

CHAPTER ONE · MAP 01

Vantage Point

From the Balcony and Beyond



What you see depends on where you are sitting and how close you are to the stage. This chapter hands you one map of one theatre, and walks you around it a seat at a time, so you can hold several points of view on a single page — including the one you can never get to on your own: the view of yourself.

DOODLE

DISCOVER

DO

A WORD FROM YOUR FACILITATOR

This chapter is a map. Read it with a pencil.

Most chapters ask you to read first and apply later, if at all. This one runs the other way. The Vantage Point blueprint sits on nearly every page that follows, and for the next forty-odd minutes my job is a facilitator's job: walk you round the theatre one seat at a time, hand you the pencil, and keep quiet while you work.

Where you see a dashed box, that is your space. Write in the book. It is what the book is for.

WHAT YOU NEED

The map, printed as large as you can — A3 for a group, A4 on your own. Two pencil colours. Sticky notes if there's a group.

HOW LONG

Forty-five minutes solo. Ninety minutes to two hours with a group — and don't squeeze it under ninety.

Doodle

Open the map and write all over it. Fill every seat's panel with what that seat is actually saying — in their words, not your summary of them. Messy is fine. Messy is the point.

Discover

Step back and compare the seats. Where do two accounts of the same event refuse to match? Who saw it first? Who is being pulled three ways? The gap is the finding.

Do

Turn one insight into one decision with a name and a date on it. An insight that never becomes a decision was entertainment.

DOODLE · DISCOVER · DO — THE CHECKLIST

The method, phase by phase.

Each phase has a job, and a question that does the work. Keep this page open beside the blueprint.

DOODLE

Unfold the blueprint, on paper or on screen.

Set the stage.

What background is essential to understanding the context?

Fill the gaps with imaginative doodling.

How can I show my ideas without constraint?

Make it visual.

Which symbols or images best represent my ideas?

Define the parameters.

What are the limits and boundaries of this situation?

Don't overthink it.

What comes to mind first when I think about this?

No criticism, no constraint.

How do I keep ideas flowing without judging them?

DISCOVER

Delve deeply into the world you've doodled.

Notice what stands out.

What intrigues or surprises me on this page?

Act it out.

What would these seats say or do if they could talk to each other?

Cut what doesn't matter.

Which parts don't contribute to the overall picture?

Find the underlying theme.

What deeper meaning is emerging?

Look for patterns.

Any recurring themes or unexpected connections?

Draw the connections.

How are these elements interrelated?

Challenge assumptions.

What am I assuming, and how could I test it?

DO

On a separate sheet, begin your action plan.

Synthesise the findings.

What are the key insights and takeaways?

Plan specific actions.

What exactly will I do, based on these conclusions?

Check it's complete.

Have I addressed every relevant aspect and obstacle?

See the bigger picture.

How do these insights fit together as a whole?

Commit.

How will I stay accountable to this plan?

Every phase matters. Together they take you from a vague situation to a well-defined solution.

One theatre. Seven seats. One of them is yours.

VANTAGE POINT
FROM THE BALCONY AND BEYOND

SITUATION _____

DATE _____ ROOM ☐ COLLECT ☐ ORDER ☐ TRAFFIC ☐



1 On the Street NEVER CAME IN SAW IT # _____ ASKED # _____ <i>they're saying...</i>	2 Customers THE HOUSE SAW IT # _____ ASKED # _____ <i>they're saying...</i>	3 Other Staff FOYER · CORRIDORS SAW IT # _____ ASKED # _____ <i>they're saying...</i>	4 Executives THE BOX SEAT SAW IT # _____ ASKED # _____ <i>they're saying...</i>
5 Managers THE WINGS SAW IT # _____ ASKED # _____ <i>they're saying...</i>	6 Staff ON STAGE · LAST SAW IT # _____ ASKED # _____ <i>they're saying...</i>	7 You THE EMPTY SEAT SAW IT # _____ ASKED # _____ <i>draw yourself; honestly...</i>	☐ Our Sign Says WORD FOR WORD <i>copy it exactly...</i>

WALK THE SEATS
Street to stage, then the empty seat.

① ② ③ ④ ⑤ ⑥ ⑦

Nothing said is argued with.

DISTANCE

NEAR · the stage
vivid, but biased

FAR · the street
the whole, no voices

JOIN THE SEATS IN A SECOND COLOUR

→ flows → one way only ----- should flow, doesn't

LABEL EVERY LINE: N note · C consult · D directive

○ no lines at all

DOODLE

Set the stage, mark the limits.
Their words. No criticism.

the line I nearly didn't write...

DISCOVER

What stands out? What would
one seat say to another?

if A... then B...

DO

Insights first, then actions —
commit, and be held to it.

therefore I will...

1 On the Street

Never came in. They read the sign and kept walking. Start here.

2 Customers

The house. They chose you; they see the whole stage and none of the effort.

3 Other Staff

Inside the system, outside the room: casuals, contractors, the night shift.

4 Executives

The box seat. Close to the stage, facing away from the house.

5 Managers

The wings. Inside the show, with a sightline to stage and audience.

6 Staff

The stage. The most detail and the least distance. Last, on purpose.

7 You

The empty seat, in orange. Draw yourself where you actually sit.

