Monday, February 22, 2010. Fred Dust, "Day to Day Design: Design Thinking in Daily Practice."

MS. DURGIN: Good morning. Good morning, everybody. The sun is out today. The program committee has come through for us.

Our first speaker this morning is a partner at IDEO, a design and innovation firm in Palo Alto. IDEO has been ranked in the top 25 most innovative companies by Business Week, and does consulting work for the other 24. IDEO is the school we all want to be, endlessly creative, innovative, recreating itself in tune with its mission.

In the 1990s, IDEO was best known for designing incredibly cool things like the mouse, the Palm V, and those big fat toothbrushes for little kids. Then they started to transfer their approach from designing products to designing experiences, in health care, banking, and education. Their staff includes anthropologists, graphic designers, engineers, psychologists, and Fred Dust, a discipline unto himself.

Fred, an art historian and architect by training, leads a group at IDEO called Systems at Scale, responsible for helping clients with large systemic infrastructural questions from governmental shifts to behavior change and beyond. During his time at IDEO, Fred helped found a future-focused education center at Stanford, and has worked with patients and staff to build innovative service models for the Mayo Clinic and Kaiser Permanente, and most recently he helped the American Red Cross redesign the donation experience.

When I called Fred to talk about today and help him get a context for addressing all these heads of school at NAPSG, he said -- and this was news to me -- "Oh, by the way, my father was headmaster at the Bush School for ten years, and before that, he was the head of school at Francis Parker for ten years."

Well, as you can imagine, it was really fun to talk, and it didn't take us long at all before we agreed that his education at Francis Parker was responsible for his coming to see the world in such creative ways.

So please welcome home one of our own, Fred Dust.

MR. DUST: Thank you for having me. I'm actually quite excited, and as the weeks have gone by, I have gotten more and more excited because it's allowed me to reflect on exactly what I did get out of my K-through-12 education, and I realize I can share it all with you, so that's great.

But I do want to start by saying something kind of funny/serious. About two weeks ago, I sat with deans of design schools and business schools from around the country. It was a small question of people talking about creativity and design in the world of graduate-level education. We sat there for quite a while trying to figure out what we can do to kind of build into curricula the creativity to allow people to go out in the world after they have graduated and be really influential in the world of design thinking.

One of the deans stopped and said, "The reality is: The kids who survive and make it in our graduate programs are people who actually had great K-through-12 education. If we don't get them there, we don't get them. It doesn't really matter in the long run."

And I thought that was pretty powerful, to think that K through 12 is really the place that sets the tone for the way that we think about design, design innovation, and design thinking in the world. And then the reflection, realizing that, in fact, that's the way I look at the world, as well.

So I will reflect a little on my own experience, and I'll save that to the end and you guys can leave at that point.

We are going to talk about design and design thinking, but I thought I'd open with a question for you, which is: When you look out in the world and see things, what are examples to you of things that are good design, just out of curiosity? Throw them out.

SPEAKER FROM THE FLOOR: Landscape.

SPEAKER FROM THE FLOOR: Apple computers.

MR. DUST: I do this a lot. Apple always comes up. It's one of the first two or three. So I have to wait until it comes up, if it doesn't. But I'm going to talk for a moment about why we think Apple is good in design. And certainly it's because when you look at the product, when you look at the objects, when you look at the stores, they're beautiful. They're beautiful things to look at. They're beautiful things to experience. But one of the things that I think makes Apple phenomenal is not so much the way things look, but actually the way things act. Apple acts different. If you go to an Apple store, it's not like any other store. The way you actually engage with service, the way you engage with people, if you go to the right store at the right time, the Apple store is more like a public park with people milling around, eating their lunch literally, picking each other up. You know, it's more like that than it actually is a store.

So that's the first principle that I want to play out for you, which is that good design often acts different. It does things differently than the ways we do it every day.

Here's another example. Would anyone have said Prius? Would anyone have said the Prius, someone thought that was a good design? Yeah. I think it's really interesting. I'll tell you why I think it's a phenomenal example of good design. It's not so much the way it looks. It's not so much fact that it is a phenomenal innovation in fuel technology. It's this, up here.

So think about it. They have built a hybrid that was all about being more energy-efficient. One of the things they did was to put a small screen on the dashboard that allowed you, the driver, the user, to actually see the way you were using energy as you were driving, a very simple move that allowed you to continually monitor. And what we know is that as people drive it now, they get more and more addicted to actually being more and more energy-efficient, to the point where there are clubs about how much mileage can I get out of the thing.

So it's a really interesting example of a simple thing that actually changes our behavior. In fact, I live in Los Angeles on the weekends, and I live in a canyon where it's all Priuses. So like in the morning it's like this hush of nothing as all the Priuses leave. But I have to say that what's really funny is, it's actually quite dangerous, because you have all these quiet, quiet cars with people looking at a screen and not looking at the road. So you kind of have to watch the Prius drivers when you're out there.

But this does lead to the second principle. Good design often makes people act different. It doesn't have to act different; it makes us act different. And based on some of the problems that we engage in, in society now, we know we need to act different now more than ever. So we need to think about these things as we're kind of building things. How can we make ourselves act different, act better?

Another example. Does anyone know *GOOD Magazine*? This is a story that I have heard from the founder of *GOOD Magazine*. I thought it was a great example. When they started the business of *GOOD*, they're starting a magazine now. Nobody does that. In terms of kind of like long-term intelligence, it maybe wasn't the wisest thing they ever tried to do. People said, "We want to make this magazine work," and it was all focused on social innovation and business and how you can actually do good in the world.

When they started out, they met with consultants, and the consultants said, "To actually get a subscription base, you need to do direct mailing, you send direct mailing out, and you'll pay about $40 for every person who

gives you a $20 subscription. That's just what happens in the first year. So you'll lose money. Just get used to it."

So at some point they were like, "You know what? We're not going to do it. That's dumb. Why would we pay $40 to get a subscription base of $20? Let's just take the $20 that they would give us and say, you know what? 'If you subscribe to our magazine, we'll donate it to a cause of your choice.' And we'll lose money anyway the first year, but at least we'll get people involved."

And that was working. They got quite a few people who were actually interested in getting subscriptions because of that. But it wasn't working fast enough, so they said, "What else do we need to do?"

