Reel World

A BEST PRACTICE PRODUCTION BY DSM EXCELLENCE IN MARKETING & SALES, CO-PRODUCED WITH GROUPMAPPING.

I am very pleased to introduce the Reel World to you. This booklet and training manual is the result of our learnings and experiences in organizing workshops. It will help you to make a workshop remarkable. It will help you to make sure your workshop will have impact and will be remembered. It will help you to "turn a workshop into an event".

In my view the word workshop has devaluated over the years. The initial meaning was a place with tools (or machinery) required for the manufacture or repair of manufactured goods. Workshops were places of production. The result was sold and generated value. Nowadays we even call a meeting, with some room for exchanging ideas, a 'workshop'!

Over the past years within DSM Excellence in Marketing & Sales we have gathered a wealth of experience in organizing events in which a true result was produced by applying the right tools, generating value and moving people to action. Our workshops became events!

It all started together with Capgemini when we explored the power of their Acceleration Solution Environment events. Later we downsized these large events and developed smaller events focussed on generating new ideas (speed-storming events) or focussed on creating team alignment (collaboration events). Over the years our team of consultants have fine-tuned their methodologies and incorporated new learnings and inspiration, from theatre, science and guru's. I would like to say a special thanks to Anatol Kuschpeta of New Life University who inspired us to incorporate NLP techniques, Theo Verweerden who jointly started this journey, Laurens Jan Rootert, Flemming Morth, Griet Claeyé and Margot Watts who co-created this booklet, and all people from DSM Excellence in Marketing & Sales who explored, tested and contributed to our mutual best practice.

Creating a remarkable event requires a true team effort with many different roles like the organiser, the designer and the facilitator. I believe that turning a workshop into an event is something you cannot simply learn from reading this toolkit. It is all about practicing. Therefore this manual comes with a training, "an event". The manual and training is co-developed with Bart Roestenberg and Toeke van den Bosch of GroupMapping. It will help you to personally experience all important elements and tools. I believe that with their structured approach we have created a powerful combination of internal and external knowledge and experience that will benefit us all to create impact and create "motion".

Arthur Simonetti
Marketing & Theatre director

Kill Bill
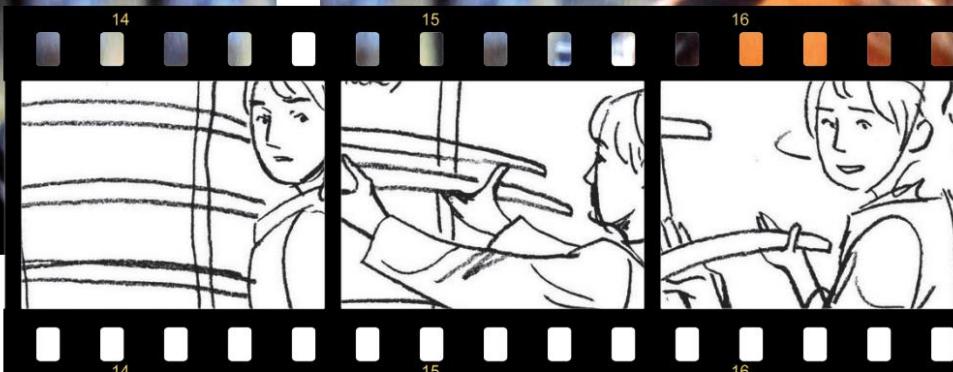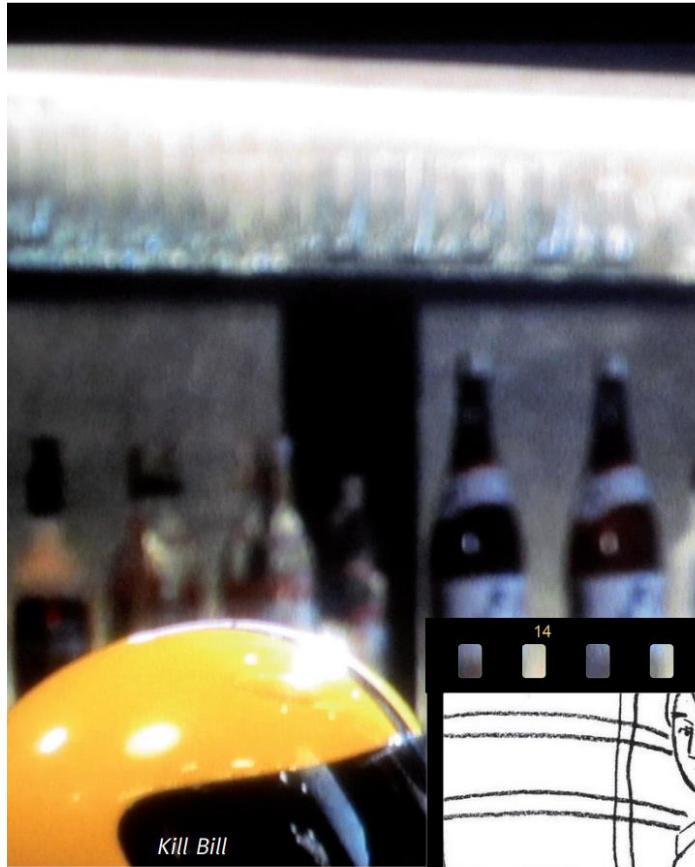
THE TRAILER:
A TASTE OF WHAT IT'S ABOUT...

HOW TO TURN AN ORDINARY WORKSHOP INTO A GREAT EXPERIENCE

DSM is full of people with great ideas. Every day, all around the world, someone is imagining how to change today into an exciting tomorrow. To realize a change, we need to create followers. This starts with a story, the way it is told and the way it impacts people. In the end we need to create believers.

To create believers and have impact we need to inter-ACT. Whether it's about a new product, overcoming obstacles, finding new routes to market, or a change in how we work, there can be real magic in bringing people together, sometimes from all over the planet, to share time, space and energy, and make success happen. Many times we use workshops to achieve this.

Within DSM Excellence in Marketing and Sales ('DEMS'), our years of experience in helping people do just that have enabled us to build a best practice so that, wherever you are in DSM, you too can put together a brilliant workshop. We combined our experience with the experience of GroupMapping to incorporate the outside view and extend our best practice examples.

Using the metaphor of making a movie, we'll guide you through the steps you need to take to turn your workshop into an experience. We chose this idea because, like a movie, setting up a workshop is the combined effort of a lot of people. It requires a lot of planning, organization and facilitation and It's much, much more than just a meeting. It's a memorable experience, in which the participants play an active role. They INTER-act in the joint creation of an impactful event.