SAW IT · ASKED

In each panel: the order this seat saw the change, and the order you asked it.

DISTANCE

Near the stage the detail is vivid; out on the street you get the shape.

LINES

In a second colour, join the seats. Label each line N, C or D.

ROOM

Tick it up top: are you collecting, ordering, or tracing traffic?

We'll work it bottom to top — street to stage. That's the opposite of instinct, on purpose.

THE OPENING ACT

Same play. Same two hours. Four verdicts.

Opening night in a grand old theatre. In the front row, a group of elderly critics, scrutinising every move. A few rows back, a family of four, the children giggling at the clown. Up in the balcony, a young couple holding hands, watching a romance about love and sacrifice. Right at the back, teenagers throwing popcorn.

Afterwards: the critics praised the script and faulted the execution. The children loved the clown. The couple raved about the set. The teenagers called it boring.

The most unusual view in the building was from the wings. From there an actor can see the stage and the house at once — close enough to be accountable, far enough to read the room. Most leaders only ever get one of those. The discomfort of holding both is not a distraction from the work. It is the work.

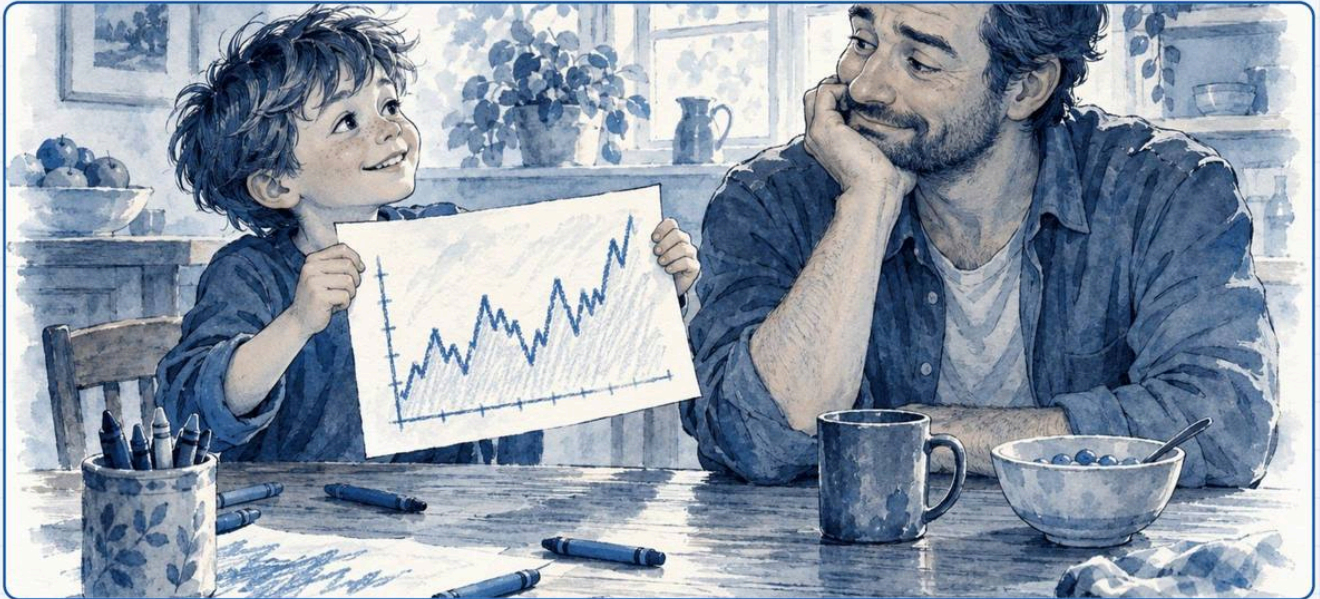
And one more group, who never appear in any review, because they never came inside. The people who walked past, read the poster, looked at the price on the board and kept walking. Theirs is the only verdict that decides whether the theatre is still there in five years.

Find them on the map: along the bottom, out on the street, walking past the sign. They are the seat almost every organisation forgets it has.

Who is in your front row? Who is on your street?

WHY THIS MAP EXISTS

"I can chart your mood."



I once asked my children whether I was a good dad. If I'm honest, I was fishing for reassurance. My eight-year-old said yes — but that I seemed unhappy. Then he said he could chart my mood.

Chart it. It had a shape, the shape repeated, and he had watched long enough to predict it. A pattern in me, visible from the outside, invisible from the inside.

He wasn't diagnosing me. He was drawing a conclusion about himself: if following Dad's lead ends up *there*, why follow it? Since then I make a point of letting him see my wins and my joys, so my advice arrives with evidence that it can lead somewhere good.

Now carry that into your building. Everyone who works for you is charting your mood. Their model of your patterns is more accurate than yours, and they use it to decide when to bring you bad news.

