



## Creative Intelligence

### Harnessing the Power to Create, Connect and Inspire

#### THE SUMMARY IN BRIEF

The world is quickly changing in ways we find hard to comprehend. Conventional methods of dealing with problems have become outmoded. To be successful, one can't just be good; one must also be a creator, a maker and a doer.

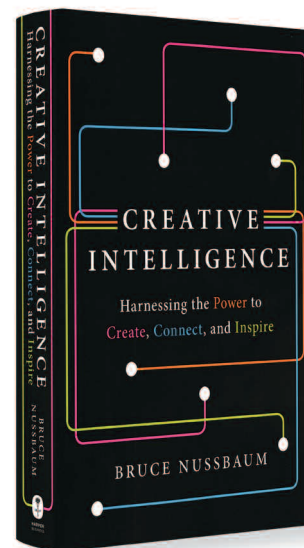
In *Creative Intelligence*, innovation expert Bruce Nussbaum charts the making of a new literacy — Creative Intelligence, or CQ. From corporate CEOs trying to parse the confusing matrix of global business to K–12 teachers attempting to reach bored kids in classrooms, Nussbaum shows how CQ can become a powerful method for devising solutions and a practical antidote to uncertainty and complexity. It's a skill set that explorers have tacitly used for eons but that is explicitly revealing its secrets to us only now.

Nussbaum investigates how people, organizations and nations are learning to be more creative and the ways in which those groups are enhancing their CQ. He offers five new creative competencies — Knowledge Mining, Framing, Playing, Making and Pivoting — to help individuals and organizations learn to create routinely and well.

Smart and eye-opening, *Creative Intelligence* helps boost creative capacity and inspires us to connect our creative output with a new economic system called Indie Capitalism, where creativity is the source of economic value, entrepreneurs drive growth, and social networks are the building blocks of the economy.

#### IN THIS SUMMARY, YOU WILL LEARN:

- How Indie Capitalism is fast becoming the new model.
- The five creative competencies of Creative Intelligence and how to cultivate them.
- Why the New Economy of the early 2000s, based on efficiency and control doesn't work anymore.



by Bruce Nussbaum

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# THE COMPLETE SUMMARY: CREATIVE INTELLIGENCE

by Bruce Nussbaum

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## PART I: RECLAIMING OUR CREATIVITY

### Strokes of Genius Are Not What They Seem

In 1959, a young man from Kent, England, was expelled from high school after skipping assembly. “We wanted to have a smoke,” he recalled, “so we just didn’t go.” He’d never been much of a student — even as a boy, he’d hated school.

The boy devoured music by all the greats: Little Richard, Fats Domino, Elvis. And he had a talent for drawing; it was his art teacher who noticed and helped him get into Sidcup Art College. Even at Sidcup, though, the boy didn’t play by the rules. While classes were being held down the hall, the boy and his peers were teaching each other fingerboard work. In 1962, the boy dropped out, moved into a flat with his friend, and together, they formed a band. His name was, of course, Keith Richards, and his collaborator and friend was Mick Jagger.

It goes without saying that Richards and Jagger are two of the most creative individuals of our time, but perhaps not for the reasons some might think. We know that Keith Richards did not write “As Tears Go By” alone, but with Mick Jagger and only after Andrew Loog Oldham, their manager and producer, pushed them into a kitchen and told them not to come out without a song.

That revelatory moment when the two began writing lyrics might have seemed like a stroke of genius, but it was actually a natural result of years of study and hard work: they learned to do what they love in a different kind of classroom — not by memorizing the right

answers to an old test but by playing together to generate something new. “What I found out about the blues and music,” wrote Richards, “was that nothing came from itself. As great as it is, this is not one stroke of genius. This cat was listening to somebody, and it’s his variation on the theme. And so you suddenly realize that everybody is connected here. This is not just that he’s fantastic and the rest are crap; they’re all interconnected.”

Richards’ story reveals that we all have the capacity to be creative. We just need to search a little deeper to bring it out. Indeed, we have been searching for the source of creativity for some time. ●

### The Search for the Secrets of Creativity

At *BusinessWeek*, we put in a massive amount of work and effort to covering innovation over the years. We wrote hundreds of stories about innovation successes, compiled scores of lists, and congratulated ourselves on really covering innovation. And then I stepped back and really looked at the results.

Thousands of public and private companies launch innovative products and services each year, but only a tiny sliver of that group ever showed up. To add insult to injury, the one company that everyone agreed was the most innovative didn’t fit any of the traditional measures; that was, of course, Apple. Apple spent very little on R&D; it didn’t have a formal innovation “funnel” process with established procedures; it made just a few things, and it was run by an imperious CEO and a small band of followers.

