

HOW TO TELL INNOVATION



Working
with
Gianrico Carofiglio

Photography
Lupe de la Vallina



HOW TO TELL INNOVATION

GIANRICO CAROFIGLIO



MARIA ROSARIA NATALE

I'm extremely happy today. When working in companies on transformation and innovation, we are focused on what we do, but we are not mindful of the way we usually communicate what we do. This can be a problem, because we are not able to say what is important for us, for our companies, colleagues, shareholders with the right words. We are not able to use the right words in the right way. So when we thought about reformulating the leadership community, Enrico – who is always very attentive to the way we communicate everything - said that we needed someone who could really help us on this aspect. If you remember, two years ago we worked with Oliviero Toscani with this goal in mind. He's a great communicator, but not with words – with images. And for me, since I am a philosopher before being an entrepreneur, words are very important, because it's words that are able to shape us. In the first workshop this year, we started working on how relationships with others shape our identity. In the second, we worked with Erik Van de Loo to understand how our identity centres on three very important ideas: love, loss and desire. Today I am very happy to have Gianrico

Carofiglio here with us. With you, Gianrico, we'll have the opportunity to understand and exercise our ability to use the unbelievably deep art of words. I'm sure that a few hours are not enough, but I'm sure we'll see how powerful it is to reflect on working with words. Why did we invite Gianrico Carofiglio, in particular? Well, there are two reasons. I "met" him this winter in a hotel near Bolzano. I was waiting for a massage and I picked up the book "A changing truth" (Una mutevole verità). Once I started reading it, I couldn't put it down, not even while I was having the massage! I finished it in an hour and a half, and then got my family to read it too. I'm really in love with Simenon and Maigret, because Maigret discovers things in an empathetic way, and he's able to tell wonderful stories at the same time. But there's another important element for me. As a philosopher, I like people who think and explain things: Carofiglio is able to stand back and explain the secret behind what he's doing. So I said to Enrico that we had to invite Gianrico Carofiglio to our community. I went out and bought all his books... We started reading the book called 'With Precise Words'. This is an important quotation: "Each of us should pay careful attention to words. Not only in our active use of the language, when we talk, when we write, but even more in our apparently passive use of it, when we listen, when we read. Because only words that pay respect to concepts, things and facts can pay respect to the truth". If we think about communication in companies, how many words do we use without being aware of their meaning? More precisely, we don't pay attention to the link between our words and the truth. In this way, our companies lose credibility and reliability, and on the inside people who don't believe in the company start to find it difficult to know what they are doing and why they are doing it. To put these two aspects together: carefully choosing our words regarding the innovation process, looking at reality, asking questions, being in a relationship with others, creating links with others, connecting dots and creating prototypes – all this is our way of being innovative, with empathy - and you can

find all this in the books of Gianrico Carofiglio - a reflection on the importance of the relationship between the truth, words, and reality. I think that he will be a wonderful person to work with today and will help us give our companies reliability. This is why we invited him and I think he accepted because he felt there was something interesting in our proposal. Thank you.

GIANRICO CAROFIGLIO

Thank you very much for inviting me and for being here. I want to say a few words about what we are going to do. The first thing is that I'm going to make two deliberate mistakes during the day, and you are invited to find my mistakes. I'm not talking about language mistakes - I'll make a lot of unintentional mistakes in English. When we finish our conversation, you'll be invited to tell me the mistakes you have spotted. I have been asked to say a few words about myself - I'm not usually eager to do that, but I've agreed to speak for 15 minutes, and then we'll have a short Q and A session to talk about innovation, transformation, change, from my personal point of view, to introduce the themes of words, innovation and ethics. When we talk about innovation in a non-manipulative way, we can never forget that words and truth are two very closely connected entities. So, I spent many years being a prosecutor. It was not my mission in life. Sometimes, when people study law at university, they decide that their mission, their task in life is to punish the



bad guys and be the person who puts justice into the world. It is never a very good idea to have such a mission, it's very dangerous – usually you can do more damage than good. I had no idea of a mission and, frankly, I had no idea that I was even going to study law. In fact, I decided to study law at the very last moment, because I couldn't decide between philosophy, physics, medicine, and so on. Like many people who don't know what they want

