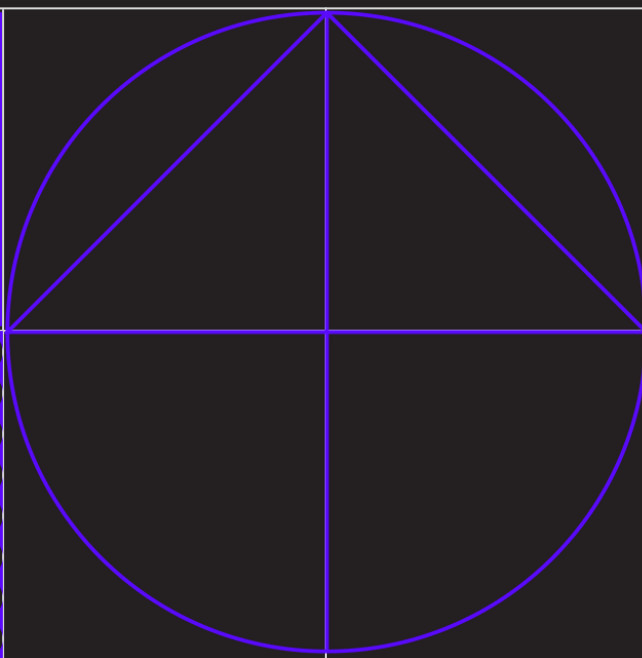
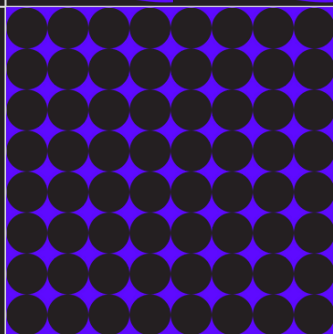
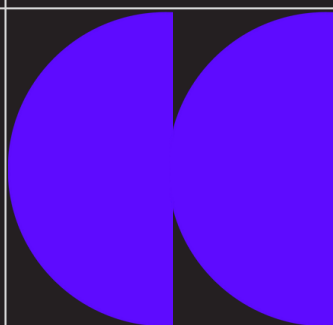


INNOVATION NORTH



Session 19 Key INsights:

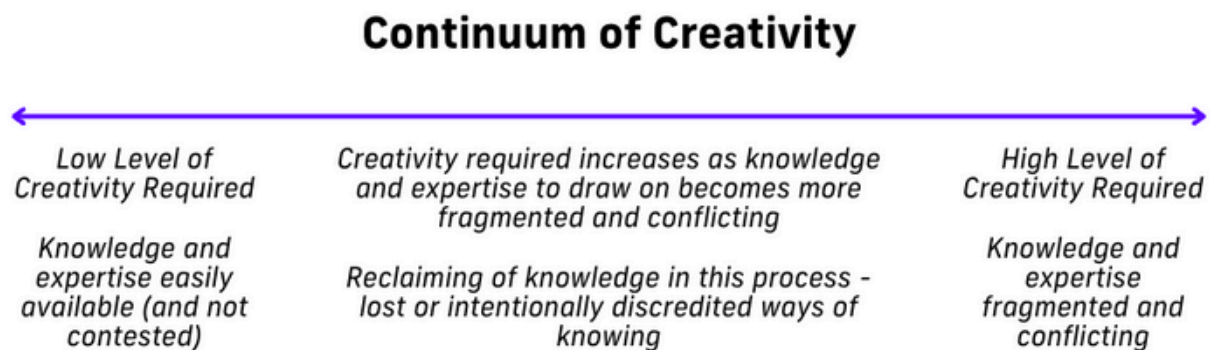
CULTIVATING EMERGENCE



What It Means to Be Creative

Ian emphasized that the capacity to be creative is innate. We are creative when we create a response to a challenge, problem, or opportunity which is novel, beyond our current abilities and knowledge.

The level of creativity required exists on a continuum. In situations in which there is existing knowledge and expertise available, low levels of creativity are called for. On the other hand, in situations in which there is little existing knowledge or expertise on which to draw, higher levels of creativity are required.



