LEADER’S GUIDE

WORKING WITHOUT A SCRIPT

CREATING A CULTURE OF “YES, AND”

The Second City Communications
WORKING WITHOUT A SCRIPT
CREATING A CULTURE OF “YES, AND”

Leader’s Guide
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Welcome To *Working Without A Script*

Thank you for your interest in *Working Without A Script*.

*Working Without A Script* asks viewers to break their current “no, but” pattern and commit to the “yes, and” philosophy, the same philosophy that allows professional improvisational actors to create effectively on stage. “Yes, and” creates a positive environment for communication and active listening. It encourages adaptability and innovation. “Yes, and” also fosters open mindedness and generates trust.

“Yes, and” is not simply a method to find solutions to problems that may arise. Instead, it is a mind-set in which people are empowered to think on their feet and take risks.

*Working Without A Script* is a funny, innovative training program that will help your organization and team members create a “yes, and” environment.
About Second City Communications

Second City Communications is the creative services arm of the world’s most innovative, improvisational theatre company—The Second City. For over 45 years, Second City Communications has been working with organizations and helping them succeed in fast moving markets, completing over 300 assignments each year around the world.

Second City Communications draws upon their communication and improv techniques to help organizations build leadership skills, smooth communications, help teams function better, and change individual behavior and cultural behaviors.

SECOND CITY COMMUNICATIONS OFFERS
Live Messaging and Corporate Entertainment. Second City Communications has been bringing humor to thousands of corporate events all over the world. Using The Second City’s unique brand of improvisational humor, SCC’s crack comedy ensemble can customize material for your next project. You can use our programs to reinvigorate hardworking troops, thank loyal customers, launch new products, support internal marketing messages, and add impact to any range of events and conferences.

Corporate Training and Workshops. Business, like life, is improvisational. You can plan all you want, but in the end, business is often about building relationships and adjusting to change as fast as it happens. As the world’s premier improvisational theatre, we know a little something about that. Second City Communications has taught tens of thousands of corporate clients to achieve results by applying improvisational techniques in the workplace. Common topic areas for Second City Communications to address include: innovation, leadership development, communications, creativity, and teambuilding among others.

Customized Video Services. Off the stage and on to the screen, Second City Communications brings a 21st century shine to its time-tested comedy. The Second City is no stranger to the camera, having produced dozens of projects ranging from the Emmy-Award winning series SCTV to Bravo’s The Second City Presents…with Bill Zehme. The Second City prides itself on its versatility and we extend that pride to our video capabilities. Whether you require a promotional video for a product launch, a video presentation to spice up a shareholder meeting, or even a sitcom series to teach employees new marketing strategies, Second City Communications will produce from scratch exactly what your business demands.

Second City Communications has offices in Chicago and Toronto and can be anywhere at any time. For more information visit www.secondcity.com or call 312-664-4032.
Using The Leader’s Guide

The leader’s guide examines the concepts presented in Working Without A Script.

As participants watch Working Without A Script, answer the questions, and complete the exercises, encourage them to consider how the concepts apply to their organization and themselves.

The leader’s guide is divided into two sections. The first section, Yes, And, describes the philosophy behind Working Without A Script. The second section, Making It Happen, discusses specific components of the “yes, and” philosophy and will help you put it into action.

YES, AND
This section includes information about the differences between “no, but” and “yes, and.” It also provides in-depth information regarding the concept.

Additionally, the facilitator questions will generate meaningful discussion. They will help you gauge how well your group members understand and can apply what they have learned.

Lastly, two group training activities on DVD correspond to this section of the leader’s guide. They will reinforce the concepts presented in Working Without A Script.

MAKING IT HAPPEN
This section highlights information about the additional learning points:

- Actively Listen
  Listen to understand, not just to respond

- Affirm Each Other’s Ideas
  Validate ideas, even if you disagree

- Build on the Idea
  Make a contribution that helps it grow

This section also includes facilitator questions and incorporates one training activity from the DVD.
Facilitation Tips

BEFORE THE SESSION
From experienced professionals to individuals new to training, anyone will be able to successfully facilitate this program. You have the option of following the training materials exactly or simply use them as a guide.