EACH OF US SHOULD PAY CAREFUL ATTENTION TO WORDS. NOT ONLY IN OUR ACTIVE USE OF THE LANGUAGE, WHEN WE TALK, WHEN WE WRITE, BUT EVEN MORE IN OUR APPARENTLY PASSIVE USE OF IT, WHEN WE LISTEN, WHEN WE READ



to do, studying law is a good way to spend four years trying to understand what you really want to do. I finished my four years and I still didn't know. I passed the exam to become a prosecutor or a judge and began to work when I was 25, really not knowing why I was there. Things were happening without me really knowing what was going on. I have to confess that when I began to do the job, I understood - probably for the first time in my life - that things don't happen by chance. I was a judge for four years and then I became a prosecutor, dealing mostly with white collar crimes and organised crime, and I loved the job, for many reasons. It's such an interesting job, if you have open eyes to see the incredible world of opportunities you face doing that kind of job.

For many years I worked mostly on organised crime in Puglia, my region (the heel of the boot, in case you don't know). Many things happened, and for a few years I thought that, that was my life and that was my job. Maybe I could have done the same job for the rest of my life, although it's never a good idea. At a certain point, after finishing part of this so-called career (after some very important investigations and trials about organised crime) I thought that maybe I'd like to do something else. I'm often asked by readers or journalists how it can happen that - all of a sudden - a prosecutor becomes a writer. I usually say that this is not the right question.

I want to share a secret with you - when I was a child I wanted to become a writer. In fact, that is something that a lot of people say. If you go to a presentation in a bookshop and you are good at questioning people, you will obtain many confessions from people who say that

I HAVE TO CONFESS THAT WHEN I BEGAN TO DO THE JOB, I UNDERSTOOD-PROBABLY FOR THE FIRST TIME IN MY LIFE- THAT THINGS DON'T HAPPEN BY CHANCE

they want to be a writer, if only... I thought I was in the same situation. Only to say 'if only' is a kind of apology. It's like saying, I know I won't succeed, but I want to tell this story to myself, I could be a writer, if only I ...etc. I was in the same situation.

In 2000 I was very close to my forties, and you know, when you are close to your forties, especially men, they go "crazy". Sometimes they begin to work out, or use black tee-shirts, and have a so-called 'midlife crisis'. I decided to have my midlife crisis a little bit before my forties, and... I don't know how to say it - everything in that summer of 2000 was completely different. I couldn't recognise myself and I was continuously asking myself "What is your life about?" I know this can sound a bit pathetic but it was exactly like that. In the past I had tried many times to write something, every now and again, I wrote say one, two, three pages of a novel. I always had good ideas, I have to say, but I couldn't write. I would say to myself, no, I'm not ready, I'll try in the next two, three, four years. I was exactly



on that road that takes you to say during a presentation in a bookshop 'Oh yes, I'd like to be a writer, if only...'. I have no good explanation for it, but in September 2000 I began to write a novel, and I wrote every single day until May 2001. For the lovers of metaphors (something we'll talk about today), that's exactly nine months. I finished this novel - the title is 'Involuntary Witness' in English, 'Testimone inconsapevole' in Italian, and I don't really know how it happened, writing every single day, accepting the idea that what I was writing was not good. Because it never is good. I'm beginning a new novel now, so I know this very well: when you begin to write, when you go on writing, when you finish a novel, you are not writing well. I'm not writing well right now. Beware of writers that say 'Oh, writing is wonderful, I sit at my laptop or at my computer and I write five pages per day and when I finish, they are good pages for the novel'. Beware! This is not true, because if it is true, it means you are not doing the right thing, because writing has got to do with truth, and truth is very dangerous and difficult to handle. I don't know a single person who can handle truth without feeling uneasy.

