

# Workshop #2 – March 2014

## Designing Future Directions: Projects & Strategies

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The second workshop will guide leaders in developing specific directions for the future of their ministry and activities based on their research and analysis from Workshop #1. Leaders will create a blueprint of practical directions and strategies for their ministry using an innovation design process: Part 1. *Inspiration*: envisioning innovations; Part 2. *Ideation*: designing innovations; Part 3. *Implementation*: prototyping innovations .

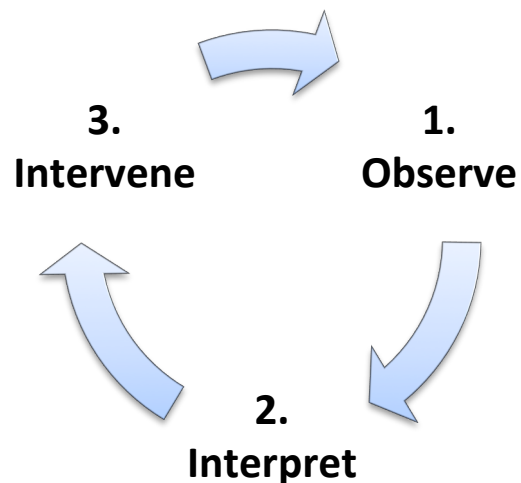
### Practicing Adaptive Leadership

(From: *The Practice of Adaptive Leadership*. Ronald Heifetz, Alexander Grashow, and Marty Linsky. Harvard Business Press, 2009.)

Adaptive leadership is an iterative process involving three key activities:

1. **observing** events and patterns around you;
2. **interpreting** what you are observing—developing multiple hypotheses about what is really going on; and
3. **designing** interventions based on the observations and interpretations to address the adaptive challenge you have identified.

Each of these activities builds on the ones that come before it; and you repeatedly refine your observations, interpretations, and interventions.



### An Adaptive Intervention/Design Process

**1. Identify** three of the most significant adaptive challenges confronting your organization. Select one.

**2. Make the interpretive mind-shift:**

**Technical (expertise) → Adaptive (leadership)**

As people identify the adaptive elements of the challenge, they will legitimize the need to learn new ways, begin to identify the losses that they will have to take in order to make progress.

**Benign → Conflictual**

If you can make interpretations that surface the conflictual aspects of the problem, you can lead people to begin identifying which losses are

negotiable and which are not, engage in the courageous conversations needed to work through these conflicts, and create an environment in which the conflicts can be surfaced and managed so that new adaptations emerge.

**Individual → Systematic**

If people see the issues as systemic rather than personal, they will begin to look for the leverage points in the system as targets or attention to effect change.

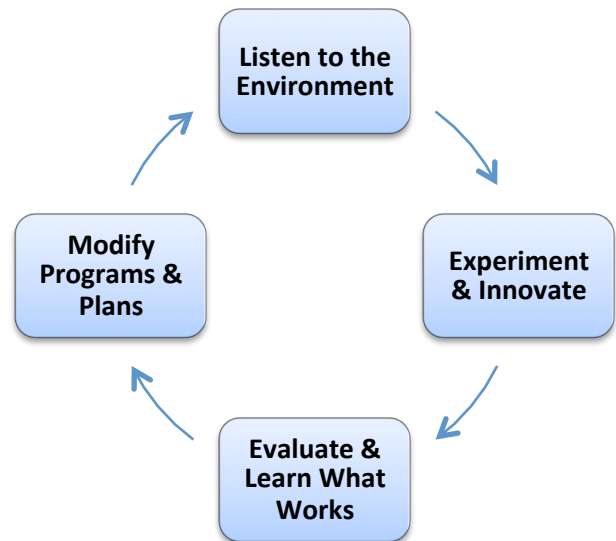
**3. Interpret** what you are observing about this adaptive challenge—developing multiple hypotheses about what is really going on.

