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The Icarus Deception

How High Will You Fly?

THE SUMMARY IN BRIEF

The old rules: Play it safe. Stay in your comfort zone. Find an institution, a job, a set of rules to stick to. Keep your head down. Don't fly too close to the sun.

The new truth: It's better to be sorry than safe. You need to fly higher than ever.

In his bravest and most challenging book yet, Seth Godin shows how we can thrive in an economy that rewards art, not compliance. He explains why true innovators focus on trust, remarkability, leadership and stories that spread. And he makes a passionate argument for why you should be treating your work as art.

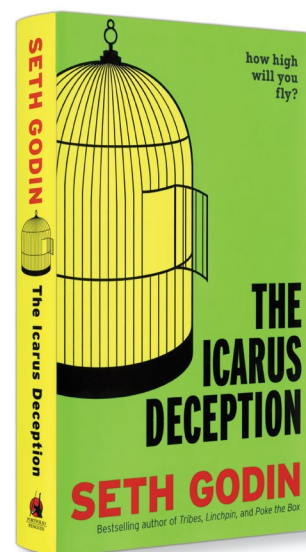
Art is not a gene or a specific talent. It's an attitude available to anyone who has a vision that others don't and the guts to do something about it. Steve Jobs was an artist. So were Henry Ford and Martin Luther King Jr.

To work like an artist means investing in the things that scale: creativity, emotional labor and grit. The path of the artist isn't for the faint of heart — but Godin shows why it's your only chance to stand up, stand out and make a difference.

The time to seize new ground and work without a map is now. So what are you going to do?

IN THIS SUMMARY, YOU WILL LEARN:

- How and why the industrial age is fading.
- The skills and attitude to help you succeed in the connected age
- Why the keep-your-head-down model does not work.
- How to use the new virtues of risk, danger, disobedience, bravery and standing out to carve out a successful niche in the new economy.



by Seth Godin

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THE COMPLETE SUMMARY: THE ICARUS DECEPTION

by Seth Godin

The author: Seth Godin is the author of 14 international bestsellers, including *Purple Cow*, *The Dip*, *Tribes*, *Linchpin* and *Poke the Box*. He is also the founder and CEO of Squidoo.com and one of the most popular business bloggers in the world.

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Introduction

They told you to get your resume in order, to punch your ticket, to fit in and to follow instructions.

They told you to swallow your pride, not to follow your dream.

They promised trinkets and prizes and possibly riches if you would just suck it up and be part of the system, if you would merely do what you were told and conform.

They sold you debt and self-storage and reality TV shows. They sold your daughters and sons, too.

All in exchange for what would happen later, when it was your turn.

It's your turn.

You Are Not Your Career

Your ability to follow instructions is not the secret to your success.

You are hiding your best work, your best insight and your best self from us every day.

It's too bad that so much time has been wasted, but it would be unforgivable to wait any longer. You have the ability to contribute so much. We need you, now.

A revolution is here, our revolution, and it is shining a light on what we've known deep down for a long time — you are capable of making a difference, of being bold and of changing more than you are willing to admit. You are capable of making art.

Catching the Wily Fox

Build an eight-foot-long wooden fence in the forest. Lay out some bait and then go away for a week. The fox is too crafty to be caught in a simple trap, and he will

smell you and avoid the fence for days. But eventually, he'll come and eat the bait.

At the end of the week, build a second length of fence at a right angle to the first. Leave more bait. The fox will avoid the fence again for a few days, then take the bait.

At the end of the second week, build a third wall and a gate. Leave more bait. When you come back at the end of a month, the fox will be happily prancing in his safe enclosure, and all you will have to do is close the gate. The fox will be trapped.

This, of course, is what happened to us. The industrial age built the trap we're mired in, but it didn't build the trap all at once; that took centuries to perfect. And we were seduced. Seduced by the bait of decent pay and plenty of prizes. Seduced by the apparent security of the enclosure. And once the gate was shut, we were kept in by the threat of shame, the amplification of risk and society's reliance on more and shinier prizes.

