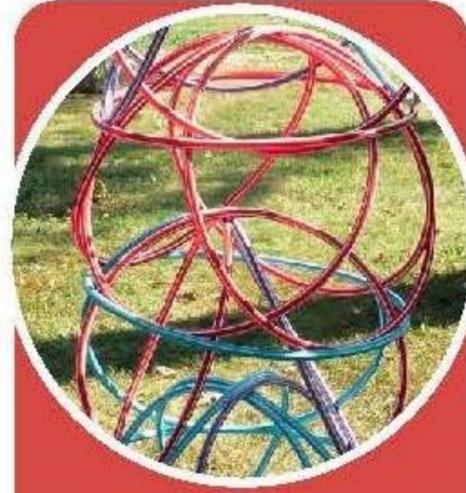
Lack of Ability



Process Inadequacy



Task Challenge



Process Complexity



Uncertainty



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>

Creating a Culture of Innovation





DAILY WORK MANAGEMENT - RB & RC ASSY - B

WORK	QUALITY
RES. PERSON	
DELIVERY	
AGENDA	
KAIZEN	

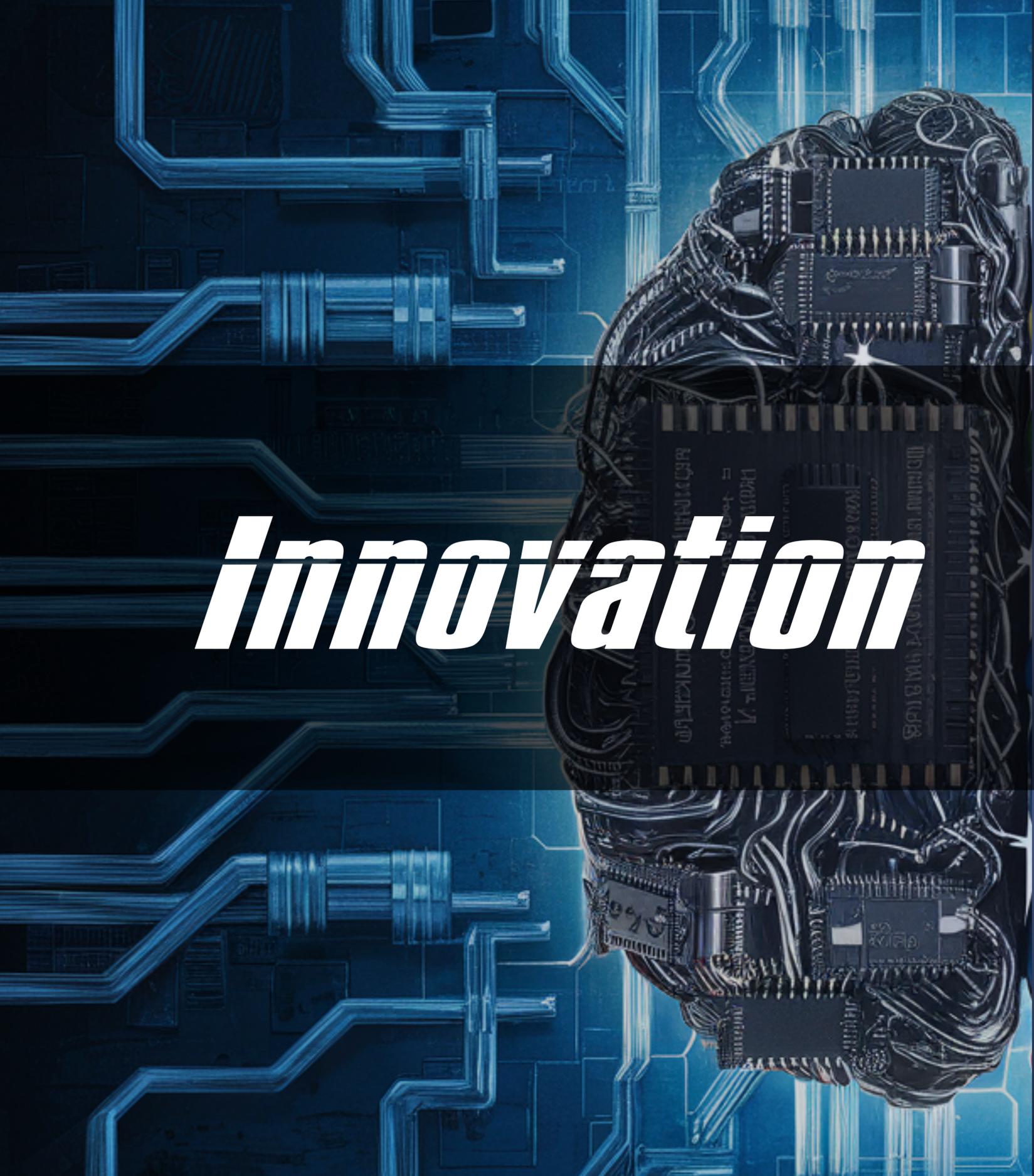
HR

Always Be Careful

25

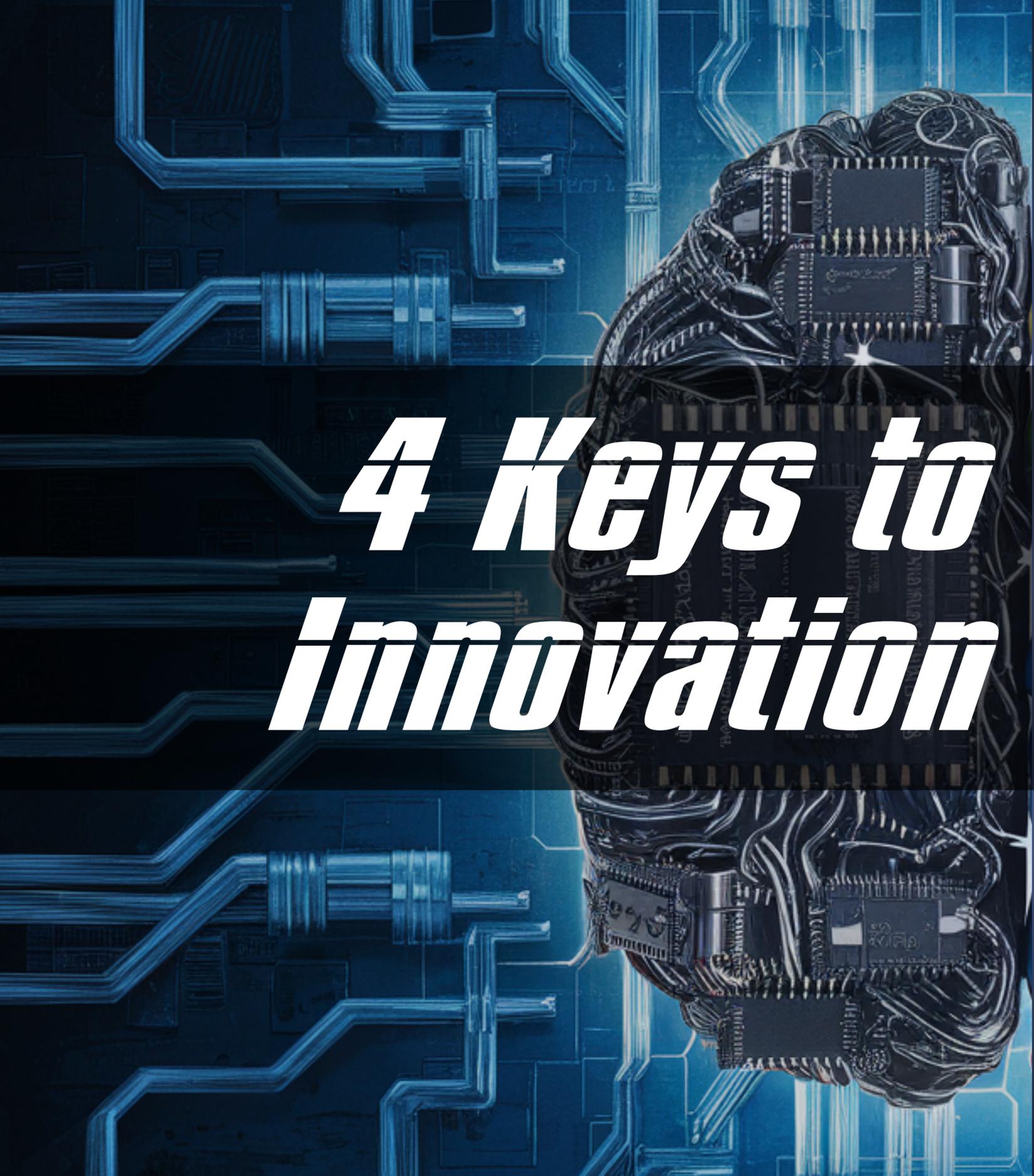
KEEP IT CLEAN