- ✓ Is there any part of this challenge/situation that is new to use and that therefore might need a different strategy than what we usually call do?
- ✓ Who are the key stakeholders in this situation, and how might they be positively affected or negatively affected? How would they describe the situation and the stakes for them?
- ✓ How generalized in our organization is the urgency to do anything about it, or do we have to figure out how to ripen the issue? (How resilient and ready are people to tackle the issue?)
- ✓ What are the adaptive elements of this challenge/situation, and what are the technical aspects?
- ✓ Are we the only ones in this organization or “industry” facing this challenge/situation? What responses are others making?

**4. Identify interventions** that could address the adaptive challenge.

**5. Design interventions** based on the observations and interpretations to address the adaptive challenge.

- ✓ **Experiment and innovate** with new practices, processes, programs, and/or activities.
- ✓ **Evaluate** the results of the intervention, learn what works, and decide what needs to be improved.
- ✓ **Modify** the intervention using the evaluation results.
- ✓ **Continue** the cycle of innovating and learning.



**6. Think hard about your framing.** Thoughtful framing means communicating your intervention in a way that enables group members to understand what you have in mind, why the intervention is important, and how they can help carry it out. A well-framed intervention strikes a chord in people, speaking to their hopes and fears. That is, it starts where they are, not where you are. And it inspires them to move forward. Think about the balance between reaching people above and below the neck. Some groups and some people need data first, before the emotion. For others, it is the reverse. Connect your language to the group’s espoused values and purpose.

**7. Hold steady.** When you have made an intervention, think of it as having a life of its own. Do not chase after it. The idea will make its way through the system, and people will need time to digest it, think about it, discuss it, and modify it. If you think of it as “yours,” you are likely to get overly invested in your own image of it. Once you have made an intervention, your idea is theirs. The key is to stay present and keep listening.

**8. Analyze the factions** that begin to emerge. As people begin to discuss the intervention, pay attention to who seems engaged, who starts using the new language or pieces of your idea as if it were their own. Listen for who resists the idea. Use these observations to help you see the contours of the factions that various people represent on the issue.

**9. Keep the work at the center of people’s attention.**

Avoiding adaptive work is a common human response to the prospect of loss. Avoidance is not shameful; it is just human. Expect that your team will find ways to avoid focusing on the adaptive challenge in doing their diagnosis as well as in taking action. Resistance to your intervention will have less to do with the merits of your idea and mostly to do with the fears of loss your idea generates.

It falls to you, your allies, and others who lead in the organization to keep the work at the center. Begin by trying to understand the impact of new directions on the constituents behind the people in your working group, and how the pleasure or displeasure of those

constituents is going to play out in the behavior of the person. Then think about how you can help that person with their problem, e.g., presenting the idea to their group or making sure the person receives credit for making the new idea happen.

A second strategy is to help the members of your team who are worried about their own people, interpret their group’s resistance in terms of threat and loss. Dealing with the fears of loss requires a strategy that takes these losses seriously and treats them with respect.

Finally, get allies. You need to share the burden of keeping the work at the center of people’s attention.

## Process: Designing an Innovation

1. Identify the adaptive challenges you want to address in your ministry.
2. Generate ideas for projects to address each adaptive challenge. Select the ideas you want to move ahead with.
3. Develop a project statement for each project:
  - Description of project
  - Goals
  - Target audience(s)
4. Design version 1.0 of each project:
  - Content
  - Strategies
  - Resources and Materials Needed
  - Budget
  - Leadership Needs
5. Develop a 3-year timeframe for each project:

**Example:**

2014	2015	2016
1. Design	5. Re-design	8. Integrate into regular offerings 9. Continue expansion
2. Prototype with a small group of the potential audience	6. Expand reach to wider audience	
3. Evaluate effectiveness	7. Continued evaluation	
4. Decision: Move ahead or stop		

**6. Develop a plan for piloting version 1.0 of each project:**

Develop a version 1.0 pilot effort (prototyping) of the program, activity, strategy or resource with a small group of your target audience before scaling-up the initiative to reach a wider audience.