Ice Age
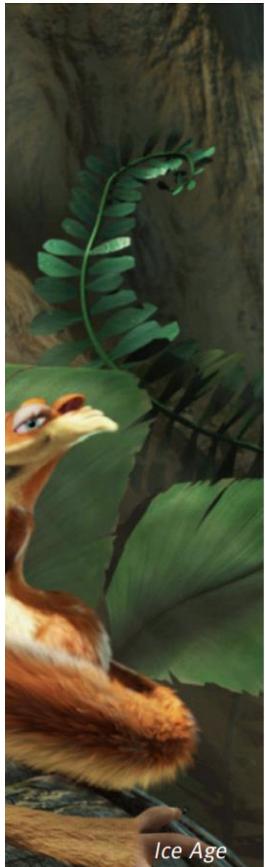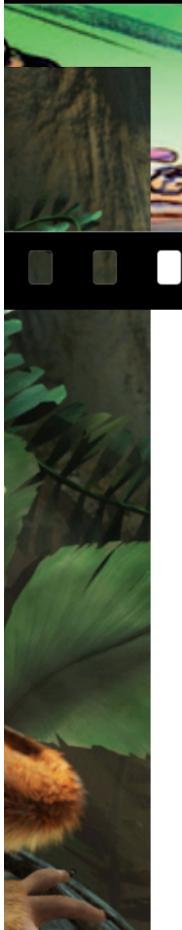
THE WHOLE PICTURE

This best practice is divided into three sections:

PART 1: PRE-PRODUCTION

Just like in a movie, a lot of things have to be in place before anyone calls 'action'. The script, the budget, the location, the duration and the cast all need to be decided. In this section we'll look at how to lay the foundations for a successful event.

PART 2: THE SHOOT

This is the event itself. How do you get the cast working well together? This section is all about enabling great performance from the actors, to deliver lasting results. It's about harnessing creativity to produce great work.

PART 3: POST-PRODUCTION

This is where the commercial results are delivered. A movie only makes money when it gets out into the world and people see it. We'll look at the steps you need to make sure that your event brings about the change you want, long after the cameras have stopped rolling.

CLOSE UP

THE CAST AND CREW TERMINOLOGY:

Just to make sure you understand our metaphor we have listed the terminology we used:

THE MOVIE – Your event.

THE PRODUCER – The project owner; he signs off all plans.

EXECUTIVE PRODUCER – The sponsor team; a delegation of 3-5 key decision makers respon- sible for co-designing the event. They know the content and the participants and are in the position to make decisions about the content of the event.

DIRECTOR – Chief event facilitator; ultimately re- sponsible for the running of the events with his/her team.

PUBLICITY DEPARTMENT – Team members who send out pre and post-event communications.

THE ACTORS – Event participants.

**THE PITCH** – The needs and objectives from the Producers.

THE SCRIPT – The event plan.

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PART 1

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PRE-PRODUCTION

1.0 GETTING THE GREEN LIGHT; EVERYONE ON BOARD?

Every movie requires careful planning. Before a single frame is shot, a lot of work goes into determining who it's for and what it will be like. You can only create believers if they are part of the process. They have to experience the power of the inter-action. They need to be at the event. Therefore it is crucial for an event to map all stakeholders and ensure that the different views of the stakeholders are represented in the sponsor team. Sometimes, this means involving people outside the immediate business area.

1.1 WHAT MOVIE ARE YOU MAKING? WHAT IS THE OBJECTIVE?

It all starts with the main purpose of your event. What do you want to achieve? Do you want to solve a challenging problem through brainstorming and get as many ideas as possible, do you want to create alignment between diverse groups? Together with the sponsor team you need to define a PITCH. The pitch should clearly define the objective of the event. It can consist of a maximum of two objectives: one content objective (e.g. "create a value proposition for X") and one process objective (e.g "ensure the buy in from sales"). Do not be surprised if defining and fine tuning the objective takes a few days! The energy and effort spent on this will pay back when shooting the movie.
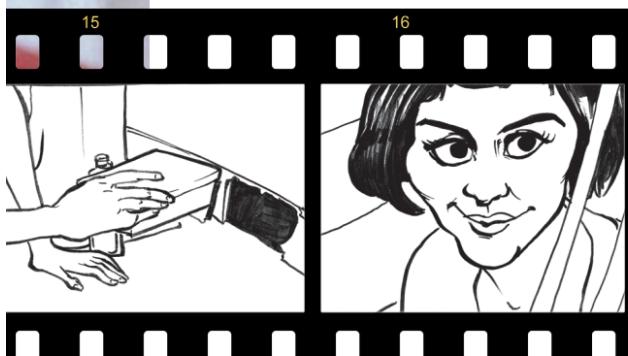
WE USE 3 DIFFERENT MOVIE 'GENRES' AS THE GENERIC CONCEPTS FOR EVENTS.

A. SCI-FI MOVIE OR BRAINSTORMING EVENT

This event is linked to defining the future. It is an event whereby brainstorming and generating new ideas is key. So it is focussed on diverging and out of the box thinking. The goal is to explore creative alternatives in order to get new ideas and solutions. An event of this type will have to ensure an open mind approach by the actors. The structure of such an event will be a combination of inspiration, speed and creativity!

B. FEEL-GOOD MOVIE OR ALIGNMENT EVENT

This emphasises collaboration. It is focused on getting alignment amongst different groups. It is a converging type of event, bringing people together. An event of this type will incorporate techniques to ensure "adoption", and create a feeling of "we have created this together". At the end everybody feels good about the direction and the result.

C. ACTION MOVIE OR PRESSURE COOKER EVENT

When it is about decision making and ensuring that different views and perspectives are integrated, an action movie might be the best way to create some motion. In this type of event, which in many cases has a more complex nature, different opinions and collective decision-making are key. The set up of such an event requires a very thorough preparation. As with a true action movie we need to ensure that all stunts are safe and well prepared, so we can reach the result in "one take". All actors need to be instructed and the sponsor team plays a crucial role. The typical structure of such an event consists of a share phase, during which all information is shared, a learn phase in which new information and inspiration is added, the play phase in which you allow the team to "chew" on the subject and have a look at it from different angles and the design phase in which the actual decisions are taken and the implementation plan created.

CLOSE UP   KEEP YOUR PRODUCERS HAPPY...CREATE A SPONSOR TEAM

One of the questions you'll need to keep asking throughout the process is 'are we on track to deliver what the executive producers asked for?'

You need regular consultation at every stage, to make sure your event will fulfill the relevant business aims. It's essential to be clear on:
- purpose
- content
- timing
- budget

It's a good idea to have face to face interviews with all the producers, asking 'open' questions (ie questions that need more than a 'yes/no' answer) to get a clear picture of what each of them wants to achieve.