Frustrated, I began asking around, starting with my contacts at a number of consultancies whose job it was



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to help existing companies become more creative. They were reluctant to talk about it at first, but eventually, they began to share the same surprising truth: They had an incredibly low success rate when it came to helping companies usher in the kind of transformative innovation they were seeking. The heads of two top innovation firms would tell me that of the hundreds of projects they worked on each year, only a handful actually worked.

Why were all the hugely disruptive innovations coming out of left field? Why were companies that were spending money and time on all the right things failing to come up with the same kinds of life-altering products and services that some twenty-somethings could with zero budget? I began asking myself not only, “What are we measuring?” but also, “What aren’t we measuring?”

### Cracking the Code of Creativity

In 2010, I joined a remarkable group of design thinkers at Stanford for the Future of Design Conference. The goal was to go beyond the design thinking paradigm that worked well enough but that many at the conference felt just didn’t scale. In the intense discussions that took place in those two days, some new terms emerged — “design intelligence” and “CQ,” or “Creative Intelligence.” Assessing this kind of intelligence was important. But how do you do it?

When society is safe and stable, what we need most are the tools to make things a bit better, more efficient. When technological, political and environmental shifts threaten the status quo, what we need most are the tools to make things sharply different, radically new. We need to be less incremental and much more creative.

And yet, the prevailing view on creativity is psychological, mental, brain-centered and individualistic. We tend to believe that creativity comes through the individual and is expressed only by the individual.

We need to go further. We need to stop searching for some magical place in the brain where creativity resides. We need to believe in our own abilities to create and to improve upon our creative skills by teaming up with the right people. We need to stop studying creativity just in labs — and recognize that it’s all around us.

We were trained to deal with a world of predictable futures, but the future — both the good and the bad — is anything but predictable. We’re living in an “I don’t know” world where we can’t fathom the problems to come, much less the answers. We need to prepare ourselves for jobs that don’t yet exist using technologies that haven’t been invented to solve problems that we haven’t recognized.

The five competencies of Creative Intelligence aren’t simply best practices for organizations to transform themselves; they are tools that can help you plot a career path if you’re young and to transform your career if you’re not. They can also help us generate the kind of jobs, businesses and revenues that the nation so desperately needs today.

### The Five Competencies of Creative Intelligence

**Knowledge Mining.** Today’s most creative entrepreneurs, thinkers and artists are in touch with what’s truly meaningful to people — starting with themselves. They use their own experiences and aspirations as a starting point for dreaming up new companies and technologies. They go straight to the source and partner with people who are more embedded in the culture than they are. They are skilled at connecting information from various sources in new and surprising ways.

**Framing.** Framing is a focal lens that can guide us through the vagaries of a volatile world. Understanding your frame of reference as it compares with other people’s is a key strategy no matter your aspirations or industry. People who understand framing techniques are able to recognize where they stand, when they need to refocus their lens, and who else needs to be in the picture.

**Playing.** Playing is a complex behavior that is driving the creation of life-altering technologies and companies. Creativity can be found in many kinds of spaces where people are given permission to play games, make up new rules and discover different ways of winning. New research is showing that playing can be a superior alternative to a problem-solving approach to innovation. Games are the perfect organizational structure for learning.

**Making.** Making is perhaps the most surprising and exciting shift to arise in our global economy. After decades of rewarding mental agility, we are experiencing a maker’s renaissance. Americans want to make things again. Thanks to a whole host of new technologies and the democratization of the tools of creativity — from Photoshop to 3-D printers to Behance — we’re doing it.

**Pivoting.** Pivoting from the inception to the production side of creation is the final of the five competencies. Truly creative people don’t stop at the idea; they make the pivot into creation. Google, Facebook, Zipcar, Wikipedia and Kickstarter were all founded by individuals, not big corporations. Pivoting often requires charisma and a relationship with the community of people invested in your project: team members, partners and a devoted audience.

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Together, these competencies give us a new foundation to build a more vibrant kind of economic system. People with Creative Intelligence are ushering in a new way of doing business, one that's more in keeping with the origins of capitalism than the finance-based model of the last couple of decades. I call it Indie Capitalism because it is free of many of the constraints and notions that we commonly associate with the economy. ●

### PART II: THE FIVE COMPETENCIES OF CREATIVE INTELLIGENCE

## Knowledge Mining

Steve Jobs followed his own path, and the insights he had along the way set him up to make surprising connections down the line. We don't need to leave it up to fate to make those connections. Serendipity affects how and when we connect different ideas to produce new ones, but there are behaviors we can learn to better facilitate these connections. This kind of "Knowledge Mining" can involve studying what came before, as Jobs did with calligraphy classes, or "mashing up" seemingly unrelated knowledge to create something new.