Through prototyping, you can test the initiative and the implementation plan, get feedback from your target audience, improve the initiative, and then develop plans to reach a wide audience.

- Identify a group within the target audience for piloting or a limited launch of a project in order to test the project.
- Implement the project and get regular feedback on its implementation and effectiveness.
- Develop leaders through the piloting phase so that they can be involved in the wider launch of the project.

**7. Evaluate the project and determine its strengths and areas for improvement; decide on whether to move ahead with a wider launch of the project.**

**8. Modify/revise/re-design the project based on the evaluation.**

**9. Implement the initiative with a wider audience and continue evaluation and improvements.**  
After making adjustments based on the pilot, develop version 2.0 and implement the plan with wider audience. Continue to improve the initiative. Communicate the stories and examples of the benefits and blessings that are coming to individuals, groups, families and to your whole church community. Continue to reach new audiences.

## Ways to Generate Ideas

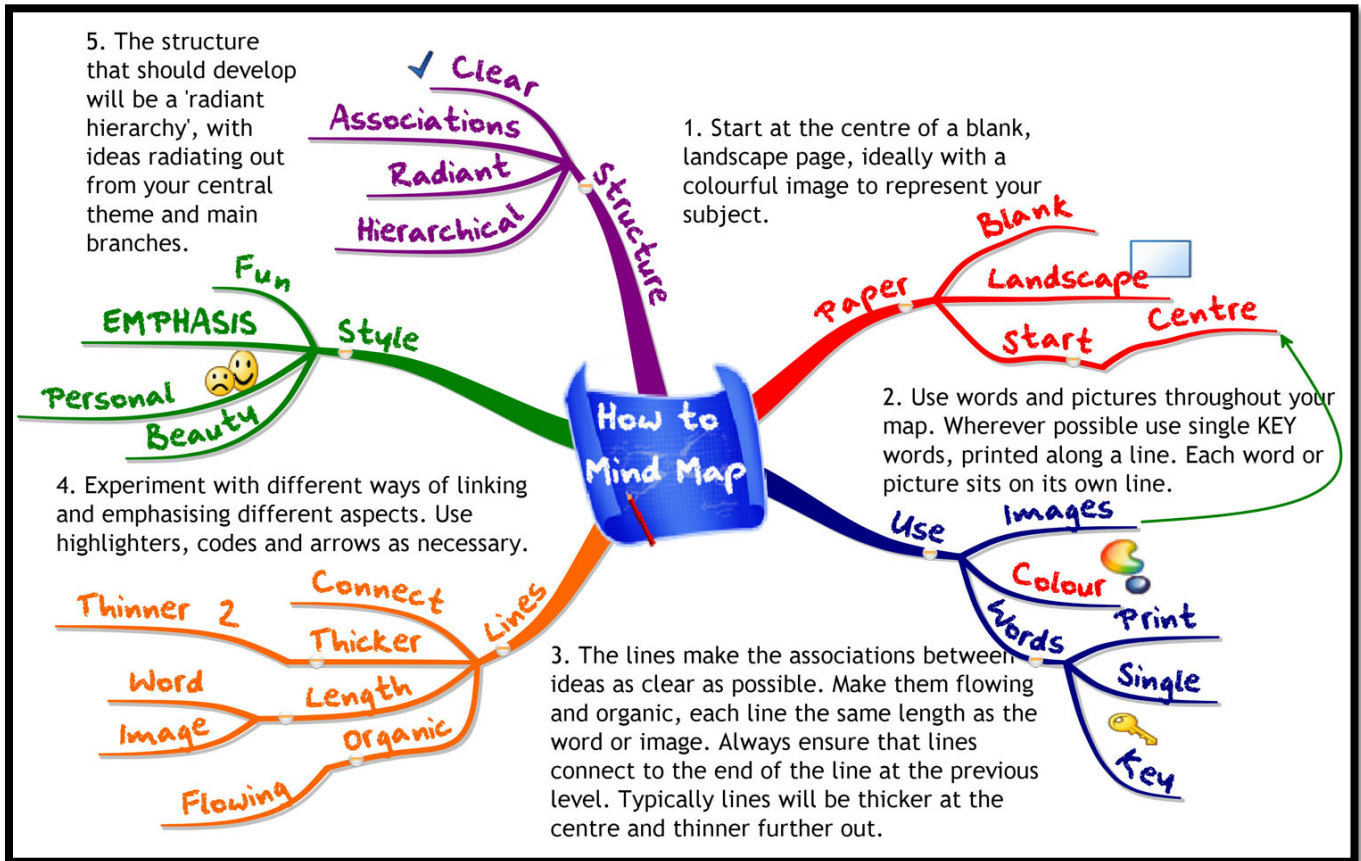
### Activity: “How Might We?”