146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200



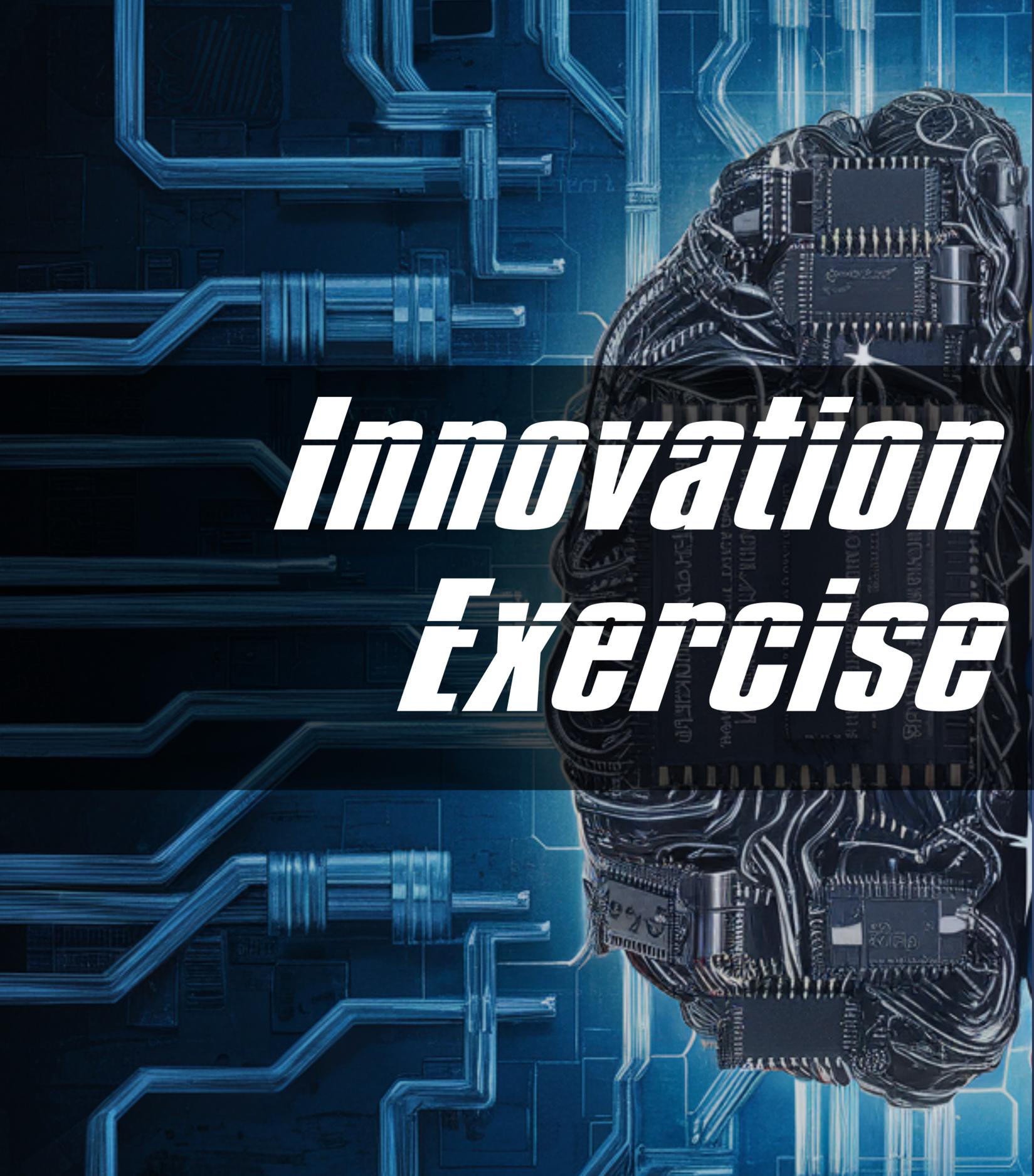
Innovation

The process of bringing about new ideas, methods, products, services or solutions that have significant positive impact and value.