There are several different kinds of knowledge mining. They include:

**Embodiment.** Embodiment involves becoming aware of knowledge and skills you may not have even recognized as creative and putting them to use in new and surprising ways. Embodiment begins with knowing who you are, what cultures you belong to, and what you want to create in the world. We often don't see this as knowledge because it's something we understand intuitively rather than something we were "taught."

When it comes to embodying the values of a generation, a gender, a culture or even a region, you can't be an immigrant. That doesn't mean that you can't participate in the rituals of a culture, but accept your outsider status, and be willing to partner with people whose insider knowledge exceeds your own.

**Immersion.** Not all of us want to remain in the culture we were born into. We want to explore new places, meet new people, and try out new ways of life. For those who don't already embody the values of a group we're trying to reach, we can team up with those who do or immerse ourselves in learning about that group's beliefs and habits.

**Connecting dots.** The first step toward building bridges that connect seemingly unrelated islands of knowledge is often as simple as looking at what you or

others have done in the past and thinking about how you might expand on that to create something entirely new. But you do need a strategy. You're not born with a great ability to connect dots. You learned. The anxiety many feel about creativity often stems from a belief that we need to create something from nothing. We don't.

**Donut Knowledge.** Sometimes what's not there is more important than what is. Donut knowledge is the ability to see what isn't there. How do you gain donut knowledge? The simple answer is time. The more you know the pattern, the better prepared you are to see where it breaks.

**Dreams, Not Needs.** We frame commerce and society in terms of needs, but that kind of framework is limited. What makes humanity unique are the dreams that are much deeper and more complicated than mere necessity. No one needs an iPhone or a Zipcar, and yet, these products have become as meaningful to us as the homes we live in or the food we eat. ●

## Framing

We all hold a number of beliefs about the world that color our interpretations of people and events. These "frames" are there whether we are aware of them or not, and people with creative intelligence have a knack for turning frames a bit to the side, spinning them around, or maybe tossing them all together, changing the way we view the world and our place in it.

How do we break out of our ingrained habits and dare to try something different? We can begin by understanding that we interpret the world through specific lenses — and it's within our power to change our glasses.

**Narrative Framing.** Reframing is about breaking routine. We tend not to think about the narratives that structure our lives. We take the frames we were born into — and even the ones we've created for ourselves — for granted. If you are enmeshed in narratives that don't work, changing your frame just may be the first step toward changing your life. Stories themselves exist within a larger framework — their meanings are dependent on the way they're being told, who's telling them and why.

**Engagement Framing.** Examining the many engagements in our lives can lead to the creation of deeper, more meaningful interactions. We now share more deeply, more widely and more publicly than ever before. And we have many more roles to play. Understanding how people frame their engagements allows individuals and organizations to be more creative on their feet, more deftly navigating the sea of interac-

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tions we have each day, both traditional and modern. We are seeing our frames of engagement shift from passive to active, transactional to relational, impersonal to very personal.

**What-If Framing.** Asking “What if?” is the final and perhaps most exciting kind of framing. It’s a way of challenging our understanding of the world as it is and can be. By pushing yourself out of your conventional narrative and engagement frames to think about what might be, you’re forced to look deeply at your habits, biases and beliefs. What-If Framing is radical blue-sky framing, a provocation to go beyond what’s known. At its best, the strategy challenges us to imagine the unimaginable.

Knowing that you have the power to frame your interactions in your place in the world opens up opportunities to interact with people in new and creative ways and to rethink the way you see everything. ●

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### Playing

For centuries, musicians, painters and dancers have utilized the strategies of play to create masterpieces. Though there are countless ways of playing, play can be defined as tossing aside the rules of “regular life” for a period of time in order to follow new rules or try new possibilities. It can exist within the structure of a formal game, but it doesn’t have to.

We often aim to achieve a goal, but sometimes we play simply for the joy of it. Playing can involve strategies — some simple, some very complex. Some games teach you everything you need to know before you begin; in others, you learn to play as you play to win. We throw away what doesn’t work and build on what does. We can play alone or compete against someone else.