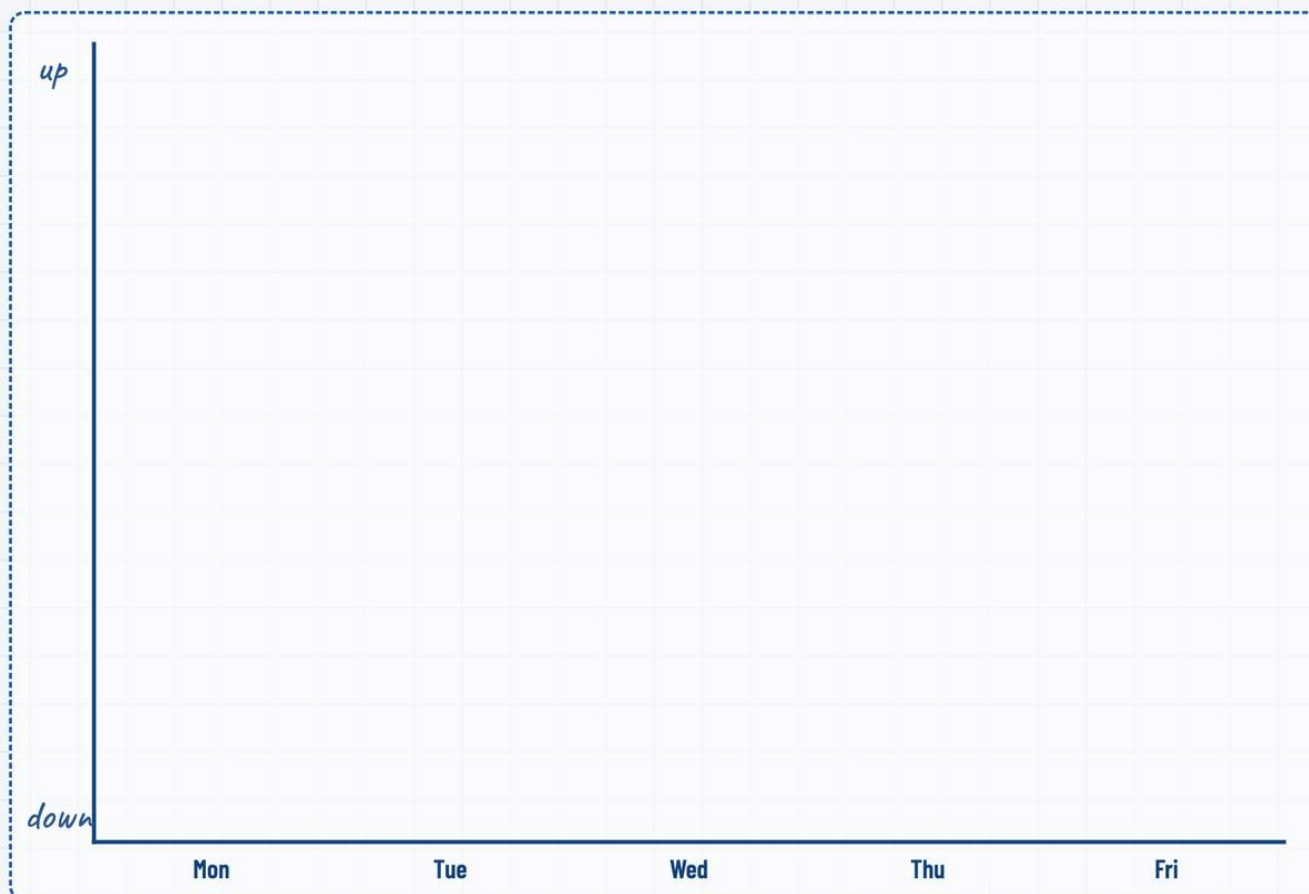
You will never see that chart. The blueprint exists because you can't get to those seats on your own.

DOODLE

BEFORE WE OPEN THE MAP

Draw the chart they'd draw of you.

Across a normal week, when are you up? When are you down? Be honest about the shape, not the reasons.



When would they wait before bringing you bad news?

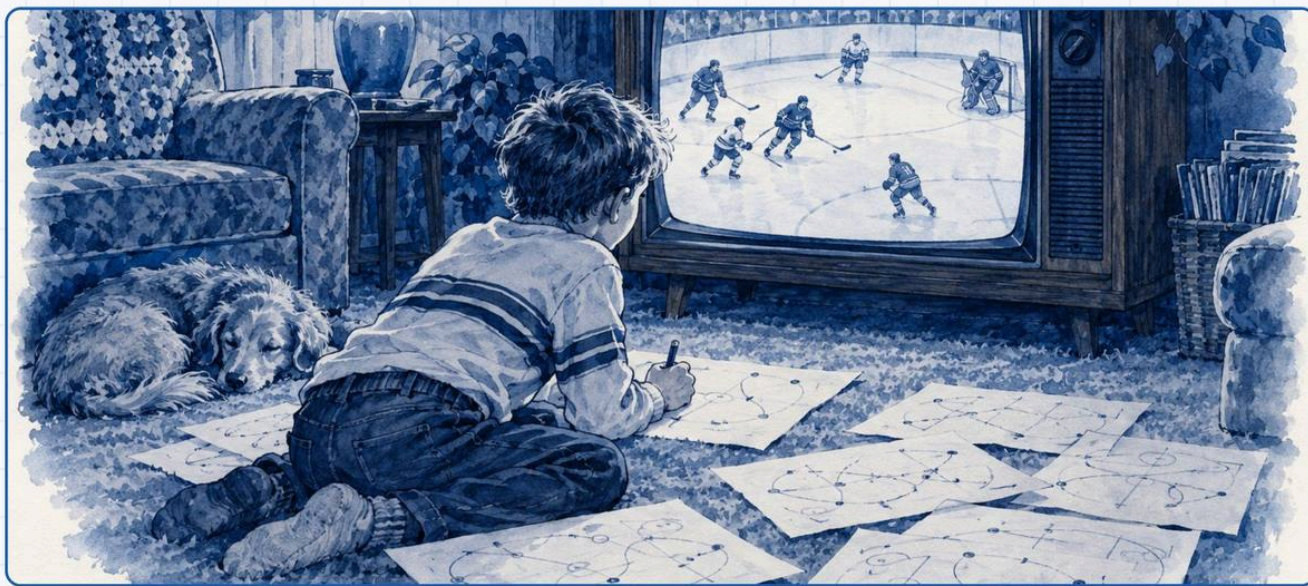
My wife is on stage with me. Our children are in the audience. My future self is up in the balcony. Who's in yours?