IDENTIFYING DIFFERENCES

Beware: your producers may not all think along the same lines. Some may be focussed on keeping the budget down, others may see delivering a specific result as the most important feature, and so on.

Often, there is a deeper objective that even the producers themselves may not be aware of. Furthermore you might find producers who will come up with describing symptoms rather than real causes (root causes) of the problem at hand. Therefore, you need to dig down, asking 'so what?' until you really understand the needs at hand. Break down general objectives into smaller identifiable goals so that you'll all be able to tell whether you've achieved them.

FINDING COMMON GROUND

As well as determining where the differences in aims lie, you have to look for common ground. This is how you develop the theme of your workshop. It's important then to sign off the proposed theme and form with all the stakeholders, so that you have the backing you need to run a great event.

CREATE A SPONSOR TEAM

Select major stakeholders to become part of the sponsor team. This team is responsible for the result and has to ensure the connection with the objectives, the actors and the organization. During the whole production period you'll have 2 to 3 sponsor team meetings:

Sponsor meeting I: Identifying/defining objectives.

Sponsor meeting II: Design of first draft agenda (or first draft script). This meeting is what you refer to as the script conference.

Sponsor meeting III: Only if needed, final look at the whole program. (Usually a day before the workshop takes place).

1.2 SHAPING YOUR EVENT; THE STORY BOARD & SCRIPT

Before the actual shooting takes place a movie is scripted into a storyboard. This wall of inspiration reflects the visual translation of what the event will look like. It gives an impression of the "look and feel"; "the flow"; the scenes and role of the "actors"; the "set"; the way it will be shot and "captured"; it directs both the "director" and the "crew" on what to do.

A great "script" is the first step to a great performance. A script is a combination of a detailed agenda and covers every detail of the event day(s). It pictures the angles, the focus and the scenes. It sheds light on the staging, which actors are dominant and which lines should be spoken. A good "script" covers the timing, the flow of all stages of the event, the methods used, the tools and equipment necessary, the responsibilities and actions for all crew members and actors. The script is the crucial document for the crew to organise and manage the event. Summaries of the script could serve as information material for the executive producers or the actors. It is by no means a document to be shared with everyone.

TIP: THE SCRIPT CONFERENCE

Sit down with your producers and crew to review the script. At the end of it, everyone should be clear about exactly what their contribution to the workshop will be, and when it has to be delivered. Some things will need to be done well in advance (such as bookings, transport arrangements), others will happen at the event (eg event exercises), and others after it (reporting out). The purpose of the script conference is to make sure that every member of the crew is completely clear on what they have to deliver. In annex 1 you'll find examples of our scripts.

CLOSE UP DEFINING SUCCESS: WRITE A PITCH AND MEASURE THE DELIVERABLES!

Every event needs a clear goal and deliverables. It's vital to be clear on these before the actual shooting takes place. Start with the end in mind, and make sure you're clear on what you want to achieve. A Director must understand that 'fuzzy objectives most probably will lead to fuzzy outcomes'.

THE REQUIREMENTS FOR A CLEAR PITCH!

- Have a maximum of 2 objectives; one on content (e.g. "create a value proposition for X") and one on process (e.g "ensure the buy in from sales")
- Translate the objective in clear deliverables and prioritise; when you are successful what does it look like; both tangible ("a defined value proposition written on one page with clear golden sentence") and intangible deliverables ("energetic and motivated people")
- Measure the result; make sure you build your evaluation on facts

Have the objectives and deliverables written down in a full sentence. Do not use bullet lists (like above) as this leaves a lot of room for different interpretations.

CLOSE UP SCRIPT DESIGN – SOME GUIDELINES

There's no such thing as a formula to a great script. But there're some guidelines that can help to create the right dynamics in an event.

ORGANIZE THE WORK (3 - 8)

- Most of the time you'll have a considerable amount of people working together to reach the objectives. What helps is to divide the participants into smaller groups so they can work in parallel on different subjects. You do more work in the same time that way! Smaller groups could be as small as 3 persons up until 8. You can easily have 3 - 8 teams working in parallel. Remember to let them report the work they've done to each other in brief presentations 3 - 8 minutes each.

ASSIGNMENT DURATION

- Presentations should never last more than 30 minutes. Preferably they take 20 minutes and you add some time for questions. Research has shown that people can concentrate for a maximum of 20 minutes during presentations, so all the time extra spend is in fact waste of time. This is not always an easy message to presenters that have a lot to tell. When you give out assignments they could take 30 - 120 minutes depending on the amount of detail you're looking for. Normally the events start with short assignments to share ideas and to learn. When the event proceeds you'll need more flesh to the bones so automatically the assignment duration will get longer. Report out time will be approximately 30 % of the assignment time.

OBJECTIVES FIRST

- Make sure the people know why they're there. Start with sharing the objectives, preferably the business owner states them in a brief 10 minute presentation.

KEEP ON SURPRISING

- To create a constructive and creative atmosphere it helps to keep on surprising the participants. Give short assignments from the beginning on that every time focus on a different aspect of the subject at hand. Mix individual assignments, learning assignments, creative assignments or energizers in a way that participants don't have time to loose their interest. Off course the facilitator inspires everyone with short original introductions.

1.3 THE LOOK AND FEEL; THE MOVIE 'DESIGN'

Every year an Oscar is awarded for the 'production design' of a film: how it looks and feels. Think about it - Harry Potter, Avatar, Finding Nemo - all distinctive but completely different 'looks' that are clear from the opening frame. The design of your event, and in particular, choosing your theme/metaphor, is a vital opportunity to achieve several things at once:

- Set the tone: will it be exciting, funny, emotionally uplifting?
- 'Prime' the thinking of your actors about the topic. Your metaphor should support and be supported by the topic at hand
- Using the right metaphor will help you, and particularly the Executive Production Team, to keep communicating after the workshop has taken place. Communication activities with the same look and feel as the workshop will help to bring people back in a certain state of mind. Whereas if you would just send an email with plain text, it would be just one of many. It's all about keeping the experience alive!

CLOSE UP CHOOSING YOUR METAPHOR; MORE THAN JUST A PICTURE!

A metaphor is a literary figure of speech that uses an image, a story. It is recognised by many and "says more than a thousands words". Metaphors are created for the purpose of explaining a concept. They go beyond cultural borders and trigger thinking. A good metaphor connects people and immediately creates a common understanding but leaves enough room for the individual interpretations of people.