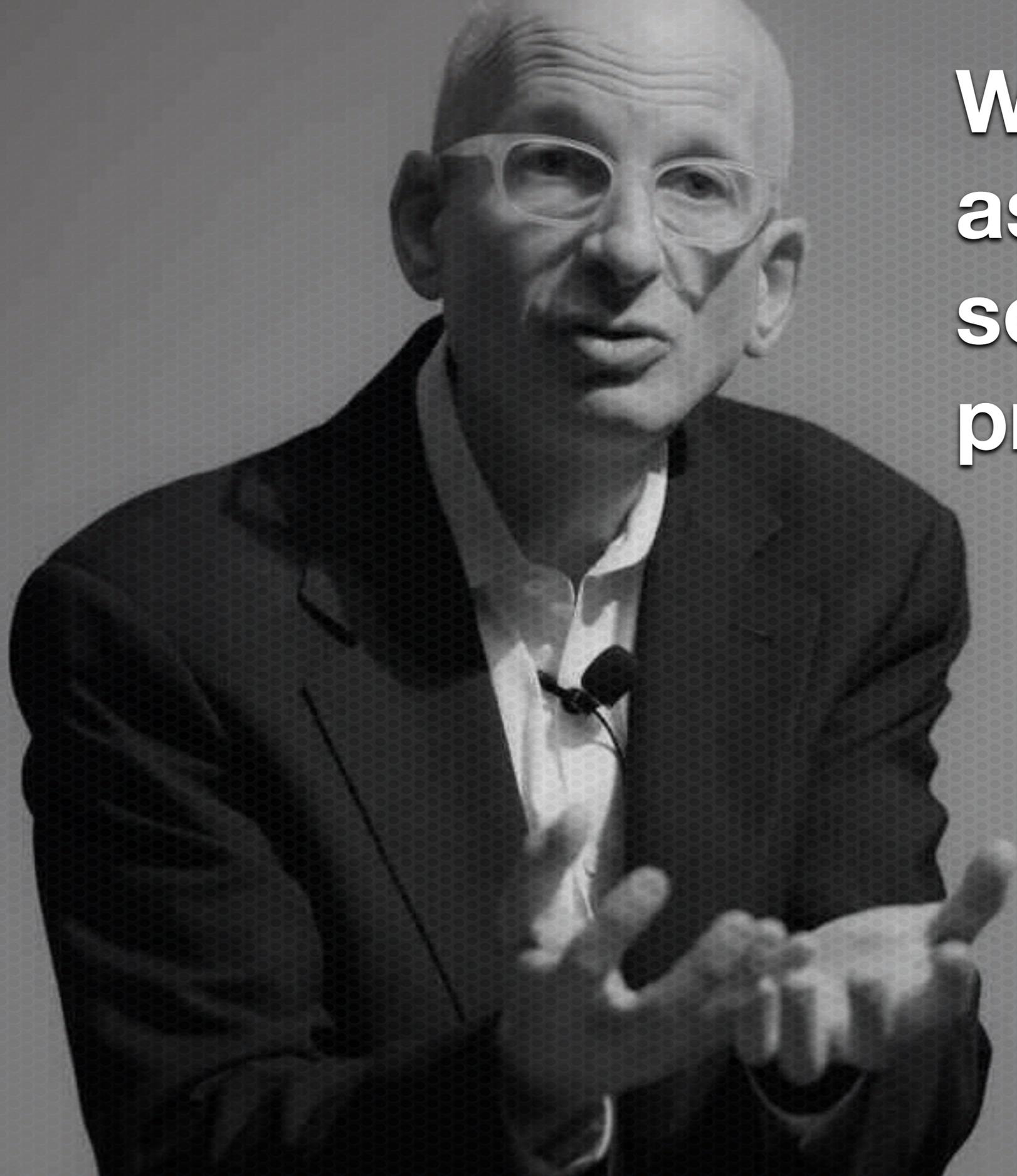
4 Keys to Innovation

1. Keep an open mind
2. Collaboration is key
3. Evolution is essential
4. Enhances Student
experience



***Innovation
Exercise***

The Power of
YES, And....



We need to be
asking our kids to
solve **interesting**
problems...

...and we need
to be ok if they
get it **wrong**
- Seth Godin

Why does kids' questioning drop off after age 3?