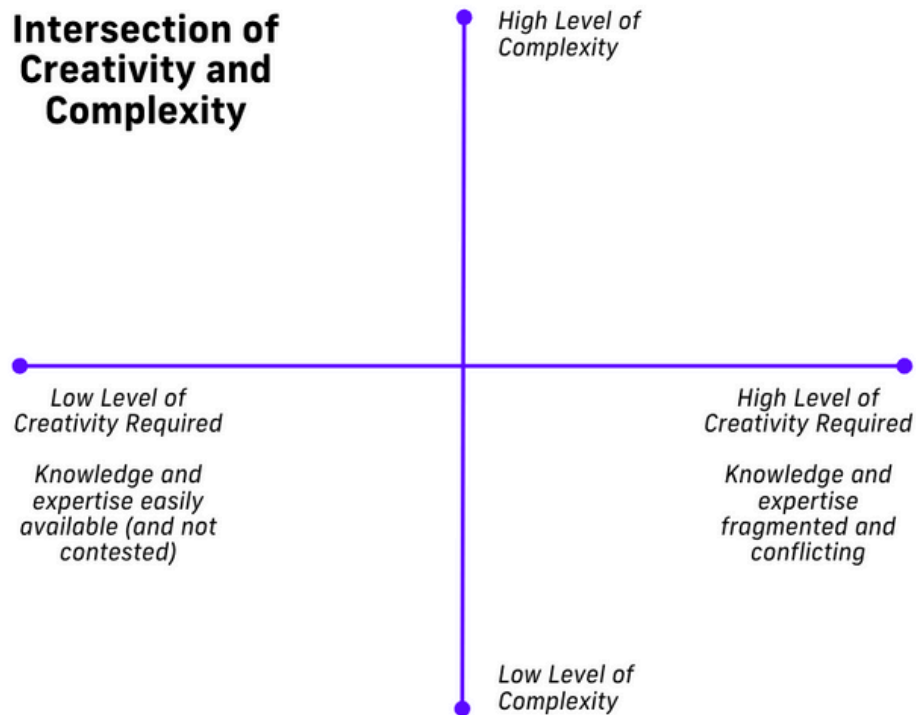
The Intersection Of Creativity And Complexity

There are three types of complexity:

- **Dynamic complexity:** cause and effect relationships are distant in time and space therefore outcomes of action are often difficult to predict and/ or observe because they can be felt in distant parts of a system
- **Social complexity:** multiple actors present with divergent perspectives on a problem
- **Generative complexity:** future is unfamiliar and no roadmap for action

In any given situation any or all three types of complexity can exist. They often interact with each other. When challenges are highly complex, there is often little expertise or knowledge to draw on and therefore a high level of creativity is required.

Intersection of Creativity and Complexity



In situations in which there is a high degree of complexity present, and a high degree of creativity required, the required length and depth of the creative process will increase. I illustrated this principle by using an example about the World Cup—a team that wants to win the World Cup (a complex challenge) must engage in a process with appropriate length and depth to meet that challenge. Practicing one hour a week, for example, is not sufficient.

Activities That Drive The Process Of Creation

In the session we engaged in activity that invited us to be “Poetic Scientists”, in which everyone was invited to write down a list of things they noticed and then to change certain words and rearrange the list into a poem. This activity demonstrated the interactive activities that drive the process of creation. These activities are:

- Inquire, explore, get intimate
- Build connections, expand attention
- Experiment, play
- Share raw, unfinished work

Engaging in these activities require the “emptying of the performance box”—meaning, that we must let go of existing knowledge and preconceived solutions.

Principles And Rules

In highly complex situations, it can be helpful to focus on principles instead of rules. Principles are mental shortcuts that are useful in complex situations in which outcomes are unknown and feedback is ambiguous. Principles tell us what to think about as we act. Rules are more appropriate in stable, predictable situations in which complexity is low. Rules tell us which actions to take.