The full power of a metaphor will only be experienced when it is used in all communications and is interwoven in the event set up and structure. When entering the room the participants must immediately recognize the metaphor by using visuals, music, etc... Some metaphors, frequently used:

TO ILLUSTRATE TEAMWORK:

RACING: You have the Racers, Pit Crew, Timekeepers, you name it! This is an excellent metaphor to illustrate how High Performing Teams work together in achieving a common goal.

CLIMBING: Climbing is not an individual effort (keeping in mind your climbing something like the Himalaya). A whole team helps to carry the equipment to base camps (that have to be set up etc.)

SPORTS: Rowing in a skiff. If we do not create a simultaneous stroke we will not win.

TO ILLUSTRATE NEW DISCOVERIES:

SPACE: 'To boldly go where no one's gone before...' The launch of a rocket or spaceship is not just a matter of astronauts showing up on launch day and pushing the throttle.

COLUMBUS: The pioneer in exploring new routes. Finding land and areas nobody has seen before. It was an adventure.

DARWIN: Survival of the fittest. Explore with the beagle new continents and new species. Look for similarities and evolutionary steps.

1.4 THE ACTORS;
CASTING YOUR MOVIE

Once you're clear on the deliverables of the event and have the script defined you can start casting. Before you start the auditions it's helpful to consider the parts to be played from different angles depending on the movie you are going to make. Please look at your participants from the following perspectives:

- Content contribution: Which experts need to be present at the event? Examples are;
  - Functional experience (sales/ marketing/ R&D)
  - Industry experience (B2B; B2C, life science, performance materials etc)
  - Opinion leaders or experts like customer, stakeholders, influencers and guru's
- Group contribution: Which dynamics and interactions do we need to make the event a success? Examples are:
  - Personality profile: there are many different ways to classify people so consider the different profiles to ensure a good mix and the right dynamics. Simple differentiators are team player versus individualist; introverts versus extroverts; hunters versus farmers etc.

- Seniority and experience versus junior and fresh minds
- Stakeholders, decision makers and executors
- External versus internal actors

Once you have defined the mix and needs you can select the group members and compose the group. This should be verified with and agreed by the sponsor team.

TIP:
ENGAGE UNDERSTUDIES

We've all heard about actors not being available. Make sure that for the lead characters you have understudies. Allow for a couple of unexpected absences or guest appearances. This is important not only for things like room bookings and catering, but also for the group numbers you plan for the break out sessions or reporting groups.

CLOSE UP LOST IN TRANSLATION

DSM is a global company. We value the different approaches and cultures we encounter in our markets and among our workforce. We also understand that there's no such thing as a single universal template for workshops, which will be effective and appeal to everyone.

It's just like in the movies, where audiences in different regions will not only have different languages, but also different tastes and a sense of humour. Just because your workshop was a huge success in Holland, don't assume it will be successful in Sao Paolo, or a hit in Hong Kong. Make sure you know who your actors are, and work with your producers to adapt your script to local conditions. English is our working language, but there are some metaphors or ideas that will work better than others with a given cast and crew.

1.5 THE SET;
THE VENUE AND DECORATION

Your location is crucial for the result of your movie. Great environments and carefully selected venues depict the emotion of your event. Dark rooms without windows are not the right setting for a "bright science, brighter living" feeling. Once a venue is selected it should be adapted to your event theme and metaphor. Pictures, wall of inspirations and all decoration material will affect your actors. Think about the pictures and materials you'll want your actors to encounter, to get them into the right mood for your script.

Keeping chairs and markers perfectly straight during the event might seem over the top, but "Everything speaks." What our environment says is: "Get ready to relax. Get ready to work. Get ready to act and think creatively." The entire space must be consciously designed and constantly refreshed, kept orderly, leaving no obstacles to hinder movement or work. The location, whether orderly or not, has a strong subconscious effect on the actors. It is very important that they feel they are walking into a new, clean, open, inviting, and fresh space every time that they enter an area. We want them to cherish this place so we must demonstrate a loving attention to every detail.

TIP:
SCOUT YOUR LOCATION

Always check all the locations personally! Don't just go by the pictures on the web page or the brochure! They can't tell you if it's noisy or if there's a funny smell in the corridors. How many areas do you need? If you have 10 attendees, then the conference room down the hall will probably be just fine. But if you have 50 people, you may have to find an off-site location.

1.6   LIGHT & MUSIC;
THE EQUIPMENT AND SOUNDTRACK

Once the location is selected we need to arrange all the equipment to shoot the movie. Think about beamers, sound system, i-pods for silent sessions, i-pads for virtual interactions; everything that is technically needed to make your event a success. The same way that visuals are important for decoration, music has a huge impact on how people feel. Basically there are 3 categories of music to be used in a workshop:

A: BACKGROUND MUSIC ("WALLPAPER SONGS")
- This is lounge kind of music (easy listening, not a lot of beats per minute, can be theme related)
- Mostly used when people arrive at your site or during individual assignments
- When used during individual assignments, make sure you use instrumental music (no lyrics). Lyrics can disrupt the concentration of your actors. Imagine a song is played that you know quite well. You will probably start singing along (in your head or worse, out loud!)
- The volume should be just loud enough to be heard...

B: GO TO WORK MUSIC:
- The song should be way more energetic than background music and used as the cue to start working
- Start off with a volume that is not too loud and turn it up to the desired volume level in about 10 seconds. This way the participants won't be in shock when the music kicks in
- The desired volume level should be quite high

C: GET TOGETHER MUSIC:
- The same kind of music is used as in point B. So, dynamic and energetic. However the volume must be turned up way slower. At this time participants will be having discussions with each other. The correct way to use music here is to start the music at a very low volume. Leave this for 1 minute. This way they know it's time but can still finish their sentence. After a minute pump up the volume a bit more. After another minute you can turn the volume up to the desired level

D: TO SHOCK OR ENERGIZE MUSIC:

- This music or sound effect can be used to get the group in an upright position immediately. This effect is mostly used in the form of a short snap or sound bite in combination with high volume. It is important to pick the type of music/sound carefully because it will immediately set the scene

TIP:
MAKE A SOUNDTRACK

Using music during the session must be done carefully. Don't just bring a list of your favourite music. Compiling a good music list that fits your agenda can take up some time. Think about your theme (if it is a movie you can use the theme music). What about your actors? Are they all 40 year olds or are they in their twenties? They might have different tastes.

