

Book Notes

for

The Illusion of Leadership: Directing Creativity in Business and the Arts

Piers Ibbotson 2008

notes compiled by Jim Force

The purpose of these notes is to provide an in-depth overview of the content of this important book. It can be purchased online from Chapters@<http://www.chapters.indigo.ca/> or Amazon@<http://www.amazon.com>

Introduction

"Leadership is co-created. It does not lie in one party or the other. It is an illusion in which we all participate" (p. 1).

Leadership is a creative process of "directing a group of people through a complex and uncertain place, following a fragmentary vision, and trying to make it solid as you go" (pp. 1-2).

The heart of creative leadership seems to Ibbotson to be the "ability to carry on being in charge and maintaining the trust of the company, when you do not and cannot know in detail how things will turn out" (p. 2).

"Creativity flourishes at the edge of things. It needs boundaries and it needs constraints" (p. 3).

"Management is not science, but art. . . . It is about developing the artistic mindset. . . . It is about learning to manage the paradoxical tension between creativity and constraint, between serendipity and intention. How to encourage things to evolve in the way they need to" (p. 3).

"They [the theatre arts] reflect the fact that much of what we call 'reality' is no more robust than the 'illusions' of art. That how we are and how we behave in the real world is often a performance too" (p. 4).

Chapter 1: Creativity - Myths and Legends

3 General Principles of Creativity (p. 5)

1. Nothing comes from nothing
2. Metamorphosis is unstoppable
3. Creativity is a boundary phenomenon

"Without boundaries to define it, there is no creative territory."

"The creative juices get going when you are up against a boundary, at the edge of what is acceptable, possible, or known. And the thing that seems to drive people there are fragments of ideas, beliefs, visions, awkward facts, details that will not be ignored" (p. 6).

"Great artists [leaders] will be constantly pushing at the boundaries of what they know" (p. 7).

Chapter 2: The Illusion of Leadership

Directing Leadership

In directing (leading) "[y]ou are not just working with productions of your own hand or heart; you are collating and manipulating the productions of others" (p. 9).

Poets, fakes and sleeping lions

"The craft of leadership is one that is to do with how you are seen, as much as with how you are. It is about your physical presence and how you 'handle' yourself and others" (p. 10).

"Reliable, enduring, successful innovation is always emergent from what is known" (p. 10).

"Creative leaders need to be able to identify, articulate and express constraints that provoke the team to creative responses within the right field" (p.10).

"The best directors . . . balance their interventions with silence, but they stay in the room and they watch what happens and they listen. They are constantly looking out for the fragment of an idea that might lead to an innovation. They are vigilant; they maintain the creative gaze" (p. 11).

The Gaze

"People seem to be acutely conscious of who really matters, in the sense of who is holding the narrative that will make sense of their work" (p. 11).

"The director is the one who is making sense of what you do" (p. 11).

A leader's presence should be felt "as an eloquent suggestion, or a personal inspiration, or a trusted guide" (p. 12).

Creative constraints and how to use them

"to begin wrong is better than not to begin at all" (p. 12).

"Creative leadership is a balancing act between the emergent and the directed: the implicit evolutionary changes that will happen in spite of, or without, your interventions and the desired changes that can be encouraged by your actions and directions" (pp 12-13).

General rule: encouraging autonomy and creativity gains commitment and enthusiasm while losing control of detail - gaining control of detail reduces commitment and enthusiasm - "With a well-crafted constraint you can get both" (p. 13).

"increasing the constraints, liberates creative energy" (p. 13).

"Metamorphosis is unstoppable; once people start to respond to the constraints and start to create, they will diverge" (p. 14).

"When making art there are no mistakes, there are just things that don't work" (p. 14).

"Creativity is a boundary phenomenon; it will occur where resistance is encountered, where things collide, where the awkward or unexpected or hilarious appears" (p. 14).

The Leadership Illusion

"We are beginning to understand that the future is indeed unpredictable. There is therefore a high premium on the ability to behave flexibly and responsively to the present" (p. 16).