NEAR AND FAR

Distance determines perspective.



Close in, the detail is vivid and the bias is invisible. Far out, the picture is impartial and thin. Perspective isn't a swap, it's a layering: you carry what you knew up close and lay it over a wider field.



Sport scribbles

Growing up in Canada, I learnt hockey from the cheap seats. The story goes that a young Wayne Gretzky traced the puck's path off the television onto paper and learnt its patterns. He learnt the game at range and played it up close. And the pattern only became visible because he drew it — which is exactly what you're about to do with the map.

NEAR AND FAR

What to do at each end of the map.



At the close end: the one-inch punch

The stage can't step back without stepping off. Like Bruce Lee, who took away the distance and still found a way to strike, the people doing the work need short movements made to count: a standing question in an existing meeting, not a new meeting.

At the far end: banners and drums

Sun Tzu observed that on the battlefield the voice doesn't carry, so armies used gongs, drums, banners and flags. Distance costs resolution. The answer is instruments that carry meaning across it: the Monday question at Olympic Dam, the labels at the visual effects studio, the labelled seats on this map.

Which end are you standing at today – and what is it costing you?

WHERE THIS MAP CAME FROM

Three rooms. Three lessons.

OLYMPIC DAM

Collecting the seats

Every Monday the site leader asked two questions: what are you seeing on the ground — and what are you hearing that others are seeing? The room stopped being a set of reports and became a set of seats. It worked only while the first unflattering answer wasn't argued with.

The discipline isn't the question. It's the ninety seconds after the answer.

THE LIBRARY

The order of seeing

Self-service gates were coming to a library network. Customers saw the need first, executives next, managers after. Staff on the stage saw it last. And we missed the casuals entirely — which is why Other Staff is on the map.

People see a change coming in roughly the reverse order they're consulted about it.

THE VISUAL EFFECTS STUDIO

The traffic between

Creative, technical and production leads were all messaging the same artists, none aware of the others. Three arrows from the wings, landing on one seat. The fix wasn't a restructure. It was a label on every message: a note, a consult, or a directive.

Some problems exist in only one seat. You see them by drawing every line on one page.

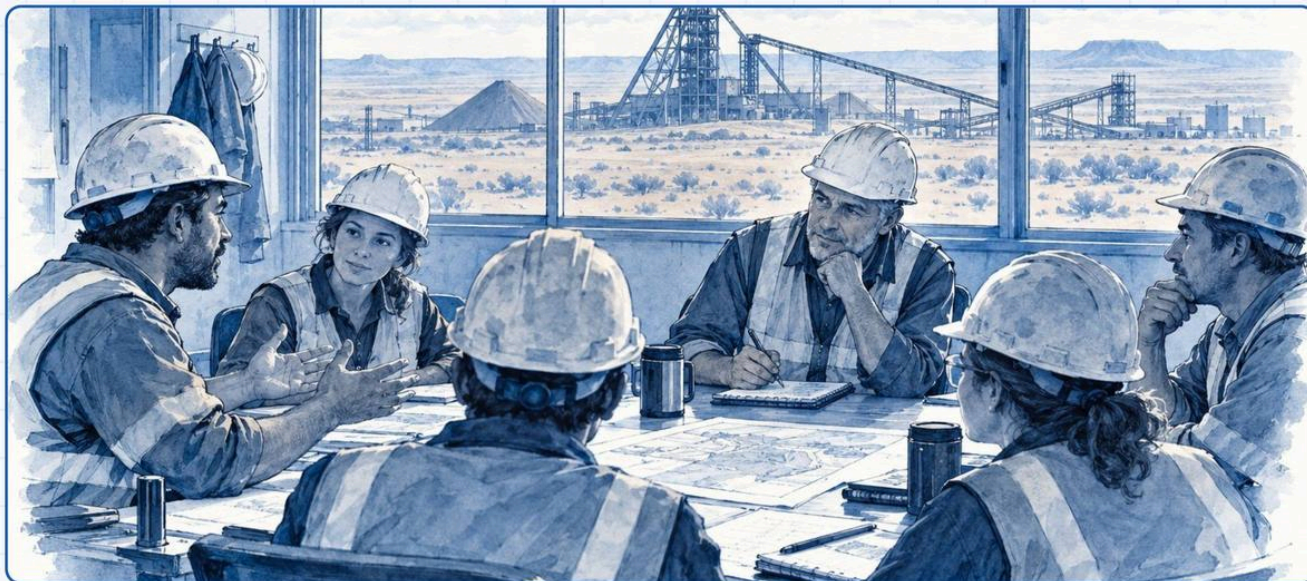
Which room is yours — collect, order, or traffic?