For us, though, the situation is even more poignant than it is for the fox. As the industrial age has faded away and been replaced by the connection economy — the wide-open reality of our new economic revolution — the fence has been dismantled. It's gone.

But most of us have no idea that we're no longer fenced in. We've been so thoroughly brainwashed and intimidated and socialized that we stay huddled together, waiting for instructions, when we have the first, best and once-in-a-lifetime chance to do something extraordinary instead.

The Icarus Deception revolves around a simple assumption on my part: that you know how to be human and how to make art. We don't need to be taught to make art, but sometimes we need permission to do so. Following instructions is overrated. ●



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PART ZERO: ART, THE COMFORT ZONE AND THE CHANCE OF A LIFETIME

Why make art? Because you must. The new connected economy demands it and will reward you for nothing else. Because you can. Art is what it is to be human.

Just south of the Greek island of Samos lies the Icarian Sea. Legend has it that this is where Icarus died — a victim of his hubris.

His father, Daedalus, was a master craftsman. Banished to prison for sabotaging the work of King Minos (captor of the Minotaur), Daedalus fashioned a set of wings for himself and his son. After affixing the wings with wax, they set out to escape. Daedalus warned Icarus not to fly too close to the sun. Icarus disobeyed and flew too high. The wax melted, and Icarus, the beloved son, lost his wings, tumbled into the sea and died.

The lesson of this myth: Don't disobey the king. Don't disobey your dad. Don't imagine that you're better than you are, and most of all, don't ever believe that you have the ability to do what a god might do.

The part of this myth you weren't told: In addition to telling Icarus not to fly too high, Daedalus instructed his son not to fly too low, too close to the sea, because the water would ruin the lift in his wings.

It's far more dangerous to fly too low than too high, because it feels safe to fly low. We settle for low expectations and small dreams and guarantee ourselves less than we are capable of. We're so obsessed with the risk of shining brightly that we've traded in everything that matters to avoid it.

Your Comfort Zone (Versus Your Safety Zone)

Your entire life has been about coordinating your comfort zone and your safety zone. Like the fox, we've been trained to stay inside the fence, because inside the fence is where it's safe — until it's too late. Now that a revolution has hit, now that the economy is upside down and the rules have changed, we have to confront an obvious truth: The safety zone has changed, but your comfort zone has not. Those places that felt safe — the corner office, the famous college, the secure job — aren't. You're holding back, betting on a return to normal, but in the new normal, your resistance to change is no longer helpful. If you don't figure out how to realign your comfort zone with today's new safety zone, all the strategy in the world isn't going to help you.

The new safety zone is the place where art and innovation and destruction and rebirth happen. The new

safety zone is the never-ending creation of ever-deeper personal connection.

Art Is the New Safety Zone

Creating ideas that spread and connecting the disconnected are the two pillars of our new society, and both of them require the posture of the artist. The bad news is this: Artists are never invulnerable. This safety zone isn't as comfortable as the last one was.

Art is not a gene or a specific talent. Art is an attitude, culturally driven and available to anyone who chooses to adopt it. Art is the unique work of a human being, work that touches another. Seizing new ground, making connections between people or ideas, working without a map — these are works of art, and if you do them, you are an artist.

An artist is someone who uses bravery, insight, creativity and boldness to challenge the status quo.

The connection economy rewards the leader, the initiator and the rebel. The Internet is a connection machine, and anyone with a laptop or a smartphone is now connected to just about everyone else. Those connections are changing the world. Most of all, the connection economy has made competence not particularly valuable and has replaced it with an insatiable desire for things that are new, real and important. ●

PART ONE: THE CONNECTION ECONOMY DEMANDS THAT WE CREATE ART

The industrial age, the one that established our schooling, our workday, our economy and our expectations, is dying. It's dying faster than most of us expected, and it's causing plenty of pain, indecision and fear as it goes.

