

READY SET

FAIL!

USING FAILURE AND
RISK-TAKING TO
CULTIVATE CREATIVITY

@MRHOOKER

CARL HOOKER





Carl Hooker,

27-years in education

Podcast host

Co-founder K12Leaders

Former Bar owner

Author

Father

Husband



“Reimagine and predict what this guy will look like 40 years from now...””





2001 CASEY ELEMENTARY SCHOOL 2002

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 flour

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?**



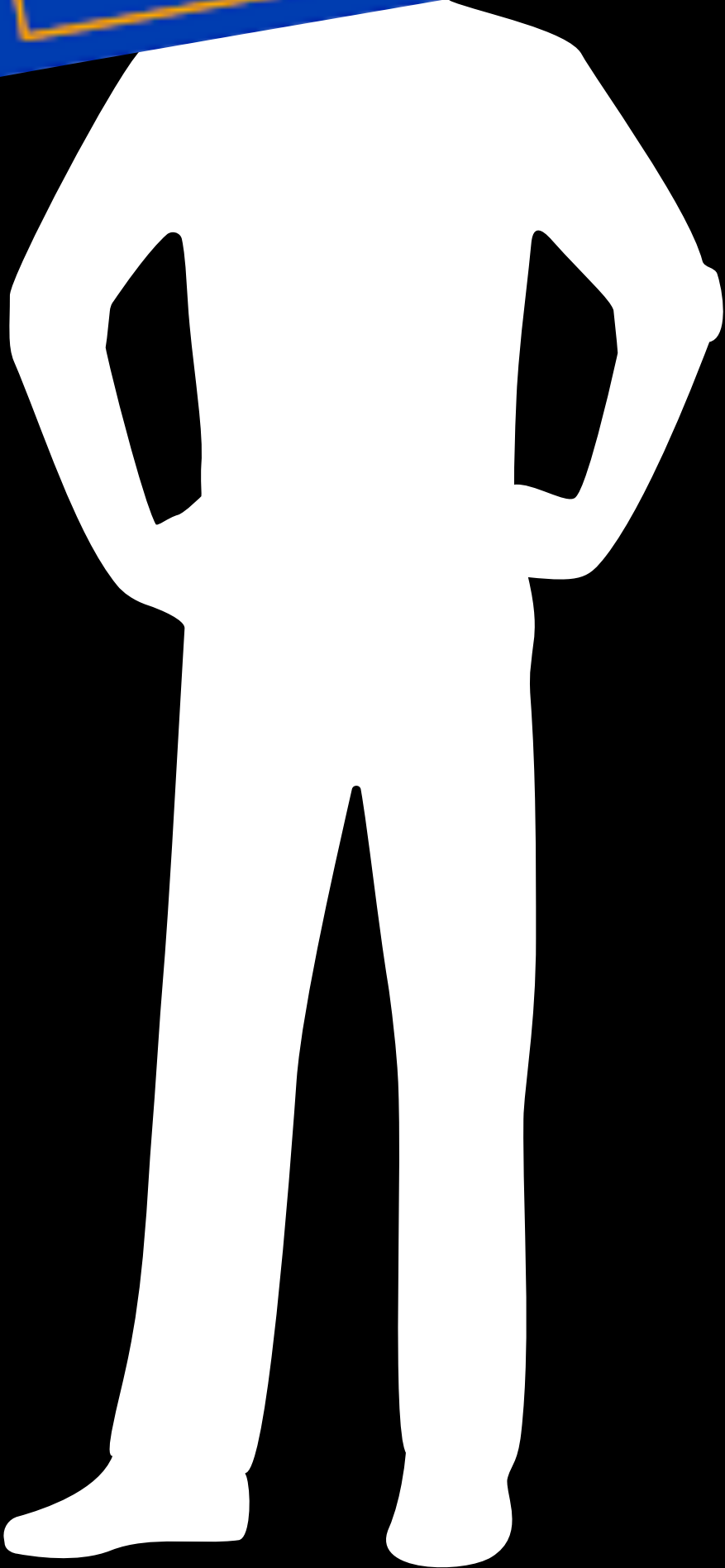
**MY KIDS WILL NEVER KNOW
THAT AWFUL FEELING**