We can say that ease and writing are an oxymoron - two concepts that can't go together. Generally speaking, if you want to create new things, in any field, you have to go outside of your comfort zone. There is nothing interesting, nothing new in that zone, just comfort. I think we have to embrace the idea of a journey into an unknown land. I'm not quite sure what happened in 2000 that completely changed my life. What is interesting, to make a very technical point, is that in 'Involuntary Witness', which is a courtroom drama, the main character is a defence attorney. I used to be a prosecutor, and I've often been asked why a prosecutor should decide to write one, then more novels whose main character is a defence attorney. At the beginning, I used to say just that it was the story that I found. Then, thinking about it, I probably discovered a truth about this, namely, that you can tell good stories only if you change your perspective. Marcel Proust used to say that the true journey of discovery is not seeing, watching, listening, visiting new places, but having fresh eyes. I think my subconscious offered me that character,

a defence attorney, to give me those fresh eyes to talk about the world I knew very well - the world of trials, investigations, lawyers, judges. If I had written novels from the point of view of the prosecutor, it would probably have been boring, because there are so many things that you don't see if you are exactly in the same point of your everyday life, and there are so many things that you can suddenly see if you just change your perspective. This was what happened. Defence attorneys have often asked me 'how do you know this about us?' I didn't know, I just tried to put myself in their shoes, and it probably worked. So this is the story of a transformation. Maybe now we can discuss these things - and then go on to talking about stories and metaphors - and then have a bit of fun.



MARIA ROSARIA NATALE
Why don't we watch the Mercedes movie first?

MOVIE
Voiceover: It was a rainy Friday afternoon in Rome. No, wait, it was a snowy Wednesday

"THE TRUE JOURNEY OF DISCOVERY IS NOT SEEING, WATCHING, LISTENING, VISITING NEW PLACES, BUT HAVING FRESH EYES"

MARCEL PROUST



in Milan, or a sunny Wednesday in Naples. Actually, it was all of the above and more. 4matic is the most advanced four-drive system adapting the car to the person's context, whatever it might be. We needed to communicate such technology in a way that felt personal and relevant, reflecting the current conditions of everyone who used it. We partnered with Google and after a month of coding, we created the 4matic book, the first story that automatically adapts the narrative and visual performance to the reader's context, just like 4matic does. We commissioned Italy's best-selling writer, Gianrico Carofiglio, to write a road-trip story. This mobile first experience uses several Google APIs and phone features to rewrite the story according to the reader's location. Time of day, season, traffic, and weather conditions, even the campaign can make the narrative unusually familiar. If you came from YouTube, the character was watching a video; if you came from a banner, it would say that the character had been visiting that very site, and so on. For the first time, a story could be told from the point of view of the reader. In the first week of the activation, thousands of unique books were written. The integrated campaign was covered by the main publications of the country, which resulted in a lead generation rate five times higher than all previous campaigns. Due to the campaign's success, the 4matic adaptive story is now available in English stories and works in Mercedes Benz's key European markets. This new technology has caught the attention of publishers (conditions apply) who believe this

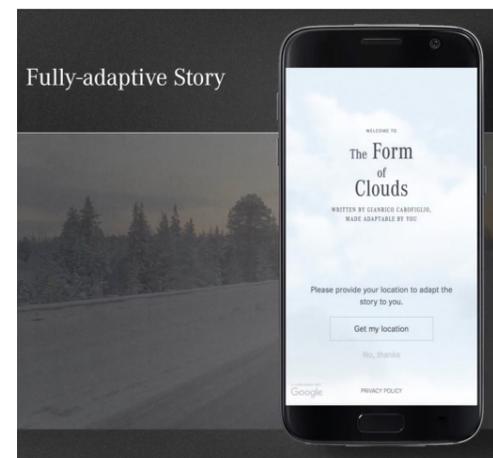
might be the future of e-books.

MARIA ROSARIA NATALE

Now I think we can start to warm up, and go a little bit deeper into a dialogue with Gianrico Carofiglio and then start our exercise.

GIANRICO CAROFIGLIO

I know that being the first is always



THIS MOBILE FIRST EXPERIENCE REWRITES THE STORY ACCORDING TO THE READER'S LOCATION

embarrassing. I want to make that clear – being the first one will be really embarrassing!

AMANDA MURPHY

It's very interesting that you say that you can tell good stories if you change your perspective. I immediately thought - let's imagine I was writing a book from a man's point of view instead of a woman's. How do you know what you're doing is realistic? I know my perspective. As you say, you've never been a defence attorney, but you wrote a book from that point of view, how do you know that what you're writing is actually right?