Brainstorm responses to the question: “How Might We?” Distribute post-it notes and pens/markers to everyone on the team. Ask them to start their opportunity statements with “How Might We...” and abbreviate on post-its to “HMW.” Go for quantity, not quality at this point. Post all of the ideas on sheets of easel paper. Together as a group select three to five HMW opportunity statements through discussion or the use of voting. You might want to cluster HMW statements before discussion and voting. After selecting the three to five HMW statements, write each of the selected statements on a separate sheet of easel paper and brainstorm ideas for turning the opportunity into a practical project. Cluster similar ideas and select the best ideas for each HMW statement.

### Activity: “What If” You Used Your Imagination

Begin by saying: “I need fresh and novel ideas to solve my challenge. I will suspend all judgment and see what free and easy ideas I can think up. It doesn’t matter how weird or offbeat they are.” Allow your team the freedom to conceptualize without judging ideas in terms of the real world. Ask team members to list as many “what if” statements as they can on post-it notes (e.g., “What if we developed a community café to reach people who are spiritual, but not involved in the church community?”). Ask them to complete the “What if...” statement personally, writing one statement per post-it. After several minutes, ask people to place their post-it notes on a sheet of easel paper. Then cluster similar ideas together. When ideas are grouped based on common themes, an organization begins to arise from the information. More ideas are generated as people begin to see the structure and fill in the gaps.

# How to Create a Mind Map



## Begin your Mind Map!

1. Decide on the topic of your Mind Map - this can be anything at all. You just need a topic to form your central idea. I'm going to plan my holiday.
2. Take a sheet of plain paper and some colored pens, and turn the sheet so it's in a landscape position.
3. In the center of this page, draw an image that really represents your topic. For my holiday Mind Map, I'm going to draw the beach.
4. Now label this image for your Mind Map. I'm labeling mine, 'Our Holiday'.
5. By starting your Mind Map in the middle of the page, you have given your thoughts the freedom to spread out and go in different directions - this is the way you think naturally and it will increase inspiration and creativity!

## Branch out your Mind Map ideas

Now this is where Mind Mapping gets really interesting, as your Mind Map stimulates your brain to create new ideas, each one connecting to another thought - see how your ideas flow onto the page!

1. Make thick, colorful branches spanning out from your Mind Map. Make these curvy, as your brain will be more excited by these than straight, monochrome lines.
2. Add your main ideas as you add branches to your Mind Map. To my Mind Map, I'm adding the location of my holiday, how I'm going to get there and where I want to stay. Aim to add 5 or 6 branches.
3. Write these Mind Map ideas in bold colorful capitals and add your ideas as single keywords. By using only one word per branch, you multiply the number of possibilities these thoughts can spark!