And they realized, well, actually, what do people who are in nonprofits and NGOs need most that they can't have? And they realized they needed cocktails. All these people who were slaving away in D.C. for very minimal salary -- they want cocktails, too. So basically, they started doing these *GOOD* subscription cocktails parties, where you would sign up, they'd give the money that you give to any kind of place you wanted to donate your money, and you'd get free cocktails. And it's their third year and they're totally in the black, doing really, really well, and have a phenomenal market sponsorship.

So it's a great example, I think, of kind of rethinking the problem. And that's the third thing that I want to say to you, which is that good design often reframes problems. We stop and we say, "Wait. Is this the right way for us to approach this? What kinds of assumptions are embedded? How do we get past it?"

Last thing. I was at a ranger cabin up in Aspen, and I was walking around their property, and their cooler was basically the river, because the river is so cold they actually were cooling all their wine and beer in the river.

This is something I took recently, which is somebody propping the door open with their hammer. The point here is: What we don't actually realize is that we're all designing. We all design all the time. There are all kinds of things that you work around in your daily life that actually require you to design. Knowing this crowd, literally growing up amongst this crowd, you have to design on the fly all the time.

So the point here is that you do it, but how can we actually be really thoughtful and recognize that we're doing it, and, if so, then maybe apply some new methods?

So a lot of what I'm going to talk about today are methods to think about designing thinking in your day-to-day life. We call this design thinking, and we think we can use it anywhere. We've done work in the workplace, done work in retail, health care, health. So actually, this is a project we're doing with CDC, to look at childhood obesity, and the main premise here is how you get kids to eat vegetables, which is one of the hardest problems you can ever take on. Kind of country-based things. So we do a lot of stuff actually right now, in the last year, only the last year, we're getting called from the government, actually coming to work on innovation in government. It's been fascinating for us.

Really quickly, one of my favorite stories. About, I'd say, eight years ago, we got a call from the prime minister of Finland. The secretary called and said, "We really want to think about design methodology and how we can use it in our parliamentary procedures."

And at that point we're, like, "Yeah, right. This is a joke." So we said, "Okay, why don't you bring the Finnish Parliament to San Francisco, and we'll take you through the design process, and you'll learn how design methodology works, and you can see what applies to your methodology."

Six weeks later, two big tour buses pulled up with the Finnish Parliament on it. Luckily, at that point, we'd figured out it was really going to happen, so we took them out and actually exposed them to a day of basically understanding design methodology and how things play.

But the reason this is my favorite story, what we didn't realize -- are there Finns in the room? What we didn't realize is that Finns are really, really, really big drinkers. So it's like 9:00 in the morning, we're explaining the method and having our coffee, and they're downing Bloody Mary's one after another. The job was to take them out into the city into the poorest areas, into the places where there's real need, and set them loose to kind of find things that they could actually begin to observe. I remember I took them to my neighborhood, which is the Mission in San Francisco, and I let them go in the Mission, and I remember watching the Minister of Health kind of tottering back and forth, and I thought: We just wiped out all of Finland, basically.

Anyway, the idea is that we use the method everywhere, and we believe it can be used everywhere. So a lot of what we'll talk about today is: What are the methods we can use? And most of the examples I'm going to use today are not going to be from IDEO. I'll tell you one or two IDEO stories, but mostly I'll tell you stories of people who are using design methodologies in the world and whom I think are great examples of the fact that we can all do this, and that we all do it, actually.

So five rules of design thinking. People talk about IDEO as an innovation company, and I believe IDEO is an innovation company. And they talk about IDEO as a design company, and I definitely believe IDEO is a design company. In my heart, though, what I believe that IDEO really is a human centering company. It's a company that focuses on taking problems that we actually have and making sure that we're thinking about people in the center of the solution. And it seems like an easy thing to do, but it's something that I think we forget to do sometimes.

So I think that's kind of the core of the skill set that we bring. When we talk about design thinking, the primary language that we always look through, we definitely look at business, we definitely look at feasibility, but we look first at people and what people need, what people want, what people actually do. And from that, we actually figure out what we should do.

There's one thing that I think we should all hold in our hearts and beliefs today. Thinking about how we're doing that in the things we design can be profoundly impactful. But we don't do it in the way you expect. We don't just go out and do surveys, we don't ask people. In fact, we don't ask people what they want. And one of the reasons we do that is that we don't actually believe that if you ask people what they want you always get what they want, because they often don't know what they want.

These are just two examples. This was a product we did for kind of a mass luxury line for the Banana Republic, and we were looking at mass luxury and how people consume luxury services. We went out and we did ask people, "Oh, tell us what you do that's luxurious for yourself," and you talk to people, and they'd say -- because America is still kind of a puritan country -- "Oh, well, not much, you know. I'm really quite frugal, I'm saving my money, and everyone else first, and then me."

Does this sound familiar? It really sounds familiar, right? But one of our observers, who was an anthropologist, was sitting with this woman in her apartment, and basically said, "Oh, by the way, I noticed your nails. They're beautiful."

And she said, "Thanks. It's a French manicure. I get it once a week."

And she said, "Oh, well, that's interesting, because that actually seems like a luxury."

And she said, "That's not a luxury. That's a necessity."

But here's the thing. What you realize is, when you ask a question, often within it you have an assumption of what the answer should be. And the moment you do that, you tilt the spectrum of what the solutions might be. So often it's sort of saying, "Wait. What are the biases I'm holding in my question? When I say 'luxury' to people, are they going to respond to it, feel comfortable with it?"

There's a great example in The New York Times. They go out and ask people -- there's tons of classical music stations. There are actually more and more coming on line all the time. When they go out and do a straight survey, what they find is that everyone loves to listen to classical music. It's a really big thing. So they're doing all these stations.

Then somebody recently created a little device that you can carry with you that basically monitors what you're listening to. So instead of actually doing a survey, it's what you actually listen to. So what people love to listen to is actually Celine Dion. That's what they want. But there's good reason why being asked a survey question, you would be, like, "Oh, classical music. That's totally what I always listen to."

So again, we try, when possible, to move away from just asking questions. And one thing: If you don't look, if you don't spend time observing, if you don't see things in the real world, you will fail. We know that happens, and we see it all the time.

Here are two examples. This is from Wal-Mart. Wal-Mart has been committing to spendability in ways that are pretty remarkable to see, and they're doing all kinds of studies to create the most efficient products, not just create efficient products, but products that are shipped efficiently, packed efficiently so they save resources and money all the way through the process.