To help your participants gain as much as possible from Working Without A Script, review both the program and the support materials before the session. Consider how the concepts apply to your organization. Think about your group, the projects they are involved with, as well as future challenges. You will also want to consider potential comments and questions participants might have after seeing the program.

NOTE: THIS LEADER’S GUIDE IS NOT A SCRIPT
Instead, it gives you the freedom to use the information, questions, and activities you feel will work best for your organization.

Session Preparation
- Review the program before the training session.
- Review the leader’s guide and support materials. Determine which sections and activities you want to use with your group.
- Take notes on how the content is relevant to your organization. Reference this throughout the session.
- Arrange the room so that all participants can clearly see the screen, you, and each other. A circle or “U” shape arrangement works best.

During the Session
- Welcome participants as they arrive.
- Introduce yourself. Invite your group members to introduce themselves.
- Briefly discuss the purpose of your gathering.
- Watch Working Without A Script with your group. Participants will appreciate your involvement.
- At the end of the program, sit quietly before turning on the lights; give viewers time to think about what they saw.
- When you ask the group a question, be patient if they do not respond immediately. If they still need prompting, use the questions in the leader’s guide to get the discussion going. You can also direct a question to a specific person.
- Discourage side conversations. Bring everyone back to the topic of the program.
Training Tools

**WORKING WITHOUT A SCRIPT WORKBOOK**
The workbook assists with individual learning. Designed to work with the program, it does not assume that a facilitator is involved. Of course, the workbooks can also be used for group study.

**WORKING WITHOUT A SCRIPT CD-ROM**
The *Working Without A Script* CD-ROM contains additional materials to help trainers facilitate the training program. The CD includes the film’s transcript and summary PowerPoint presentation.

**WORKING WITHOUT A SCRIPT POCKET REMINDER CARDS**
The cards can be given to participants as quick reminders of the ideas discussed in the program.

**WORKING WITHOUT A SCRIPT SUPPLEMENTARY DVD**
The supplementary DVD includes three improv training activities that correspond to the leader’s guide. The activities actually take place in a classroom at The Second City! Watch the segments on DVD and facilitate the activities on your own, or show the segments to your group as an example and then complete the activities. Pages 14-16 of this guide will help with the activities. You will find the training activities both on the additional DVD, as well as on the CD-ROM.
Cast Biographies

KEEGAN-MICHAEL KEY

Keegan-Michael Key recently left The Second City in Chicago to join the cast of Fox’s MadTV. A Detroit native, Keegan joined The Second City’s Detroit main stage company in 1997, where his facile characters and theatricality earned critical praise and award-winning recognition. After joining The Second City in Chicago, Keegan went on to create and perform in over ten original sketch comedy revues winning Jefferson Theater Awards as Best Actor in a Comedy or Musical Revue for Holy War, Batman! and Curious George Goes to War. Keegan is also the author of the interactive play Big Mama’s Wedding, and contributed additional comedy material to the play Moms Mabley: The Naked Truth. Keegan’s TV and film credits include: ER, Filmfest Seven with The Second City, and various commercials. He is the new host of The Animal Planet’s All New Planet’s Funniest Animals. He can also be heard as the voice of color-commentator Gator Jones on the football video game, NFL Blitz 2004. Keegan is a graduate of the University of Detroit, and holds a Master’s degree in Fine Arts from Penn State University.

RON WEST

Ron West received the Jeff Award for directing Curious George Goes to War at The Second City. He began his acting career with the Great Lakes Shakespeare Festival’s production of As You Like It. He only had one line but did remember it every single time. Ron appears in movies and TV, usually as someone named “Doctor.” He has worked with some famous actors on King of Queens, Whose Line Is It Anyway? Seinfeld, and in a recurring role on Third Rock from the Sun. But, no; he doesn’t have their phone numbers. Last summer, at Chicago Shakespeare, he wrote, directed, and played Lord Capulet in The People vs. Friar Laurence, The Man Who Killed Romeo and Juliet, a musical that shocks young and old alike.