War games continue to be an essential part of U.S. military strategy and training. Where military strategists have gone, economists and business thinkers have followed. The most prominent economic thinkers have used games as a metaphor for capitalism for over a century.

A clear theme emerged in many of the discussions I had with leaders of some of the most creative organizations out there: simple, silly play on its own doesn’t lead to innovation. The best ideas emerged out of a process that involved a variety of players who trusted one another working together toward a specific goal.

Problem-solving approaches work — but only when you know the problems. Today there are so many “unknown unknowns” that we don’t know the ques-

tions we should be asking, let alone the answers. Playfully discovering new answers to puzzles that do not have one right answer is a better approach than solving existing problems that do.

Play triggers competition and cooperation, tenacity and joy. When people are playing, they take risks they would not ordinarily take. They experience failure not as a crushing blow but as an idea they tried that didn’t work.

### Build Your Own Games

There are many different kinds of games, but game designers frequently distinguish between two kinds: simple and complex. Simple games include puzzles, and like *The New York Times* crossword, they do not change as a consequence of the decision you make. Puzzles are simple to solve, they often are played alone, and they have exactly one solution.

Complex games, however, are a different story. They are open systems; players receive information from each other and often from outside the game. Complex games mirror the volatility, uncertainty and ambiguity of the real world, which is why understanding them — their rules and rituals — is a compelling strategy for meeting the challenges of our lives today. Walk into many science or engineering labs, hot design studios or product development departments, and you will find people playing. ●

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### Making

In 2007, just before the biggest financial crash since the Depression began, 41 percent of all U.S. corporate profits went to Wall Street investment banks, commercial banks and other financial institutions. This was astonishing. By the first decade of the 21st century, finance was no longer just the fuel powering investments but also the motor, the gear shifts and the steering wheel of the entire economy.

And so it was only natural that many of our best and brightest flocked to the industry where the action — and the money — was. So complex were the models created by the Wizards of Wall Street that few bank CEOs actually knew what they really were or, more important, how much they were worth. We all know how that turned out.

It wasn’t supposed to be like this. Placing our trust in the experts in finance and trading was, we were all told, a crucial part of the New Economy. When *BusinessWeek* ran a cover on the New Economy in 2000, it was a celebration of technology, finance, strategy, consulting,

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sales, service and experience. The message was that we should ship all our manufacturing overseas and concentrate on higher-level, value-added information activities. Using your head, not your hands, was considered a higher evolutionary state of affairs.

As Americans began to feel the effects of the Great Recession, it became clear that the economic benefits of the New Economy disproportionately went to a tiny elite. We witnessed an inequality gap that hadn't been as wide since the 1920s. Alternative ways of thinking and doing had begun springing up around the nation. Craft became popular again. Generation Y began to use digital tools to make a variety of things, from hand-bound books to independently produced web series, and 3-D printing tools can print out different kinds of objects in a variety of metals and plastics. The new “maker movement” is manifesting itself in so many ways that it's easy to miss the overall trend.

Making involves learning the tools that can help us bring creativity to life. Diving into the Making stage of the creative process is hugely rewarding. Making and crafting things personally and locally have prestige and status once again.

### Local Goes Global

It's not just startups that are adopting homegrown values. The go-local philosophy is beginning to shape the strategy of huge global corporations as well. General Electric is about as global as you can get, with 60 percent of its revenues coming from Asia, Europe, Latin America and Africa and 54 percent of its 287,000 employees working outside the United States.

Only after the financial crash of 2007 did CEO Jeff Immelt change GE's strategy to focus less on finance and more on making. GE is spending \$1 billion to bring manufacturing back to its plants in Louisville, Kentucky; Bloomington, Indiana; and Decatur, Alabama.

Water heaters and washing machines now made in Asia and refrigerators currently made in Mexico will be on assembly in Louisville. Why the shift to “reshoring”? Lower prices for technology make manufacturing at home in the United States easier. And rising wages in China, Mexico and other suppliers coupled with falling wages in the United States have made it more advantageous to make things in America. And perhaps most important, being close to customers who increasingly want to participate in the design of their consumer goods makes manufacturing across oceans and time zones problematic.

Companies have been outsourcing for so long that many managers assume it's the best way to make things.

A whole generation has grown up with outsourcing as its primary manufacturing model. But now that labor and energy costs in China are rising, and technology and manufacturing costs in the United States are decreasing, it's a perfect time to ask some simple questions: If we wanted to make things in the United States again, how would we do it? Are there still suppliers in this country that we can count on? My guess is that there will be a lot of surprises, that people who ask these questions will discover that a significant amount of the knowledge has survived the wide-scale shift to global manufacturing strategies. ●

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### Pivoting

The pivot from creativity to business creation is one of the strongest economic forces of our time, but it isn't just happening with the fields of design. There is an explosion of entrepreneurialism in America today, especially within Generation Y.