GIANRICO CAROFIGLIO

It all depends on how sincere your attempt to put yourself in the other person's shoes is. You will never know, you will feel it. And you have to accept the uncertainty of being someone else. It is not a nice feeling, you're not going to feel at ease, but as I was saying before, you mustn't expect to feel at ease if you are trying to do something new. Especially if you are trying to write a novel or a short story. When you write or when you read – reading is not so different from writing, even if we think they are two completely different things – they are two creative activities.

What are you interested in? Human nature. Yes, it's a commonplace, but it's human nature that interests you. You, we are interested in truth, truth that we usually don't like to deal with. Good stories are in the basement of our soul, in that place where we believe we wouldn't like

to go, where it's dark and maybe wet, where we are not sure what we are going to find, putting our hands under a number of old things – we don't know if we'll find animals, or other things. But good stories and good characters lie where we feel uneasy, when and where we feel ashamed, when and where we feel afraid. This is why you need to accept this idea. Being able to unlock our resistance is connected with changing our usual perspective, because our usual perspective is also a defensive perspective.

I want to share another (from my point of view) basic concept with you – the real enemy for every form of creativity, and so for every form of change, is the ego.

Remember this. The enemy, the real enemy is the ego. You have to change your perspective. You won't know you are writing the right thing. You only know that you are on the right path when you feel uneasy.

LUPE DE LA VALLINA

When you started writing and you thought you were not writing well, why did you go on?

GOOD STORIES ARE IN THE BASEMENT OF OUR SOUL, IN THAT PLACE WHERE WE BELIEVE WE WOULDN'T LIKE TO GO



GIANRICO CAROFIGLIO

I don't know. Now it's much easier, because I know how it works, I know I have to go on writing, I know that my first draft is something completely different from the book that I'm trying to write. I know that writing is somehow like sculpture. Michelangelo said that sculpture is the art of taking away. He said that in every block of granite, there is a statue, a prisoner inside. You can easily understand this if you go to the Galleria dell'Accademia in Florence, where the unfinished masterpiece by Michelangelo, the Prigioni, the Inmates are. You can see the shape of those huge men trying to get out of the rock, not succeeding, of course; they will be forever trying. He said the work of the artist, of the sculptor, is getting rid of what is not useful, what is preventing the statue from getting free.

The job of a writer is exactly the same. You have this huge amount of words, the first draft, and the real job is taking away what is useless. Sometimes it is very easy. You can see that some chapters or sentences or words are completely useless. Sometimes is not so easy, and you feel that something is very good, and think 'why should I take it away?'. Simenon used to say that the real secret of writing is rewriting with this main idea in mind: just look for the parts you love most, the chapters, sentences, words that seem wonderful, where you think that you have showed great skill, and take them away. Because it's always a matter

of ego, narcissism. Usually we find wonderful things that are only an exhibition, but exhibition is something very far from truth.

But coming back to your question, I really don't know – it's very mysterious how it was possible to go on the first time. Probably, I felt I had this opportunity and that it was not an opportunity that would come back again. I felt that I had just one shot.... But I'm not sure, frankly speaking. I only know that every single day I thought, how is it possible? And although I'm not a smoker, if I can steal a cigarette, I'll smoke – I decided not to smoke a single cigarette for the entire period of writing. The night I finished, after writing the last words of my first draft, I really couldn't believe it, it was probably two o'clock in the morning, and I smoked a cigarette. I really cried – it's difficult to communicate this – but I really didn't believe it. I'm sure this is not a satisfying answer, but it's the only one I have.

CAMILLO REGALIA

I've read all your books and in my Psychology course, I sometimes use your first book as a means of studying prejudice. I was wondering one thing: you talk about the midlife crisis of a man. If I think of your main character, he's a man who is living a chronic midlife crisis. I often read crime authors, because I love crime novels, and it strikes me that a lot of characters have this characteristic (although Maigret is not in a chronic middle life crisis, he's an old man). I ask you whether it's by chance, or whether



there is a link between what you are saying about the difficulty to find the truth and the fact that the main characters are always people who are in the middle of a crisis, whether personal, sentimental or whatever.