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

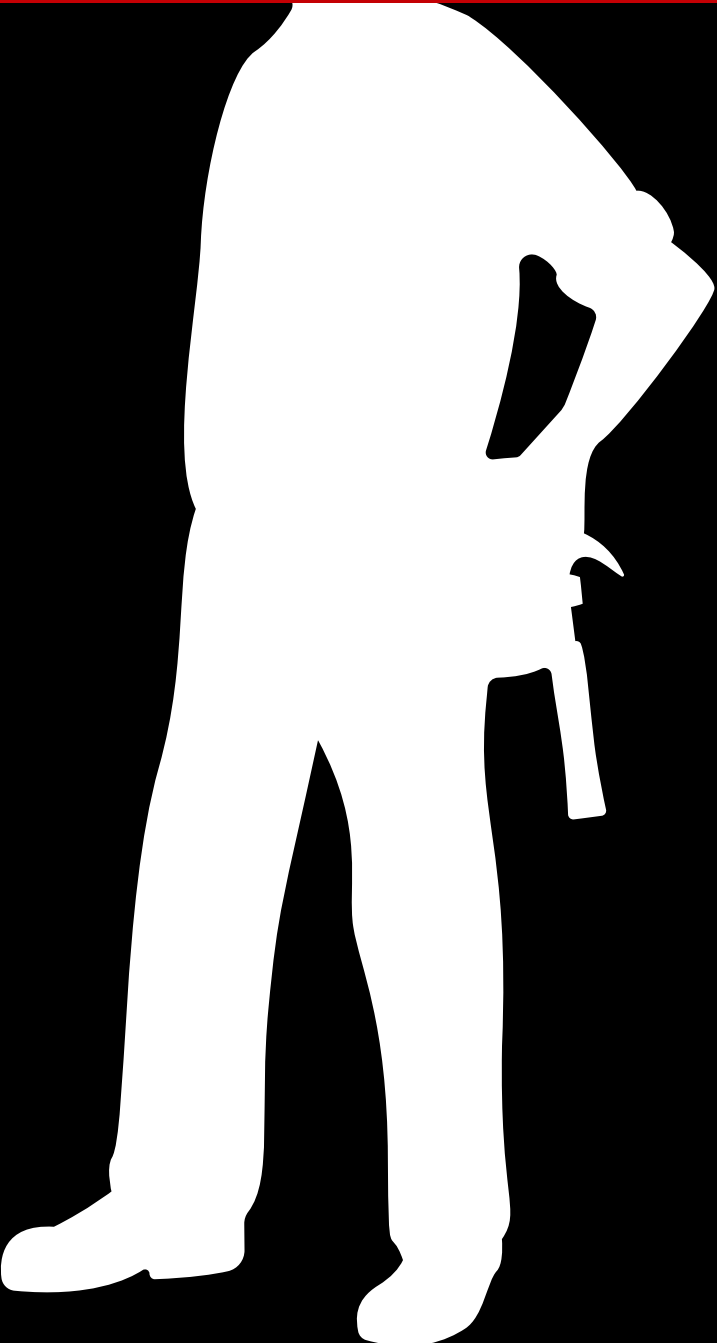




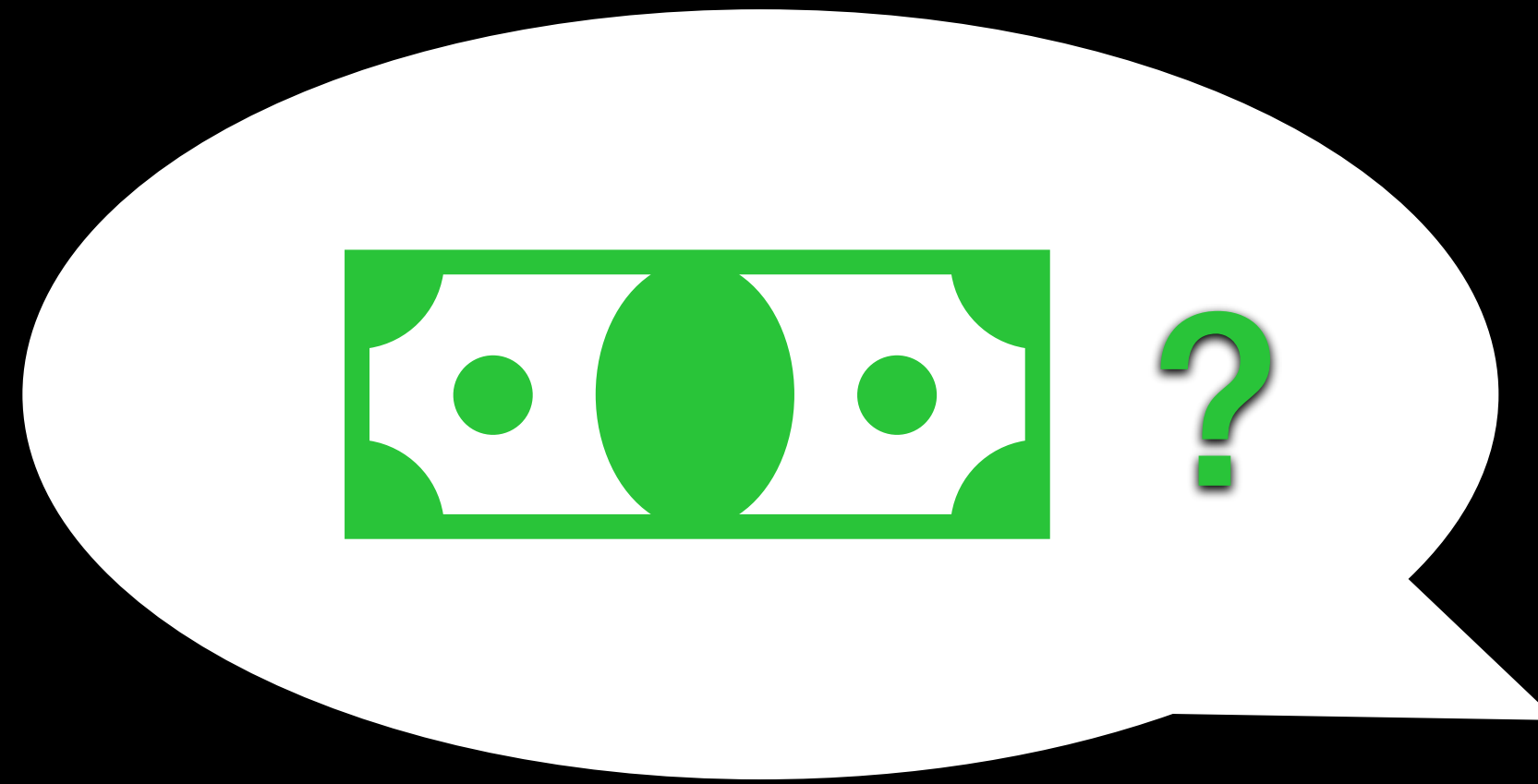
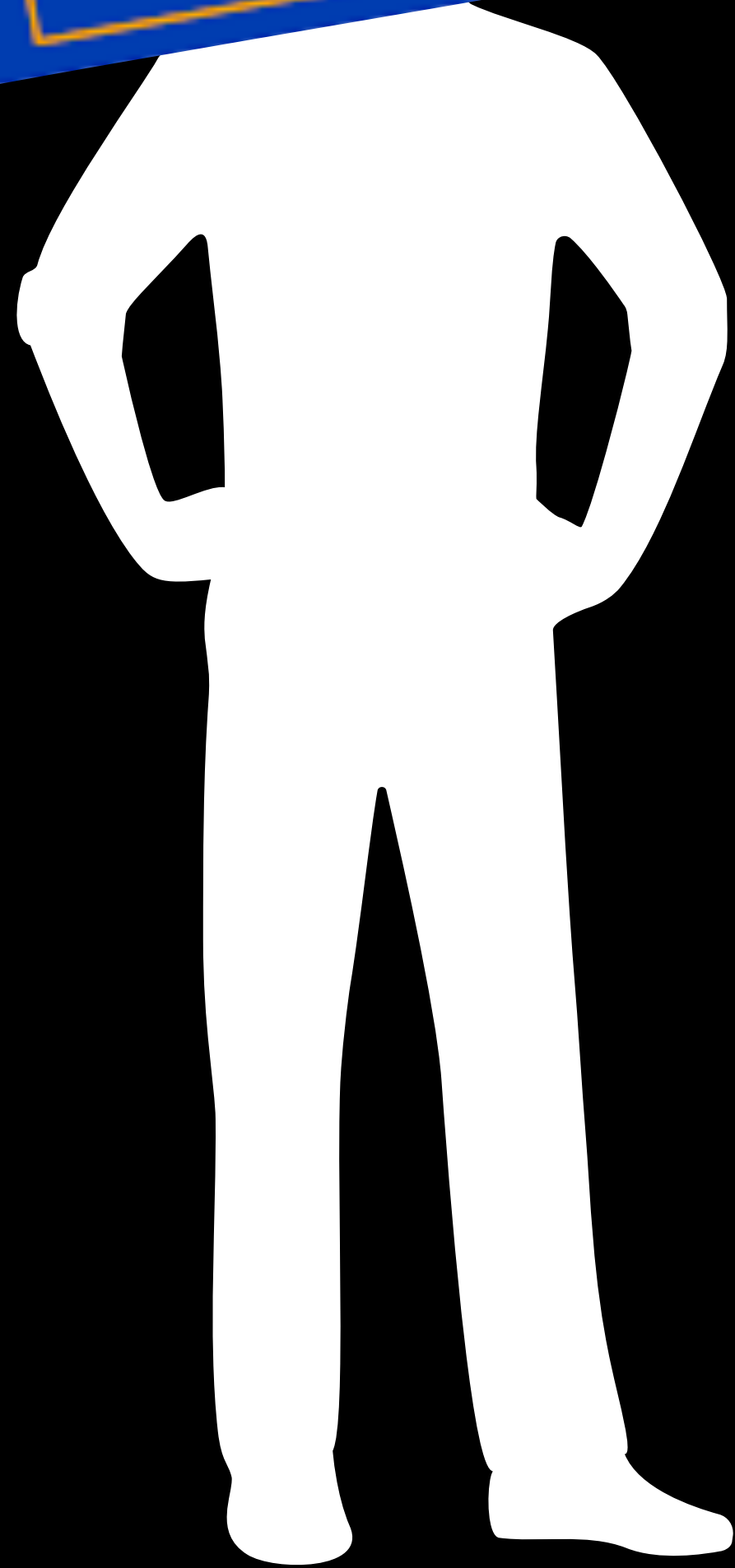
BLOCKBUSTER



NETFLIX

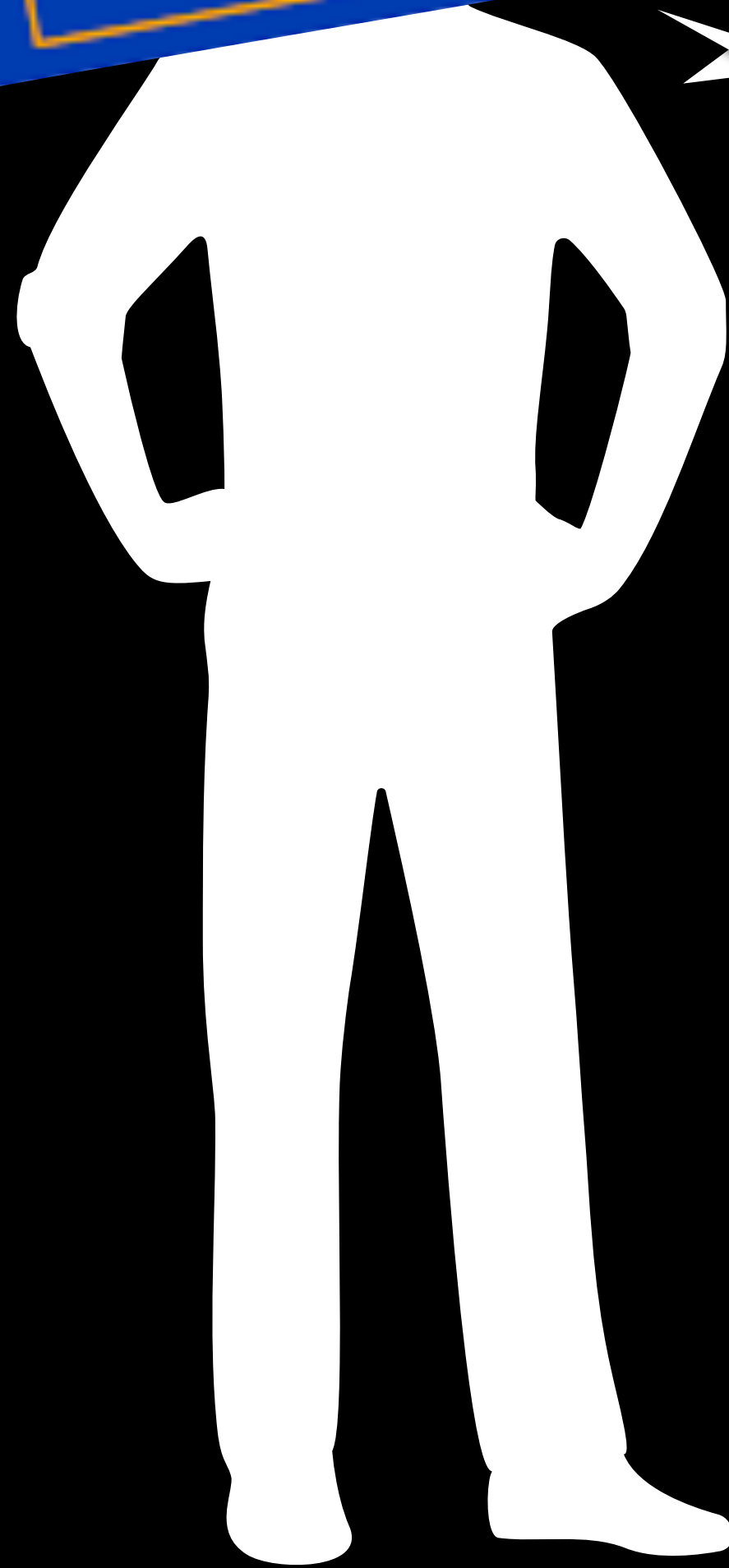
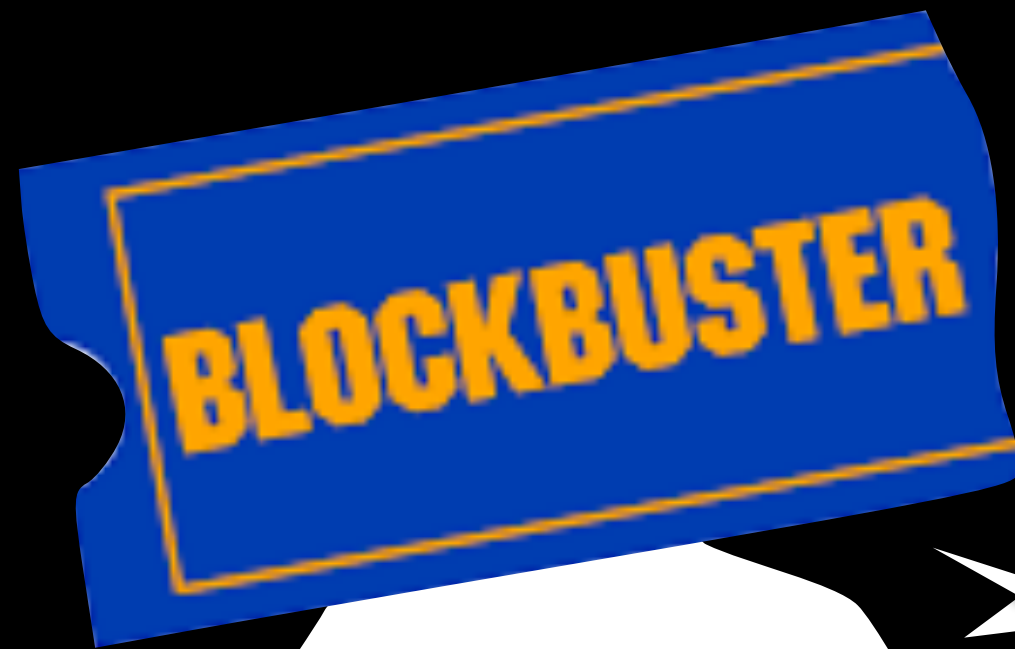