The word “pivot” is often used in Silicon Valley to describe the move from one idea to another in the early stages of a startup. Often founders start out with one idea only to “pivot” to a second or third before hitting on the product that brings them great success. Pivoting is the scaling of creativity that's essential to creating new products, new models for business and nonprofit organizations, and even entire industries.

No matter your field, your pivot network is key to getting your idea into the world. The first customers of most architects, artists and startup founders, for example, are often their parents or friends. With certain companies it can make sense to “rent” space on a sales platform such as Etsy, Amazon and eBay. Your goal is to take your original creation and find others who see value in it and are willing to supply resources to bring it to life. You can crowdfund your ideas and get them in front of millions who might be willing participants in your dream.

Charisma is not central to any economic model, and yet, it is often what helps innovators bring their idea beyond the moment of conception and into the lives of people. We see the charismatic person as if with an internal light, that rare person who “has” it because he or she is born with it. But that view of charisma doesn't hold much water at a time when even the shyest or geekiest among us can make a YouTube video that attracts a massive audience of followers. Where, after all, would the charismatic leader be without loyal followers?

Charismatic leaders understand that the relationship between a leader and the community involves an exchange. What binds charismatic leaders to their fol-

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lowers is the promise of a gift that gives meaning to their lives. Charisma starts with your calling. It often takes months or years to develop the confidence to present your ideas and yourself in a way that truly grabs people and makes them want to be involved. The challenge is to find your own personal kind of charisma.

### Pivoting: Turning Your Idea into a Game Changer

No two people will have the same pivoting strategy. For some, pivoting might begin the moment you decide to go from knitting scarves for your family to setting up an online storefront. For others, it can happen when you get enough funding to hire 30 more people to join your startup.

Pivoting should play an important role in any organization's strategy. That means not being afraid to step away from hierarchical models in order to facilitate innovation and giving people more control about how they team up and partner. It means hiring or training in-house wandering managers who can help employees bring their ideas into being. These wanderers should have experience in the design or creation of products, not simply in managing. They need the right blend of vision, discernment and domain knowledge — an understanding of the company or industry's past and a willingness to drive it into the future. ●

## PART III: THE ECONOMIC VALUE OF CREATIVITY

### Indie Capitalism

In May of 1970, Eugene Fama, a professor at the Booth School of Business, published an article in the *Journal of Finance* that would take Adam Smith's theory of the "invisible hand" to new levels. What was missing from the efficient market theory was uncertainty. By excluding uncertainty and focusing on measurable risk, the efficient market theory (EMT) model of economics assumed and reinforced a culture of control.

This would have important consequences for creativity, innovation and economic growth over the next decades. It is, after all, uncertainty that forces us to look for opportunities to create new things that have new economic value. Like artists, entrepreneurs thrive within a culture of chance, not a culture of control.

The financial crash has, of course, tarnished the efficient market theory. There is recognition that the model didn't work as promised. By the middle of 2012, even the bankers themselves were admitting the model was a

failure. The model has taken a devastating toll on innovation. Because creativity is not considered a key variable, there is insufficient reward for it in big corporations and little pressure to provide incentives for innovation from government. Creativity and innovation are shunted to the periphery of the economic system.

In 2009, the futurist Paul Saffo predicted that a new "creator economy" would replace the industrial and consumer economies. Saffo's term captures the rise of active consumer participation in the digital economy. There are, however, deeper and wider changes under way that are transforming the economy. We are becoming makers again, intent not simply on consuming. We are becoming more local, placing more value on national, state and neighborhood sourcing, design and manufacturing. We are becoming more entrepreneurial both online and off. I believe what we're beginning to see evidence of is the birth of a movement I call Indie Capitalism.

"Indie" reflects an economy that is independent of the prevailing orthodoxies of economic theory. It shares many of the structures of the independent music scene, which shuns big promoters and labels.

Indie Capitalism emphasizes the economic value generated by the creation of new products and services:

#### **Creativity is the source of economic value.**

Creativity transforms what money can't buy into what money can buy. It taps our aspirations and turns these hopes into products and experiences that have economic value.

**Uncertainty is the state of social and economic life.** Accelerating volatility, complexity and ambiguity are a constant state of economic life, not an aberration. Uncertainty provides opportunities.