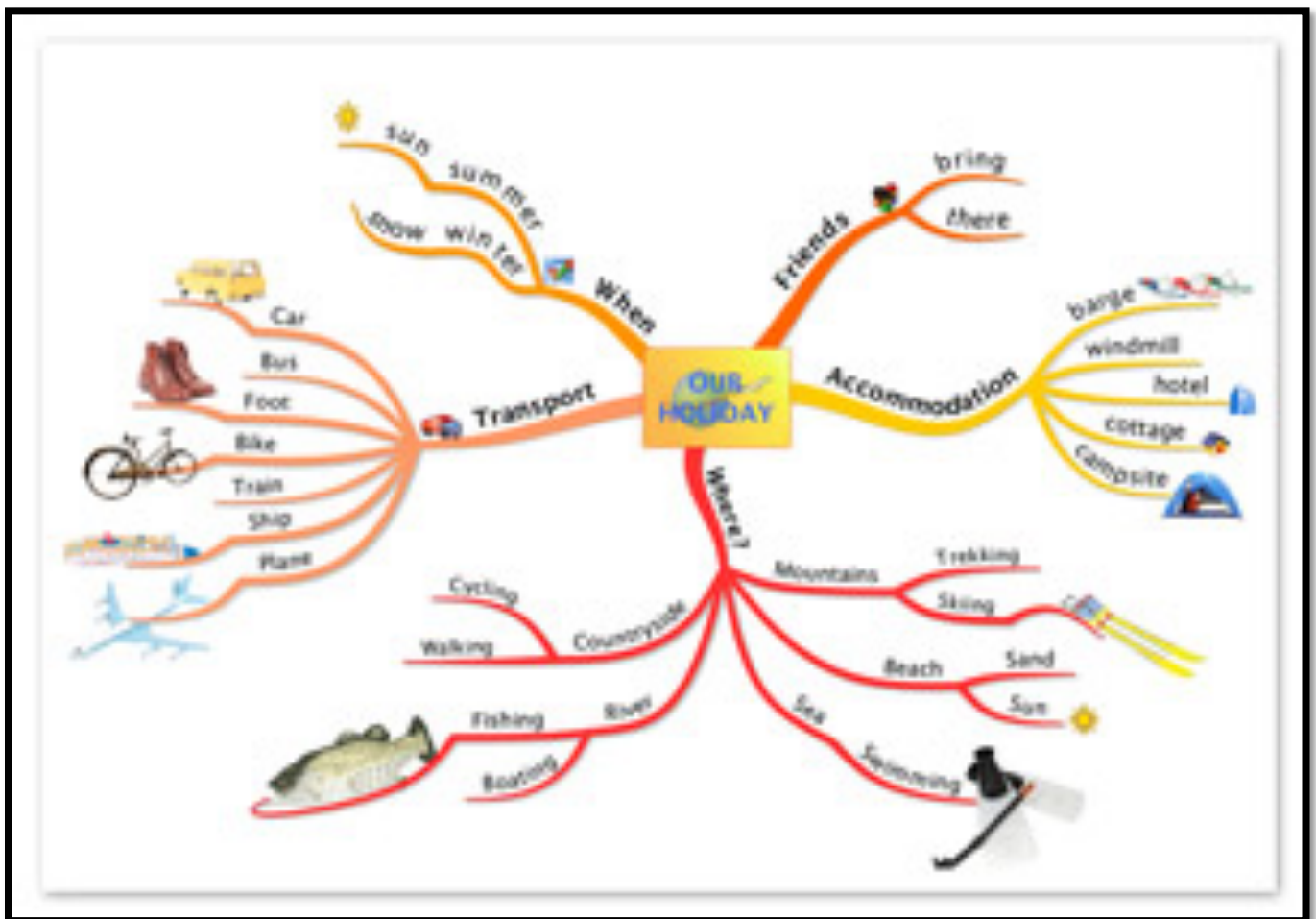
## Get creative when you Mind Map

To get the most out of Mind Mapping, release your creativity! The more imaginative your Mind Map is, the better, as you will engage all of your senses. Try adding color, wherever you can! Your Mind Map will have colored branches and keywords, which will stimulate your brain. Also add images and sketches related to your Mind Map ideas, as this will strengthen your memory of your notes. I'm adding pictures of things I will see on holiday to my Mind Map.