Ian invited us into an exercise called Zombie in which the group had to sit in chairs, and then move without communicating to keep “the zombie” from sitting in the unoccupied chair. In the Zombie exercise, we were invited to think about principles rather than rules. By coming up with principles that tell us how to take collective action, we can respond to situations in which complexity is high. In the Zombie exercise examples principles include “breathe” or “thing of the whole, rather than just yourself”.

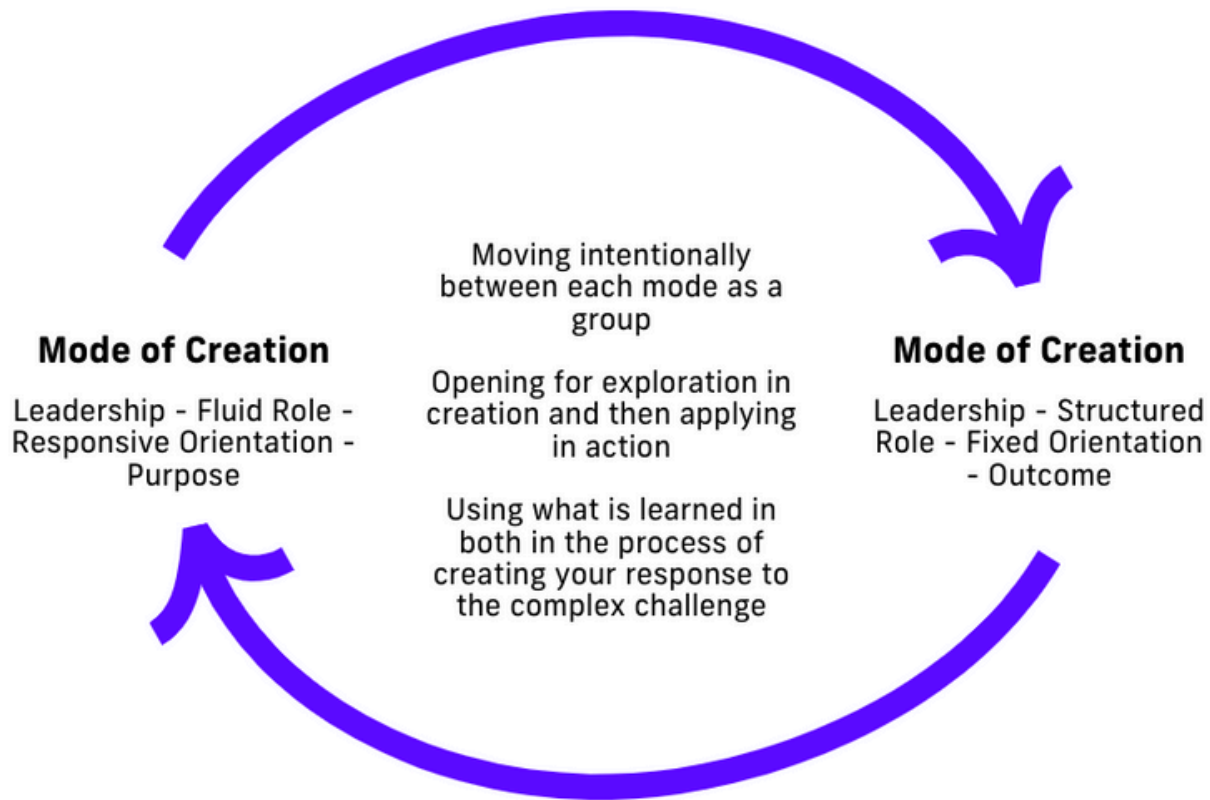
We can apply certain principles when attempting to create the conditions for emergence. These principles are:

- Connection
- Curiosity
- Agency
- Transformation

These principles support the creative process and should be nurtured during the process of creation.

Act As An Ensemble

Many of the activities in this session invited us to act as an ensemble as we moved between the mode of creation and the mode of action. The two modes are summarized in the visual below:



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