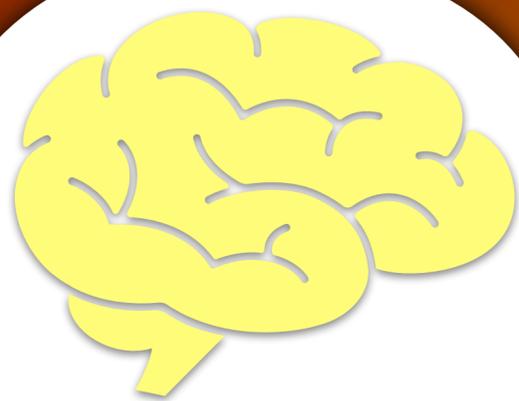


How do we keep this look of
curiosity in our students?

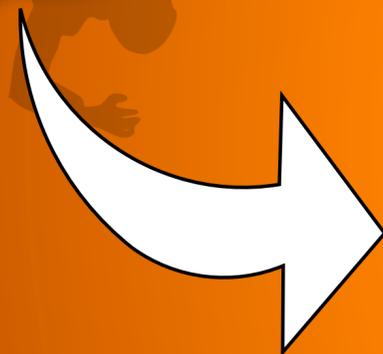


HOW DO WE CREATE
ENVIRONNMENTS IN SCHOOLS
WHERE **RISK-TAKING** AND
INNOVATION ARE A PART OF
THE **LEARNING** PROCESS?

ITERATIVE PROCESS



CONCEPT



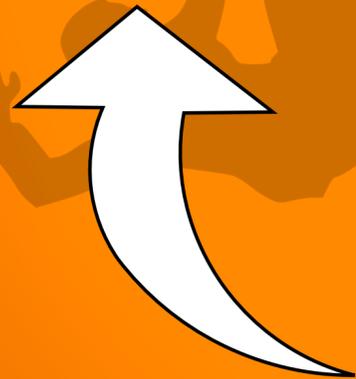
DESIGN



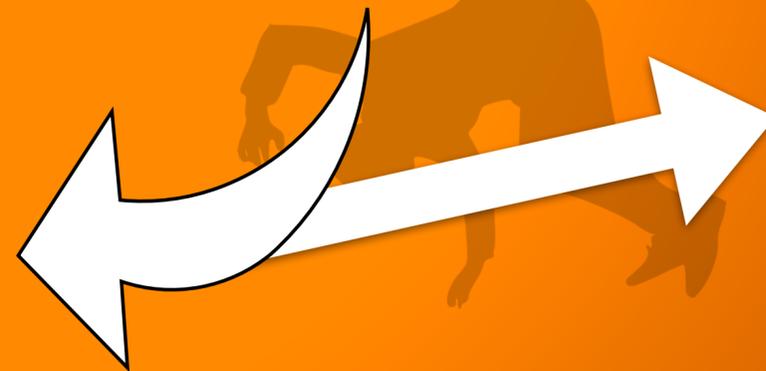
BUILD



TEST



FAIL!