One of my favorite examples that wins the Your-Heart-is-in-the-Right-Place Award, they built a new milk carton that was made with a very, very recyclable material but it packs easier so that they could ship more on a pallet and, that way, kind of save fuel, as well. So it was a pretty remarkable example of great design, except that when you pour the milk from the carton, milk just goes everywhere. It's all over the place. And what they realized is that actually you have to pour the milk differently than the way you actually typically pour milk. So their response was actually to go out and teach classes in Wal-Mart on how to pour milk from the carton. You can imagine, it didn't actually take on. No, none of us have these in our refrigerators right now.

But the point is, they could have done all that and made a carton that actually felt like it actually was workable and usable, and if they had, it would have been a tremendous success.

There are all kinds of examples. I think one of the biggest marketing disasters we have seen was the Segway. People remember the Segway, right? It was supposed to be the product that changed the world, but when they first got it out into the world, the first people you saw using it were airport cops and tourists, you know, going through a city; not the people that you're aspiring to be like on a day-to-day level.

So literally looking at who you might want to be thinking about, looking at how you get things into the market, those are things you model.

So I think we owe it to ourselves to stop and make sure that we're looking. The best thing about spending time observing is that when you do so, you can get insights that get you some really interesting examples of great design solutions. I'm going to talk mostly today about things where people have kind of discovered insights by going out in the world and seeing things firsthand.

This is one example. This is actually for Bank of America, and it's a great story. They were actually looking at women, and women and money, and trying to understand how they could engage that market, basically. And as they were going out and researching, there were two things they saw. One was this thing called rounding up,

where you'd be writing a check for a bill like the PG&E, or something like that, and people would say, "Oh, it's $65.50. I'm going to just make it $66, because they'll remember that. Someday like if something goes bad, they'll remember that I overpaid at one point."

It's kind of like there's that trust there. So it's a really interesting thing. People were willing to pay up because they felt like it was easier, and also people felt they'd get some kind of goodwill out of it.

One of the most interesting things that was seen was this woman, when she would go out shopping, would pay in cash and take whatever the change was and put it into a big Ziploc bag in her purse, and she would zip it up. And when asked why was she doing that, she'd say, "Well, what I do is, I take this change and I put it in a bank account for my son's education at the end of the week." She said, "I'm really not good at savings, but I'm really good at keeping the change."

So that became the foundation for "Keep the change," one of the most successful banking products that Bank of America ever had. Very simple behaviors witnessed in field that became the foundation for a pretty phenomenal program.

The other thing that we actually do that I think is interesting and I think is applicable to the things that you have to think about is that often when you're designing, you think about all the different constituents you're designing for, and they all seem so different. How do I actually kind of align across all this difference? How do I make things make sense?

One of the things that we believe is that you never design for demographics. You never design for points of age or where things are because, in fact, those things kind of lie. What we look at when we're out there designing is behaviors, and designing for behaviors. And we actually believe there are actually behaviors that cut across all the things we do, that actually unite us. So we may seem different but actually we might behave the same around certain kinds of things: Saving money, being a patient in a hospital. And those are the things we want to design for.

This is one of my projects, so I have to share it. It's my favorite example of what we call behavior segmentation. We have a project with a big developer who came to us and said, "We want to redesign apartments across the country, and we want them to be universally applicable. We want everyone to want to live in these apartments, and we want older people. We're really into the aging boomer market, but we also want young, just-getting-out-of- school people."

So that sounds like a pretty hard project. How do you design for all those kind of constituents? And we went out and spent about a week in people's apartments, and within a week we realized there really were only three ways that people actually behave in their apartments, and these are they: Storyteller, functionalist, and campers.

Storytellers are people who had something to say and you were going to listen to it, and their apartment looks like what they wanted to say. They have got something that's important out there. Designers are often storytellers. There's all kind of reasons why you're trying to communicate something with the place in which you live.

Functionalists are people for whom their life is outside of their apartment, and their apartment is just a storage bin, basically. Athletes. Often their whole life is focused on how they're actually going to train outside, so their house has just got all their bikes in it, or all their running gear, or whatever.

Campers. Campers are people who just don't move in, so you come in, and there's boxes and you're, like, "How long have you been in here?"

You're laughing. And you can always tell one. You sit there, and there's still cables in the corner that haven't been undone. You say, "Do you want us to help you like put your cables in?"

Actually, a question I often get, people say, "What happens if I'm a storyteller but I married a camper?"

I don't know. And if I did, I'd be a millionaire. I'd write books about it, be on Dr. Phil. But here's what's interesting about it. This woman is Jill, and Jill has been willing to let us share her story, and it's a pretty interesting one. If you look at her on paper, she's 62, about to retire, she has grandchildren in a different city. She basically looks like the aging boomer that they were actually aiming for. And if you look at her on paper, you'd say she needs an extra room for her grandkids when they visit. She needs security. She wants to make sure she's safe and convenient. She's thinking about what it means to age and actually age in place.

When you talk to Jill, there's only one thing that she actually likes or cares about, and that's tailgating. She loves to tailgate. So her whole world is set up by: How fast can I actually get alcohol, get my stuff, and get out of the parking lot and be drinking with friends at a sporting event?

So what's interesting is -- you can't see it, it's really small -- but her apartment is organized that way. She has a big freezer and there's all the ice that she can possibly need. And her dining room doesn't have a dining room table. It has on one side coolers and the other side liquor. So basically, she can get in and out in five minutes.

Here's the thing. She's a functionalist. If you design for her as a 62-year-old retired woman, you're not going to succeed. But if you design for her as a functionalist, someone who's trying to think about how to make her life outside of her apartment make sense inside her apartment, then you'll get her. Then you'll make sense for her. So there are simple things you can do there.

So looking at behaviors and thinking what they actually exhibit gives you great inspiration for how to design for them, for people.

Two. This is the most fun thing that you guys get to do, which is basically really look, when you're out there in the world, spend time observing what are interesting things that are happening, and think about how they relate to the kinds of problems that you have.

We believe in looking outside of your business for inspiration. I can guarantee you, if you only look inside education, you know what you'll find. Finding the things outside education that have impact will be very inspirational for new ways of designing your system.

Think about it with health care. Health care is a really interesting example. When we started working with them, they only benchmarked within health care. And when health care was looking at health care systems, they were looking at maybe faulty systems. Like you'd see a lot of hospitals looking at hospitality, hotels, because, well, they do it well. Everyone likes the service, not realizing that patients are not confused, a hospital is not a hotel. No one is actually going to make that mistake.

So the question for them is: What do they look at? What could be inspiration? And one of the things we know about hospitals is that they're understaffed and they can never quite serve in the ways that you do. So we've always suggested looking at banking, where the whole model has gone to self-service. Are there things you might learn that might inspire you to think about new ways to do things, not making everything self-serve, but other ways?