JEAN VILLEPIQUE

Jean Villepique has written and performed in five reviews with The Second City, most recently the Mainstage revue Red Scare, and has taught many classes and corporate workshops as well. She has a degree in theater from Northwestern University.
Cast Biographies [continued]

BUMPER CARROLL

Bumper Carroll is a proud alumnus of The Second City Touring Company, the Improv Olympic and Annoyance Theaters, the internationally-renowned Boom Chicago Theater of Amsterdam as well as some rinky-dink university in Berkeley, California. In addition to lending his voice to the McDonald's McGriddles and Kellogg's Twistables campaigns, Mr. Carroll is a Creative Director for Second City Communications where he trains, as well as writes and performs for, corporate clients. Favorite other projects include Cake, a two person sketch comedy revue written by Bumper and his supremely talented wife, The Second City's Jen Bills. Go Cubs!

SUE GILLAN

Sue Gillan has worked at The Second City in Chicago as a resident stage actress and writer, as well as directing two reviews: Show Title Deemed Indecent By FCC and From Fear to Eternity. An Evanston native, Sue used to come and watch the free improv sets and continues to be blown away that now she’s allowed to play in them.

CLAUDIA MICHELLE WALLACE

Claudia Michelle Wallace is a native Chicagoan, attended Columbia College and graduated from The Second City Conservatory and Improv Olympic. Claudia has performed with The Second City National Touring Company, Urban Gateways, Mystery Machine, Pat Shay Dancers, Armando Diaz Experience, and the New York based group Asscat. Her shows include The Second City’s Soulfront and Seven Years in Joliet, Ike and Tina’s Wedding and the acclaimed play Kill Whitey. Claudia also wrote and performed in Black for More: The Dirty Ass Rhonda Comeback Show, which ran at The Second City e.t.c. and showcased the Solo and Comedy Festival in NY and LA. Claudia’s on-camera credits include Early Edition (CBS), ER (NBC) and What About Joan (ABC). She is a member of The Second City Mainstage cast and has written, directed and performed for the corporate division of The Second City. Claudia was also an ensemble member in Noble Fools’ Baritones & Sex in the Suburbs.
Cast Biographies [continued]

JOEL MEHR

Joel has performed in nearly 300 shows with Second City Communications since 1997. Other Chicago credits include *It’s A Wonderful Life* and *Vick’s Boy* (American Theater Company); *Hello Muddah, Hello Fadduh!* (Apollo Theatre); *The Roof is on Fiddler!* (Improv Olympic); *Big Bad Wolf vs. Lord Underwearface von Schtinker* (The Second City) and two productions of *Action Movie! The Play* (Defiant Theatre). Joel is a Tube Talker at Blue Man Group and is especially proud of his work on Dan Noonan’s new play *Out Among the Dragons* which will receive its world premiere in the summer of 2005.

KIRK HANLEY

Kirk spent over seven years at The Second City Detroit where he co-wrote and performed in four mainstage revues. He is a former member of The Second City National Touring Company and later served as its director. Kirk has written, directed and performed in numerous corporate stage shows, workshops and films for Second City Communications. His other credits include children’s theatre, outreach programs for teens, television and radio commercials and improvisational comedy. With Maribeth Monroe, he co-wrote and performed the romantic comedy, *My Cousin’s Wedding*, which recently completed a year-long national tour. He is a member of Actors’ Equity, SAG, AFTRA and the Dramatists Guild.
Workshop Training Options

Consult this table before developing your training session. Keep in mind: these are suggestions. Some groups may move faster than others; therefore, the time listed is an estimate. Additionally, predetermine which sections and activities you want to use with your group. This will help you plan for the most productive training possible.

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<td>Discuss the “Yes, And” philosophy and ask facilitator questions. Briefly discuss the additional learning points</td>
<td>Discuss the “Yes, And” philosophy and ask facilitator questions. Discuss all learning points and ask questions.</td>
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For Trainers Only

To help you create even better improvisers in your group, *Working Without A Script* comes with three training examples on an additional DVD (they are also available on CD-ROM). The program is an improvisation training class taught at The Second City.

The class, taught by Bumper Carroll, can serve as an example for you to follow when conducting the same exercises with your group.

Some trainers are masters at getting groups involved with learning activities. For others, keeping the activity flowing and getting group members to participate can be a challenge.

This lesson planning tool will help you prepare for a successful training activity.