GIANRICO CAROFIGLIO

I don't know if you know the German word Bildungsroman, a 'novel of coming of age'. That kind of novel is about a young man or woman who faces the beginning of his or her adult age, the passage from being a boy to being an adult. In my opinion every novel is that kind of novel, because good novels talk about transformation. Good novels, good movies, good stories, are about somebody who is something at the beginning of the story and something else at the end of the story. You can do this in many ways. One way, probably simplified, is to choose an age of crisis, a period like the so-called midlife crisis, and put your character there, because it's easier in this "fluid" period to talk about how the individual changes, and the author hopes universal ideas can be conveyed to the readers.

Why are crime stories so successful? Are they the new social novel? I am a fan of Chesterton, who said that novels can be easily divided in two categories: well-written and poorly written. Labels can be useful ways to understand superficial things, but sometimes you can find a pattern in this kind of novels, like a man or woman in a kind of crisis. Everything is about

GOOD NOVELS TALK ABOUT TRANSFORMATION, ABOUT SOMEBODY WHO IS SOMETHING AT THE BEGINNING OF THE STORY AND SOMETHING ELSE AT THE END OF THE STORY



the truth – how you – the writer, you, the reader – can identify yourself in that character and in the crisis.

Once I was told by a reader – he was a German scholar– something that really made me glad. He said, ‘Reading your book is like drinking cold, white, fragrant wine, that looks really light. You drink a glass or maybe two, and you feel perfectly at ease, you think. Then you stand up and your legs feel weak... This was a wonderful thing to hear.

I think that the difference in the same apparent pattern is what you feel when you stand up, or, to leave the metaphor aside, what you feel when you finish the novel. There are some books that are a pleasure to read – there is a lot of commercial literature that is fine for a few hours, but when you finish those books, they are finished. The next day you literally don’t remember a single thing or a single feeling. It’s different with books that begin to work not while you read them, but when you’ve finished them. So yes, it’s a pattern, but then you have to see how the pattern is put into practice, the writer’s experience and the reader’s experience.

RICHARD SOLOMON

When you write, are you talking about your own truths? Or are you writing about what you see other people live?

GIANRICO CAROFIGLIO

I wouldn’t say ‘my own’ truth, I wouldn’t say ‘the truth’ of course, that’s not for a writer to decide, it’s for somebody higher up...I think that you must find relative truth from the point of view you have chosen to tell the story. Telling the truth in literature means not trying to manipulate your words and your reader, but trying to find the meaning with the tool of the story. I’m not talking about philosophy or writing an essay, that’s completely different, but the truth of the story and the characters in the specific moment of the story you are writing or your personal life. You are not finding the truth to give to the world like a revelation. It is something different. It is the feeling of truth. It is the idea that the writer has made an honest effort to get there. It’s a perspective, and it’s a part of an entire job, because the other part is the reader’s part.

Usually we think that the creative part is the writer’s part and the reader is a passive client, a recipient. But it doesn’t work like that.

I want to try to explain this with a very simple example: we have been talking about that character of mine whose name is Guido Guerrieri. He’s popular, not only in Italy - there are so many readers who know this character, and a lot of people, both men and women, who are in love with this character, some literally in love. And I want to confess one thing: in the five books I have written about him, you will never find a description of the character. Yet all the readers know him. When I say they know him, I mean they know what he’s like, what his face is like, his body, and many other things that I have never written in my books. What does this mean? It means that reading is a creative act, and the most important parts of a book, be it novel or short story, are not the things that you have written but the things that you have taken away, the blanks, the spaces of the reader, the spaces where the reader can sit and watch that part of world with the writer, and recreate the story and the characters.

Why is reading such a different activity from watching a movie? Because when we are watching a movie, we have a lot of wonderful experiences, but, for sure, we are not deciding, recreating the story and the characters, which is what happens when we read a novel.

I think that this is the most important thing when we talk about writing and reading. This is why I suggest you are suspicious with writers who want to explain to you what you can find in their books. That’s not allowed! When you have written a book, whether good or bad, the book belongs to the readers and the reader is perfectly allowed to find meanings, to recreate



the landscape, to recreate the characters, to say to the author “This is my story and I really don’t care if you say that I am wrong”, because the writer and the reader have exactly the same rights on the novel. This is something one should understand when talking about reading, because it opens a door on a world of meanings and opportunities. That is what we are going to talk about today.

