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What to say after performance review

Regardless of your job, how much you enjoy it or how well you do at it, if you're like most people, you dread your annual performance review. After all, no one likes to be put under the microscope, especially when it comes to discussing sensitive subjects like money and the future of your job. There may be no way around it, but there's an easier way to get through it, starting with preparing yourself ahead of the big event. It may sound odd, but one of the best ways to prepare for your annual performance review is to practice it ahead of time. You can do it yourself or have a friend or relative pretend to be your boss. Either way, it gives you a chance to run through everything you want to say. During this practice round, take a realistic look back at your last year of work, noting the good, the bad and the ugly. If a friend conducts the interview, he or she can deliberately try to throw you some curveballs when asking questions. Also think about your review from last year (if applicable), focusing on parts that were awkward or negative so you can improve. Practice different answers to questions to see what feels right. During the other 364 days of the year, you may be great friends with your boss, but during your performance review, it's important to be professional. Go into the review with the same attitude you would have for a job interview. You're there to sell yourself to the company and ensure they understand your value. First, dress the part. Even if you normally dress casually for work, spruce yourself up a bit. Get enough sleep the night before, and arrive prepared with a list of your achievements from the last year. Be aware of your language, and always speak professionally, project confidence and put your best foot forward. Don't sit down for your performance review empty handed, and don't wait for your boss to bring up each topic. It's a two-way conversation, and most bosses and supervisors just want to get through it quickly, but that could mean your voice isn't always heard. First, be sure to point out your achievements from the last year. Avoid sounding arrogant, but don't shy away from presenting nice notes you've received from customers and co-workers or a list of what you've contributed to the company. If you have improved in areas where you received criticism at your last review, be sure to point that out. If you have new goals for the new year, discuss them and ask your boss for feedback. Hopefully, most of your performance review is positive, but your boss could offer some constructive criticism about areas you need to improve. It could be something as minor as getting to work a few minutes earlier or something more significant like taking more initiative to make sales. Be sure to listen to what your boss has to say, and don't automatically respond in a defensive manner. Let your boss know that you're committed to making the improvement. If the issue is serious, you could even ask for a chance to discuss your progress at a follow-up meeting in a month or two. If you're like many people, you walk out the door and start thinking about other things — until the next performance review rolls around. However, if you want to do better next time, start preparing the the moment you walk out of the meeting. If you were given some constructive criticism, starting working toward improvement immediately. If an issue was left unsolved, schedule a follow-up meeting. If everything went well, start thinking about your goals — both your personal goals and your goals for how to improve the company — and brainstorm how you could make them happen. Keep a file of all your successes so you'll have it ready for next year. Maybe this sounds a silly question, but it's not. We live in a business society dominated by demands for ever greater performance. Yet until we're clear what performance is, focusing on it will produce only confusion and frustration. "Simple," some people say. "Performance is getting the job done. Producing the result that you aimed at. Nothing else matters. There are no prizes for coming second." Of course, there are such prizes, but we'll let that pass. It's still worth thinking carefully about the prevalent idea that only delivering results counts as acceptable performance. If you don't reach the objectives, may be you haven't performed well enough. This is a seductive way of thinking. It sounds tough and practical. After all, if you don't achieve what you want, what have you done? And in today's ultra-macho business culture, sounding tough is important, even if the reality is rather different. Looking a little closer, however, this approach to performance is simplistic and bound to cause trouble. No one can ensure a favorable outcome from their efforts. There are too many chance events to intervene between what someone does and what happens as a result. As the Scottish poet Robert Burns remarked