The challenge is to take advantage of this brief moment in time, a time when connection is easier to find and cherish than it will ever be again.

Capitalism transformed the world. Everyone who trades benefits, and the retained capital buys machines and processes that improve productivity, so the benefits continue. Capitalism was refined and condensed and iterated until it became a monster. The industrialist insists on changing two things that have never been changed at a mammoth, worldwide scale before:

- **Change the culture.** The industrialist is big enough and powerful enough and profitable enough that he can act like royalty. He doesn't issue decrees by royal fiat; he does it with advertising and lobbying and by offering a huge carrot to anyone who complies. He demanded a seat

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at every table, but it was all okay because the productivity he created made us relatively wealthy.

The change in culture went further than most expected. Another change followed ...

- **Change our dreams.** The industrialist needs you to dream about security and the benefits of compliance. The industrialist works to sell you on a cycle of consumption. And the industrialist benefits from our dream of moving up the corporate ladder, his ladder. Industrialization is about eliminating the risk of failure, about maintaining the status quo and about cementing power.

The media are industrialized now. Organized religions have followed this model as well. So have big-time sports. The industrial model of command and control and the avoidance of failure now permeate every corner of the culture.

The Internet and the connection economy turn the economics of mass on its head. It's now cheaper and more efficient to make edgy, amazing products for the weird edge cases than it is to push yet another average product onto the already overloaded average people in the middle of the curve.

The Assets That Matter

Successful organizations have realized that they are no longer in the business of coining slogans, running catchy ads and optimizing their supply chains to cut costs.

And freelancers and soloists have discovered that doing a good job for a fair price is no longer sufficient to guarantee success. Good work is easier to find than ever before.

What matters now:

- **Trust and permission.** We do business with and donate to those who have earned our attention. We engage with those people or businesses who delight or reassure or surprise in a positive way. All of those behaviors are acts of people, not machines.

- **Remarkability.** No one talks about the boring. We don't risk interactions in order to spread the word about something obvious or trite. The remarkable is almost always new and untested, fresh and risky.

- **Leadership.** Management is about generating yesterday's results. Leadership puts the leader on the line. No manual, no rulebook, no uberleader to point the finger at when things go wrong. Leaders are vulnerable, not controlling, and they are taking us to a new place, not to the place of cheap, fast, compliant safety.

- **Stories that spread.** In a world of abundant choice, the chooser has too many alternatives, and the scarce resources are attention and trust, not shelf space. After trust

is earned and your work is seen, only a fraction of it is magical enough to be worth spreading. This magic is the work of the human artist.

- **Humanity.** The people you seek to lead, the people who are helping to define the next thing and the interesting frontier, these people want your humanity, not your discounts.

The industrial age was about scarcity. The connection economy embraces abundance. We have an abundance of choice, an abundance of connection, an abundance of knowledge.

The labor in the world of connection and art embraces the opportunity to do a little bit more, not less. Since emotional labor scales so dramatically, the ability to bring a little more to the table is the chance of a lifetime. Connection belongs to those who "get to" instead of "have to."

It's not art if the world (or at least a tiny portion of it) isn't transformed in some way. And it's not art if it's not generous. And most of all, it's not art if there's no risk. Art requires the artist to care, and to care enough to do something when he knows that it might not work. ●

PART TWO: MYTHS, PROPAGANDA AND KAMIWAZA

Myths aren't about gods (real ones or imagined). They are about us. They are about humans acting human but doing it while wearing the cloaks of gods, of legendary figures. Myths highlight the very best of ourselves (and sometimes the worst). Myths are mirrors, paths to walk and bars to be exceeded.