Each of the three training activities follow this lesson plan. The first exercise, called “yes, and,” is provided below as an example. Facilitators can write their notes and thoughts down on page 16.

Lesson Design

**MAKE A STATEMENT OF EXPECTATION**

Always tell your group what is expected from them before the activity. Discussing the details of the activity will help establish reasons for participation.

Bumper said: “So what we are going to do is I am going to take you through a few experiential improvisional theatre exercises, some of the very same things that we do here at The Second City. I am going to be coming after each exercise asking you for your feedback. I would love for you to tell me how you think this has application in your day to day activities at your job or in your life or just in communication and presentation in general.”

**GIVE CLEAR, SEQUENCED DIRECTIONS**

Clear, concise directions are at the heart of any successful training activity. Before the session, practice giving the directions aloud and ensure that you say them in the correct sequence.

Bumper said: “Okay what I am going to ask you guys to do is to have a conversation. And again this conversation can be about anything at all. It doesn’t have to be work related but you
Lesson Design (continued)

CORRECTLY MODEL THE ACTIVITY
Show the group a correct example of the activity before they begin. This will avoid practicing the activity incorrectly.
Bumper said: “So if I were to do this, I will play both partners as it were. I might say, ‘Well that’s a lovely shirt that you are wearing.’ Yes and I bought this shirt at a store on Michigan Avenue. Yes and Michigan Avenue I’ve also shopped on Michigan Avenue it is a great place to find bargains. Yes and some of the stores are actually quite expensive. So the conversation might go like that, but use the phrase Yes and before you begin each of your responses.

PROVIDE TIME FOR PRACTICE
Create signals to start and end the activity.
Bumper said: “So go ahead a face your partner, and begin.” Bumper said: “Very nicely done, give yourselves a round of applause. Excellent job.”

RESPOND AND RE-TEACH
Help your group members learn from the activity. This is an important step; have questions ready to request feedback.
Bumper said: “What did you find was different or unusual about your conversation? Anything at all? How did it go, was it fun, was it easy, was it hard? (It was fun. But you definitely had to think about what would make a good response and give the other person something to go off of.)
Okay so you had to think about what it was that your were going to say. So just merely by thinking about the phrase yes and gives you a little bit of pause to actually process some information. What else happened?

MAKE A PURPOSE STATEMENT FOR LEARNING
Help the participants understand the relevance of this activity and positive communication in the workplace.
Bumper said: Yes and is the absolutely critical philosophy
Lesson Design

Make a Statement of Expectation

Give Clear, Sequenced Directions

Correctly Model the Activity

Provide Time for Practice

Respond and Re-teach

Make a Purpose Statement for Learning
The Learning Points

The following are the learning points explored in the film and further explained in this leader’s guide. The guide includes comprehensive information on each concept, as well as questions you can use to generate discussion and assist your group members in applying these concepts to their own situations.

THE “YES AND” PHILOSOPHY
Use “Yes, And” not “No, But.” When organizations choose to turn “no, but” into “yes, and” the potential for success is astounding.

MAKING IT HAPPEN
Actively Listen—Listen to understand, not just to respond. Part of the “yes, and” mentality is listening in order to understand, instead of listening simply to respond.

Affirm Each Other’s Ideas—Validate ideas, even if you disagree. Show others that you understand them – the yes part of the “yes, and.”

Build on the Idea—Make a contribution that helps it grow. Offer to expand upon an idea—the “and” part of “yes, and.” Help the idea and your organization grow into the future.
Use “Yes, And” not “No, But”

FROM THE FILM
“Think about how much more you can accomplish if you affirm and build on each other’s ideas; turn ‘no, but’ into ‘yes, and…”

Affirm Instead Of No
Take a moment to think about the conversations you have every day – with your colleagues and business partners, with friends, and with your family. When you are asked a question or are presented with a new idea, how often do you respond with words like “no” or “but?” Perhaps you answer this way on a day to day basis or perhaps you never do. However, chances are, you use the “no, but” concept on occasion. Most of us do.

Clearly in business and in life, there are times when you have to say no, when disagreement is an honest response or a sign of good critical thinking and judgement. The key is not to let “no” become your first response in every situation. “No, but” is an easy, fast response to a new request; however, it is not necessarily a solution. In situations where we are asked to take reasonable risks or assess a new idea, saying no is safe and convenient, but saying no can also hinder progress.