"When we are working in groups someone needs to be in charge. But they need to be in charge with an understanding that they are not therefore also in control" (p. 16).

Directing vs. managing - the Russian experiment

"One of the fundamentals of the creative style is that you have a leader who can frame the task so that the led will be delighted to attack it and bring their imaginations with them as they do: so that in the doing there is divergence and serendipity, and the leader is present to observe this unexpected material and use it to select the constraints with which to frame the next attempt at the task" (p. 18).

Goals and targets "relieve managers of their duty of care to their team and deny managers the possibility of being delighted and surprised by what their people can come up with" (p. 19).

Why setting targets is a waste of time

The process of achieving targets generates unforeseen consequences and creative responses that tend to get dismissed as problems rather than seen as possibilities (p. 21).

The uncarved block

Instead of giving folks "a target to hit", give them "a field to play in" (p. 21).

Chapter 3: Project-Managing a Work of Art

"Thinking, mulling and pondering are all part of the creative process" (p. 22).

"The creative process thrives on constraint" (p. 24).

"One of the director's most important functions is to present the constraints as exciting challenges and to give enough context for the actors to be able to begin their creative process and become involved and enthusiastic about the challenge" (p. 24).

"Improvisation, one of the principal creative tools for actors, depends on the idea of accepting constraints. Improvisation proceeds, and creativity is unleashed, by the discipline of saying 'yes' to whatever is offered and working with that" (pp. 24-25).

The (misty) vision thing

"[O]ne of the exciting elements of making art - [is] the sense of journeying into the unknown, of not being at all sure how things will finally turn out" (p. 25).

"This is true of all art: it is only in the moment of contact between the artwork and the audience that the thing comes to life, has meaning and power" (p. 26).

The perfect audience of one

The best feedback is "about being positive and being useful, by framing a challenge for the person being managed that will liberate them into an effort that might yield the result you are looking for (although it might yield something different)" (p. 26).

"The job of the director is to watch. To notice what is going on and to reflect it back to the actors. The director is the perfect audience of one" (p. 27).

"There is something energizing and exciting about being observed . . . by someone who is not judging you or looking for errors but is only going to offer you encouragement and challenge" (p. 28).

Chapter 4: Great Directing: A Case Study

Inspiring directors (p. 31)

- notice when you have succeeded in something
- are merely indifferent to your failings
- expect failure but not bothered by it
- don't blame you or become depressed by your lack of success
- watch for sparks of life to be encouraged
- give you their complete, undivided attention

Chapter 5: Hierarchy and Status Games

Visiting India

Ensemble approach: "a way of working together that highlights the task, above the status, or roles, of the individuals and springs from the intense and committed level of trust. Getting this trust is the essential first step in the process. Without it nothing can grow" (p. 35).

"[T]he discipline of the ensemble is the discipline of good manners; it is rooted in humility, restraint and mutuality. The surprising true is that if you all agree to surrender control then action emerges" (p. 36).

"The trust required for ensemble work . . . is the trust of 'Do we both want to see this work well done? 'Can I trust them for this moment, in this place, with these thoughts of mine?' It is a limited contract for the workplace only" (p. 36).

"The block to trust is relative status. All social animals naturally evolve hierarchies. Knowing where you fit in the hierarchy is essential to survival. Loners die out. When you have found a place, you can relax" (p. 36).

Playing status

"Status is not the same as hierarchy. Status, in theatre terms, is negotiated moment to moment between the characters in the scenes. It is a flow of the energy between them. It is about who is winning and who is yielding, who is dominant and who is submissive. It is about power" (p. 37).

A Classic Status Exercise (p. 38)

- Half the group maintains eye contact all the time during their conversations.
- The other half can only maintain eye contact for a count of two before breaking and looking down.
- The intention is to talk to every other person in the group.

"We create status by the way we interact with one another. Status is negotiated between people from moment to moment. Shifts in relative status between us provoke strong emotions. We feel a whole range of different emotions that are engendered by how we feel about our status: anxiety if we are losing status, aggression if our bid for higher status is opposed, shame if we lose it, magnanimity when it is given to us (or at least this is how it feels if you are a man)" (p. 39).