I'm fascinating by things like Wii Fit, that's about health at home, and what might be learned, and what might inspire you in your design solutions if you're looking at health care, if you're looking outside that.

So the first thing is to look outside of your world and be observant all the time. And the other is to beware of precedent. Beware of the things that are done the way they're always done.

I was an architect before I came to IDEO, and what's really funny is that when you're an architect, what you get is a program document, you get a brief from the client of what you're supposed to be doing. And within that brief what you always find is that it's the way everything's always been done. If you're designing a school, that's the way schools are designed. So you have to basically have more room to challenge the status quo of the way things might be.

That's great. But the reality is: We don't act the same way we acted five years ago, much less ten years ago. We're different people. Now, more than ever, we have to be careful around precedent. Since we're in Sonoma, Napa, I thought obviously, this entire thought is wine themes. But I thought I'd give you a really great example of an industry that's had to think about this, and it's the wine industry. So if you think about it, about ten years ago they started realizing, wait a second. Is wine relevant for this next generation of consumers? Do they understand? Are they going to engage and drink wine in the ways that we've always relied on it? There's been a kind of uprising of microbrews and beers and all kinds of things, so that was a really challenging moment for the wine industry. How do I actually relate to it?

And one of the things is, if you look at the precedent of how you learn about wine, things like sommeliers are terrifying to me. It's like I go to a restaurant, you ask for a sommelier, you know you're going to be terrified, you're not going to know what they're saying, and you'll pay way more than you wanted to pay. It's a terrible experience.

So what we saw was a bunch of really interesting innovations in the ways people sold wine, and I'm going to tell you one story. This is a store in Chicago. It's closed recently, but it's pretty amazing. It was called Valhalla. The owners were really, really, really determined to break every model of the way wine gets sold. So the first thing they did is they said to themselves: "What's the most intimidating thing about wine stores? Oh, wine is the most intimidating thing about wine stores. You walk in and there's just like walls and walls of wine, and it's terrifying." So they said, "Let's take all the wine out of the store." What they did is, they put one big table with only one bottle of everything that they carry on the table and the rest of the stock was in the back of house. So you didn't get intimidated by the sheer quantity of wine that was there.

Then they said, "The way people talk about wine is pretty intimidating, so let's kind of rethink it".

So as you can see it here, every wine bottle has a little tiny card, and the card doesn't describe wine as a white wine. It describes wine as a celebrity. So you go and pick it up, and it says, "This is a little Tawny, but it mellows with age like Madonna. It's cheap and bold like Whitney." Whatever it is, it's easy. People can immediately tap into the language, and that's how they approached it.

My favorite thing that they did, this is so awesome, as they were opening up the boutique, they began to realize you get shameful repeaters, people who come day after day after day to buy wine. And those people always feel a little awkward because they're buying another jug of wine to go home, you know, whatever it is.

What they did, you can see right here, they built a frequent drinker wall. So if you come in every night for a week, they would take a Polaroid and be like, "Yay, you did it," a way of celebrating that, basically undoing all of the things.

Here's the thing about this. It's not hard, it's not brilliant, and actually it's based on all the assumptions, all the things we actually carry. We know these things about buying wine. If you stop for a moment and say, "Wait, can I reframe the problem," you get to far more interesting and innovative solutions.

So really, it can be done with anything. It can be done with schools. This is actually from a product we did for Parsons, but it's less about the project and more about the fact that we actually sat down to kind of work with them on a new school building. It's a school in New York. So the first thing they say is, "We don't have enough space. We don't have enough space."

Everybody says it. It doesn't matter. You say that when you get in your car. "We don't have enough space." What's interesting is, when you looked at kind of the climate of what was around them, the neighborhood that was there and where students were actually working, Whole Foods, cafes nearby, or the fact that at any given moment, there was empty space, you just couldn't get to it because the way registration works, the rooms are booked, so you can't actually get them unless you actually book them through the system and if you're a student, you can't do that.

So the reality is: They have plenty of space; they just didn't have access to the space. So the big question we had was: What if you didn't do a new building? What if, instead, you thought of a new way of releasing the real estate so people can use it in a free way?

So again, think about like the way people are actually stepping out of your system and if there's ways you can actually use that as you go forward.

And then the only thing I would say on kind of building this landscape is that you can't invest in everything. As you're designing, often if you try to keep the question way, way open, it's really hard. So putting constraints around your problem really helps. It actually helps you understand what you should do. So if you're going to invest, know the moment to invest. Choose wisely.

This is a really great example. This is Jamie Oliver's Ministry of Food. Jimmy Oliver is a chef in England. He realized he wanted to focus on childhood obesity. So he said, "If I want to do that, I have to reeducate the world about how to cook, and how to cook with ingredients that are maybe cheaper but actually kind of build new systems of doing it."

He realized that there were three places where that had to happen. One was in school. His perspective is that schools should actually have classes on eating and cooking. One was at the home. But what I loved is that he also said, "We need some way to help people learn how to cook on Main Street."

So he built these little pop-up stores where you can walk in, and you can actually bring ingredients, and they'd teach you how to cook with those ingredients in the store. What he's fighting for now is that in the grocery stores in the US there are actually food ambassadors, people who are in each grocery store who are helping guide you through what you might cook.

So choosing moments really wisely means that you actually can kind of impact potentially most broadly. So as you're looking at your problem, what's the moment that you want to impact most? Where can you impact most? Because there are some things you can't touch, and actually designing for that is a really helpful thing.

So we sort of talked about looking outside the world for inspiration. I'm going to talk a little bit about going inside and looking in. And I think that the thing to remember is that you design -- I think it is especially the case for school administrators and headmasters -- it's not just your consumers, it's not just your students, it's not just your patient who's your user. Your whole organization is your user. And you can use the same skills looking at people to understand your organization and what you might do, as well as understand who you're actually designing for outside the organization.

I think there's a bunch of things that, when you do that, help you tap into significant things. Barry Schwartz did a lecture on TED, and the lecture was called "Loss of Wisdom." I really recommend checking it out. It's a very inspirational lecture. One of the things he talks about is going into the health care context, and basically

looking at the job descriptions of janitors in hospitals. And when you look at it, you see all the things that a janitor does in a hospital, which is mop the floor, clean the bathroom, empty bed pans, make beds, all the kinds of things that are there; and then going out and talking to people, talking to janitors in hospitals, and asking them, Can you please describe what your job description is? And what's the first thing that you have to do when you go into your job?