BLOCKBUSTER



NETFLIX

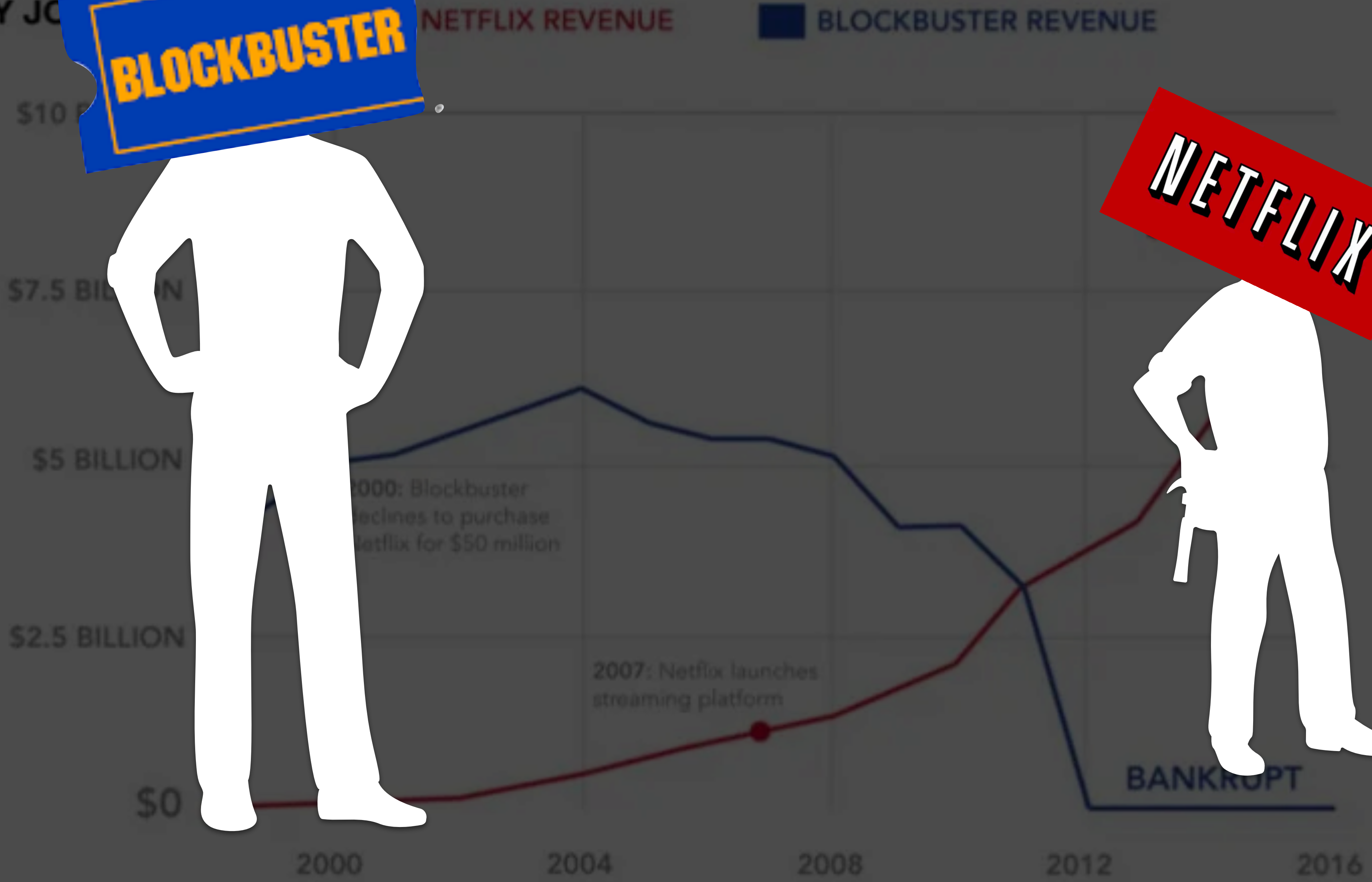
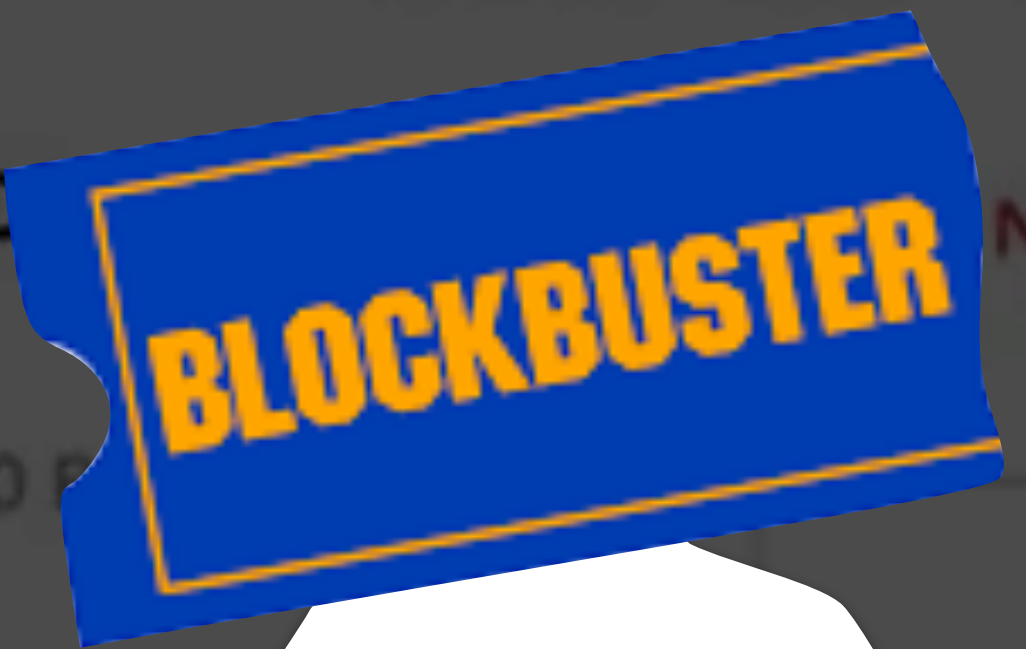




NETFLIX VS. BLOCKBUSTER (1998 - 2016)