FACILITATOR'S NOTE

Before you run the map, ask which of the three your situation is. Do you need to **collect** the seats, understand the **order** they see in, or trace the **traffic** between them? It changes where you spend your time. Tick it in the Room box at the top of the map.

ROOM ONE · COLLECTING THE SEATS

Olympic Dam: the Monday question.



Years before I had a blueprint, I worked for BHP Billiton at Olympic Dam — an underground mine, smelter, refinery and desalination plant spread across a footprint you can't walk in a day. Every Monday the site leader ran an all-hands leadership meeting, with safety at its centre.

He didn't open with production numbers. He asked for vantage points. What are you seeing on the ground? And then the second layer: what are you hearing that other people are seeing?

The room stopped being a set of reports and became a set of seats. A superintendent would call an area compliant, because when he walked it, it was. Someone else would relay what a crew member said about the same area at three in the morning. Both were accurate. Only together did they describe the site.

It worked only while the first unflattering answer wasn't argued with. Treat an observation as a complaint and the second layer went quiet for weeks.

The discipline isn't the question. It's the ninety seconds after the answer.

ROOM TWO · THE ORDER OF SEEING

The Library: who sees it first.



Later, in local government, I helped a library network prepare for self-service: tags on every item, RFID gates at every exit, borrowers checking themselves out. The library manager wanted to know what staff believed *before* anything was locked in.

The worry wasn't technology. It was worth. One librarian put it plainly: "So I'll be standing at a desk watching people walk past me with books."

Laid out on the map, the finding was stark. Customers saw the need first, then executives, then managers. The staff on the stage saw it last — not a failing, just the price of proximity.

It turned when staff described a customer's Saturday morning from the customer's seat and realised the queue wasn't the service; it stood between them and the service. And the casuals we never mapped separately? That miss is why Other Staff is on the map.

People see a change coming in roughly the reverse order they're consulted about it.

ROOM THREE · THE TRAFFIC BETWEEN

The visual effects studio: three masters.



At a visual effects company where I worked, the studio grew from around a hundred people to four hundred and fifty, and the work grew faster — from one or two features at once to eight or ten, with streaming series alongside.

Three leadership lines ran through it. Creative owned the look of the shot, technical owned the pipeline, production owned the schedule, budget and client. All legitimate. All talking to the same artists.

When we drew the connection lines on the map, the shape was unmistakable: three sets of arrows from the wings landing on one seat on the stage, and almost nothing running between the senders. The cost showed up as burnout.

The structure stayed. The fix was a label on every message: is this a note, a consult, or a directive? Once labelled, artists could rank what arrived, and senders could see when they were about to direct a space someone else already had.

Some problems exist in only one seat. You see them by drawing every line on one page.



THE BOTTOM OF THE MAP

What does the sign say?

Front of house. The ticket booth. The board outside with the prices on it. That is everything the people on the street have to go on — and it's the only part of your organisation most people will ever read.

Your values on the wall are signage. So is the careers page, the job ad, the induction deck, the line in the annual report about people being your greatest asset. Every piece was written by someone sitting in one seat, usually a senior one. Everyone else reads it from theirs.

The sign says we value speaking up. The person reading it remembers what happened to the last person who did.

DOODLE

Copy one of your signs here, word for word — then into the Our Sign Says panel on the map.

Our sign says...

SETTING UP THE ROOM

Pick one situation. Make it specific.

Not “team culture”. A named thing with an edge to it: the restructure we announced in March. The new booking system. The client we lost. The meeting last Tuesday that went sideways. The map works on one situation at a time, and it works better the more concrete that situation is.

Our situation, in one sentence:

How to fill a seat

Not this: “Communication was perceived as inadequate.” That’s a finding.

This: “Nobody told us it was happening.”
That’s evidence — worth ten findings.

Don’t know what a seat would say? Write “I don’t know what they think.” An honest blank is a finding, and usually the most important one on the page.

THE ONE RULE

Nothing said here is argued with while it’s being said.

Questions to clarify: yes. Defending and correcting: no.

FACILITATOR’S NOTE

Say the rule out loud before anyone picks up a pencil, and mean it. This is the Olympic Dam lesson. If the first uncomfortable observation gets swatted, you’ll spend the rest of the session mapping what everyone already believed.

DOODLE

SEAT 1 OF 7

On the Street

The people who never came in.



Start here, always. Almost everything an organisation measures is measured on people who already walked through the door. This seat is the exception — and the one that decides whether the theatre is still standing in five years.

SIT HERE AND ASK

- 1 What do they know about us, and where did they get it?
- 2 What did they conclude, and on what evidence?
- 3 What was the last thing they saw before they decided not to come in?
- 4 Who in this seat — a candidate who didn't apply, a lost customer — could we actually ask?