1.7 PROPS AND ENERGIZERS TO IMPROVE THE PERFORMANCE

At this stage of preparing the event it is important to think about how to stimulate the acting to create the best performance. In the movie it is about props that ensure the actor is able to fully get into the part and character. For the event we have three types of props:

- Energizers and tools that stimulate a certain state of mind:
  - Ice breakers; objects or exercises that will help the actors to get acquainted (see close up)
  - Theme props; in addition to the visuals props and attributes can be used to build the scene (special furniture and gimmicks)
  - Equipment; in certain cases when you want to ensure people think alone we use i-pods with specific music and/or instructions in so-called 'silent sessions'
  - Energisers; exercises to get people out of their comfort zone or re-load their batteries (see close up)
- Special effects; Using some special effects will depend on whether you want maximum impact in the moment or later on etc, depends on the mood (cartoonist for lifting the mood, photographer for

capturing emotion, writer for inventing phrases and language that can help the event results 'go viral' etc)

- Forms and formats that enable the actors to work efficiently; when designing the assignments within in an event, think about how to capture the outcome. Will it just be a flip-chart, will it be a picture of a white board, will it be transferred into a cartoon, will it be a spreadsheet, and will it be a Powerpoint format. Make sure that for every scene a clear "capturing format" is agreed

TIP:
MOBILITY AND HOSPITALITY

How easy is it to get to the venue? Will people be flying in? Arriving by train? Will you need to organize accommodation for people who are coming from far away? Make sure the hotel location and the workshop location are within easy reach of one another. Always check the hotel location and the food yourself!

CLOSE-UP ICE BREAKERS & ENERGIZERS

Pipe cleaners' passion; hand out a pipe cleaner to all actors and ask them to bend it into a symbol representing their passion. Once bended (give them 5 minutes) a speed dating is organised whereby small teams meet and explain their symbols. This is a very playful way of introducing each other.

My view; make duo's and hand out an envelope with a picture. Each person explains his view of what the story is behind the picture. This is an easy way to gain insight into each others "thinking".

Shake down (actually used by actors); this energizer starts with standing in a circle and start shaking the right hand first for 16 times, counting aloud. Follow directly by shaking the left hand 16 times, again count out loud. Now shake your right leg 16 times and then the left 16 times. Repeat the whole thing with 8 times, then 4, then 2 and at last 1.....

I Spy; stand in a circle. One person stands in the middle. One person in the circle starts with some kind of movement. The rest will follow. The one in the middle has to figure out who started moving.

More examples you will find in annex 3.
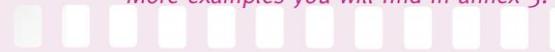
1.8   THE DIRECTOR (THE FACILITATOR)

A director ensures that he gets the best out of his actors. He is flexible and deals with the complex personalities and scenes. He always keeps an eye on the end result. He facilitates. A facilitator is often viewed as a "neutral" party; He is neutral with regards to the content. He helps to increase the effectiveness of a group or organization by guiding the group process. He advocates fair, open and inclusive procedures and does not represent a particular point of view. He is acceptable to most actors.

Therefore the producers should spend time on choosing the right facilitator, according to skills, style, and language. Do not invite a facilitator "at random".

CLOSE UP

THE MAIN CHARACTERISTICS OF A GOOD FACILITATOR

KNOWLEDGE OF SELF (PERSONAL QUALITIES)
- Authentic, congruent, honest …
  e.g. walks his/her talk
- Conceptual and systemic thinking – able to put it all together
- Empathetic – ability to see the situation as the other sees it
- Flexible, versatile – able to switch gears at the last moment
- Objective/neutral – no vested interest in one solution over another

KNOWLEDGE BASE (KNOWS/SKILLED IN…)
- Communication styles
- Learning styles
- Cultural competency
- Group and interpersonal dynamics
- Subject/content matter expertise

CLOSE UP AND EVEN WHEN ALL IS SET…..DETAILS, DETAILS, DETAILS

Even when all has been arranged it is the eye for details that will make the difference. We have created a whole checklist with all kind of details that will make a difference (See enclosure 4). It is up to you whether you want to go for a "blockbuster" or a "B-movie".

SAFETY Think about the safety and security of the venue, the travelling, the timing and the set up of the event. Have safety and security procedures ready and make it part of the instructions during the event.

LOGISTICS Think about the logistic consequences for all participants when choosing the venue.

FOOD Dutch sandwiches are not a treat for everybody! Not everyone likes meat, milk or spicy food. Make sure to check with the accommodation manager if all dietary requirements can be met (food, drinks, etc)

ROOM SET UP Have you designed the room? Have you thought of the required changes and set up? Will everyone be able to see your visual aids? Can you easily adapt the temperature? Is there daylight? What about the sun?

ENERGIZERS Do you have energizer exercises ready?

MUSIC Have you created a music list or sound track?

EQUIPMENT Make sure to test your technical equipment (photo camera, video camera, beamer, lighting, screens, etc.). Do you have printing facilities (if needed for real-time knowledge sharing of e.g. reports etc.). Do you have all the right versions of the presentations to be given?

COMMUNICATION Create a buzz before the start. Make sure your invitation and also the pre-reading material gets your actors excited before you start filming! Think about teasers, welcome cards in the hotel and badges. Have you checked the content of all presentations? Are these in line with your quality standards?

FLOW What does the flow of the workshop look like in terms of participants moving from module to module. Where are the places for breakout sessions, how far away from the plenary room?

GROUPS Have you worked out who will be in which groups?

CREW Make sure the crew is aware of their role and responsibilities (who helps in the environment, who is capturing, etc.). Rehearse and align with the director.

For a checklist see annex 4.

CLOSE UP ASSIGNMENTS EXAMPLES

BUSINESS CARD ASSIGNMENT
Use a template (A3 or A4) with name, email address, telephone number and some funny question: if you were a movie star who would you be and why?

TRADESHOWS
Prepare parallel presentations. Smaller groups can have several interactions with different presenters. The presentations should last no longer than 20 minutes. After visiting one, they get up and move to another presentation. This means the presenter will have to do his or her presentation several times (do not plan more than 3 times!).

GALLERY
Create an exhibition with visuals representing info and themes of the event. Use large posters or screens to create a kind of "wall of inspiration".

AUDIO TOUR
Almost the same as a gallery but supported with individual iPods for voice-overs or background music to create a so called "silence session". This will allow all the actors to fully concentrate on the information presented at the walls and not communicate with each other.

SWIMMING LANES
Create swimming lanes that start in the past and end in the future to help the participants get a nice overview of things that have happened and where to go to. Usually you create the swimming lanes with 'Milestones' on different perspectives.

MODELLING
Ask participants to create a 3D model of let's say the organization in the current situation. You need a lot of 'arty' materials to do this. Besides the fact that it is a fun exercise, people will have a chance to talk to each other and you'll be surprised of what they will come up with.

More examples you can find in Annex 5.