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

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

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

READY SET **FAIL!**

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

@MRHOOKER

CARL HOOKER

Companies that
didn't exist
40 years ago

Target

Google

Microsoft

Amazon

Jet Blue

Nike

Home Depot

Dell

Costco

Starbucks

Facebook

didn't exist

Intel

PayPal

40 years ago

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

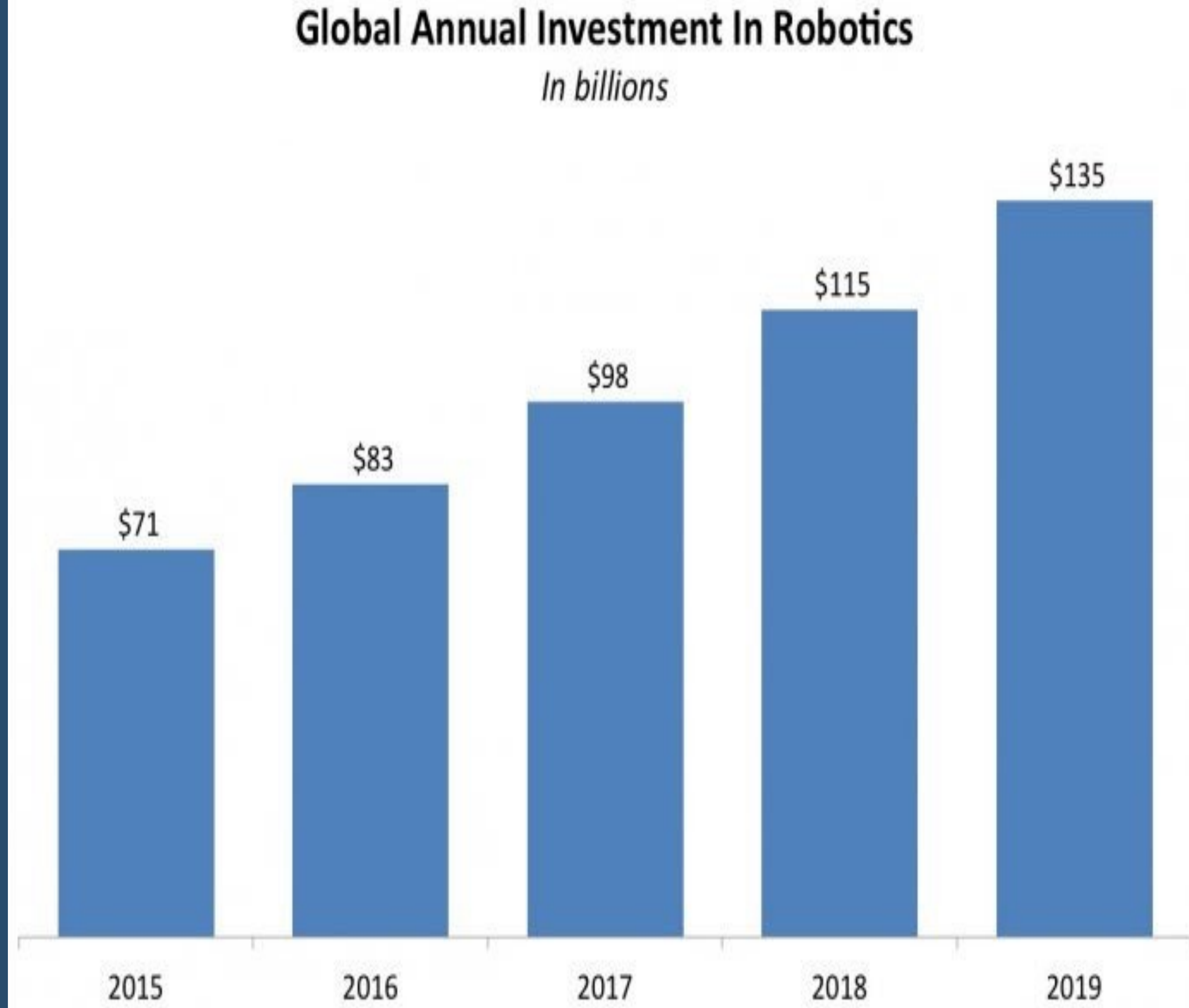
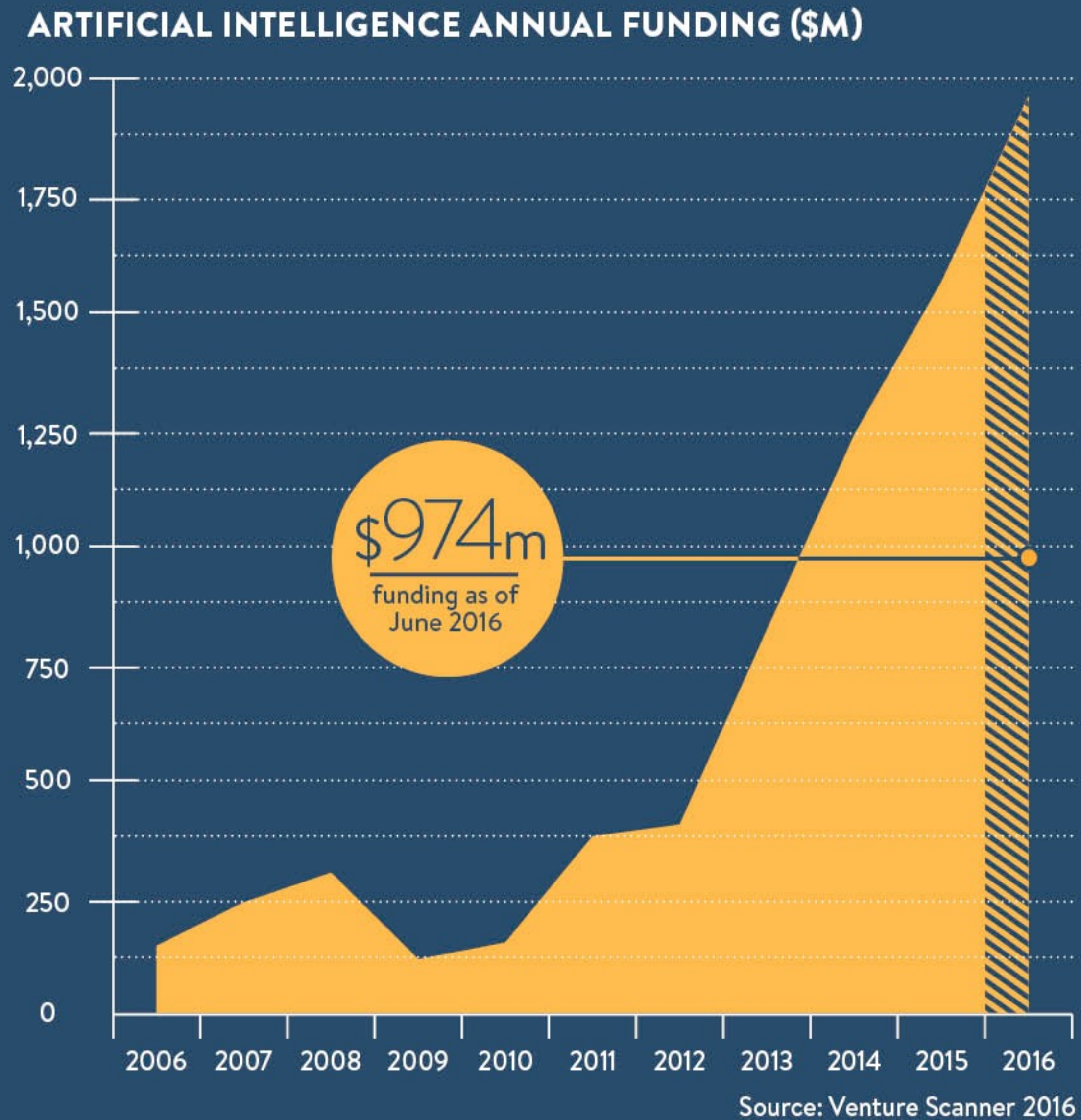


*“Machines
could take 50%
of jobs in the
next 30 years.”*

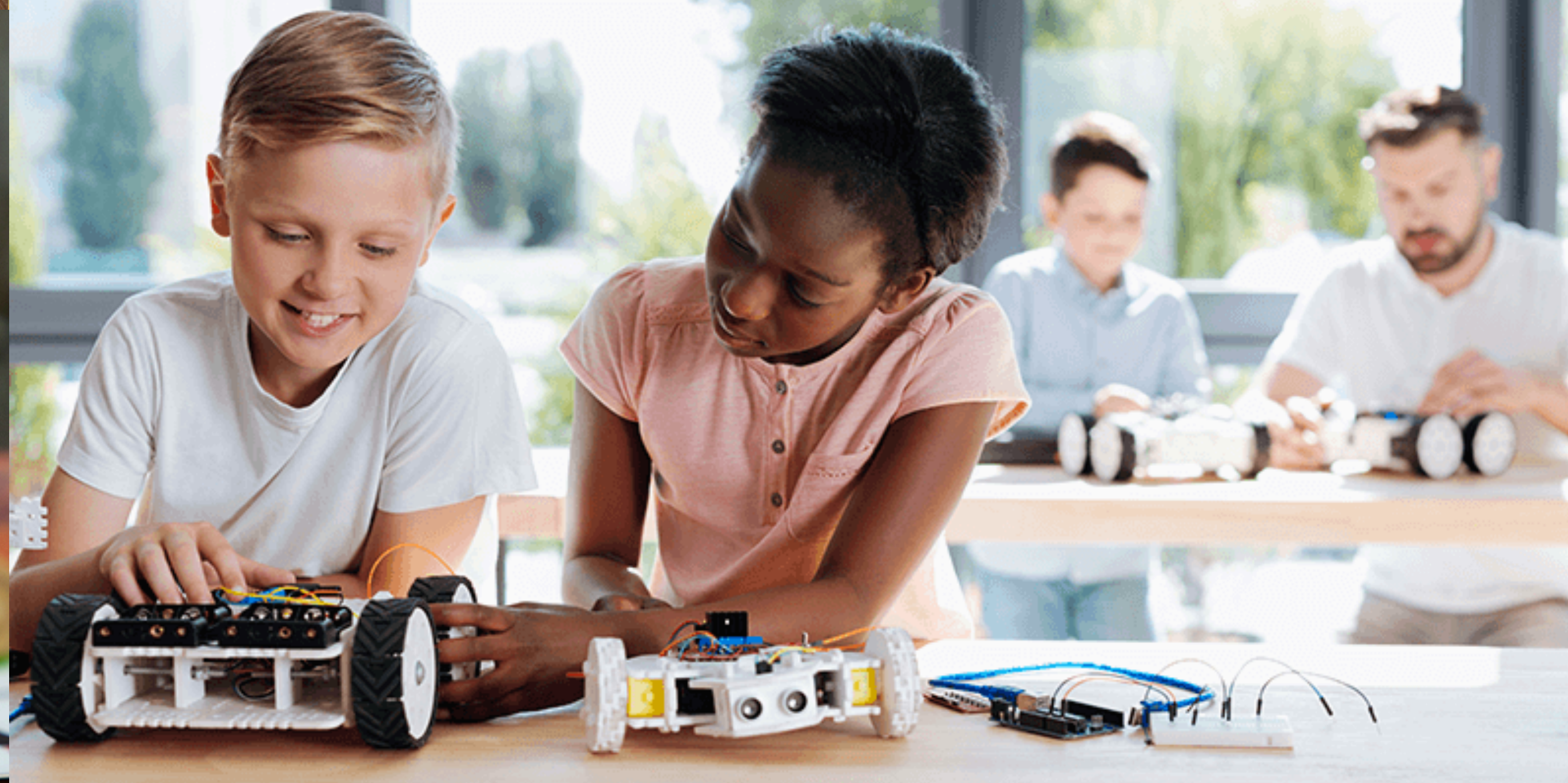
Dr. Moshe Vardi
Rice University



Money invested in AI & Robotics



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](#)