On the street, they're saying...

WATCH FOR

An empty panel. If you can't fill it, don't move on quickly. It means every view you hold of yourself comes from a self-selected sample.

DOODLE

SEAT 2 OF 7

Customers

The house. The people who chose you.



They watch the performance, not the making of it. They see the whole stage at once and none of the effort behind it — which makes them uncannily good at spotting what's pointless.

SIT HERE AND ASK

- 1 What are they experiencing, and what do they tell people afterwards?
- 2 What did they expect when they arrived, and where did it diverge?
- 3 The library question: what are they waiting for that they shouldn't have to wait for?

In the house, they're saying...

WATCH FOR

A customer panel that reads like your strategy document. If it does, you've written your own view in their voice.

DOODLE

SEAT 3 OF 7

Other Staff

Inside the system, outside the room.



The casuals, part-timers, contractors, the night shift, the branch nobody visits. This is the seat I got wrong at the library. It's the least-used label on the page and the one most likely to be hiding something.

SIT HERE AND ASK

- 1 Who exactly sits here for this situation? Name them.
- 2 How is this different for them than for us? Not whether — how.
- 3 Which of our reassurances is true for us, and not for them?

Just outside the room, they're saying...

WATCH FOR

A reassurance that lands for full-time staff can be plainly untrue for casuals. At the library we noticed too late to do much about it.

DOODLE

SEAT 4 OF 7

Executives

The box seat.



Look closely: the executives aren't far away at all. They're in the foreground, in a private box right beside the stage, turned towards the performance. Close to the detail, not sitting among the audience. Proximity without company.

SIT HERE AND ASK

- 1 What can they see clearly from here that nobody else can?
- 2 What, exactly, are they looking at?
- 3 What is directly behind them — the house — that they can't see without turning round?

In the box, they're saying...

WATCH FOR

Detail mistaken for the whole picture. The box seat sees the stage beautifully and the audience not at all.

DOODLE SEAT 5 OF 7

Managers *The wings.*



Those on the stage are the viewed; those in the wings are the viewing. It's the rarest seat in the building — inside the production, with a sightline to stage and house. The job is surrogacy: read the house and feed it to the stage while there's time to use it.

SIT HERE AND ASK

- 1 Who is helping with the lines? Is the casting right?
- 2 Are they reading the house and passing it on while it's still useful?
- 3 The three-masters question: how many voices call cues from back here — and do they know about each other?
- 4 What do they know that the stage doesn't?

In the wings, they're saying...

WATCH FOR

More than one director in the wings, and no line between them. That's three masters, from the other side.

DOODLE SEAT 6 OF 7

Staff

On the stage.



Last, and on purpose. The people doing the work have the most detail and the least distance. They can't step back without stepping off the stage. By the time you reach them you've spent half an hour in other people's seats — which is the point.

SIT HERE AND ASK

- 1 What does the work feel like from inside it?
- 2 What do they know that nobody else in the building knows — and has anyone asked?
- 3 The library finding, as a question: what are they the last to see?

On the stage, they're saying...

WATCH FOR

Being last to see a change isn't a lack of capability. It's the price of proximity. Treat it that way in the room.

DOODLE

SEAT 7 OF 7

Yourself

The empty seat.

VANTAGE POINT
FROM THE BALCONY AND BEYOND

SITUATION _____
DATE _____ ROOM ☐ COLLECT ☐ ORDER ☐ TRAFFIC

1 On the Street NEVER CAME IN SAW IT IN _____ ASKED IN _____ they're saying...	2 Customers THE HOUSE SAW IT IN _____ ASKED IN _____ they're saying...	3 Other Staff FOYER - CORRIDORS SAW IT IN _____ ASKED IN _____ they're saying...	4 Executives THE BOX SEAT SAW IT IN _____ ASKED IN _____ they're saying...
5 Managers THE WINGS SAW IT IN _____ ASKED IN _____ they're saying...	6 Staff ON STAGE - LAST SAW IT IN _____ ASKED IN _____ they're saying...	7 You THE EMPTY SEAT SAW IT IN _____ ASKED IN _____ draw yourself, honestly...	☐ Our Sign Says WORD FOR WORD copy it exactly...

WALK THE SEATS
Street to stage, then the empty seat.
1 2 3 4 5 6 7

JOIN THE SEATS IN A SECOND COLOUR
→ flows → one way only → should flow, doesn't → no lines at all

DISCOVER
What stands out? What would one seat say to another?
if A... then B...

DO
Insights first, then actions – commit, and be held to it.
therefore I will...

The orange seat in the house is yours. Draw yourself in – the seat you actually occupy, not the one you'd like.

You can step away from everyone else. You can't step outside yourself. This is the one seat the map manufactures for you: a ticket to your own play.

WRITE YOUR OWN CHARACTER DESCRIPTION

- 1 What character do you think you're playing? What character do others see – and how would you test that?
- 2 What does your script say, and what's written in the margins?
- 3 If the people in these six seats charted your mood, what shape would it be?
- 4 From your eyeline, where are your blind spots?

My character, honestly...

Nobody sees this page unless you choose to show them.

DOODLE

SECOND COLOUR

Now join the seats up.