more than two centuries ago: "The best laid schemes o' mice an' men gang aft agley." That's Scots for "often go awry." The future is full of unexpected events. Near impossible chances happen all the time. You do the best you can, then something unpredictable happens to frustrate your efforts. Are you responsible for this? Or for other people who mess up, or fail to deliver on their promises? Or the weather? The gyrations of the stock market? Wars and terrorist attacks? Obviously not. So treating performance as unsatisfactory based on the outcome alone is neither reasonable nor fair. Management by objectives may be a useful way to focus effort towards a needed result, but appraisal by results is a poor strategy. There are too many variable left unaccounted for; too many areas that have major impacts on results ignored. It doesn't work well in the rest of life either. If you set your heart on a particular outcome, and can find no satisfaction in anything else, you're taking a notable gamble. Try as you may, the result can still be negative. Responsibility versus Control People constantly confuse responsibility with control. You may accept responsibility for running some part of a business, but that doesn't mean that you can control exactly what happens in it. You can try to make things turn out as you want. You can work hard and use your best efforts. But you cannot control the outcome, whatever you do. Those who must work through others soon learn that they cannot control people, however draconian their leadership style. You can influence, attempt to persuade or motivate, but never control absolutely. Nor can you control external events. That's the reality. Again, you can work, plan, strive, hope and worry, but you cannot control the result, whatever you do. To be responsible for something is to take on an obligation to do your very best to make that thing happen. It cannot be more. To pretend that failure is always down to the individuals responsible—that they should have controlled events as you wanted—is just macho nonsense. Incompetence may be punishable, but the inability to control the world is not. Results affect us, even though they're outside our control, but they're no basis for judging performance—or for setting your life's purpose. Far better to focus on the actions involved in seeking that result. They are within your control. You have to take the credit or the blame for what you do. So you might as well take the satisfaction available from doing something well, even if the eventual result was not what you wanted. Forget judging people by results. Don't base judgments of performance on something outside that person's control. Judge by actions and inputs. Everyone is fully responsible for their actions. A failure that came about by chance after much purposeful hard work clearly shows higher performance than a chance success for someone who made little effort. Finding satisfaction and purpose in the action itself is far better than fixating on an outcome that lies mostly in the hands of chance. If doing something well increases the odds on success, that's a pleasant bonus. Still not convinced? Winning is rarely as important as we assume, but if winning is all that counts, as in war, remember Napoleon. When someone asked him what kind of people he looked for to be generals, he replied: "Lucky ones." Related posts: Adrian Savage is a writer, an Englishman, and a retired business executive, in that order. He lives in Tucson, Arizona. You can read his other articles at Slow Leadership, the site for everyone who wants to build a civilized place to work and bring back the taste, zest and satisfaction to leadership and life. His latest book, Slow Leadership: Civilizing The Organization, is now available at all good bookstores. Photo Courtesy: Ezra Shaw/Getty Images In recent years, the annual Super Bowl halftime show has almost become as big a draw as the game itself. Every February, millions of viewers tune in to the high-profile show, expecting all of the bells and whistles of a stadium concert compressed into 15 minutes. From Prince and U2 to Beyoncé and Lady Gaga, music's biggest names have graced the stage over the years. But how, exactly, does the National Football League (NFL) land on these entertainers? And, given that the Super Bowl is one of the most-watched annual TV events, how much are these performers paid for their halftime contributions? Though the Super Bowl typically happens in early February now, the big game used to air in January. The very first Super Bowl was on January 15, 1967, in Los Angeles, California, with a performance from bandleader and trumpeter Al Hirt, the University of Arizona Symphonic Marching Band, Grambling State University Marching Band, and the Anaheim High School Ana-Hi-Steppers Drill Team and Flag Girls. Photo Courtesy: Diamond Images/Getty Images Since that very first show, there have been exciting (and increasingly high-tech) shows each year. In