"[W]e are often responding emotionally to status signals that are mistakes, or caused by other things. We constantly misinterpret these signals because our emotional responses to them are almost completely unconscious. We feel the response and then create a narrative about the other person to explain the feeling that has been provoked. These stories are often quite wrong" (p. 39).

The giant's robe on the dwarfish thief

"There is no simple connection between our position in the social hierarchy, the status we feel, the status we try to project, and the status people attribute to us. It is this disconnect that is at the base of much of what is tragedy and comedy in life and in plays" (p. 41).

"The tension between our rank and our status fuels our social interactions. We feel obliged very often to play the status that our rank implies. Interestingly, truly powerful and charismatic people seem to be liberated from this game. . . . This uncoupling of rank, or position in the hierarchy, from status as negotiated and signaled moment to moment with others, is at the core of the illusion of leadership" (p. 42).

Hierarchy and status: the tree-house game

"People are obsessed by their relative positions [at work] in a way that they are not when they are away from work, and much of the reward and punishment put in place by crude management practice reinforces this obsession. Our inability to separate relative status from position in the hierarchy can cripple us. Competitive individualism as a cultural norm reinforces it" (p. 44).

Briefing the general

"We not only display status signals ourselves; we project them onto others. Paradoxically, people who are high-status and also exhibit high-status behavior are often universally disliked. People feel most comfortable talking to others who are just below them in the status they exhibit. A large gap between status signals that people exhibit produces powerful emotions in both parties. Yet sometimes we can be disappointed when someone high up in the hierarchy doesn't display the obvious signals we would expect" (p. 45).

In work groups of people of the same position in the hierarchy, "[r]elative status becomes vital. . . . [people] cannot feel secure until they know where they are in the pecking order. For short periods and in limited areas, people will be happy to lower their relative status to facilitate the group, but they will not drop it for long" (p. 45).

"A way of overcoming the potential for deadlock in an 'equal' society with a status free-for-all is by ensemble working. One definition of an ensemble could be a group who agree to suspend hierarchy and status games for the purposes of getting things done" (p. 47).

Sex and status games: invisible women

"In general men enjoy competing for a place in a hierarchy and are not really comfortable until they have found one. Women, in general, enjoy arranging equal-status groups that others are excluded from or included in. Most male-male conversations contain elements

of status competition and most female-female conversations contain elements of status amelioration" (p. 47).

"Could some of the difficulty women experience progressing successfully to the higher levels in some organizations be no more than the fact that they do not naturally display high-status body language signals to the group? At some crude and unconscious level, men simply do not see the signals that women give out and respond instead to whoever is giving out the highest-status signals" (p. 48).

Is dissembling a sin?

"Equality of opportunity has not made our obsession with relative position in a hierarchy go away; we have just reasserted it in more subtle forms. . . . It is those of us in a melee of alleged equals where hierarchy is discouraged or denied that find ourselves obliged constantly to test the water to find out where we are" (p. 50).

Chapter 6: Masks and the Sense of Self

"There is no danger to the soul in being a consummate performer. The danger lies in believing you are the mask" (p. 51).

The idea of a "deep, fixed, authentic self" is a recent concept. (p. 52)

A British war-time poster "reads: 'Keep Calm - Carry On.' It is an exhortation to perform: to mask your fear and panic and continue with the actions of normality in spite of your inner state, and in that performance of courage, to find courage and to display it, for the encouragement of others" (p. 53).

"Civilization depends on our ability to reign in and *not* display our cruder impulses" (p. 54).

"What we display matters crucially to the effects we have in the world and the response we can expect from others. We need to reflect very deeply on what is 'the right' mask for the moment. Great acting teaches us that the mask is our simple self, responding to the infinitely complex moment with effortless presence" (p. 54).

Clowns and ringmasters: training the masked actor

"We and our intentions are only a third of what is understood by us. Our audiences and our interlocutors compose the rest of us. We are only a third of what we think we are. The big question for the actor and for anyone performing on the social stage is usually regarded as: 'What lies behind the mask? I am more interested in: 'How is this mask working?'" (p. 58).