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

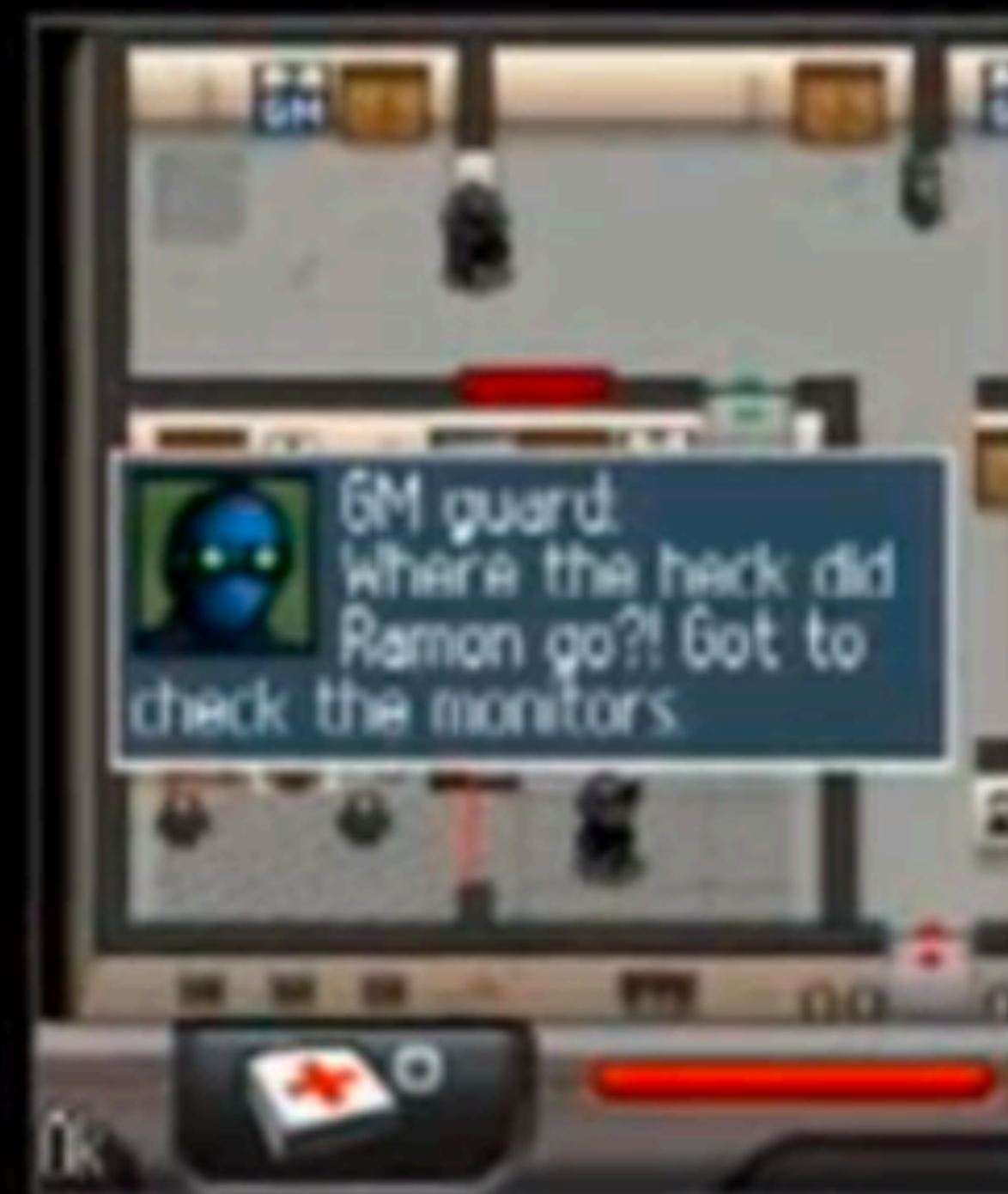
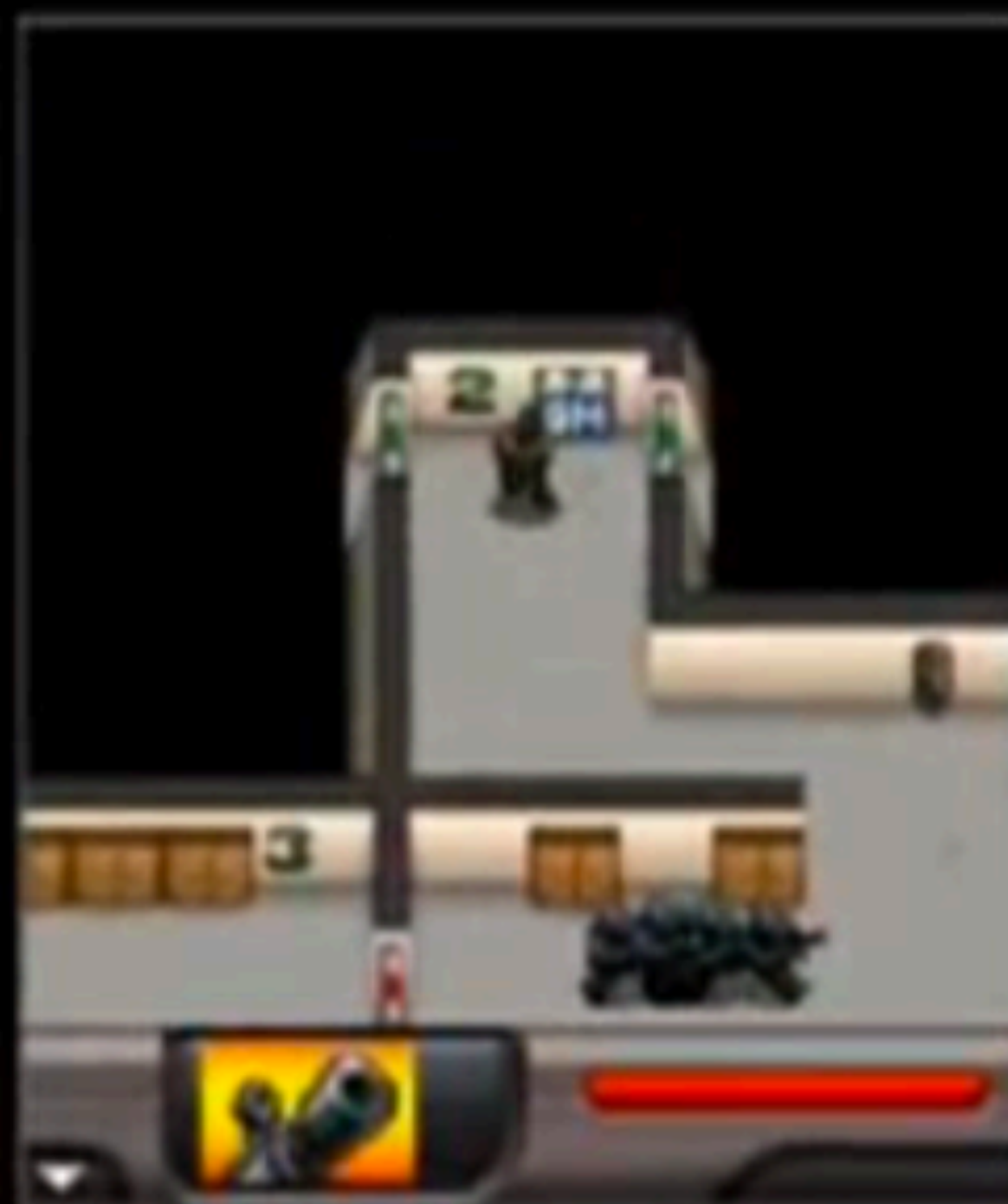
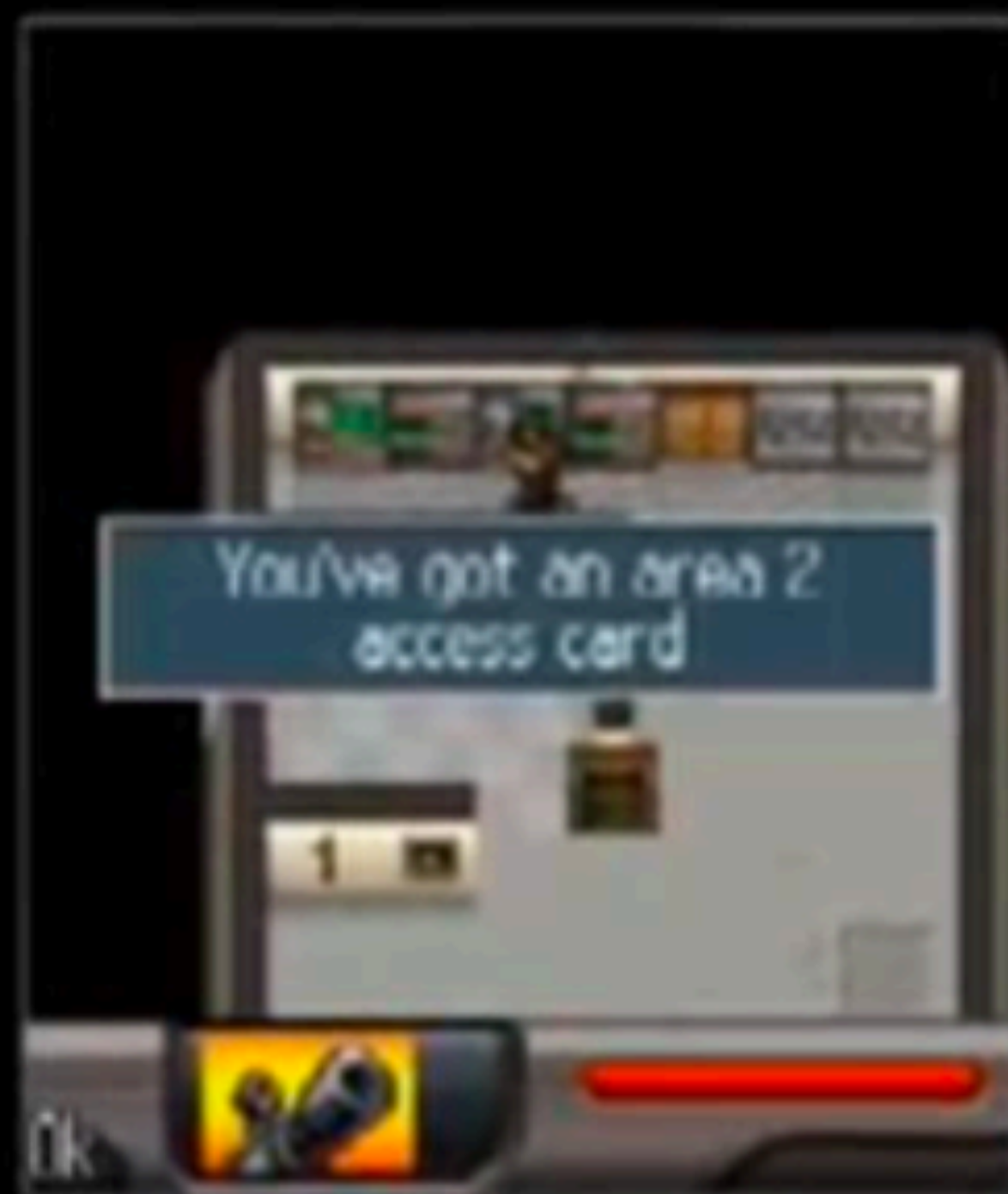
1. AI & big data
2. Networks & Cybersecurity
3. Technological literacy
4. Creative thinking
5. Resilience, flexibility and agility
6. Curiosity and lifelong learning
7. Leadership & Social Influence
8. Talent management
9. Analytical thinking
10. Environmental stewardship



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

NEW YORK, Dec. 3

LEOPOLD STOKOWSKI calls it "Fantazish," 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.



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.

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 Fantazish" (no one would have dreamed of separating the noun from its adjective) required re-writing the entire theater and introduction of expensive sound gear.

About five years ago, Disney

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

Nearly everyone admitted that Fantazish 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 Fantazish came at you from all directions. A sudden sibilant 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. Among the famous musicians who have worked in the films, he has found the speed-

showings do indeed have Fantazish 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.