fact, there seems to be an unspoken pressure to make the performances bigger and better as the decades go on. Since that first half-time performance, the show has featured popular bands and artists from across genres and generations, making for unforgettable entertainment. So, how does the selection process go? It's all decided by a panel, which is led by the NFL's director of entertainment and TV programming along with the league's production company and the show's producer and director. When compiling a shortlist of potential performers, the panel takes into account each act's appeal — after all, they need to capture the attention of a fairly diverse audience. Photo Courtesy: Mike Ehrmann/Getty Images From there, the NFL reaches out to performers' agents and managers to confirm their availability. Additionally, the producer and director behind the halftime show will meet with the entertainers to discuss ideas for the setlist, stage design, guest appearances, and more. For the panel's part, they also consult with the network broadcaster, as well as the game's sponsors, to smooth over any additional details. Some weeks before the show, a crew of about 300 is hired to assemble and break down the stage in minutes. As for the artists? They also have to work on their speed since the halftime performance must be delivered in under 15 minutes. Many will be shocked to know that halftime performers aren't paid to perform at the Super Bowl. Per league policy, the NFL covers all costs related to the production of the halftime show and the league pays for the entertainer's travel expenses — but that's about it. There was one exception: During the Super Bowl XXVII halftime show, which featured Michael Jackson, the NFL and Frito-Lay made a donation and provided commercial spots to the Heal the World Foundation. While that isn't a form of payment, really, the league did sacrifice their ability to sell those commercial spots. Photo Courtesy: Tom Pennington/Getty Images So, what do these performers get from being part of the halftime show? Exposure. (Former unpaid interns can relate.) Around 100 million viewers watch the Super Bowl and the halftime show each year, which opens the door for artists to acquire more sales and fans overnight. For example, according to CNBC, Lady Gaga saw sales of her digital catalog spike by over a whopping 1000% following her 2017 performance. Without a doubt, the halftime show is full of excitement and theatrics — and it's a fun way to break up the big game. In fact, we've rounded up a few of our favorite halftime performances here, so join us for a stroll down memory lane. The Purple One himself delivered a halftime performance at Super Bowl XLI in 2007. Performing with the Florida A&M University marching band (the Marching 100), Prince performed on a huge, unforgettable stage shaped like his logo. Photo Courtesy: Jamie Squire/Getty Images During his electrifying set, Prince performed a short rendition of Queen's "We Will Rock You," as well as his hit songs "Let's Go Crazy" and "Baby I'm a Star." He also did a variety of covers including Creedence Clearwater Revival's "Proud Mary" and Foo Fighters' "Best of You." Prince ended his 12-minute set with "Purple Rain," and, ultimately, reached about 140 million viewers at home. Music enthusiasts still regard this performance as one of the best in Super Bowl history. Coldplay was chosen as the performer for Super Bowl 50 in 2015. But the group, led by Chris Martin, brought out both Beyoncé and Bruno Mars, who had performed at the Super Bowl in 2013 and 2014, respectively. After all, the NFL had to pull out all the stops for an anniversary celebration that big. Photo Courtesy: Jeff Kravitz/FilmMagic/Getty Images Joined by Mark Ronson, Gustavo Dudamel, the University of California Marching Band, and the Youth Orchestra L.A., Coldplay performed some of their hit songs, like "Viva la Vida," "Paradise," and "Adventure of a Lifetime." Then, Beyoncé, joined by a massive group of background dancers dressed as Black Panthers, performed her single "Formation." Mars, of course, performed his ever-popular "Uptown Funk" with the group. All in all, the performance attracted 115.5 million viewers. Shakira and Jennifer Lopez co-headlined the 2020 Super Bowl halftime show — and they brought out incredible guest stars like Bad Bunny, J Balvin, and Lopez's own daughter, Emme Muñiz. Shakira performed hits like "She Wolf," "Whenever, Wherever," and "Hips Don't Lie," while Lopez sang beloved tracks like "Jenny from the Block," "Ain't It Funny," and "Get Right." Photo Courtesy: Jeff Kravitz/FilmMagic/Getty Images In the end, the duo shared the stage to perform "Let's Get Loud" and "Waka Waka (This Time for Africa)." With high-paced choreography and multiple costume changes complementing the entertainers' musical talents, the performance was so critically acclaimed that it received five Primetime Emmy nominations.

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