**The entrepreneur drives economic growth.** The entrepreneur, motivated by a calling to create something new or better, generates innovation, growth, jobs and, ultimately, profits.

**Capitalism is a social movement.** It exists within a social context that makes it dynamic, vibrant, uncertain and ever-changing. A familiarity with the rituals, rites, behaviors and values that people find meaningful is key to entrepreneurial activity.

**Social networks are the basic building blocks of the economy.** People belong to a large and growing number of real and digital economies and play a vast number of roles: consumers, investors, designers, co-creators, makers and collaborators. Significant economic value is generated as a result of the engagements people have within these social networks.

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The contours of Indie Capitalism are already in sight at the edges of our economy. There is still much work to be done to overcome widespread belief in old and stale models and ideologies. ●

### What's Your CQ?

My close friends have a 4-year-old daughter named Zoe, and my hope is that by the time she applies to Stanford (and she will), the university admissions office will have developed a methodology to assess her Creative Intelligence. Perhaps by then, we will have comparable “CQ assessments” for children around the world, paralleling the current global measures on math and science.

Creativity doesn't appear to lend itself to metric measurement at this point in time. Perhaps in the future, we might be able to come up with an algorithm that works. For now, we need qualitative measures.

The Juilliard process includes both planned and spontaneous performances. The professors look at technique as well as risk-taking, skill as well as learning ability, solo performance as well as ensemble work. All these categories are assessed by a small jury of experts who, based on their own domain knowledge, determine the best candidates. This method of assessing Creative Intelligence can be found throughout society. Creativity is assessed using portfolio and performance criteria every day.

At IDEO, one of the most innovative consultancies around, portfolios are presented in several forms. They can be movies, interactive games or sites, visual imaging or even just the written word. For members of Gen Y, portfolio works particularly well. IDEO, like Google and a growing number of companies, gives performance challenges right at the interview. Spotify has a page of puzzles that assess problem-solving abilities, which it encourages prospective employees to try.

What can you as an individual do to boost your Creative Intelligence? Reflect on what you are good at. Most of us don't know how to evaluate our own creative competencies. By framing skills differently, you can utilize them in countless creative ways. Start keeping a portfolio. It could begin as a journal that contains your ideas, notes, sketches and work.

The challenge ahead of us is not to invent new forms of assessment for creativity. We've already done the hard work. What we need to do now is apply the models that are all around us to our own personal lives and businesses. We need to move the way we assess

creativity from the periphery of our lives to the center of our society. ●

### Epilogue: Rethinking Creativity

In August 2012, Apple became the most valuable company in history. Its soaring stock, which hit \$680 per share, pushed the company's market capitalization toward \$700 billion. Just a year before, ExxonMobil had been at the top of the pyramid. Of course, Microsoft had been number one back in 1999 at the top of the Internet boom. And General Motors and IBM had once been dominant in their day as well. But unlike that of previous corporate achievers, Apple's value did not rest on energy extraction, manufacturing or even technology. Apple is the first company to become “most valuable” because of its creativity.

In pricing Apple so highly, the market is beginning to value creativity in a new way. It is recognizing, perhaps for the first time, that the greatest economic value can now be found in the kind of originality that engages us, satisfies our aspirations, and empowers us to make our lives better.

We need to heed this message. On a policy level, the increasing value of creativity bolsters the idea of an economic system based on innovation. It makes even clearer that Washington should be focused on promoting creative skills in the classroom and entrepreneurial ventures in the business world. This is a very different agenda from the one we currently have.

In practicing creativity, in using our Creative Intelligence, we can build better careers for ourselves, new kinds of businesses, and health and education systems that make sense in the 21st century. We can reinvent and revitalize our capitalist economy and take it to the next level. It's a liberating and exciting prospect and maybe, at times, even risky. But what else are we here for if not to create a better world than the one we inherited? ●

#### RECOMMENDED READING LIST

If you liked *Creative Intelligence*, you'll also like:

1. ***The Accidental Creative* by Todd Henry.** Henry teaches practices that support your creative process and help you focus on your most critical work.
2. ***Disciplined Dreaming* by Josh Linkner.** Learn how to create profitable new ideas, empower all your employees to be creative, and sustain your competitive advantage over the long term.
3. ***Borrowing Brilliance* by David Kord Murray.** Murray proposes that the best way to come up with the next great new ideas is to borrow from the best of what already exists. Murray uses examples from a variety of industries to show that innovation is an evolutionary process.