PART 2
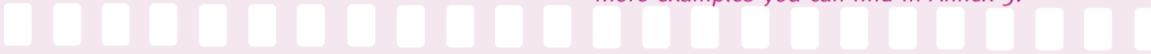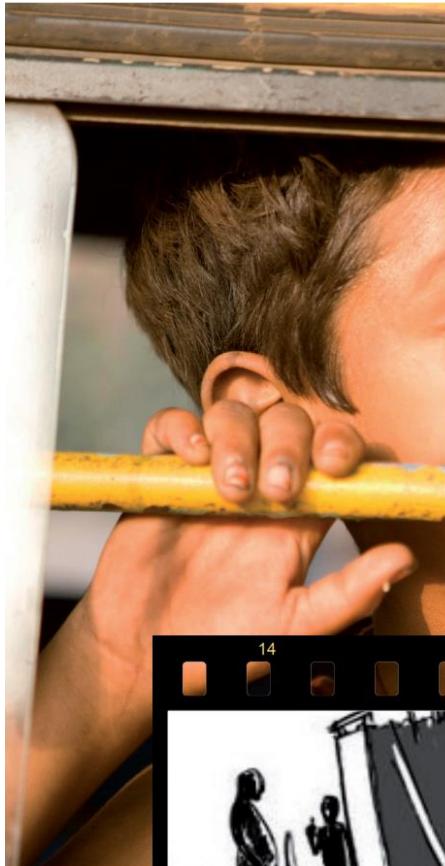
Slumdog Millionaire

THE SHOOT

2.0 LIGHTS! CAMERA! ACTION!

You've written a great script, you've miraculously pulled together the budget and somehow freed up the time of the producers and the crew. Now your actors are ready to walk on set and give a great performance! Just like structure is the backbone of a great movie, so it is with an event. A movie is often structured in four acts (1: meet hero and conflict, 2: hero starts journey and learns, 3: conflict gets really serious but there's a ray of hope, 4: confrontation and resolution) and, likewise, a workshop is often structured into four phases. Whilst they'll differ for each type of workshop, in general, they are as follows:

ACT 1 – SHARE
This is the phase where people start to make connections with each other and with the issue at hand. It involves:
- Getting acquainted and share information, knowledge and insights
- Exploring the problem

ACT 2 – LEARN
This is the phase where you learn the needed skills to solve the problem:
- Increasing the whole group's knowledge and understanding

ACT 3 – PLAY
The core of the experience, this is where you tackle the main objectives of the event. Typically it includes:
- Considering the "issue" from different perspectives, to make sure you have a '3D' understanding;
- Exploring diverse approaches, aligning possibilities, and/or coming up with solutions
- Consolidating the results, to reach a shared conclusion
- Double-checking the outcome, to ensure everyone understands and agrees on the consequences of the choices and solutions

ACT 4 – DESIGN
This is where you develop the action plan that will see the results incorporated into the daily business of DSM, so the workshop doesn't just fade away as an enjoyable but abstract memory. For this phase useful tools are:
- Clear structure: templates are a tried and tested way of ensuring all actions can be linked and consolidated
- SMART objectives: i.e. defined actions should be Specific, Measurable, Actionable, Realistic and Timely

CLOSE UP THE CREATIVE INTERVENTION MODEL

The Creative Intervention Model (CIM) provides the basis to design events; it helps to understand the steps to take when you want a group to reach an objective or solve a problem in a creative way. There are four process steps; Share, Learn, Play, Design.

SHARE – we start events by sharing knowledge, objectives and, most important, to make underlying assumptions explicit. Knowledge and assumption are usually implicit and personal. Once knowledge is shared and underlying assumptions are recognized, minds open up and become accessible for collaboration.

LEARN – Once all relevant knowledge is on the table (explicit), the minds are open to learn. Now we bring new perspectives, new tools, to the equation. This can be a lecture by a thought leader or exercises that lead to new insights (e.g. how to become a highly productive team). Creative group exercises help the actors to learn what they need to solve and how they could tackle a problem with confidence.

PLAY – In the play phase we explore the problem from different perspectives and assemble creative parts of possible solutions. Be alert to provide a safe and playful environment that supports the prototyping. At play we must be able to fail in order to succeed. This phase is essential to prevent a group to jump to conclusions too quickly.

DESIGN – after a phase of "serious play" the group needs to decide on what solution to build to achieve the objective. This is what happens at the DESIGN phase. The group takes ownership of the problem and the solution. In parallel teams, the actors work on elements of the coherent solution. This integrated solution ensures acceleration of activities after the event.

2.1.1   CONNECTION

It all starts with connection. An actor should be at ease. He should connect to the set right from the beginning. Make sure that the participants are engaged and enthusiastic – that they're on board with the approach to the event. As stated before, a metaphor can be a great tool for encouraging alignment – e.g. if you use the metaphor of a crew rowing a boat, it highlights the idea of team effort, whereas if you used the metaphor of a solo yachtsman, the emphasis would be on the individual's initiative.

The role of the director is vital; he should rely on the great script, but it is his style and experience that will make or break the event. His first obligation is to connect with the participants. He should make sure that he connects to the different styles; Visual, Auditory and Kinestetic. He shouldn't 'micro-direct': but always leave room for imaginative contributions.

Making the connection is just the beginning. It's also vital to maintain it. You do this by managing the flow of the event, keeping a close eye on energy levels. This is all about fine-tuning in the moment, steering, encouraging, and responding to what's happening in the room. Put yourself in the actors' shoes, and make sure you really 'feel' how it's going to feel to them.

TIP:
DO NOT CONCLUDE TOO EARLY

Maybe you don't want to come to real conclusions yet in this phase but merely gather building bocks and then separate the relevant building block from the irrelevant ones. You can choose to use this as input for the execute phase...

2.1   ENSURE YOUR ACTORS GIVE THEIR BEST PERFORMANCE

During the shoot all the preparation comes together and it is up to the actors to ensure you create perfect shots, preferably in one take! All activities, specifically from the crew and the director are focussed on the actors, to ensure they are able to give their best performance. To encourage great performances from your actors, you need to take into account their preferred style and way of doing things.

CLOSE UP VAK; VISUAL-AUDITORY-**K**INESTHETIC CONNECTING STYLES

Most people possess a dominant or preferred learning style. The VAK learning styles model provides a very easy and quick reference inventory by which to assess people's preferred learning styles, and then most importantly, to design experiences that match people's preferences:

- Visual learning style involves the use of seen or observed things, including pictures, diagrams, demonstrations, displays, hand-outs, films, flip-chart, etc
- Auditory learning style involves the transfer of information through listening: to the spoken word, of self or others, of sounds and noises
- Kinesthetic learning involves physical experience -touching, feeling, holding, doing, practical hands-on experiences

2.1.2   COMMITMENT

Commitment from the actors is key because it means they will attach significance to the outcomes. It's achieved by involving participants in the decision-making and prioritization. Movie actors don't just play a passive role: each one brings a wealth of specialist experience to the movie set, and the director's job is to harness that expertise and experience for the benefit of the project.