TOM MAES

That’s interesting, it makes me think about a presentation at work. Try to do that in a work presentation, and the first question you get would be ‘Could you please fill in the blanks?’

GIANRICO CAROFIGLIO

I think that you must separate the two moments of the situation. Talking about your job, if you want to persuade your colleagues, you don’t need rational arguments, they never produce persuasion. You need the ability to see the world from their perspective, trying to understand their priorities (although I hate this word), we could call them their needs and their wants, and adapt what you are telling them to those wants, those needs. That’s not the

moment to fill in the blanks. You can fill in the blanks when a decision has been made, when you need to add technical information, and so on. There are so many different situations but if you have to persuade somebody, rational arguments are not very useful and don’t relax your audience. I am the first person to think sometimes that a perfectly rational argument can be useful to tell others how things are, and how they should behave, and so on, but it doesn’t work like this. This is why stories are

AND THE READER IS PERFECTLY ALLOWED TO FIND MEANINGS, TO RECREATE THE LANDSCAPE, TO RECREATE THE CHARACTERS, BECAUSE THE WRITER AND THE READER HAVE EXACTLY THE SAME RIGHTS ON THE NOVEL



so powerful.

TOM MAES

It's said that there are as many truths as there are leaders. So which truth should you aim for when you start telling your story?

GIANRICO CAROFIGLIO

Convey a feeling of honest search for the truth, and when you are negotiating, you must be able to put yourself on the other's side. That is not just an idea – you know this much better than me. From my point of view, many techniques don't work, but the one that really works has to do with listening.

We are not talking about the truth - never – you are not going to find it. Would you mind if I just explained something for the Italian-speaking people?

In italiano la locuzione “la verità” è soggetta a 21 anagrammi.

In Italian, the words ‘the truth’, can be anagrammed in 21 or 22 different ways.

Three of these are really interesting: la verità può essere relativa, la verità può essere rivelata, la verità può essere evitarla.

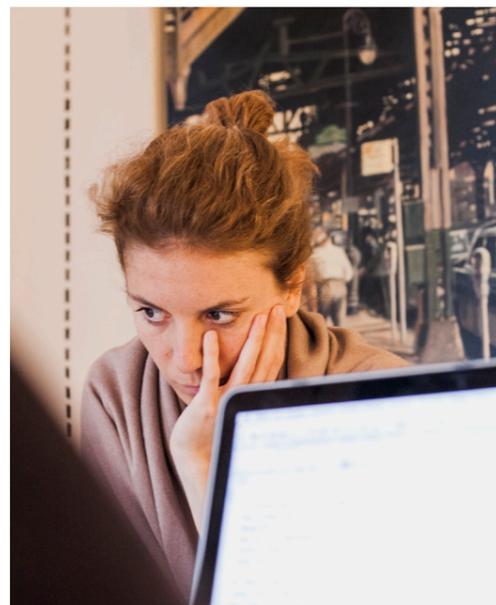
In Italian, the words for ‘the truth’ can be anagrammed as ‘relative’, ‘revealed’ and ‘avoid it’. Those three words refer to the three main schools of western thought about the truth –metaphysics, idealism, and scepticism. Idealism is revealed, there is ‘the truth’ and it must only be found or revealed by someone who has the power to do so; scepticism, that is, avoid it, don't even try, it doesn't exist, and if it exists, you can't find it, so forget it. And then ‘relative’, the idea of several truths: many truths, many points of view.

We're going to talk about this later when we play a sort of game. But I hope it is clear to everybody that if tomorrow, or next week, we were all to describe this afternoon to somebody else, we would tell 15 different stories (there are about 15 of us). And you can't say that one single story is ‘not true’, but at the same time, you can't say that that single story contains ‘the truth’. I wouldn't put it in terms of Eastern philosophy. Yes, some Eastern philosophers, say Confucius, have thought a lot about this. But we also have a lot of great Western philosophers: I would quote



Montaigne, for example, who had the idea of a world like a broken mirror, and in every single piece of the mirror, you see a piece of the so-called truth. It is not true and it is not false. It is a matter of attitude and willingness to accept other people's point of view.