And across the board, everyone came back and the first thing that they said was their job responsibility was taking care of patients. Then it was mopping the floor, washing the sheets, cleaning the bathrooms.

So the point here is that when we all entered into the jobs we have, especially the people in this room, there's some driving mission that makes us want to do something, and do something good. That's actually the case for most people. Nobody's entering into their world saying, "I just want to mess it all up." People are doing it because there are some things they want to do that are about helping other people. When you tap into that, you unleash a ton of power.

I think it's really interesting for you, especially knowing the context that you're coming from, about how you're unleashing the creativity of the people who are working with you day-to-day.

I'm going to tell you a story from IDEO about a situation where you wouldn't even believe that that could happen, and it will give you an example of that. But organizations that do that well, that tap into the mission and the way the organization is designed to be people-centered, deliver phenomenal service.

Mayo Clinic is a great example of it. Every single person who comes into Mayo Clinic goes through the same training process. So if you're a doctor, an administrator, a nurse, or a janitor, you do a three-day introduction to Mayo Clinic and the philosophy of Mayo Clinic together. You will sit in a room together and you will think about what health care means together. That's pretty powerful. It's a powerful message, and it's not surprising that when you actually spend time at Mayo, with the people in Mayo, they share much more openly, they work far more openly together, and they all have a common vision of what the mission is and how they're all serving it, and it gets greater innovation.

There's a phenomenal *New Yorker* article about exactly just how innovative they have been able to be, and save money by doing it, by just kind of simple culture and organizational things.

The other thing is, when you don't look at your organization as a group of people, you miss big things that are stopping you from being innovative. So again, take the same methods of looking at people but apply it to your own organization and see what's happening.

This is an example from Best Buy. I can't remember the name of the woman who started the program, but there's a fairly innovative Women in Leadership Program called WOLF Packs, which is really remarkable. What they did, they collected small groups of women to work on themselves in the organization, but also to work on how they could innovate for women consumers for Best Buy. Really great program. One of, I think, the benchmarks for diversity in marketing the world.

But there's a great story about how she got to it that's actually what I love about this, which is that when she was designing the program, before she was designing the program, the top people in the company came to her and said, "We're not marketing to women very well. We need to think about what we're doing. Why isn't that the case? Can you look at our organization and figure out what we might do that would allow us to become a better organization around this?"

And one of the things she noticed is that Best Buy is really good about going out in the world and getting inspiration. They have a private jet, they're always on this private jet, flying around and doing research about who's best in market and what they can learn from it. Not surprisingly, those planes take off and they have got

all the top leadership in the company and they fly around and they've seen all these inspiring things, and every time the plane would land back at home, headquarters, there'd be a new strategy that would be unveiled, because that's what happens. They see all the stuff, you're sitting on a plane, you're having drinks, you start talking about strategy, you set the strategy.

Interestingly, not one woman was ever on those planes. When those planes were flying around, there wasn't a woman on them, and not surprisingly, the strategies they came back with had no room for women in them. So the first thing she said -- and I think it's incredibly brave; I'd have loved to have seen it -- she said, "That plane never takes off again without a senior woman on that plane."

And as it was, I think it was her on the plane. But some really interesting things where if you don't take a moment and look at your organization, there might be reasons you're doing dumb things that you don't even realize are based on the kind of culture or the organization you build. So use the same methodology.

And then I also think redesign your own conversations. How can they be more collaborative, more creative? And there are all kinds of ways to think about doing that. I'm not going to talk too much about this example, but everything is an opportunity for design, including the way you talk with other people.

So I'm going to tell you a story. This is a project at the Ritz Carlton. It's less about what we did but more about the culture and the organization change that we saw out of it that was pretty fascinating. They came to us, and I use it because Ritz -- pretty conservative-seeming organization. I have to say, this is as dressed up as I ever get, right? And we go the first time, and everyone is in three-piece suits, and before we started the project, the president had like spent maybe two hours trying to get us to take the words "you guys" out of our sentences. It was like there are no "you guys" at the Ritz. It's "ladies and gentlemen." So we're like trying to like learn to do that.

So they said, "We want to innovate. We want to create really unique service moments that can't be copied, and what we think that means, we need to relentlessly innovate. We need to always be making new moments." And they said, "Can you help us do that?"

So we went out into the field ourselves and experienced the Ritz services ourselves, and found the most magical moment -- I'm moving credibility here, I realize. We found the most amazing moments that we were already seeing happening on the properties. This is an example. This is the Ritz at Half Moon Bay where every evening, right at dusk, a bagpiper walks across the property just as they're lighting candles.

So you'll talk to consumers, guests who stayed there, and they'll say, "I don't know what it was. There was something really magical about the experience. I can't put my finger on it."

That was it. That was the magic. And so what we did, though, as these moments were happening, we went out and talked to the hotel staff and said, "Tell us how these moments happen."

So we talked to GMs, we talked to maids, we talked to concierges and they'd say, "Oh, well, that was this person and this person getting together to do this."

Over time we realized there was a very simple process in the ways that magical moments were happening at the Ritz that we could actually capture as a little training for the people who'd never done it before. "Here's a way to think about creating a really wonderful moment."

So we did that. We chose 30 moments that became ten moments that were places where you would always want to innovate, and then gave them a set of tools to actually think about how they could actually innovate in those moments. And they were called scenography. Here's the manual.

Here's where the story gets really interesting. We went and shared this. We were supposed to go share it with all the GMs, all the hotel staff, and before that we had to share the idea of scenography with the president of the Ritz.

So when we went in and presented the project to him and what this is, he sort of sat there in silence. He said, "They're going to hate it. It's not going to work. I don't like it. I don't actually understand it. It's not what we asked for," which I'll tell you as a consultant is the worst moment. I still get a little sick to my stomach thinking about it. But to make it worse, he said, "But you still have to present it next week, regardless, because we have you slotted in and we don't know what we'd put in your place."

They flew me and the rest of the team out and again, we're like in suits, which is already hard enough. And we're in a weird time zone and it's a room of 160 European white men in suits; every cuff link is shiny. We present the scenography, and it gets a standing ovation. And afterward, GMs come up and they're crying, and they say, "I got into this business because I wanted to be creative about serving my guests, and over time all I have done is learn how to manage and operate hotels, not actually lead and guide hotels into new things. This is the first moment that I've seen creativity reenter our organization."