In order to get commitment from the actors it is important to validate the objectives of the workshop at the beginning. Ask them if they agree with the objectives. Are we missing something? Should it be more ambitious or less? This way you create some kind of a social contract with the participants. Now, they too are responsible for the outcomes...

2.1.3   CONTRIBUTION

As well as managing the process you have to manage your individual actors. Everyone has a preferred way of learning (for some it's visual, for some auditory, for others kinaesthetic and so on). To ensure the best contribution from your actors, you need to incorporate this into your workshop design, so that there's

something for everyone. It also helps in managing the team dynamics, and lets you form teams in a way that enables each participant to give it their best. This needs to be ensured in clear assignments and clear instructions for each scene.

Remember to be clear and unambiguous when it comes to explaining an exercise or assignment. A task that you have carefully crafted and that is completely clear in your mind is not automatically clear to all the actors. Having a written copy of it as back up can be of great help.

CLOSE UP
HANDLING 'CREATIVE DIFFERENCES'

Hollywood is famous for it: people flounce off set citing 'creative differences' for quitting, and there are often 'artistic tensions' between cast members. A few things to remember:
- conflict per se isn't bad, as long as it's handled constructively not all your actors will like every word in your script, and some may not like your direction! But it is all about delivering a great performance of the group as a whole

2.2   CAPTURING THE MAGIC MOMENT

Just like a movie is all about capturing brilliant performance for posterity, the workshop needs to be designed so as to capture the output and the process. At the end, the experience needs to be designed in such a way that outcomes can be captured. Outcomes involve content, but also emotions and dynamics. How do you deliver what was agreed with the producers, and capture the output?

2.2.1   THE OUTPUT,
FACTS AND FIGURES

The first and most important capturing is the output generated during the event. Already in Part 1, when the event is designed, we have to think about forms and formats that enable the actors to work efficiently. We need to have a clear idea of how to capture the outcome. There are several types of output that can be categorised as follows:
- Free format discussion output; most often this is a bullet list with phrases and words. But this could also be a picture or drawing made by the group. The best way to collect this is by making a picture and/or physical collection of the flip chart and post-its

- Fixed format output; most often these are filled in forms, tables or graphs. The best way to collect this is digital
- 3 dimensional structures and performances; most times used as a creative interpretation or metaphor for a result. Best way to collect this is by pictures and physically (if it is worth to keep it)

2.2.2 THE PROCESS, EMOTION AND DYNAMICS

To capture the process dynamics you have to capture emotions. This adds another layer to the final film, because as well as capturing facts and figures, you can capture some of the less tangible aspects of the event - mood, emotion, vision. This can serve to re-ignite the positive feelings from the workshop when the actors re-visit the results. It can also convey something of the workshop experience to those who weren't able to attend.

Emotions can be captured in many different ways. The most straight forward way is by making pictures or movies. Please realise that not everybody has the eye of a true professional. Depending on the importance of the recording and the purpose of the reporting out you should decide on whether to use a professional photographer. Another way is to invite a cartoonist, writer or artist to take part in some or the entire event. (See; close up: Special Effects). These artists have the ability to transfer their observations in Visuals, Poems & texts (Auditory) and Performances or sculptures (Kinesthetic). These creative expressions can be part of the event or maybe used for the reporting out (see Part 3: Post production.) When you capture the emotions successfully through art or film or one of the many other possible ways, it allows you to keep a 'souvenir' of the feelings generated, long after the workshop has finished.

2.3 DIRECTOR'S NOTES

In this part, we'll specifically look at how to be a great director (facilitator), and how to ensure cast and crew make the most of every scene. In Pre-production the director planned how everything would go: now it's crucial to make it happen, right here, right now. This means being a master of ceremonies, a fair but ruthless time-keeper, a keen but objective listener, the battery charger.

CLOSE UP SPECIAL EFFECTS

There are different special effects that can enhance the events impact on short and longer term. Don't let this short list of proven special effects limit your imagination!

CARTOONIST: stand-up cartooning is the art of capturing the "unsaid" in a provoking and funny cartoon. The cartoons open up new types of dialogues and also provide a powerful reminder of the spirit at the event. We see them hanging in different departments during the lifetime of projects and beyond.

PHOTOGRAPHER: taking photographs don't make you a photographer. Having a professional photographer around who's able to visualize the emotional journey the group makes during the event helps to create visuals that support the change.

WRITER: Writers are able to capture a conversation into a full and rich sentence. These sentences will resonate and help building new solutions.

SCRIBE: the art of real time summarizing a conversation in a visual compelling way. A scribe provides structure to the conversations process. As the actors see their contribution is captured it's a powerful and subtle way to invite all actors to contribute.

2.3.1   MASTER OF CEREMONIES: MANAGE THE PROCESS

As facilitator it is your main task to manage the process. This all starts by articulating the purpose of the total and each step in the process and its significance to the group. It's important to clearly state the goal and purpose of each activity and section, and let the group know how much time is available for each activity.

As a facilitator you need to be ready to intervene where necessary to manage the flow of the workshop. There will also be times when it's helpful to steer the process. Here are some useful ways:

- Making process remarks. For example, stipulating that people can only ask "clarifying" questions. This stops ideas being squashed too early, and helps keep things moving
- Bringing in additional materials to influence the thinking styles of participants
- Guiding the prioritization and decision-making processes, by asking the group to identify the most vital points

2.3.2 RUTHLESS TIME KEEPER: MAKE SURE THE TIMING WORKS

It's easy to cram in activities and not leave enough downtime for the participants. Don't slot in intensive activities directly before or after a meal. Work on the basis that activities always take longer than you think. Keep checking in with the group to gauge their energy levels. Most of the time we are not looking for 100% solutions while we work our way through the phases. Therefore, when looking at timing keep the 20/80 rule in mind. The idea behind the 20/80 rule is that in 20% of time you will have almost 80% of the results. The other 20% will probably take up 80% of the time. The devil is in the detail! Using a count down alarm clock, a sandglass or providing groups with egg timers could make the facilitator's task easier.

2.3.3 OBJECTIVE LISTENER: YOU SET THE STANDARD

That means staying focused and alert, interested in the discussion and the learning that is taking place. You set and maintain the tone, both by example and by setting ground rules. Make eye contact, listen closely, use 'yes and' instead of 'no but' and encourage everyone to contribute. There's a whole raft of techniques you can use to keep the discussion moving. Be ready to step in and guide the learning process when tensions rise or things come to a halt.