VANTAGE POINT
FROM THE BALCONY AND BEYOND

SITUATION _____
DATE _____ ROOM ☐ COLLECT ☐ ORDER ☐ TRAFFIC

1 On the Street NEVER CAME IN SAW IT # _____ ASKED # _____ <i>they're saying...</i>	2 Customers THE HOUSE SAW IT # _____ ASKED # _____ <i>they're saying...</i>	3 Other Staff FOYER - CORRIDORS SAW IT # _____ ASKED # _____ <i>they're saying...</i>	4 Executives THE BOX SEAT SAW IT # _____ ASKED # _____ <i>they're saying...</i>
5 Managers THE WINGS SAW IT # _____ ASKED # _____ <i>they're saying...</i>	6 Staff ON STAGE - LAST SAW IT # _____ ASKED # _____ <i>they're saying...</i>	7 You THE EMPTY SEAT SAW IT # _____ ASKED # _____ <i>draw yourself, honestly...</i>	Our Sign Says WORD FOR WORD ☐ <i>copy it exactly...</i>

WALK THE SEATS *Nothing said is argued with.*
Street to stage, then the empty seat.
1-2-3-4-5-6-7

DISTANCE ← →
NEAR - the stage
vivid, but biased
FAR - the street
the whole, no voices

JOIN THE SEATS IN A SECOND COLOUR
→ flows → one way only → should flow, doesn't → no lines at all

LABEL EVERY LINE: N note • C consult • D directive
○ no lines at all

DOODLE
Set the stage, mark the limits.
Their words. No criticism.
the line I nearly didn't write...

DISCOVER
What stands out? What would
one seat say to another?
If A... then B...

DO
Insights first, then actions —
commit, and be held to it.
therefore I will...

→ Information flows between two seats. Arrow shows the direction.

..... It should flow, and doesn't.

N • C • D

Label every line: a note, a consult, or a directive.

✗ → It only ever flows one way. Put a cross on it.



A seat with no lines at all. Circle it.

7

Don't skip your own seat. Draw your lines too.

THE COUNT

Count the arrows landing on each seat. Where more than one arrow carrying direction arrives, look back at the seats they came from. No line between the senders? That's the three-masters problem: a seat with several masters, and nobody telling it which comes first.

Then step back and look at the shape, the way Gretzky looked at his tracings. You're reading who can hear whom — and that structure, not anyone's intent, produced your situation.

DISCOVER

TAKE THE FULL HALF HOUR

Read every panel aloud before anyone discusses anything.

- 1
- Where do two seats describe the same event in incompatible terms? Don't resolve it. Both are usually accurate from where they sat — the gap is the condition of the system.
- 2
- Which seat is hearing from more than one voice, and who has told it which voice comes first?
- 3
- Which panel is empty, and why? No channel to a seat is usually worse than anything in the full ones.
- 4
- What is said in one seat that's never been said in the next room — and what would it cost to say it there? That cost is your culture, measured.
- 5
- Where does your own character description differ from what you wrote about yourself in the other panels?

Who saw it first?

Seat	Order they saw it	Order we asked them
On the Street		
Customers		
Other Staff		
Executives		
Managers		
Staff		

Copy them across from the Saw it and Asked boxes on the map. If the two columns run in opposite directions, you've just explained most of what went wrong.

Tell the story: if A, then B

The situation was...

And what happened next was...

DO IF A, THEN B – THEREFORE I WILL DO C

Four commitments. Written on the map.

One seat I'll go and sit in. Not survey – sit in.

Seat: _____

With whom: _____

By when: _____

One line I'll repair.

The line: _____

What changes it: _____

By when: _____

One sign I'll test with three readers from three seats.

The sign: _____

Readers: _____

What they said it says: _____

One question I'll ask – then sit still for.

The question: _____

Asked of: _____

By when: _____

FACILITATOR'S NOTE

Repairing a line: a standing question in an existing meeting beats a new meeting. And if a seat is receiving from several directions at once, the cheapest repair is often a label, not a restructure – say plainly whether you're sending a note, asking their view, or giving a directive.

WE RUN THIS MAP AGAIN ON

The seats move. So do you.

FOR THE PERSON HOLDING THE PENCIL AT THE FRONT

Running it with a group



- 1 **Assign seats; don't open the floor.** The accountant argues the customer's view; the frontline person argues the executive's. Nobody speaks from their own chair in the Doodle phase. That's the whole exercise in one instruction.
- 2 **Write before anyone talks.** Ten minutes of silent writing. Discuss first and the most senior voice sets the frame, and every panel bends towards it.
- 3 **Watch for the tidy map.** If every panel broadly agrees, the session has failed — say so. Real situations produce contradictory accounts.
- 4 **Keep the artefact.** Date the map. Bring it out next time and notice which seats moved.

THE WARNING

One long-serving librarian never came round. She told me we'd decided the outcome and run the exercise to make it palatable, and there was truth in it. If the decision is made, say so. Run the map to build understanding of a change that's happening. It's an instrument for seeing, not a vote — and pretending otherwise costs you the trust that makes it work.

ONE LAST THING

Stand it up.



Take the map off the page and arrange it as a scene. It's the best way to brief people who weren't in the room — and the last time most of us learnt by moving things around was kindergarten, which is no accident.