It's funny. Of all the things to get me emotional, I can't believe it's a hotel. But it's pretty a remarkable, I think, testament to how often we kind of step away from the things that we really care about because of what our companies are asking us to do and taking a moment to remember that there's a reason why you actually entered the business in the first place.

So it's interesting. They actually pulled together the money to actually do scenography training across the company. And they took this book, which is very fancy for the president, and they basically made it into a three-ring binder that they gave to everybody at the Ritz. This is the training. And today, five years later, you can go into any Ritz in the country and ask to see the scenography and somebody will show you what they have done. What are the new moments they have innovated around in their hotels? We actually just did it a little while ago at Dana Point, a couple weeks ago, and they show you all the moments that are there. So five years later, scenography is still there, and the president's not.

Two more things: When you think about innovation, you think about design, the question for you is: How can I do it? It sounds so hard, like there is so much work to do. Little things, little steps, can have massive impact. Sometimes it's just about making enough of the right kinds of little steps.

We believe in prototyping. We prototype everything. In fact, we believe that design is prototyping. Design isn't drawing something beautiful in a room. It's basically trying something with real people and continually changing it. And if you want to think about really kind of taking design into the heart of what you do, being willing to make it, to try things that will fail, has to be a piece of that. And sometimes doing it in really big, brave ways.

This is my favorite story of prototyping in action. This is Antanas Mockus, and he used to be the mayor of Bogota, Colombia. Go on line and read. There's a ton of really interesting case studies about him. When he came on, Bogota had many, many, many issues. It was an incredibly scary place for women at night. Highest traffic fatalities in any Latin American country. Water shortages. Tons and tons of issues. So what he decided to do, he said, "We're going to treat the whole city as a big lab, because it can't get any worse, so let's just try it. Let's put things out there.

This is actually one of my favorite examples of something he tried, but if you read about him, there's dozens of things that he did. Traffic fatalities were really bad; they had been for a long time, and it was as much due to people driving poorly as it was jaywalking and people scattering all over the streets.

So they tried a program that was basically severe fines. So if the police saw you crossing wrong, you'd get a massive fine for it. And people would either pay it or not pay it, but it actually wasn't stopping the deaths and injuries.

So he sat with this group of people who were kind of co-innovators, and he said, "We tried that. That's not working. Is there something else? What can we learn? What do we know about Colombians that can be helpful around this?"

And they realized that actually Colombians' pride -- being humiliated was far worse than actually paying money. So they said, "Well, what can we do around that?"

So he hired 80 mimes to stand at street corners and humiliate people who jaywalked. What you're seeing here is a mime running out with a big "incorrecto" sign in the middle of street and making fun of somebody. You know, he'll be walking after you and making you look whatever. What do you think happened to traffic fatalities? Way down, within months. And not only that, the mimes ended up training the meter maids how to do mime kinds of behaviors. So they had to train 400 new mimes to come in and actually do it because it was such an effective thing.

So there are a couple of things here. One is that a very specific insight into a very specific action, something that you know about who you're designing for, saying, "Wait, can we try something different?" and being brave enough to put something out there and see if it actually works, and recognizing you're going to continue to iterate on it. So we have to be brave to do the things we do.

This is an example. I just met this guy a week and a half ago. This is Jay Parkinson. He's a Brooklyn doctor, and he observed, boy, the health care system is kind of broken. You know, he just got out of school, so he just learned that. And he's got a bunch of friends who need doctors, and he says, "You know what I'm going to do? I'm going to make it so you can access my calendar from your computer. You can set up an appointment, I'll come to your house, and you just pay me with PayPal."

Within days, he suddenly had 300, 400 patients who were signing up for this service in Brooklyn alone. And these are people who are willing to break through the typical system, because they all agree the system was broken.

Interestingly, from that it was purchased and became a thing called Hello Health, which is actually a way for you to do that now on a mass level. It's been talked about as the future of health care. But what I love about it, there's nothing big here. It's really small things, things that if we can't do it, our children can do it for us, small things that actually can build a whole new system to innovate.

So I think the reality is, we have tools that we never had before to break through that stuff, and we should be looking to see how we might use them. He's a really interesting, interesting guy, who actually, by the way, is a doctor but thinks of himself as a designer. When you talk to him, he's "I'm a designer first, then a doctor."

The last thing I thought I'd talk with you about is: You can't do it by yourself. But the advantage is that you have communities that actually can help you do it. So a question that I have for you, especially having been raised in the context of schools, is: How can we actually open up our questions to our entire community and have them be helping to solve the problems that we actually want to solve?

And there are a bunch of interesting examples. You know, the idea of taking ideas out to the street. This is just a really inspiring thing. This is in London. They have the street pianos. They put 40 pianos out on the street so people can actually play piano just anywhere on street corners. And what they find is suddenly there are people teaching people how to play pianos on street corners, because they have access to pianos. The biggest

access is often access to the instrument. So it effectively allows education to spread on the ground. Just a great example.

I'm reading this book about aging and what you can learn from communities that age the best and the most well and live the longest. But what I love about it is not so much the premise of the book, but it's how the book was researched. This guy basically built a thing called a quest, and what he did in the quest, he said, "What's the question we want to answer?"

And the question was: "How can you live the best for longest?"

And he said, "Let's open it up."

So he created a small team of five people with an ethnographer, a doctor, a filmmaker, and then he got 500 people, professors, scientists, anthropologists, to be on a board that would continually review his work as he was doing it, and give them new tasks to do. So he open-sourced not the question but he open-sourced how people might actually solve the problem. Really interesting examples evolved through the web, as you would imagine. This tool allows us to think about opening our questions in ways we've never been able to do it before.

The reality here is: More is more. The more people you have solving questions, answering questions, the more good impact and innovation you have. Rather than Kaiser saying, "We're going to think about how to innovate the whole system," their response was, "Let's get a bunch of nurses on the ground to become innovative and have them learn to prototype really quickly, and from that we're going to shift the system way faster than we ever could top-down."

More people thinking more constantly about how they can design something better, you get a better system over time, especially if you figure how to share the knowledge.

The last thing I'm going to talk about is not an IDEO project, but it's another example of it, and it's something you might want. If you're interested, you can just download it. It's free. But we were asked by Gates to think about innovation on the ground in outer cultural communities, primarily in Africa. And what they wanted was all these NGOs who were going out who were basically going to be doing new projects to do better projects. So one of the things we realized is, it's not about creating an open innovation network; it's about creating more people who know how to innovate, more people who can use design thinking. So what we did is create a tool kit, a really simple way to say, "Here's how you might use design thinking for the problem of agricultural that you're grappling with. Here's how you might use these methods."