2.3.4 THE BATTERY CHARGER; RELAX AND ENERGIZE

You need to keep energy levels up throughout the day, and that means really paying attention to the signals your actors are sending. Pay attention to group behaviours: Watch for verbal and non-verbal cues. Body language speaks volumes! It will tell you if you need to pep things up, perhaps through an energising exercise, or swapping people between groups. Remember to stay relaxed and maintain your sense of humour, so that discussions are enjoyable as well as educational. You can influence the group behaviour. Group discussions can often get very serious and intense. It is important to remember we do not have to be fired-up or uptight in order to have effective discussions. Laughter and a relaxed environment can be the greatest methods for a good discussion and keeping the batteries charged.

CLOSE UP DO'S AND DON'TS FOR THE FACILITATOR

DO:

- Prepare: know the workshop subject and material in advance, make yourself comfortable with the room and ensure everything works (beamer, pens, sound etc)
- Rehearse: rehearse your stories and think through the exercise and visualise potential problems and pitfalls (one of the biggest is not allotting enough time for activities)
- Connect with the participants: use humour, stories, and examples that directly relate to the participants' work and culture!
- Stipulate and communicate clearly: less is more. Clearly explain what people have to do in the activities, give short and precise instructions. Be prepared for questions
- Be available: make sure to be available to talk/ debrief with participants during break times. When needed make (slight) adjustments to your process/ program
- Address people; observe individual participation and involvement during exercises and address people who aren't participating or look uncomfortable
- Address issues: follow up the exercise with discussion: this is where previously unexpressed thoughts and feelings often emerge. When necessary use a parking lot to address out of scope issues

DON'T

- Impose your views: you're there to clarify issues, focus discussions, draw out viewpoints, synthesize differences, and look for underlying agreements. It's not your job to find the answers!
- Be inappropriate: do not tell inappropriate or offensive stories or jokes. Respect cultural differences
- Brag and dominate; people are participating for the content not to admire the facilitator. Be prudent with exposing yourself and your experiences too much
- Fantasize; tell the truth and nothing but the truth. Never make up an answer (you never know who's in the room)
- Judge; be open-minded and make sure you postpone your judgement based on appearance or classical typologies
- Read from a script and "mmmm" and "aahh"

PART 3

14 15 16

Terminator II

POST PRODUCTION

3.0 WHERE THE WORK PAYS DIVIDENDS…

Movies start to make money and create a buzz when they're sent out into the world ('to a cinema near you!'). That's where the return on investment comes in. Although the shooting is important for the actors and director, normally the effect starts after the event. You wouldn't make a movie just to leave it in the camera. Likewise, you need to get your workshop results out into the world. This may be for 'local', 'general', or 'global' release. The format you choose for your post-event reporting out will depend to a large extent on your target audience.

In many cases the team that created the event is not involved in following up the actions. Therefore the least they should do is ensuring the event will generate its maximum effect by sharing the outcomes and make it stick.

3.1 LOCAL RELEASE JUST TO THE PARTICIPANTS

At the very least, as a group you need to record what decisions you made, what next steps you agreed on, and so on. Actors play a number of roles, and it's easy for them to forget the performance if they don't have a souvenir. If commitments were made, record them. If goals were achieved, applaud them. If new relationships were formed, say, by team members from across the globe, circulate contact details so that they can be maintained.

Although in certain cases a simple email may be enough we recommend to align the reporting out with the event you created. Now you can capitalise on the added value of a metaphor, the vibe and emotions of the event captured in photos and cartoons, the outcome of the activities in formats and all the actions generated. All collected material should be edited considering the main question: "What are you trying to achieve with the reporting out; just a reminder or a longer to be used document?"

Formats we have used in the past and could recommend are:

- PowerPoint; using a classic reporting style in PowerPoint following the structure of the day, with relevant additional illustrations. In the appendices the slides of all presentations, illustrations and formats used during the event
- Booklet; a more sophisticated approach would be to use the basics of the PowerPoint and turn that into a booklet. The special effects work by the cartoonist, writer, photographer or artist would be an important part of the booklet. It all helps tell the story of what happened, and what's going to change as a result
- Pamphlet or poster; use only the highlights and turn that into a poster or special publication. The format and creativity can be used in line with your event theme
- Digital communication; folder structure on USB sticks in combination or alone with publication on an intranet site. These media allow a larger flexibility in communicating rough ideas, all presentations, formats used and raw output like photos of flip chart, notes, etc. Sometimes ideas created during the process are not always included in the end results. Still, they may be valuable and need further investigation. It's worth capturing those ideas and to feed them back to the participants. The only restriction and thought you should consider is the confidentiality and security guidelines

All this ensures that the time and money and personal commitment of everyone involved pays off. It's how you make sure the bright ideas are implemented, how the new approach is put into practice, or how a problem area is managed.

CLOSE UP START OR FINISH

Everyone knows that a great film is made by choosing how to bring the various parts together to form a compelling whole. So you'll be thinking not only about how you capture the contents of the workshop, but how you shape it into the final report. This exercise of shaping the outputs can also be part of the core activity of the workshop, as it invites participants to explore different perspectives. It also allows comparison and amalgamation of the output of different teams within the workshop.

3.2 GENERAL RELEASE TO THE WIDER COMMUNITY

Are there announcements to be made to the wider community about what the event achieved? Who needs to know? If you've made decisions that will affect other DSM colleagues, then the communication with them will be an important element of your success. Will you share the information via face to face meetings, in a department-wide briefing? In a press release? On an intranet site? Do you also have to report back outside DSM? Decide what will be the best methods for your particular event and which information should and can be shared. So two questions are relevant:

- What are you trying to achieve with the reporting out; just a reminder or a longer to be used document? Should it foster particular emotions or dynamics?
- Who is your target audience? The participants and their management? Broader? Internal and/or external stakeholders?

3.3 WHAT THE MOVIE CRITICS SAY... THE VALUE OF FEEDBACK

It's important to follow up on your workshop event, and prompt feedback is one of the most useful tools for doing that. It's scary but useful (and sometimes refreshingly positive!) to ask participants for their views. You need a well-designed feedback format, that gives people room to offer suggestions and comments, but isn't too daunting to fill in.

An example of one we use is attached at annex 6.

3.4 AND FINALLY...

We hope you'll find this publication of our best practice useful, inspiring and easy to use. We've tried to strike the right balance between sharing our experience and not burdening you with too much detail. You can always contact us if you have any questions. And we'd love to hear about your event(s). We know you'll come up with some brilliant thinking, and it would be great to fold it back into the global DSM treasury of 'stuff that really works'.

So go forth! Create your own unforgettable event.

And have fun!