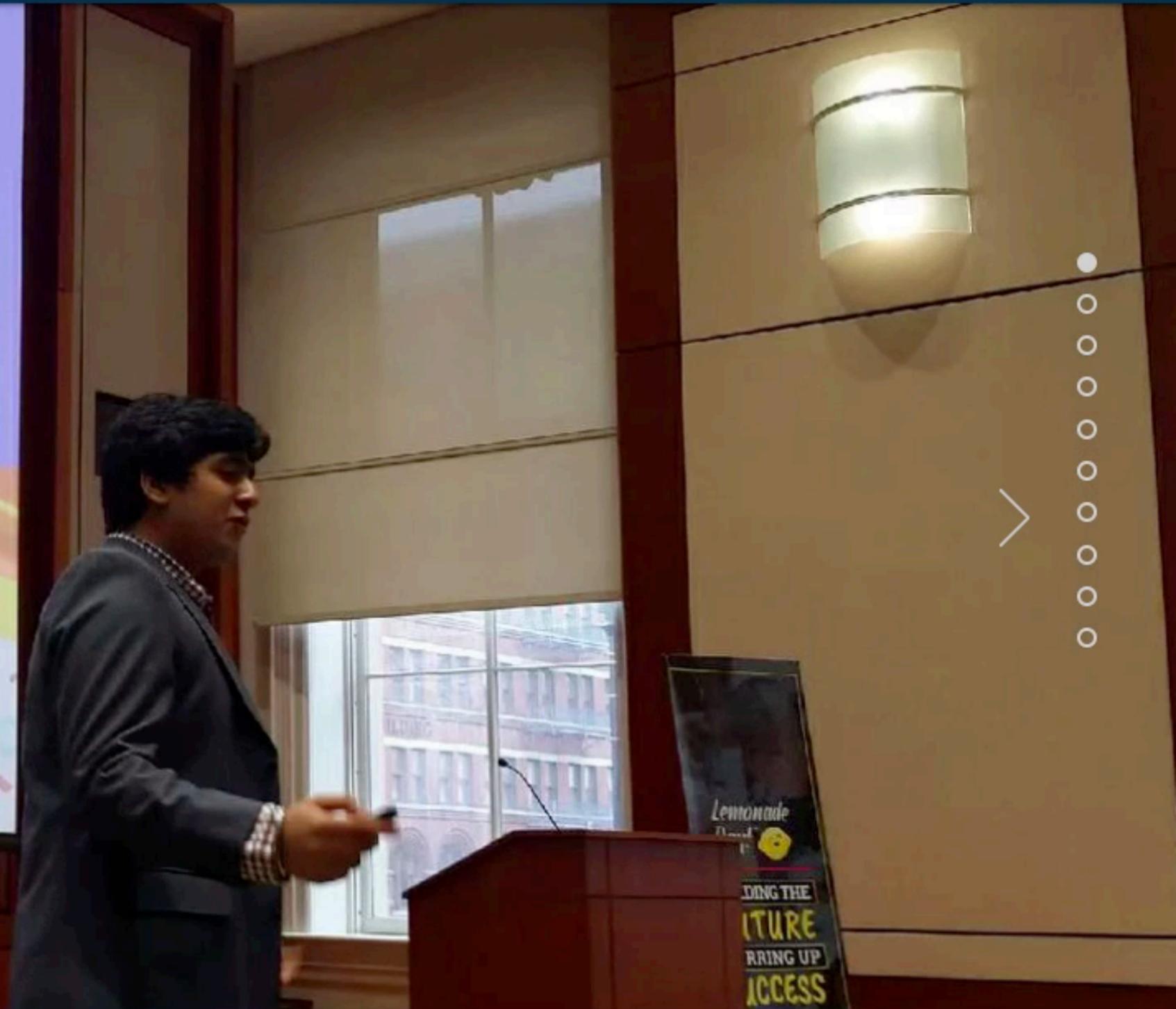


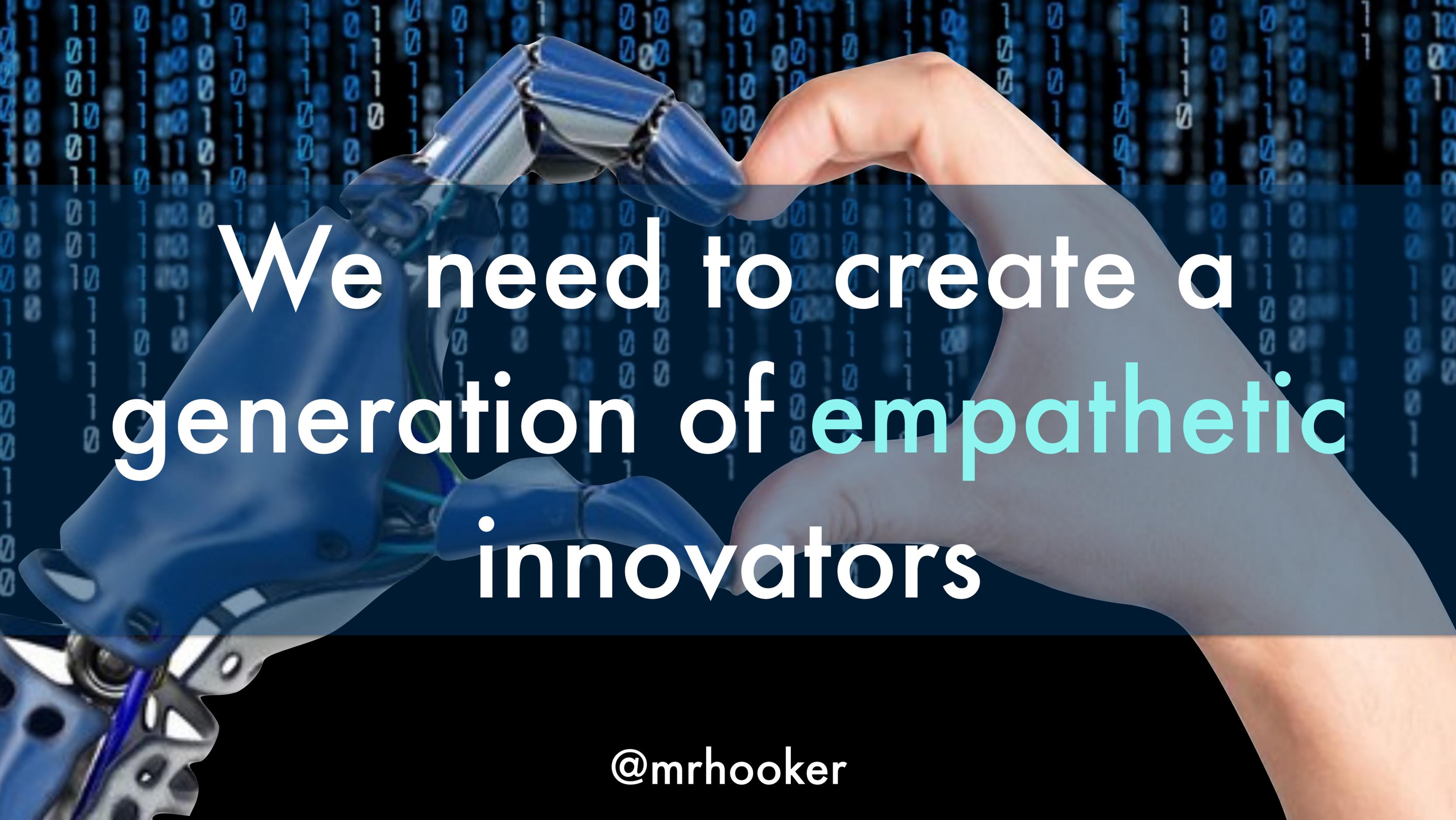
LAUNCH











We need to create a
generation of empathetic
innovators

@mrhooker

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

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



WHAT DOES IT

MEAN

TO BE

innovative?

Slides & Resources:
mrhook.it/resources

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