To be a good writer, or to be a great writer, and to do other things – to be a good detective,



for example, the difference lies in listening. I learned this when I was a prosecutor. In Italy a prosecutor leads the police and can lead the investigation himself. You talk with a lot of people, and there are many ways to do this.

Last week I was here in Milan for a workshop with a large legal firm, one of the biggest in the world – employing about 4000 people - and the seminar was about negotiation. The approach was a little bit different from the usual approach, the idea being to use the investigative approach, and the approach of a good detective who talks to people, trying to obtain good testimonies or confessions. And we were talking about what it really means to talk to people.

Here too, listening to other people means forgetting the ego. Usually when we talk to each other, we are not really listening. If we are polite enough, we don't speak until the other has finished what he or she is saying, but we think about what we are going to say. So what you get is not a real dance, a real conversation, but just a collection of statements. It is impossible to go anywhere with this technique, because you maintain your position and I stay in my position, I can't physically listen to you because my brain is busy thinking what I have to say to go on with this conversation, which is a war.

In a few minutes, we are going to talk about this metaphor – argument is war – which shapes our understanding of words, conversation and change. Is anyone willing to tell us what a metaphor is? What is a metaphor? Or give me an example of metaphor.

NADIA BENABDALLAH

A metaphor is an interpretation of a statement. You try to say the same thing without the context, applied to something totally different,

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but keeping the meaning the same.

GIANRICO CAROFIGLIO

OK. Let's focus on 'same thing' and not on 'keeping the meaning the same'.

What is a simile? Can you tell me?

NADIA BENABDALLAH

It's when you say 'something is like this'. With a metaphor, you use something obvious to you in order to explain something else, so obvious because probably you see it in nature, and you use it usually to have more impact.

GIANRICO CAROFIGLIO

OK, very good.

With similes, we have connecting words, while metaphors don't have connecting words. This can appear to be a very small difference, and it is, from a structural point of view, but the difference between metaphors and similes is huge, if we consider it from the point of view of the increase in meaning. There is a dramatic increase in meaning and an increase in power in the sentence. I want to try to explain what I'm saying with a very short and simple example: "Caesar's face was like a stormy sky."

This is a simile - we put together two usually unlikely things with this connecting word 'like'. "Caesar's face was a stormy sky." If we take away the connecting word, from a structural point of view, it looks very similar. But taking away that little connecting word creates an incredible increase of meaning. Try and focus on these two sentences, just for 30 seconds. Just think - Caesar's face was like and Caesar's face was a stormy sky. Don't think, but just feel it.

ANDREA FREI

I would rephrase it in a different way. I would say, if I think, say, of my daughter, I could say 'she's like me'; I could say she is me. They are completely two different meanings, because even saying 'she's like me', I want to get the message across that 'there is something in between us which is meaningful'. There are differences. So each maintains his own, whereas even saying 'she is me' or 'I am she', then this is more than putting together both, and the two are more than the one taken apart.

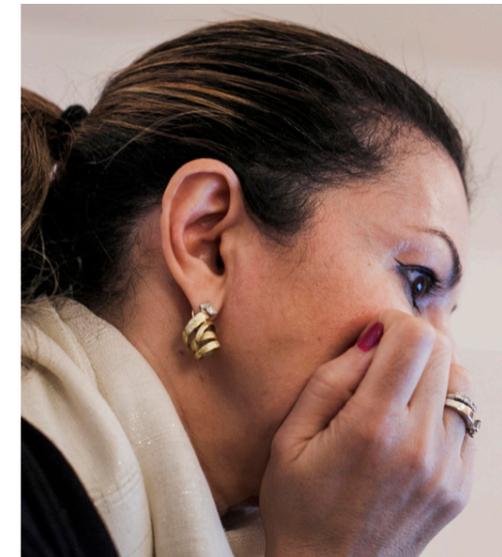


GIANRICO CAROFIGLIO

Exactly. Don't forget that talking about two persons who are connected to each other like this can create an element of complexity, and can confuse us, but it is absolutely correct. If I say, she's like me, I keep the two entities separate, but if I say, 'Caesar's face was a stormy sky' I am transforming his face and I'm not really talking about his face, I'm talking about his brain, about his soul, and I go deeper and deeper into his feelings, how he feels and how I, the reader, feel about this.