## Make Mind Map connections

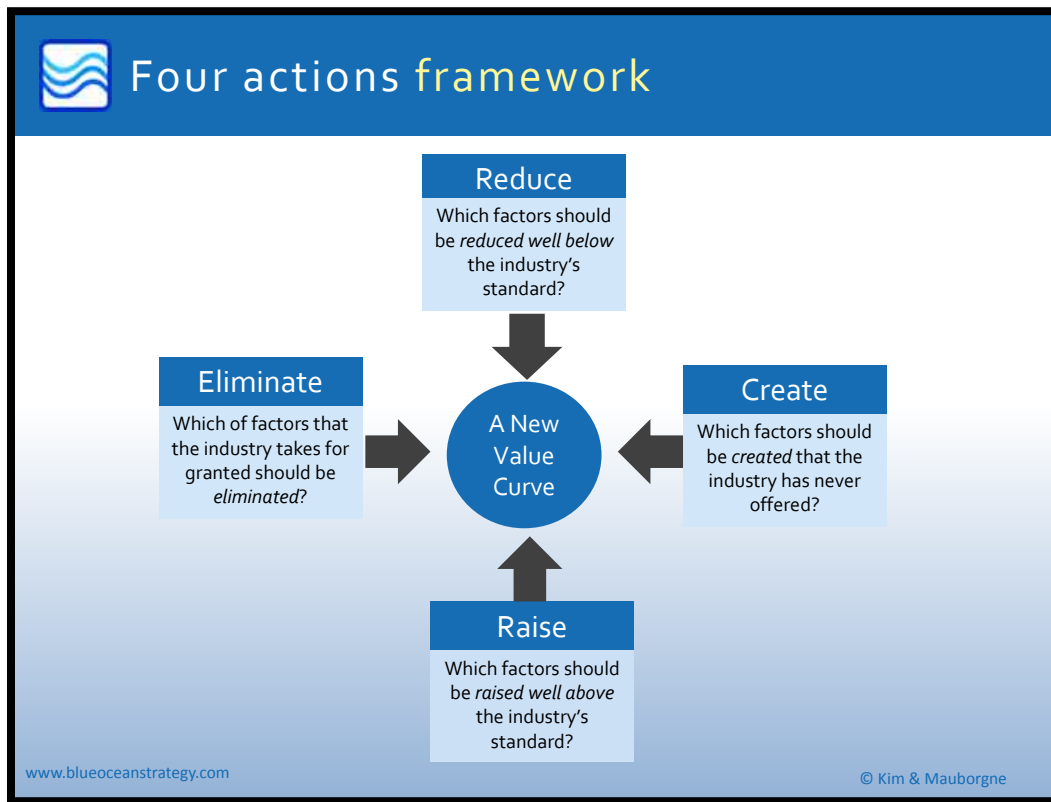
Use your Mind Map main ideas as inspiration to make associations and connections:

1. Draw smaller branches stemming from your Mind Map keywords. These will be associated ideas, for example, on my holiday Mind Map, I'm adding 'Summer' as a child branch to my 'Where' branch.
2. There is no limit to the number of child branches you can make. Your child branches will generate further ideas, and many more levels of child branches. Continue this Mind Mapping process until you have exhausted all of your ideas!



# Blue Ocean Strategy

In *Blue Ocean Strategy*, W. Chan Kim and Renee Mauborgne present the concept of a “Blue Ocean Strategy” as a way for an organization to enter a market or audience that’s open and undisturbed. When it comes to defining what Blue Ocean Strategy is, it helps to start by picturing a vast ocean. Most businesses are located in what the authors call a red ocean. The red ocean is jam-packed with other businesses, all offering similar products and services, and competing with each. Blue oceans are the exact opposite. Blue oceans are open and empty, with plenty of space to expand and sail where you want. In blue oceans there is often no competition, or, if there is any, it is effectively irrelevant to you because it can’t touch you. Here demand, customers, and growth are yours for the taking. You and your organization stop using the competition as your benchmark, and go your own way.