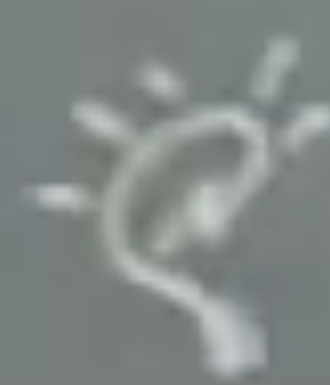
"The artists loved working on the picture, because Disney gave them a free hand," he stated. "Each part of the picture had its own room, and all the walls around were covered with artists' sketches and suggestions. Disney and I used to go and look at them, and try to see what would fit in best with the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

● Unfiled notes

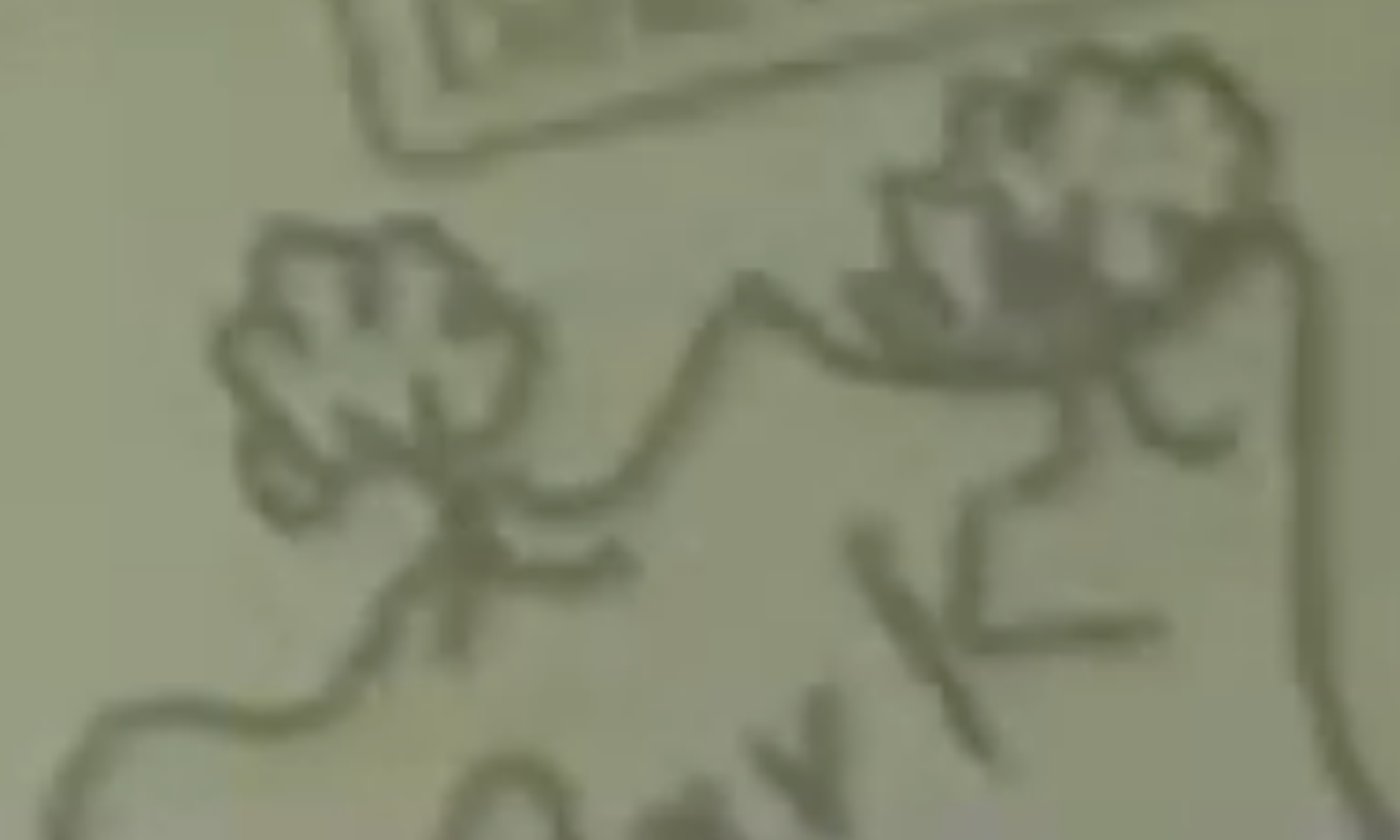
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p to the rest

Format menu

- Copy
- Paste
- Undo
- Redo
- Print
- Delete

East Vay



FRITO-LAYS



NEW COKE



PEPSI CLEAR



MILLI VANILLI



RISK

FAILLURE









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



XSFCOM

1

2

3

[clap]

2

3



STOP

COLLABORATE

& LISTEN



XSFCOM

[clap]

2

3

[clap]

[stomp]

3



STOP

COLLABORATE

& LISTEN

XSFCOM

[clap]

[stomp]

3

[clap]

[stomp]

[snap]



STOP

COLLABORATE

& LISTEN

XSFCOM

1

2

3

[clap]

[stomp]

[snap]



6 **Barriers** TO CREATIVITY

#1

DISCOMFORT WITH
"THE UNKNOWN"