Being Badger

"I believe that the only stance from which to operate truthfully in this theatre of life is from that extraordinary place of humility" (p. 59).

"[H]umble surrender . . . is at the heart of what we call truth in acting, of authenticity, of honesty. It is an egoless place. It is about existing only and completely in the moment, being wholly present with the people in the room. The secret of good acting is not to act at all" (p. 60).

"If you understand and accept that the mask you are given as leader is exactly that - a mask - you are free to express your true, momentary, self through it; accepting that what you do, will be interpreted and fed back in ways you cannot control or predict" (p. 60).

"People become crippled by the idea of that they are, or must become the mask" (p. 60).

"To act well is to be present; to listen and to see and respond to what unfolds. Your audience, by their responses, will show you how the mask is working and guide you in what to do" (p. 60).

"By adopting low status with people you will automatically raise theirs by contrast. If you play low status but are forthright you will achieve a different effect in the world than if you play low status and are shy. . . . Understanding and being able to play status can radically change how you operate in the real world, just as it illuminates and changes the effect of a scene in a play" (p. 62).

Chapter 7: Creativity in Groups

Weird produces wonderful: casting for creativity

"If any one of the cast [team] becomes blocked, belittled, inhibited, afraid of how the others will receive their contribution, you will lose the possibility of finding a form for the performance which is passionately shared by all" (p. 64).

Hair-washing and the puppy game

Improvisation requires people "to accept and explore their first thoughts" (p. 65)

"Ensemble co-creation is more than just an effective process, it also is (sic) a moral and political process. It avoids the onanistic tyranny of the single dream" (p. 66).

Trust exercises are designed to create "a freedom from anxiety about how one will be received" (p. 67)

My grandmother's hat

Improvisation "requires that from moment to moment you suspend your judgment and surrender your imagination to the offer that has been made. If you do not you are 'blocking'" (p. 67).

"'Yes, and ...' This is the default state of actors when they are rehearsing. They are alternating between the rhetorical process of making offers and the co-creational process of accepting and inhabiting the offers that are made to them" (p. 67).

"[U]nless we find a way to be accepting, we will be unable to co-create. We will be unable to build something together" (p. 68).

"What is demanded is an attempt wholly to abandon oneself to the offer and work with it regardless of its implications for any ideas or directions you may be formulating. This makes people extremely anxious and they will never do it unless they are operating within a group where there is a very high level of mutual trust" (p. 68).

"[F]or any creative emergence to happen these things [playfulness, clear direction and mutual surrender] are essential. Without them work conversations are essentially adversarial or competitive, and tend to reduce the number of possible options and ideas, rather than increase them" (p. 69).

The Three Fears

Fear of being wrong.

Fear of being rude.

Fear of seeming mad. (p. 69).

Suspending status games: the creative ensemble

Activity: group sits or stands in a tight circle with eyes closed and then as a group they count from one to thirty with only one person speaking at a time. If two speak at the same time the group must start over again. The only words spoken can be the numbers.

"The game can only be completed when everyone is in the same relationship to the task. No one can drive it; no one can impel it. Everyone must only listen, and the space to speak will appear" (p. 71).

"In the work of many of the great ensemble directors they may spend half of the time available for completion of the finished performance in doing games and exercises that align the group" (p. 71).

"It is this state to which a true ensemble strives - one where, at the forefront of everyone's conscious effort, there is the commitment to making the work well. Ideas are common property; suggestions emerge from anyone and are immediately explored and transcended" (p. 72).

"Rehearsal is not the same as practicing. It is a creative act. It allows both for incremental improvements by repetition and also for co-creation - for the exploration and discovery of ideas" (p. 72).

Creativity emerges in spaces "where mistakes can safely be made and failure celebrated for what it teaches rather than what it achieves" (p. 73).

Chapter 8: Creativity, Innovation and Leadership

The solitary plagiarist

"the worlds we create are constructed from bits of the world we inhabit" Jon Courtney Grimwood (p. 76)

"Artists feel the need to push out the boundaries of convention only when they've exhausted the conventions that exist, and the spur to this effort is often provoked by competition with, or admiration for, the work of another artist" (p. 77)

"There is no creativity without context" (p. 77).