Ultimately, a “no, but” culture can stifle innovation, creativity, openness, and growth – for individuals and entire organizations.

The following are examples of “no, but” responses to common business challenges: “But it’s not in the budget. But we’ve always done it this way. But it might not work.”

Now think of all the possibilities if we use creative thinking and turn the “but” into an “and.”

Thinking On Your Feet
If you rely on “no, but,” it can be difficult to transition to the “yes, and” philosophy. That’s why we need to understand how improvisation and business connect. Planning, communication, and innovation are a big part of every organization. But if the plan doesn’t go as planned, if the communication breaks down, or if fear gets in the way of taking risks – all symptoms of “no, but” – not knowing how to improvise could restrict growth and success. That’s why thinking on your feet is so important.

Thinking on your feet, or Working Without A Script, comes in many different forms: positive communication, support, team building, and trust. In business, learning how to improvise together every single day will help your organization grow.
Yes, And Activity  Time: 10 – 15 minutes

NOTE TO TRAINER
This optional activity utilizes a training segment you can find on the DVD entitled “Yes, And.”

You have the option of reviewing the information on pages 14-16 of this leader’s guide and facilitating the activity on your own or showing the segment to your group as an example and then completing the activity.

This activity will help your group understand the benefit of “yes, and” and building off each other’s ideas.
“Yes, and” is a positive communication philosophy. It encourages people to listen to one another and build on their ideas. It means understanding that everyday, everyone has something valuable to contribute. “Yes, and” is about collaboration and working together to find the best possible solution or the next new idea, even if it might fail.

When you use “yes, and,” you allow room for creativity. It fosters an environment where all ideas can be presented and considered. Additionally, it generates open mindedness and trust.

And it’s not easy. Often times, saying “no” is easier than saying “yes” because saying yes may mean change. And change is difficult. It means taking a departure from what is comfortable and tested and moving to something unknown. Instead of focusing on the negative, it means creatively solving problems. “Yes, and” requires a lot of effort and trust, but it is also extremely beneficial. With “yes, and,” change can be fun, invigorating, and take your organization to the next level. Certainly, in business there are times when you must say no; “yes, and” simply suggests that “no” should not be your first response all the time.

As shown in the program, we see Linda’s organization move from a community that relies on the “no, but” communication method into one that utilizes the “yes, and” philosophy. We see their transition as they successfully work together and build upon each other’s ideas to create a solution for Mr. Rothschild. “Yes, and” can certainly be this obvious, although it does not have to be. “Yes, and” can simply mean considering someone’s opinion about a new way to handle the computer systems or fundraising dollars. It can mean organizing brainstorming sessions on a regular basis or encouraging people to honestly share their thoughts about the organization without feeling intimidated. There are many ways to make your organization a more positive one. All it takes is a little practice and a dedication to the “yes, and” philosophy.
**Last Word Response**  Time: 10 – 15 minutes

**NOTE TO TRAINER**
This optional activity utilizes a training segment you can find on the DVD entitled “Last Word Response.”

You have the option of reviewing the information on pages 14-16 of this leader’s guide and facilitating the activity on your own or showing the segment to your group as an example and then completing the activity.

This activity will help your group understand the benefit of active listening.
FACILITATOR QUESTIONS

Use “Yes, And” not “No, But”

1. Take a moment to think about your typical response pattern when someone comes to you with a new idea or question. Are you open to the idea or do you look for ways to reject it? If you are open to new ideas, how do you successfully assess them? If you are not, what are some steps you can take to overcome the “no, but” type of answer?

2. In many ways, you are improvising every day in your job. Name some examples.

3. What is the largest challenge your team is currently facing? How can you use improvisation techniques to work together to find new solutions?

4. In your opinion, what is the benefit to breaking the “no, but” pattern and moving to the “yes, and” philosophy? How can this method of communication help your team and your organization?

5. Do you think that using improvisation can help your organization maintain or gain a competitive edge? How?

6. A big part of “yes, and” is being open to change. How do you handle change? What about your organization? What can you do to help yourself, your team, and your organization successfully move through change?