- 1 Turn your map on its edge and stand it upright.
- 2 Cut out the figures and fix each one to a card stand.
- 3 Arrange them into the scene that tells your story.
- 4 Add flags and labels to flesh out the narrative.

Who needs to see this scene, and what should they notice first?

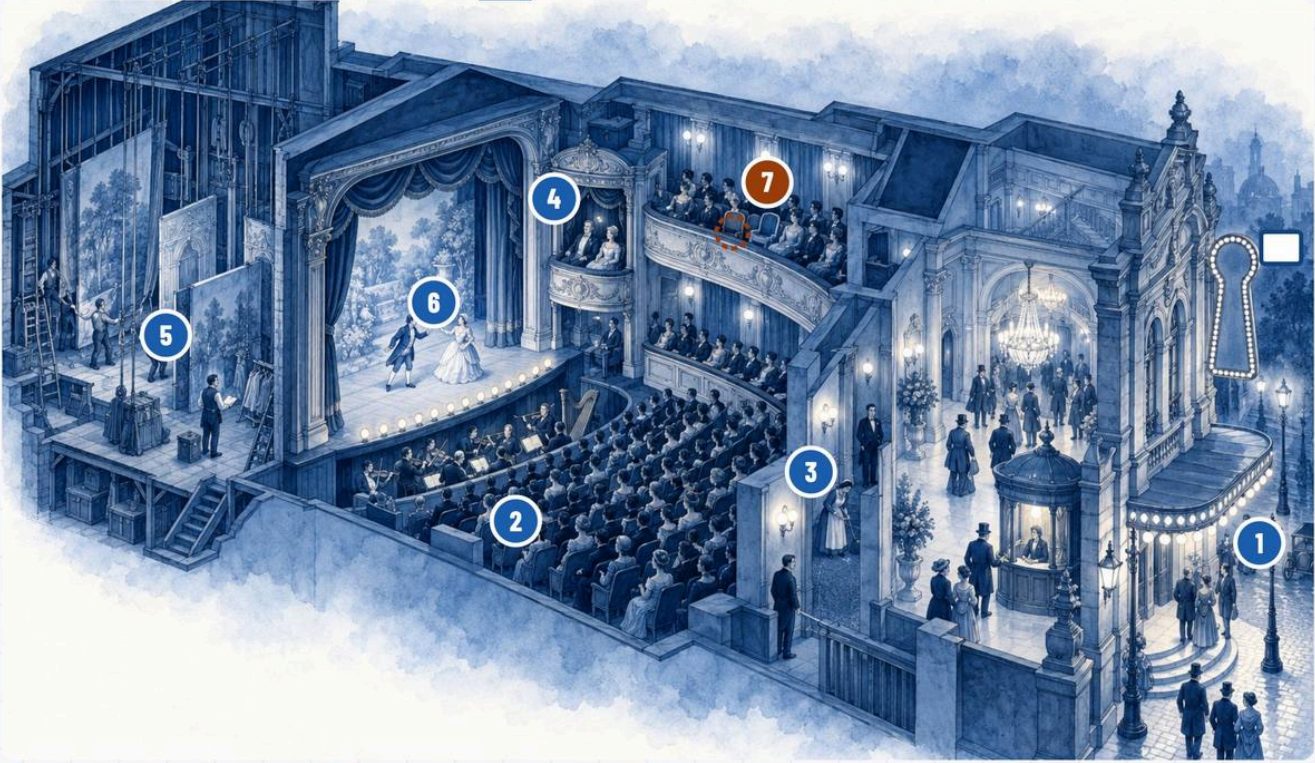
MAP

VANTAGE POINT

FROM THE BALCONY AND BEYOND

SITUATION _____

DATE _____ ROOM ☐ COLLECT ☐ ORDER ☐ TRAFFIC



1 On the Street

NEVER CAME IN

SAW IT # _____ ASKED # _____

they're saying...

2 Customers

THE HOUSE

SAW IT # _____ ASKED # _____

they're saying...

3 Other Staff

FOYER · CORRIDORS

SAW IT # _____ ASKED # _____

they're saying...

4 Executives

THE BOX SEAT

SAW IT # _____ ASKED # _____

they're saying...

5 Managers

THE WINGS

SAW IT # _____ ASKED # _____

they're saying...

6 Staff

ON STAGE · LAST

SAW IT # _____ ASKED # _____

they're saying...

7 You

THE EMPTY SEAT

SAW IT # _____ ASKED # _____

draw yourself, honestly...

☐ Our Sign Says

WORD FOR WORD

copy it exactly...

WALK THE SEATS

Nothing said is argued with.

Street to stage, then the empty seat.

1-2-3-4-5-6-7

DISTANCE

NEAR · the stage

vivid, but biased

FAR · the street

the whole, no voices

JOIN THE SEATS IN A SECOND COLOUR

LABEL EVERY LINE: N note · C consult · D directive

→ flows → one way only ----- should flow, doesn't ○ no lines at all

DOODLE

Set the stage, mark the limits.

Their words. No criticism.

the line I nearly didn't write...

DISCOVER

What stands out? What would

one seat say to another?

if A... then B...

DO

Insights first, then actions —

commit, and be held to it.

therefore I will...