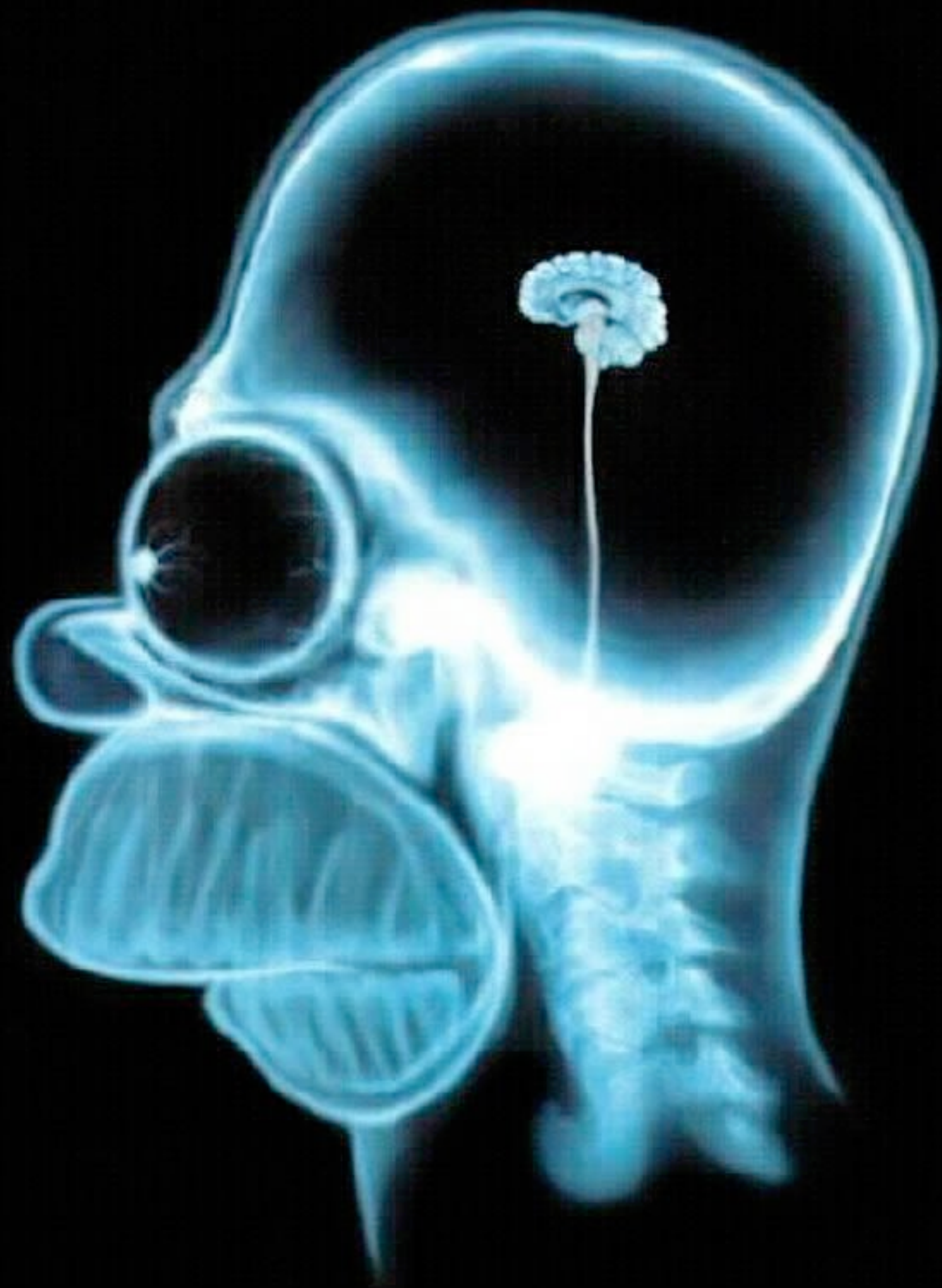


6 **Barriers** TO CREATIVITY

#2

"TREATING

"NOT KNOWING" AS A
PERMANENT CONDITION



6 **Barriers** TO CREATIVITY

#3

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

UTOMOTIVE
REPAIR

20TH CENTURY
POETRY

ULUS

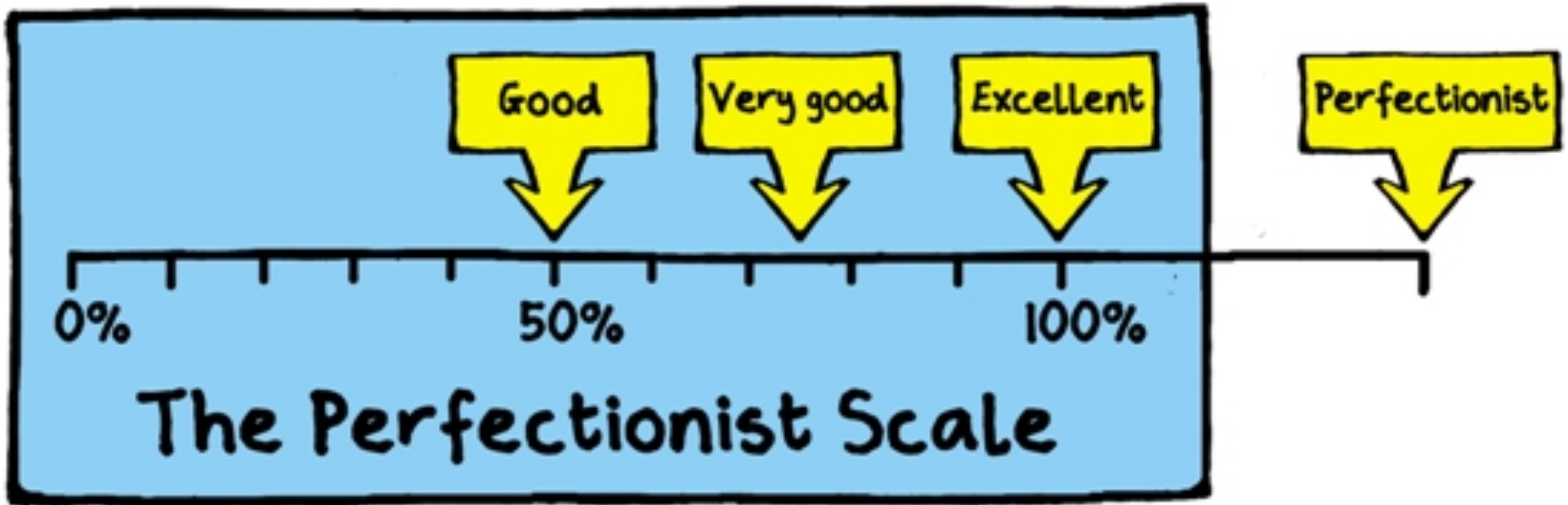
BUSINESS
ETHICS

SHAKESPEAR

6 **Barriers** TO CREATIVITY

#4

DEMANDING **PERFECTION**
FROM YOURSELF



The Perfectionist Scale

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**

RISK



REJECTION

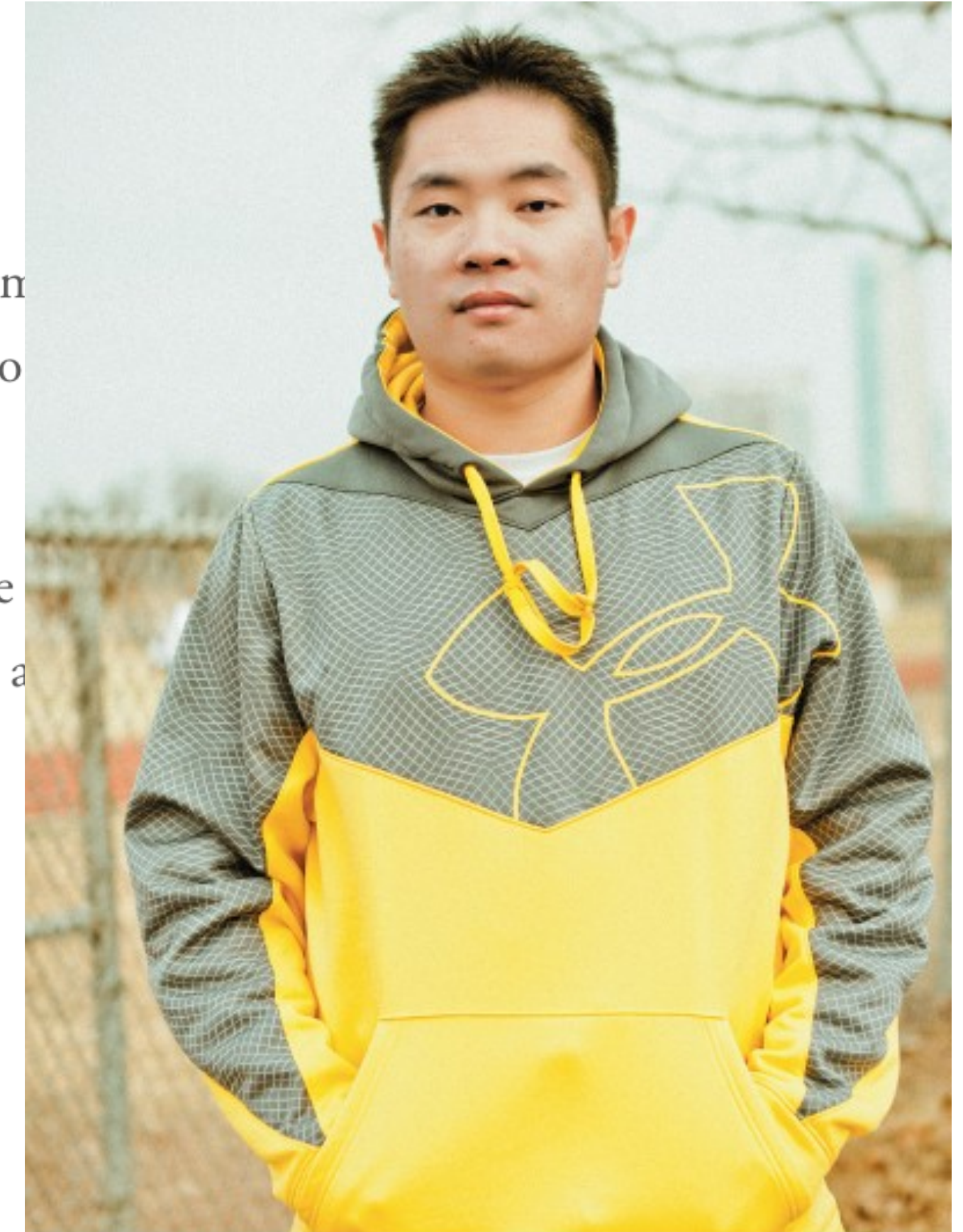
100 DAYS OF REJECTION THERAPY

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

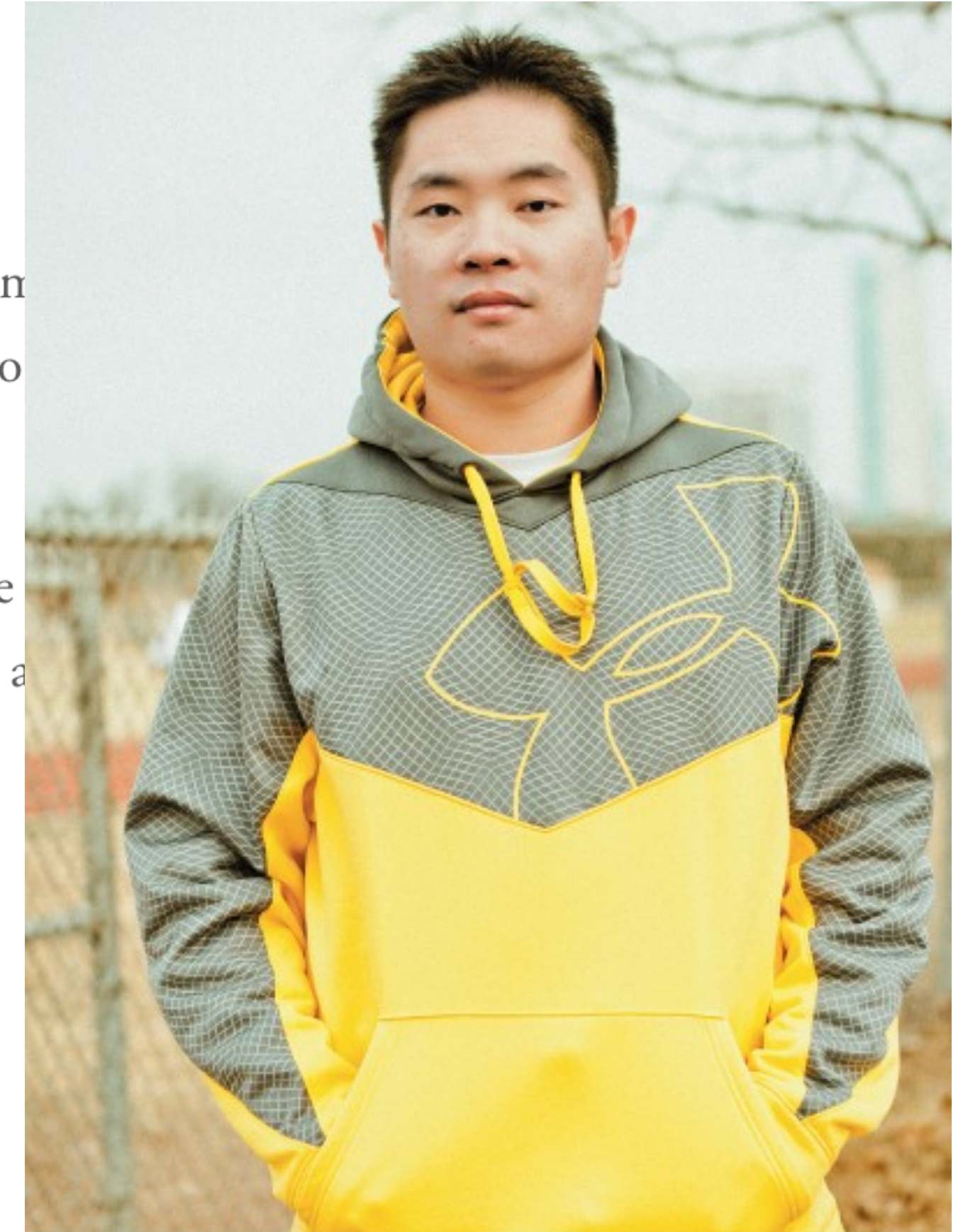
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6 BARRIERS TO CREATIVITY



- **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

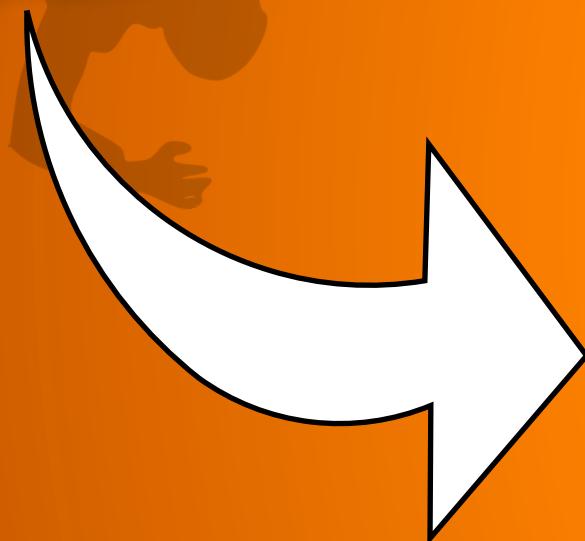
A large crowd of sheep, all wearing dark sunglasses, filling the background of the image. The sheep are densely packed and appear to be looking in various directions, creating a sense of a large, uniform group. The overall tone is dark and monochromatic, with the text overlaid in white and cyan.