What play are we in?

"People can't really handle a group of more than about twenty-five and keep charge" (p. 79).

"If you look at the structure of an organization, . . . it tends to organize around a central cast of characters who really matter and who make the organization's impact on the world. . . . There seems to be a functional limit to the size of highly motivated, mobile and creative teams that lies around 25 individuals" (p.80).

What are the repertoire of performances you play in life?

Who are the protagonists? The supporting players?

Who really matters to the unfolding of the story through time?

How is it best to play your role?

When to you get to rehearse? Who directs those rehearsals? (p. 80)

Most "strategy days and teambuilding session are a waste of time because they do not have the right cast in the room. . . . The case are the actors in the play, the people you need to tell the story. But few organizations think in story terms" (pp. 80-81).

Stars and bit-players

Protagonists are "characters who move the story on, while bit-players provide the context and sometimes the crucial links and bits of information that make the story hang together" (p. 81).

"Rehearsal is not just practicing and it is not about the director telling the actors what to do. It is about co-creation" (p. 82).

Fake creativity

"If there is one big difference between business processes and creative processes, it is that in business people proceed to implementation too soon. All ideas start off half-baked. In a creative process you look for a hundred of them before you begin to cook any" (p. 83).

"Most ideas are half-baked; they need to be developed and changed and in a group situation some of this work need to be done collaboratively" (p. 84).

Chapter 9: Live Communication: The Business of Theatre

"Our bodies provide the context of everything we say, and as animals we are vastly more sensitive and responsive to physical signals than we are to the meaning of words" (p. 85).

"The bulk of what actually gets communicated successfully between people in a face-to-face communication is signed and signaled by body language and intonation" (p. 85).

Being self-conscious

"One of the simplest, and hardest, early exercises is to come on stage and do nothing" (p. 86).

"Most of the response you get from the audience will be provoked by these physical signals" (p. 86).

Words and actions

"Marrying the thought, the action and the words together is one of the highest crafts of acting" (p. 87).

"When someone stands up in a group of seated people they attract attention" (p. 88).

The usefulness of Chinese whispers

"communication is primarily a physical skill rather than an intellectual one" (p. 90).

"In the end we co-create meaning; communication happens in the space between the actor and the audience and neither party has final control over what that meaning is" (p. 90).

"The project of theatre, and of any live communication, is to get people to converge in their understanding" (p. 90).

ACTIVITY: Physical Chinese whispers (pp. 90-91)

Ten or more participants

Half of group leaves the room

One person sits in a chair in a striking and slightly distorted pose
(pose must be reproduced exactly at end of exercise)

Invite others in one-by-one

each is given 10 seconds to observe the pose in as much detail as possible

then takes the place of the person sitting in the chair

repeat with all folks from outside the room

At the end the first person comes back and takes up the original position

"The person who comes in two or three down the line to mimic the pose cannot tell which bit of the pose is original and which bit is an accretion" (p. 91).

"What is happening here is not merely 'error' in copying but creative emergence. The mere fact of someone trying to receive a communication and then express it again, clearly, to another is a complex enough process for spontaneous creative emergence, for evolution, to occur" (p. 91).

Each person "receives the information contained in the pose in a way that is unique to them, and expresses it in a way that is unique to them, but also 'makes sense' to them" (p. 91).

In the craft of theatre, "[w]e allow for creative emergence when we are making the communication event and then minimize it when we want to make the communication land on the audience in a specific way for a specific result" (p. 92).

Chapter 10: Giving Presentations: The Theatre of Business

"People do not readily engage with facts. They engage with narrative and emotion. If your desire is for people to take some action as a result of your presentation, if you want it to stay with them after the event, then some element of narrative and some engagement with emotion needs to be included in the communication. Narrative and emotion help to make a communication 'sticky.' So also do imagery and concrete detail" (pp. 94-95).