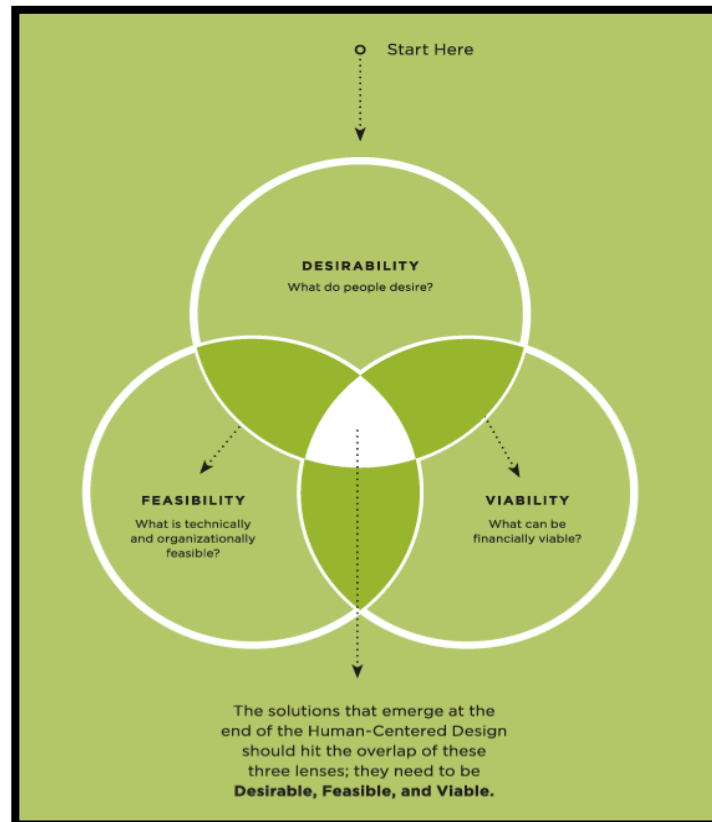
## Eliminate-Reduce-Raise-Create Grid

<p><b>Eliminate:</b> Which of the factors that the “industry” takes for granted should be eliminated—factors that organizations have long competed on?</p>	<p><b>Raise:</b> Which factors should be raised well above the industry’s standard? How can you uncover and eliminate the compromises your “industry” forces customers to make?</p>
<p><b>Reduce:</b> What factors should be reduced well below the industry’s standard? Have products been overdesigned in the race to match and beat the competition—over-serving customers and increasing cost for no gain?</p>	<p><b>Create:</b> Which factors should be created that the industry has never offered? How can you discover entirely new sources of value for buyers and create new demand?</p>



# Strategy

To create a blue ocean successfully, an organization should address quality, strategic factors, outcomes, and adoption sequentially and formulate and execute its strategic move by aligning value, results, and people propositions. To assess whether a blue ocean idea will be successful or not, consider the following: (1) if there is high quality and exceptional experiences in the idea; (2) if the strategic factors will make the idea accessible to the target audience; (3) if the projected results can be attained to ensure the effectiveness of the idea; and (4) if the adoption hurdles in actualizing the idea have been addressed. It is a simple but robust test that allows people to evaluate the success potential of blue ocean ideas and sheds insight into how the idea may need to be improved to unlock a blue ocean of new audiences.



## Case Study: Cirque du Soleil

Cirque du Soleil is a Quebec based company recognized the world over for high-quality, artistic entertainment. Since its dawn in 1984, Cirque du Soleil has constantly sought to evoke the imagination, invoke the senses and provoke the emotions of people around the world.

- In 1984, 73 people worked for Cirque du Soleil. Today, the business has 5,000 employees worldwide, including more than 1,300 artists.
- More than 100 types of occupations can be found at Cirque. The company's employees and artists represent more than 50 nationalities and speak 25 different languages.
- More than 100 million spectators have seen a Cirque du Soleil show since 1984; 15 million people in 2012.

What makes this rapid growth all the more remarkable is that it was not achieved in an attractive industry but rather in a declining industry in which traditional strategic analysis pointed to limited potential for growth.