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

ITERATIVE PROCESS



CONCEPT



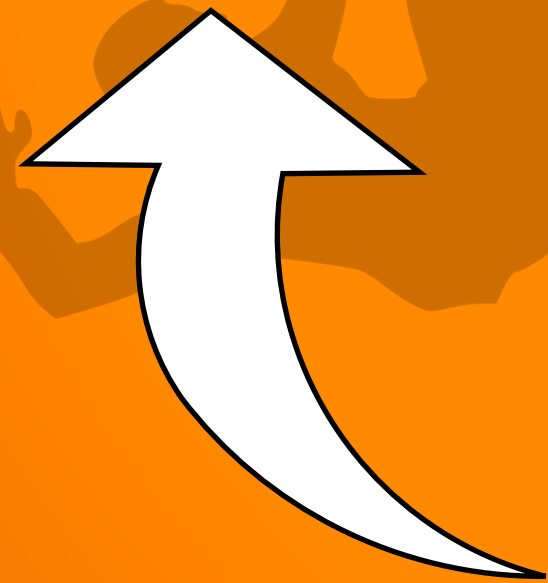
DESIGN



BUILD



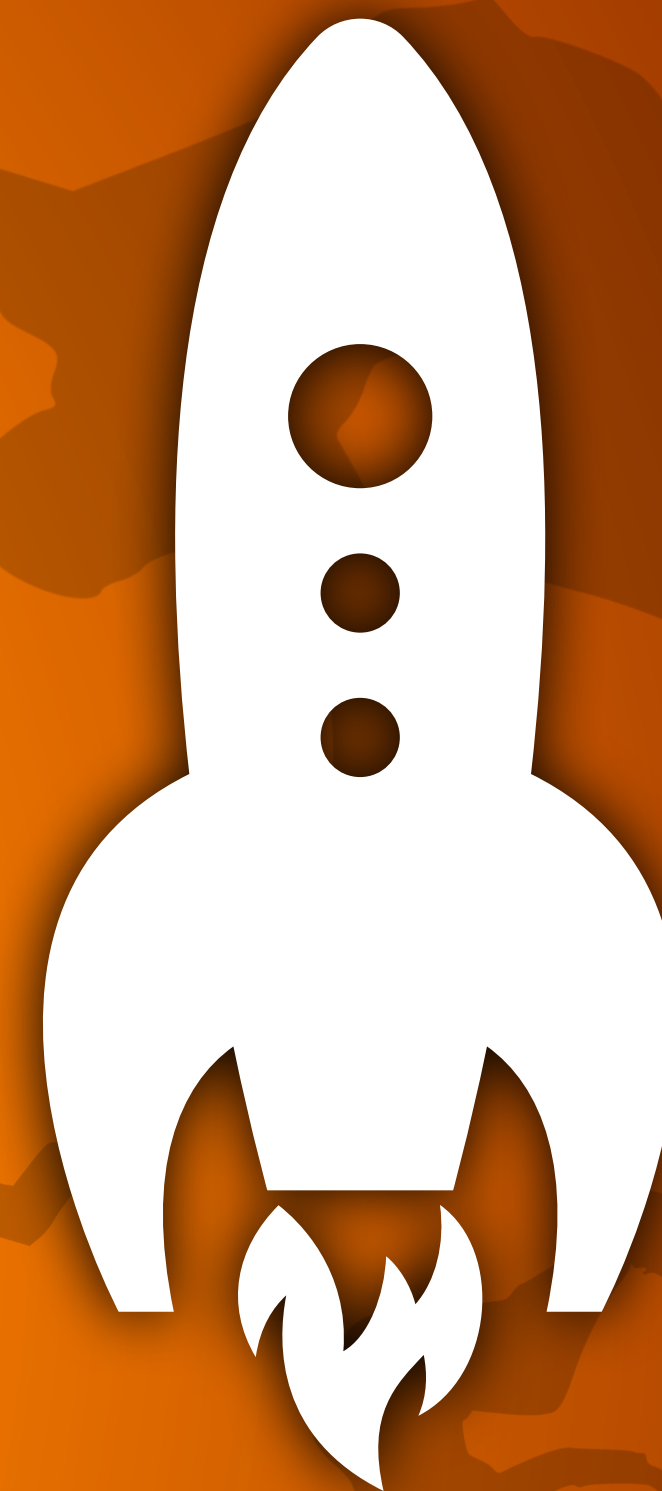
TEST



FAIL!



LAUNCH

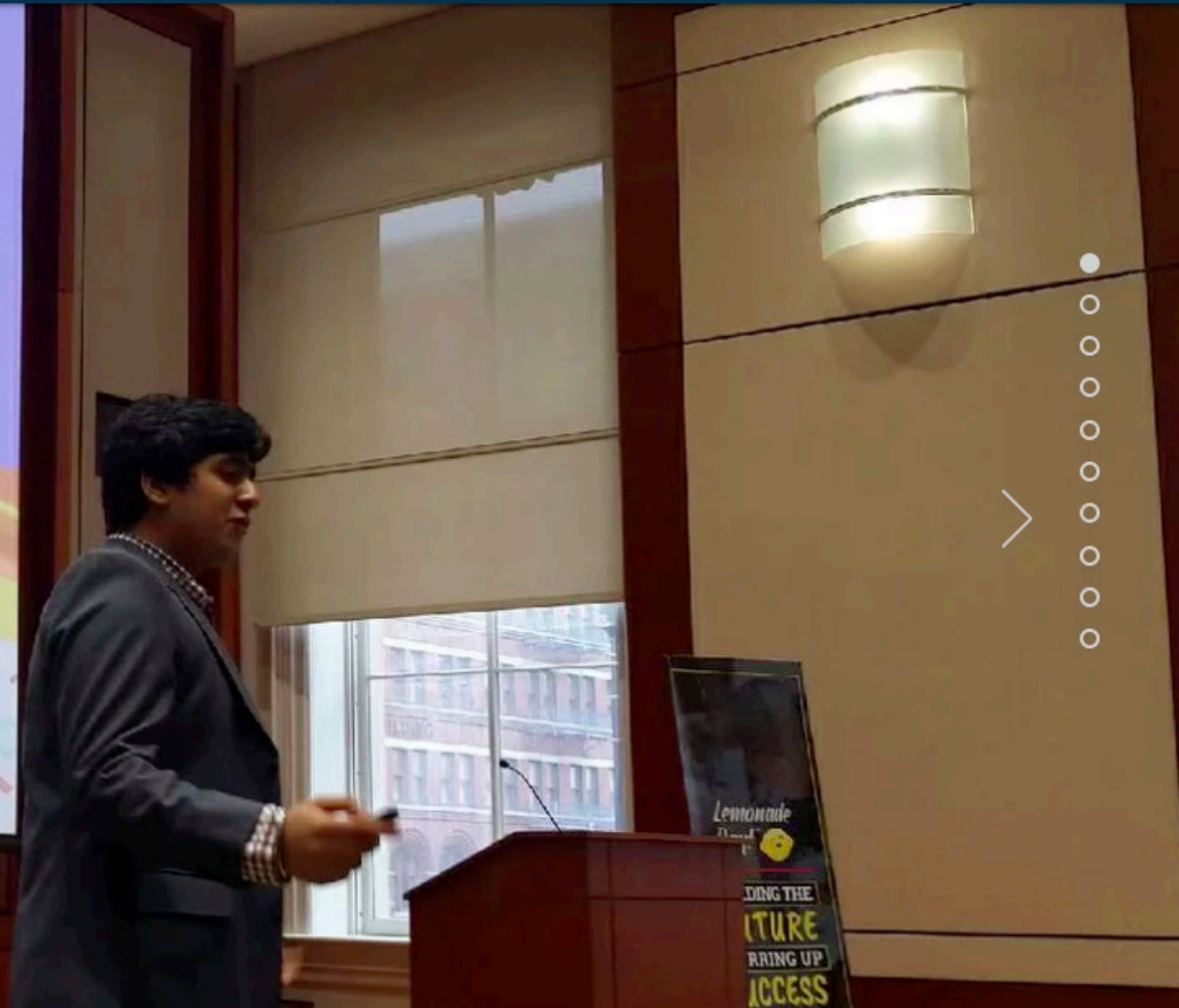




incubatoredu™







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

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



READY SET

FALL!

mrhook.it/stny

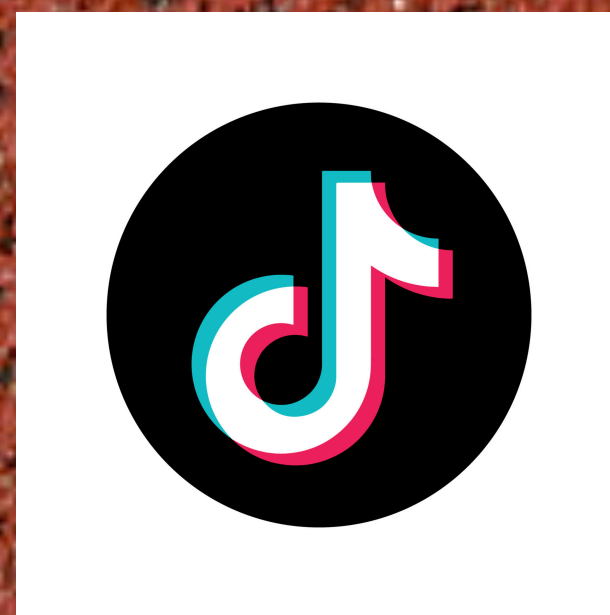
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