Within a generation, the Homeric myths of bravery and guts were supplanted by the workaday unbrave myths of *Leave It to Beaver* and Archie Bunker. Sure, there were still superheroes in the comic books hidden under our beds, but these heroes were never meant to be us. Our parents bought us Batman Underoos and Superman T-shirts, but it was clearly stated: You can pretend to be a hero, but you are not one, and you will grow up to be an obedient member of society.

Hubris means that you have the voice to challenge authority and the guts to stand up and speak out. It's not surprising, then, that the only part of the Icarus story we're left with is the warning about hubris.

The hubris of art, though, is precisely what we need right now.

Propaganda is a set of stories about what someone in power would like you to be. Propaganda in the industrial age has created generations who believe that consistent

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obedience to the powerful is part of who we are. Myths are about becoming more godlike and achieving our best. Propaganda celebrates those in power and urges us to willingly comply with their desires.

The goal needs to shift. The opportunity is not in being momentarily popular with the anonymous masses. It's in being missed when you're gone and in doing work that matters to the tribe you choose. The old system made you popular for fitting in. The new one gives you a chance to stand out.

Prideful and Disobedient

Art requires both pride and disobedience. The pride of creation and the disobedience of disturbing the status quo. Here are six daily habits for artists:

- Sit alone; sit quietly.
- Learn something new without any apparent practical benefit.
- Ask individuals for bold feedback; ignore what you hear from the crowd.
- Spend time encouraging other artists.
- Teach, with the intent of making change.
- Ship something that you created.

The industrialist asks, "How does this threaten me?" or perhaps "How can I use this to make gradual improvements in the systems I have?" Most of all, he asks, "Is it safe?"

The artist wonders, "How can I break this?" or "Where is there an opportunity for me to change everything and make an impact?" Most of all, the question is "Is it interesting?"

The Japanese term *kamiwaza*, like most great words for which we have no equivalent, is difficult to translate. The shortest version is "godlike." When we strip away self-doubt and artifice, when we embrace initiative and art, we are left with *kamiwaza*. The purity of doing it properly but without self-consciousness. We can't just commit to one act of *kamiwaza*, one bold emotional risk, and be done with it. We have to commit to a lifetime of them. It's a process, not an event.

When your art fails, make better art. ●

PART THREE: GRIT AND ART AND THE WORK THAT'S WORTH DOING

Grit in a batch of spinach makes it inedible, of course. But worse, far worse, is grit on the assembly line. All industrial systems abhor grit, the unmeasurable little bits that gum up the works and make outcomes unpredictable.

Grit is our future. Our best and brightest future. Perhaps the only hope we've got left.

Someone with grit will grind down the opposition, stand up in the face of criticism and consistently do what's right for their art. Mostly, they mess up the machine.

The industrial age prizes control, leverages external motivation and uses approval as a weapon to enforce compliance. To make art, you need to remove these three external things: control, motivation and approval. Control, because external control is the factory; motivation, because if you rely on external motivation to be your best self, then you will have ceded responsibility and authority to someone else; and approval, because the crowd is always wrong. The crowd wants bread and circuses. You can do better than the crowd.

Psychologist Angela Duckworth and various other authors have outlined elements that combine to give someone that invasive attribute they call grit:

- **Perseverance.** Grit includes perseverance, but grit includes goals and a passion for those goals. Those with grit persevere because they believe they have no choice, not if they wish to be who they are.
- **Hardiness.** The person with grit understands that the grind is part of the work, that the grind is part of what makes the work interesting, a challenge, worth doing. If there were no grind, you'd need no grit.
- **Resilience.** Resilience demands flexibility — the willingness to change one thing in order to make up for something that's broken or failing.
- **Ambition.** Grit exists whether or not it leads to measurable external success. Grit is its own reward.
- **Commitment.** People with grit consciously set long-term goals that are difficult to attain and do not waiver from these difficult goals, regardless of the presence of feedback.

• **Flow.** Something extraordinary happens when we are swallowed up by our passion, focused beyond all reason, deep into something we care about.