And what's fun is, we built it, it went up on the Gates website and started getting downloaded not just by people who were doing agricultural innovation, but by just all kinds of people. So this is actually a group in India called Vision Spring. They have downloaded it. They were looking at how to actually get optical care to kids and how they could get kids to realize when they had eye problems. So they used the methodology and through it realized that kids talk best to kids, and actually kids weren't afraid of other kids. So they trained a bunch of kids to give eye exams to other kids. And from that, they were able to spread through the villages way faster and get lots more kids into care. Again, the kit was supposed to be for agricultural. You can use it for anything.

So what I'm finding interesting about this, that you can download it from Gates or from our website, and people are doing it, and now we're getting people writing us letters and saying, "It's good, but it's not totally good for me. Here's a better one that we made, a better innovation kit. So I just thought you might want to use it."

So we're getting people changing the ideas, which are making it better and better and better. So the work we're doing right now is to build a social network for people to share changes, so we get a better kit without us doing it, with people doing it in the field.

We can have questions and answers, but I'm going to leave you with some questions and then we can talk openly. I guess this is where I sort of think about the reflections about what it meant to grow up in the middle of the school.

The first question is: What assumptions do we carry about our users? First of all, who our users are. In this case, we have students, but faculty are users. We know that. Parents are our users. Trustees. We were talking about this. Before, schools are either the model culture or they're actually very dysfunctional, depending how you look at it. But everybody is a user. Everybody has a stake and everyone's a stakeholder. And you know you're upsetting somebody at some moment.

How can you actually think about what you know about these people to begin to work with them in different ways? You know, something I said before, remember, we're not the same people we were ten years ago or even five years ago. The world has changed radically. If we think and design as though we are the same people, we're already making mistakes. I always like to use this picture, because here's the nuclear family, you know, all together. But we're really now more like this kid. We're kind of, like, "What? I don't believe in that. I'm going to go to Brooklyn and be a doctor." But we're breaking those rules, we're breaking the conventions, and we have to begin to design recognizing that.

Where might you look for inspiration? We talked about analogous, looking outside of the places that you always look. I went to Francis Parker School in Chicago. I don't know if people know it here, but above the auditorium on the stage there was a motto that said, "A school should be a model home, a complete community, and an embryonic democracy." Francis Parker's words.

So what struck me is, that's where they're looking for inspiration. They're not looking to other schools. They're looking at model homes, they're looking at democracy. And that was instilled in the way that we lived. Still the most pivotal moment I had in my life was my education, K through 12. It's actually what set the way that I approached the world. And basically now, when I go out and I see something that isn't a model home, and isn't an embryonic democracy, I'm like, "This is wrong. We've got to change it."

But the foundation is there. So where are we looking? What are the things we want to pull from? Let's think really seriously about that, because we can do amazing things.

How should your school act? I was thinking about this when we were talking to the deans of the business schools and design schools, and everything is, "What would we teach? What things do we teach? What do we teach?"

And the reality is: As we were talking they were saying, "And the people who make it best through our programs are Montessori kids. And, oh, actually, kids who go to Friends school, like Sidwell Friends, or the Quaker schools."

And you realize a lot of that is less what you teach but more how you act, the rituals that you have in place. We were talking about this last night. Quaker schools have a ritual of sharing that becomes non-hierarchy-based. So it actually sets the foundation for the way you can interact in the school. That's not something you're taught. It's just the way the school behaves. So thinking about that, what are the behaviors you're instilling, I think that's a really exciting and inspiring thing.

The last thing is, you have got this big problem-solving lab, you have got a bunch of creative, inspired, interesting people who are all there committed for common good. What are the problems you want to take on?

What are the things you want to look forward to? I think that's a really interesting question for us to ponder as we go forward. So with that, go forth. You do it.

MR. GALBRAITH: We have 15 minutes for Q and A. Would you please state your name and use the microphone? Thanks.

MR. COX: Hi. Lee Cox. I waited for a tag line that said from dust you came and to dust you shall return, but it's too obvious. It's too obvious.

Let me just frame a question. You made reference several times to the impact that the change is going to have on us, and never before have we been living in a time of exponential, exponential, exponential, exponential change. And I just came across a quote from Darwin not too long ago. Everybody knows it. It's not the survival of the fittest; it's not the survival of the strongest or smartest; it's the survival of those who are most able to adapt to change.

We have an industry in independent school education that probably, more than any other, has the autonomy that positions us to be able to adapt to change, but I wonder how well any of us -- and I include myself at the front of the line -- how equipped we are to do that, and how purposefully we're thinking about it.

There was a piece in the *Wall Street Journal* editorial column a couple of months back called the ten-year century, from which you could extrapolate talking about the one-year decade. And I can't remember the chap's name. The book that he published really had to do with business, but we have a business, too. And he said those who survive will have to learn to be protean businesses, to become shape-shifters, and not necessarily on the basis of a five-year plan -- who knows about
that -- or from year to year or even day to day.

So with those kinds of challenges that we face, everything you said about design so resonates. How do we design ourselves to present ourselves to our community and to our kids and to our faculty? In every sense of that concept of design, what do you see as the challenges? I mean, we have static properties. I don't even know how relevant a static building is going to be ten years from now.

So what would your thoughts be about how we not necessarily find the answers -- I don't know what they are -- but how do we position ourselves to think best about trying to be ahead of that curve?

MR. DUST: There are a bunch of ways to think about how to do that, and some of these ideas were there. But you know, I will say that one of the things that I think you might start by doing, right off the bat, is actually one of the easiest things to do, which is individual, you as an individual. The world has static properties. The world has static systems that actually can't change fast enough for the things that we actually have to design for. My belief, though, is that at some point we start acting more like managers, we manage the process, rather than lead the process, and I think the difference between managing and leading the process is when you are faced with a problem or a question, stopping and saying, "Wait. What's the real question? How do we respond to it?"

Pause it. Just take a moment to be slightly slow up front and say, "Are we asking the right question? How might we reframe that?"

And I think getting people to do that at a bunch of individual levels might get you to change faster than saying, "We're going to change the organization to do this."

So I think some of the simpler things that kind of just remind us to step out of our immediate moment can actually be really helpful. That's the first thing that I would actually suggest doing. There are also a ton of other tools and books and stuff out there that I'd be kind of happy to focus you toward at some point around that.