7. Sometimes in business, people need to say no. In those situations, how can you apply the “yes, and” philosophy to turn a potentially negative outcome into a positive one?
Making It Happen

Committing to the “yes, and” philosophy takes dedication and most importantly, a positive attitude. Listening to other’s ideas, affirming their ideas, and then building upon them are three major components to “yes, and.” These concepts can not be used individually, but instead, must be used in tandem. Building an open, communicative environment depends on it.

**ACTIVELY LISTEN**
**LISTEN TO UNDERSTAND, NOT JUST TO RESPOND**

*From The Film*

“Instead of jumping in with what you’re dying to say, listen all the way through; to everything that’s being said, and make sure you clearly grasp the other person’s idea.”

Everyday, you have conversations with team members, business associates, family members, customer service people, and so many others. So listening is just a natural part of life, right? Not necessarily.

Learning how to actively listen isn’t easy, but with practice it can have a big impact on how you communicate. It is the foundation of effective communication and provides for mutual understanding. People today lead busy lives and slowing down enough to actually listen to what people are saying, to understand their intentions, is tough. During a conversation or a meeting, it is not uncommon for people to think through their response before the speaker is finished. Listeners may become distracted or lose interest. Their minds may begin to wander. Active listening means focusing your attention on the speaker and listening to understand instead of listening to respond.

To actively listen, we need to ask questions and internalize the information. Using active listening will help us gain a better understanding of the people we spend our days with and the way they work. Listening to understand will also help alleviate misunderstandings. Active listening is a critical element to enacting the “yes, and” philosophy.

**AFFIRM EACH OTHER’S IDEAS**
**VALIDATE IDEAS, EVEN IF YOU DISAGREE**

*From The Film*

“Next, affirm their idea. This doesn’t mean that you have to agree with everything people say. But you must acknowledge their idea, and show that you understand it.”
The second step in effective communication, after active listening, is affirming other’s ideas. The “yes” element of “yes, and.” Affirming someone’s idea incorporates being able to repeat to the speaker what they have said without judgment. This will confirm an understanding of what you have heard, clear up any confusion, and establish a foundation for further discussion. Additionally, it demonstrates respect for those you work with.

Affirming another person’s idea does not necessarily mean agreeing with their statement. But it does pave the way for empathy and understanding.

BUILD ON THE IDEA
MAKE A CONTRIBUTION THAT HELPS IT GROW

From The Film
“Then once you’ve said yes... Build on their idea. Make an offer that helps it grow. That’s the ‘and.’”

After you have listened carefully to what your team member, peer, or friend has said, and you have clarified what they said, it is time for the final element of the equation: building on their ideas, the “and” part of “yes, and.”

Building upon new ideas is what brings innovation and change. It is what will help an organization prosper. Even if the contribution may seem minimal, it can still be valuable. Through positive communication, these new ideas and small contributions will ultimately lead to future success.
Thank You Statues  Time: 10 – 15 minutes

NOTE TO TRAINER
This optional activity utilizes a training segment you can find on the DVD entitled “Thank You Statues.”

You have the option of reviewing the information on pages 14-16 of this leader's guide and facilitating the activity on your own or showing the segment to your group as an example and then completing the activity.

This activity will help your group learn to build trust and communicate more openly.
Facilitator Questions

1. In your opinion, what are the most important elements of active listening? How can active listening help you in both your business and your personal life? How can you improve your listening skills? How can you help your team members improve their listening skills?

2. Discuss the differences between listening to respond and listening to understand. What are the most critical differences?

3. When it comes to listening, how important are non-verbal cues? What are some non-verbal cues that signal interest or disinterest? How can these verbal cues affect “yes, and?”

4. Arguments happen. During an argument, have you ever found yourself assuming you know what the other party is going to say before they do and instead, focus on your response? How can you use active listening to help you overcome an argument?

5. As a group, list some ways you can better affirm each other’s ideas.

6. Is it possible to affirm someone’s idea if you disagree with it? How can you communicate positively if you disagree with someone?

7. What does building on each other’s ideas mean to you? Does your organization have a tendency to do this? How can you encourage more of it in your organization?

8. Working together to improve upon an idea is the “and” part of the equation. List some ways you can keep the lines of communication open so you can get to this step?