The connection economy demands grit; it demands the art of imperfection because perfect is boring, not remarkable, and because defect-free often means interest-free.

The problem with blaming the system is that we know the system is broken. Blaming the system is soothing because it lets you off the hook. When the system is broken, we wonder why you were relying on the system in the first place. ●

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PART FOUR: SHAME, VULNERABILITY AND BEING NAKED

Kryptonite, of course, is to be avoided. Kryptonite, whatever your particular variety is, can kill you. It can pierce your armor and leave you helpless.

Organizational charts are filled with individual boxes connected by thin lines, each of us an interchangeable cog in a vast system of predictable behaviors. The industrialized, corporate, organized world likes it that way. Stay inside the fence!

This strategy feels right. Why open up to criticism, defeat and humiliation if you can protect yourself from it? It feels right only because we've been indoctrinated for a hundred and fifty years. It's not right.

Without kryptonite, Superman doesn't matter, as he is without weakness, invulnerable and boring.

Artists never stop looking for the disturbing truth behind the façade. When reality arrives, they won't be surprised, because they saw it coming. Sometimes they even encouraged it to come.

If not enough people doubt you, you're not making a difference. The cost of art is vulnerability. Taking responsibility and standing up and standing out make us easy targets.

Going forward might open the door to being thought a fool. Again and again we've been deceived, brainwashed into believing that perfection is more important than effort and sold on the idea that we have to settle for what's been offered.

Art Is Vulnerability Without the Prospect of Shame

Kamiwaza involves removing artifice and defenses and poses from our work and boiling it down to the true essence, performing it in a way that eliminates hiding places and excuses. Which makes us extraordinarily vulnerable.

No cog in the industrial system chooses to do this. We risk being shamed for our arrogance. The industrialists amplified the shame of hubris to keep us in line. Fear of shame is a powerful tool to modify behavior, and those in power have been using it for years. They want to be able to change us by delivering shame, and we've been taught to listen to it, believe it and swallow it.

The only way to be successfully vulnerable is to separate the results of your art from your instinct to feel shamed. And that's possible, because while someone can attempt to shame you, shame must also be accepted to be effective. We can't make you feel shame without your participation.

Accepting Shame (or Not)

Shame is the soul killer, the enemy of those who would have courage. The easiest way to avoid shame is to lie low. But lying low is now a recipe for ending up far outside your safety zone. The artist, then, combines courage with a fierce willingness to refuse to accept shame. Blame, sure. Shame, never. Where is the shame in using our best intent to make art for those we care about?

The watchword of the sane artist: Shun the nonbelievers. First you must pick yourself, and then you choose your audience. After you've created your art, whatever it is, it's done. What the audience does with it is out of your control. Your goal as an artist is to make art that moves the audience of your choice. Figure out who your art is for, get better at connecting with that audience and ignore the rest.

Artists lead, they don't chase.

The voice of resistance is a million years old. It understands that art is dangerous, because art makes you vulnerable, because art generates criticism, because your art is not for everyone. When the resistance shows up, I know that I'm winning. Not my fight against it, but my fight to make art.

The resistance is a symptom that you're on the right track. The resistance is not something to be avoided; it's something to seek out. That's the single most important sentence in this book. The artist seeks out the feeling of the resistance and then tries to maximize it. The artist's constant companion is the screaming lizard brain.

The mass marketers and the industrialists need everyone. You don't. You merely need to matter to a few. The dangerous addiction is to keep expanding the audience until we find people who hate our work. ●

PART FIVE: TO MAKE ART, THINK LIKE AN ARTIST. TO CONNECT, BE HUMAN.

"Make good art" is Neil Gaiman's prescription for whatever ails you. If the job market isn't there, if your boss doesn't respect you, if the world doesn't get you — make good art.

If it's not working, then make better art. If you don't know how to make better art, learn. If the people around you are sabotaging your art, ignore them. Day by day, project by project, you can train yourself to ship. Ship small art. Then ship medium art. Then ship world-changing, scary, change-your-underwear art.