Bridging the gap

"Our engagement with the content of what someone is saying is always enmeshed with our total emotional response to them. If the person makes us feel anxious or irritated, no matter how compelling the content, our reaction to the content will be colored by these emotions" (p. 95).

"At the simplest level this is the ultimate task of live performance: to take the audience with you on an emotional and imaginative journey which will lead to a shared understanding" (p. 96).

Acting on - acting out: live communication as action

"Actors continually ask the question, 'What am I trying to do to them with what I am saying?'" (p. 96).

Summary

3 things that give a presentation impact
Narrative, focus, and actions (p. 97)

Pity the poor punters: the passive audience

"There is little understanding of the fact that communication is co-created, that the audience matter, that what they think and feel from moment to moment matters and needs to be heard and taken into consideration even if the convention means they do not speak" (p. 98).

Chapter 11: The Script

Euro-blather, business-speak and other languages

"The bullet-point list has replaced the sentence as the unit for constructing an argument and the consequences are profound. PowerPoint is a wonderful tool for telling simple stories. Simple stories have impact. . . . They are not good for conveying a complex truth" (p. 104).

"In art it is always the concrete and the specific, the telling detail, wherein resides the power of any work of art" (p. 105).

The telling detail: rediscovering the power of words

"In ensemble work it [choosing the telling detail] is harder still because in ensemble work you have to work with the complex truth that exactly the same 'facts' will mean different things to everyone in the room" (p. 105).

Mission statement: "At the Royal Danish Opera we make people cry" (p. 107).

"Detail in art is not at the bottom of a hierarchy of principles; it is right in the middle of the creative process and enfolds the principles within it. The telling detail is a reflecting shard of the whole work" (p. 107).

Truth, lies and presentations

"[The] simplification of rhetoric is very useful for power and control. It is one way of limiting the creative emergence that happens within all communication" (p. 108).

Chapter 12 : Rehearsing for Business and for Life

Image theatre as a tool for organizations

"It is essential that we learn to separate the description of what we see from the interpretation we make of what we see" (pp. 111-112).

The trap of ambiguity

"'Real' total alignment cannot be achieved; only a stance of receptivity to others and commitment to tackling the task is possible" (p. 113).

"We are always in danger of believing that everyone sees what we see or of believing that what we see is correct, definitive" (p. 114).

Group think: "both necessary for community and fatal for communication" (p. 114).

We "try to 'sell' our ideas rather than offer them for completion by other views" (p. 114).

If you invite people to show metaphorically, in a theatrical or artistic way, what they mean, if you use images alongside words (and the more abstract and metaphorical the methods the better), you actually have a process that is much better and faster than trying to work in a linear fashion, precisely because it includes ambiguity and metaphor. . . . The difficult and unsayable can be shown and its implications can be considered by the group in silence, in their own contexts" (p. 115).

Chapter 13: Training for Creative Leadership

Apprenticeship, mastery and transcendence

"targets and goals are 'cold' - they are just numbers, and so become hated abstractions rather than embodied motivations. They also allow managers to control the work their people do, without having to engage with them emotionally" (p. 119).

"success as a leader or manager is almost entirely about our ability to handle personal relationships" (p. 120).

"Mastery is achieved by discipline; increasingly this is obliged to be self-discipline" (p. 120).

"Art means craftsmanship: skill, first and foremost, whether that is in movement or in the manipulation of tools or instruments" (p. 122).

"[T]he knowledge that needs to be transferred in training an artist is embodied knowledge. It is kinaesthetic or emotional knowledge as well as intellectual; it is mediated by an understanding of the physical self" (p. 122).

Within the arts and between artists, plagiarism is understood. In fact it is tacitly encouraged. People allow themselves to be imitated, their ideas taken and adapted" (pp. 113-124).

Chapter 14: Art in the World

Audacity and risk-taking

Mostly creative directors "lead with the humility that comes with a habit of watchfulness and a respect for the fact that an idea can come from anyone" (p. 125).

"Directing creativity can be done only by people on the ground, close to the action, which implies that creativity and innovation can be successfully fostered only if the director is working with a relatively small team. . . . You cannot direct creativity from afar" (p. 125).