Alternative forms of entertainment —ranging from various kinds of urban live entertainment to sporting events to home entertainment—cast an increasingly long shadow. Children cried out for PlayStations rather than a visit to the traveling circus. Partially as a result, the industry was suffering from steadily decreasing audiences and, in turn, declining revenue and profits. There was also increasing sentiment against the use of animals in circuses by animal rights groups. Ringling Bros. and Barnum & Bailey set the standard, and competing smaller circuses essentially followed with scaled-down versions. From the perspective of competition-based strategy, then, the circus industry appeared unattractive.

Another compelling aspect of Cirque du Soleil’s success is that it did not win by taking customers from the already shrinking circus industry, which historically catered to children. Cirque du Soleil did not compete with Ringling Bros. and Barnum & Bailey. Instead it created uncontested new market space that made the competition irrelevant. It appealed to a whole new group of customers: adults and corporate clients prepared to pay a price several times as great as traditional circuses for an unprecedented entertainment experience. Significantly, one of the first Cirque productions was titled “We Reinvent the Circus.” Cirque de Soleil succeeded because it realized that to win in the future, companies must stop competing with each other. The only way to beat the competition is to stop *trying* to beat them.

Neither an ordinary circus nor a class theater production, Cirque de Soleil paid no heed to what the competition did. Instead of following the conventional logic of outpacing the competition by offering a better solution to the given problem—creating a circus with even greater fun and thrills—it sought to offer people the fun and thrill of the circus *and* the intellectual sophistication and artistic richness of the theater at the same time; hence, it redefined the problem itself. By breaking the market boundaries of theater and circus, Cirque de Soleil gained a new understanding not only of circus customers but also of circus noncustomers: adult theater customers.

In short Cirque du Soleil offers the best of both circus and theater, and it has eliminated or reduced everything else. By offering unprecedented utility, Cirque du Soleil has created a blue ocean and has invented a new form for live entertainment, one that is markedly different from both traditional circus and theater. At the same time, by eliminating many of the most costly elements of the circus, it has dramatically reduced its cost structure, achieving both differentiation and low cost. Le Cirque strategically priced its tickets against those of the theater; lifting the price point of the circus industry by several multiples while still pricing its productions to capture the mass of adult customers, who were used to theater prices.

Traditional Circuses	Cirque du Soleil
<ul style="list-style-type: none"> <li>• Animal shows</li> <li>• Star performers</li> <li>• Slapstick clowns</li> <li>• Classic acrobatic acts</li> <li>• Multiple show arenas in 3 rings</li> <li>• Aisle concession sales</li> <li>• Traditional audiences</li> </ul>	<ul style="list-style-type: none"> <li>• No animals, no stars</li> <li>• Enchanting and more sophisticated clowns</li> <li>• Retention of the symbolic and glamorous aspects of circus, such as the tent and the more breathtaking aspects, such as acrobats</li> <li>• Creation of a hybrid between the circus and the theatre, borrowing from Broadway shows</li> <li>• Original music score, driving the visual performance, lighting, and timing of the acts</li> <li>• Abstract and spiritual dance, an idea derived from theater and ballet</li> <li>• Incorporation of more comfort, sophistication, elegance and theatrical themes and plots (stories); this brought not only the richness of theatre but a whole new demographic of customers</li> <li>• Multiple productions, giving people a reason to come to the circus more frequently</li> <li>• New audiences and demographics</li> </ul>

Blue Ocean Strategy website: [www.blueoceanstrategy.com](http://www.blueoceanstrategy.com)

Kim, W. Chan and Renee Mauborgne. “Blue Ocean Strategy.” *Harvard Business Review*. October 2004.

(Available at: [http://mindsetandattractionmarketing.com/Blue\\_Ocean\\_Strategy.pdf](http://mindsetandattractionmarketing.com/Blue_Ocean_Strategy.pdf))

Kim, W. Chan and Renee Mauborgne. *Blue Ocean Strategy: How to Create Uncontested Market Space and Make the Competition Irrelevant*. Cambridge: Harvard Business School Press, 2005.