Author James Elkins writes of the three components necessary for someone to become an artist:

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• **First, learn to see.** Students have to see the world as it is, without labels, without knowing the name of what is seen. Our preconceptions and our fear conspire to make it difficult to see the world as it is. Buddhists call it *prajna* — accepting reality as it occurs instead of interpreting it as part of our ongoing narrative. The trick is to accept what happens without stopping to interpret it according to your biases.

• **Second, learn to make.** Students are taught how to make. How to use hands or voice or body to take what they see and reflect it back to the world. Once you know how to make something, it changes how you see things. Learning how to make things turns you from a spectator into a participant. It gives you the guts to make more, to fail more often, to get better at making.

• **Third, embrace the blank slate.** Art must be done for the first time, not repeated, and that first stroke, those first words — this is the source of our fear. The blank slate is a requirement for original art. If you merely rehash what came before, then nothing remarkable has happened; no connection has been made. The hard part is taking a stand and doing it new. For the first time.

You can risk being wrong or you can be boring. The connection economy won't bother to notice the repetitive or the boring.

Make what you will make. Not in anticipation of or dependence on the applause of others, and not because you are totally entangled in the results. No, make it because you are committed to making it. Only when you make art that isn't for everyone do you have a chance to connect with someone. And when you connect to someone, amazingly, you increase the chances that you've made something that many will want.

The simple reason that creativity, leadership and brainstorming books and courses fail is that people don't want them to work. We've been brainwashed into becoming afraid of art. People hesitate to lead or to invent or to make art because they're afraid of what will happen if they do.

I will share two simple tactics that will expose your fear for what it is and let you look it straight in the eye:

• **Problem and Solution Cards.** At a recent event, I handed out stacks of beautiful hand-printed index cards. One side was labeled PROBLEM and the other said SOLUTION. I asked everyone to write down their real problem, their cherished roadblock, and swap cards with the person sitting next to them. I gave everyone five minutes to do their best and write down a solution on the back of the card. I cared about three things: How did it

feel to write down the problem? How did it feel to know that the person sitting next to you was maybe, just maybe, going to write out a valid solution? If the person failed to solve your problem adequately, were you prepared to admit that the problem was unsolvable?

• **The Focus Group.** Find exactly three other artists — who work in different fields, who come from different backgrounds, who pursue different goals — and connect with one another about the process of your art. The object is to remind you of your commitment and to push you to make your art more original, personal and successful. When you know that you need to meet every two weeks and look a respected artist in the eye and tell her what you did (or didn't) make, it will raise your game.

In the idea-driven connection economy, the cost of experiments is lower than ever, the ability to coordinate is high and the impact of being right is huge.

Embrace the fact that your work (your best work) will bring you the joy of creation juxtaposed with the shouting of the lizard brain. Once you acknowledge that this pain is both a signal and a marker, you don't have to waste energy organizing your life to make the pain go away. Now you have the foundation for true freedom, because you are no longer limiting your passion and your art in search of an absence of fear.

Freedom isn't the ability to do whatever you want. It's the willingness to do whatever you want.

All important work is ridiculous until it makes an impact, and then it becomes art. Too ridiculous, though, and no impact is made. Not ridiculous — not important. See, then make, then reinvent on the blank slate. And repeat until you've accomplished the connection you seek. You don't make art after you become an artist. You become an artist by ceaselessly making art.

This is a lousy time to be an industrialist, a lousy time to hope for reliable, predictable demand. On the other hand, there's never been a better time to have something to say, to embrace change and to see the world differently. There's never been a better time to make connections instead of stuff. And most of all, there's never been a better time to make art. ●

True-Life Stories of Real Artists

“Look Like Jill”

Jill Greenberg took my picture when we were both teenagers. Sometime after that, she became one of the most important fine art photographers in the world.