"[T]he problem if risk is one of managing for unexpected outcomes. . . . In *art* we are looking to set up complex emergent scenarios in which we are hoping to get unexpected outcomes - at least some of the time" (p. 128).

Chapter 15: Why Artists Should Rule the World

"Artists, like many scientists, are engaged on an open-ended journey of discovery" (p. 129).

"Eccentric means off-center - away from the center. Artists are that; they need to be on the margin to find ideas and they need to tolerate chaos because there is a place between 'what has been' and 'what is becoming' that is chaotic" (p. 129).

"Everything we are, and everything we do, is a draft, a rehearsal, so there are always bits that do not fit, that seem left over or extraneous or just plain wrong, things that are not ideal or appropriate. We are not completed, our natures are not finished, nor can we ever be" (p. 130).

The problem of giraffeness

"The problem of natural selection and evolution is not 'How did something as perfect as the eye come about?' It is, rather, 'Where on Earth is this odd organ going?' (Midgely 1985, 1981; Dawkins 1989; Goodwin 1994)" (p. 131).

"What we are suffering from is a lack of imagination and lack of a metaphor to help us regain control of our collective destiny and give us a map with which to navigate the future" (p. 131).

Leading with a misty vision

"Paintings, books and plays are made - they are not designed and implemented" (p. 132).

"[A]rtists know that their work is always connected to what has gone before. The path to innovation begins in the past. . . . Art is made from other art" (p. 132).

"[U]nforeseen consequences are exactly what we are looking for if we are being creative" (p. 132).

Keeping God out of the picture

"Art is about allowing creativity, emergence, and evolution to happen, but giving it direction, shape; it is about making choices and directing the emergent flow of creativity in a particular way" (p. 133).

The selfishness myth

"What happens in the real world is also shaped by the things we do *not* do and do *not* intend. Our 'non-actions' have consequences too" (p. 135).

"Author, Author!!"

"Creative abundance is a byproduct of complexity" (p. 137).

"Art starts with an assumption of complexity. On whatever scale you look at the world, it is impossible not to see that it is infinitely complex" (p. 138).

"Business is a creative process like art, not a creative process like science; it does not take place in a laboratory where complexity can be controlled" (p. 139).

"[B]ecause we prefer to trust science-thinking rather than arts-thinking, we are constantly surprised by the fact that what emerges when we exercise our choice can be unexpected or unforeseen. This emergence is what artists revel in; it is creativity, and this phenomenon is what artists know how to handle" (p. 139).

"People in business need to concern themselves with truth and beauty and goodness as well as with profit" (p. 139).

Donald Rumsfeld - a cautionary tale

"Artists make an intervention and then see what it does. They live with it on the paper, in the rehearsal room, examine and reflect on it, then make another" (p. 140).

"The creative process feels like midwifery - facilitating the birth of a thing that in some sense already exists but is not yet in the world" (p. 140).

Artists " are vigilant for the results of each intervention and are prepared to be influenced by them. They balance emergent serendipity, the stuff that happens to happen, with their vision for the end result" (p. 140).

"Creativity is a boundary phenomenon. It demands constraints to be set, or what emerges cannot be given direction and shaped to the artist's ends. Civilization, like the art that represents it, is dependent on constraint, not freedom" (p. 142).

"Applying constraints is an act of power. But artists don't see them as that. They are constraining but they are not felt to be such. They are selected and chosen because they feel inspiring, not constraining" (p. 143).

Ruskin's question

"You start by making a mistake - a mark, a sentence, a brush stroke and you have begun; it will always be a 'mistake,' it will rarely survive to the end of the creative arc. . . . As you progress, that thing you are creating becomes more and more complex until it begins to have emergent properties and then the task becomes more one of selection than of invention. Ideas begin to emerge from the work in hand rather than just from your imagination" (p. 144).

"For, truly, the man who does not know when to die does not know how to live." From John Ruskin's *Unto This Last* published in 1862. (p. 145)

To be clear about what things are worth ask:

"What and how much, am I giving up to have this?" "What may die in me, or in the world, if I pursue this course" (p. 146).