MS. LAND: I'm Crystal Land. I'm curious about what we do with our kids. Even though we think our schools are progressive and changing and 21st century, we still are teaching a lot of the same things in the same ways. If you had a model lab for training kids, what would you do?

MR. DUST: You know, it's really interesting, to be honest, when we've designed kind of innovative college-level environments, like in a teaching environment, curricula, we actually often look back, believe it or not, to kindergarten, Montessori schools, places where there are actually different kinds of ways of approaching projects and work. One of the things that we're seeing at the graduate level now is this increasing notion that rather than focus around knowledge, we focus around problems or projects. So you're getting people to unify around ways of solving problems, which I think is a really interesting thing, and in some ways I think within your context could be even more applicable.

In a way, actually, you do that already. But could you writ that large and say, "What if your kids had projects they're working on together?"

And also recognizing that -- we know this -- some of the hardest skills to adapt are the soft skills, right? So what's it like to work together as opposed to working as an individual? Those things are modeled through really interesting projects as a way to unfold it. So that actually would be one way that I would say. And I definitely am seeing that happening in the higher world and it's even more applicable here, I think.

MS. HUNTER: Cathy Hunter. You used the word "delight" a few times, and I think a lot of design now seems more delightful to me and a little less pompous, perhaps, and I credit youth for that. I wonder if you could comment a little bit about humor and delight, because I would say that often adults, anyway, when asked to think about design, you know, sort of think function and comfort and the way things have been. How do you build for that sort of magic moment part of it, or the funny, something?

MR. DUST: I'd say shame on designers. I was an architect, and I went into architecture because I was interested in places of interest, of joy. There was an architect that I loved because his stuff was whimsical and interesting and over the three years I got my master's, it was hammered out of me. It's like there is one thing and it's California modernism, and that's what it is.

So I think that design education has to catch up with the notion of that, certainly, and I think this next generation of design students will take them there, because I think they are more whimsical, they're more on the fly. I think, believe it or not, delight, joy, love are all things that we have to think about when we design. You know, do we actually really care about the people we're designing for? Do we want to surprise them? I think it really does take a moment of saying, "Wait a second."

We have to rethink the way we actually look at the systems that are out there. And you're right, the most interesting compelling system takes that into account. You know, I go back to the Apple example, since we started with that, but it's like everything's different about the way you use it. It might not always be good, but it's definitely different, and enough to kind of keep you surprised and interested in the way that you engage with things that actually kind of makes you quite loyal to it. So I think those are great words to carry in our lives, regardless of design. We need them, I know.

MR. JONES-WILKINS: I'm Andy. I think most school heads in here would agree that we do a lot of tension management in this business, and that's why we're all here. The bar opens in half an hour. I'm really inspired by this relentless innovation theme. But especially in the last few years many of our constituents have looked at our schools as kind of one place of stability. Okay, my wife lost her job, my car crashed, my house is in foreclosure, but at least the kids go to school and there they do things the way they have always done. That, with the tension of this innovative approach, is an interesting question. So any advice for me to take back for my presentation to the faculty about this would be appreciated.

MR. DUST: It's actually funny because I don't mean to belittle that, but it's like I have never not heard someone saying our business is especially under siege around these certain kinds of things. Within the context of people living, it always seems like it's harder where you are.

That said, I get it. I have lived it. It's harder. It is, actually. There's a bunch of things out there. There's a transparency of your life in the way you have to impact things that is different than the way other businesses I think sometimes operate. I think that that's where there's a really interesting opportunity to think about how you invite people into the conversations in different ways.

I didn't talk about it at length, but I think that would be a really great project for you to take on right now. How might we design? Forget about the school. Forget about the curriculum. Forget about anything else. How are we designing conversations with our constituents, with faculty, with parents, and how we bring them into it? Because one of the things that I see that causes most tension is the notion that nobody quite understands how things are happening.

And I will also say meetings are terrible ways to share information. What I have seen most in schools, in community government, the moment you convene people around a meeting, tensions are already up, because everyone says, "I have one moment to get the point in that I need to make, and if I lose that, then I'm lost. Or I'm going to be angry at the school or angry at the context."

I think design or other methods of bringing people together to work together as opposed to talk together are really powerful methods to do it. So I think those might be something to look at. How do you put people around a design project, as opposed to just talking about what a design project might be? What might you do to break the pattern of the way that you typically converse?

We had to do a session with design for the New York taxi drivers. So in the world of really scary people to design for, they're taxi drivers. The first session, it was like this, like a standard public hearing process. What are the issues around the table? What are some things? And we shared an idea or to two, and the first idea we shared, somebody stood up and said, "If you did that, I'd blow up my taxi."

Okay, no problem. And so what we ended up doing for the next session is, we broke them into 20 small groups and had them design, work through it, and what they found is that they were actually able to get further faster and get more commonality by working together than by expressing stuff.

So I'd question the way you're bringing people together, and ask whether sometimes that doesn't cause more tension as opposed to less.

MR. TOBOLSKY: Steve Tobolsky. I appreciated in particular what you said about asking the right questions and looking at behavior. So from those two standpoints, I wonder if you could share some comments about the whole metaphor of academics. I'm head of an elementary school. At our level, and indeed at secondary level, I see that sometimes as a runaway train. So I wonder how you might encourage us to think differently about what we mean when we say academics.

MR. DUST: I think that's actually interesting and is relationally close to the conversations I was in two weeks ago with the deans looking at the academic structure. It ends up being quite limiting, and there are a bunch of things there, but I think the number one thing that relates back to what I was saying here is that when you think about academics, often you think about processes; you also think about what we teach, what kind of pedagogy. Those are things that kind of fall out. I think what we do is some of the most important things that are going to happen, especially at the age level that you're talking about, which has nothing to do with the curriculum you build sometimes. So maybe it's looking at how we challenge -- another least another track that's looking at how we act, what we do, not just what we teach and what our curricula are going to look like. I think

that's a fairly powerful thing in general if we can stop and say you can't teach everything; you can't build a pedagogy around everything; some things you just have to feel.

I will also say that I have a tremendous passion for this arena for a lot of reasons. It's hard. It's a harder place. I especially see this at the upper levels, looking at college level, and it can become an incredibly constraining concept. Some of the most difficult organizations have been higher ed. Health care is easier, and they are far more restrictive, but they're far more willing to go there. It's very big. I can't say it's exactly the same thing for you, but it's definitely similar.

MR. GALBRAITH: Janet Durgin, thank you for bringing us Fred Dust.