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We live in a society where just about everyone has a camera. And when everyone has a camera, just about everyone will take pictures. In that sort of marketplace, with that sort of competition, how is it possible to publish anything?

It's easy to describe but difficult to do: Jill relentlessly chose her own path. She began by embracing Photoshop, a tool that was shunned by all but a few photographers, who believed that all the work had to happen before the shot was taken, not after.

Then she sought out difficult topics. She took pictures of zombielike presidential candidates, angry bears and crying babies. And she did it without reserve. A quick look at Jill's portfolio shows that she consistently refuses to hold back. The pictures are all presented at the volume of 11.

Most of all, Jill's pictures look like Jill's pictures. No one hires her to take pictures that look like they were taken by someone else or that look like they were taken by anyone else. In fact, art directors on a budget often hire other photographers with the instruction to "look like Jill."

Most of the people with a camera don't have the guts to make the decisions that Jill did, and to stick it out for as long as Jill did, and to take as many pictures for no pay as Jill did. Jill sees what the rest of us don't, she makes art in a way that's unique and she has the guts to show us what she's made.

The Thirty-Six-Billion-Dollar Art Project

Cynthia Carroll was recently made CEO of Anglo American, a multibillion-dollar mining company. It's responsible for finding most of the diamonds, platinum and other essential mined metals in the world. She was its first woman CEO, the first without a long history in mining and the first who wasn't from South Africa. The stakes couldn't be higher: This hundred-year-old company employs nearly 150,000 people worldwide.

The first significant act of her tenure was to fly to the notorious Rustenburg mine and go deep inside the "dark, hot, wet and steep" workplace, hundreds of feet underground, a place where, on average, 40 people a year die in workplace accidents.

Stunned by the enormity of what she saw, Carroll did something no mining CEO in a similar situation had ever done before. She voluntarily shut down the mine. Not in reaction to an uproar (there wasn't one). Not as a PR stunt. No, she shut down the largest and most profitable platinum mine in the world for nine weeks merely because she couldn't abide the danger. She created such an uproar that the CEO of the division quit.

Carroll went even further. She organized a productive working relationship among the unions, the government and the mining companies and engaged in a multiyear battle to redefine what got measured and how mining was done. The next year, as a direct result of one person's art project, fatalities at this mine dropped by half, and they continue to fall.

How do we know the story? Because Cynthia Carroll told us. She aired Anglo's laundry, shared the stats, explained the realities of what her options were and opened herself up to being criticized, ostracized and unloved.

No rule book, no paintbrush. This was high-stakes art, the willingness to work without a map and to forge new relationships. ●

Don't Waste This Platform

As I'm writing this, I'm drinking tea (made with leaves shipped through a supply chain more than three thousand miles long) out of a glass bottle (smelted at a temperature unobtainable by humans not long ago), and I'm working on a computer that would have cost a million dollars 10 years ago, except you couldn't buy one at any price, and the computer is connected to the Internet via Wi-Fi (it's all a miracle).

We're living in a moment of time, the first moment of time, when a billion people are connected, when your work is judged (more than ever before) based on what you do rather than who you are, and when credentials, access to capital and raw power have been dwarfed by a simple question "Do I care about what you do?"

We built this world for you. Not so you would watch more online videos, keep up on your feeds, and LOL with your high school friends. We built it so you could do what you're capable of. Without apology and without excuse.

Go.

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Summary: *Linchpin* by Seth Godin. Linchpins are the essential building blocks of great organizations. They're indispensable and they get the best jobs and the most freedom. Seth Godin shows how to become a linchpin.

Webinar: *How to Lead & Inspire Creative Breakthroughs* by Brian Mattimore. Bryan Mattimore explains the how, what and why of successful innovation and ideation. He presents a diverse selection of easy-to-learn idea-generating techniques. He also provides a framework to help anyone who is tasked with getting creative results from a group.