Metaphors are commonly called 'figures of speech'. They are figures of speech, like similes are figures of speech, but metaphors are also, and mostly, the way our brain works when it

WITH A METAPHOR, YOU USE SOMETHING OBVIOUS TO YOU IN ORDER TO EXPLAIN SOMETHING ELSE, SO OBVIOUS BECAUSE PROBABLY YOU SEE IT IN NATURE, AND YOU USE IT USUALLY TO HAVE MORE IMPACT



tries to process new information, when we are trying to understand new ideas, when it tries to convey new ideas of good or evil. Metaphors can be transformative and also toxic.

We don't have the real perception of how much metaphors are part of our lives until we stop and think about it. We don't have the real feeling of how we are surrounded by metaphors until we stop and think about it. Please note that "surrounded by metaphors" is a metaphor.

Which is the most widespread metaphor in the world? Have you ever heard of the World Wide Web? It is a metaphor. What is a web? A web is something that a spider makes in the natural world, but now, the first meaning of web for us is not that, but the World Wide Web.

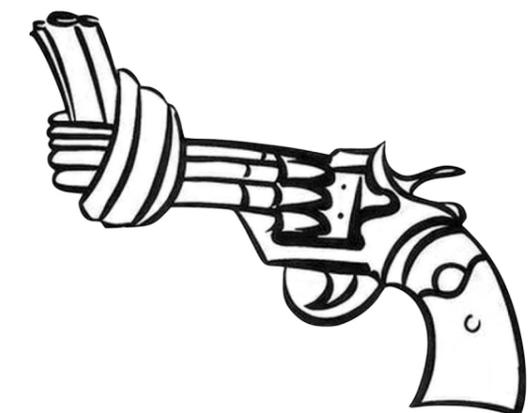
If you want to gently introduce somebody to a new concept, you can say 'I want to plant a new seed'. Of course, you are not talking about a physical seed, about ground, water, etc. We are so accustomed to using metaphors that we don't see they are all around us.

I suggest now you think about the language that is spoken in your organisations. Try to think of three, four or five common metaphors used in that language. Try to understand if they are good metaphors, neutral metaphors or toxic metaphors, namely metaphors that stop change for the better. Does anyone have any ideas?



ANDREA FREI

I would like to share one because I'm really worried about it and it's something I couldn't help thinking of. I had a long discussion in my company with a couple of people who know the company very well. I'm new to that part of the company so I shared with one person the question of what the purpose of that company is, why that company exists. She said to me that I should think of being a virus. Now we have viruses and viruses are good in that they change, and we want to change the environment we're in because we don't believe this is a good business environment any more and we're going to change it from the inside. Of course, if they discover we are doing this,



IT IS A METAPHOR

we'll not be able to change the company, so we need to keep it hidden. She told me to remember that we are a good virus, because we will change the company, and at the end we will be something different, and better. Of course the aim is to improve it, but with a colleague of mine we are fighting against this metaphor, saying we cannot tolerate it, we should fight it, it's not good. I cannot identify myself with this idea.

GIANRICO CAROFIGLIO

No, you are absolutely right – it's a very dangerous metaphor. Mark Twain once said something like this: "The world is divided into two categories, good people and bad. Those who decide who is in one category or the other are the good people." Or the good viruses. This is a very good example, thank you very much.

ANDREA FREI

What can we do against it?

GIANRICO CAROFIGLIO

You have to change the narration.

PATRICIA SOLOMON

You could be a vaccine.

GIANRICO CAROFIGLIO

You can try dealing with this from a rational point of view, but it doesn't work. You have to find a different way of telling not the same story, getting to the same goal of transformation, but with a story that you can identify with, which does not have that dangerous smell of authoritarianism.

ANDREA FREI

Am I wrong to try to investigate why they chose this metaphor? Now I'm not interested in fighting it, I'm just interested in understanding.

GIANRICO CAROFIGLIO

You are absolutely right. The very moment you understand why, by trying to see the landscape from their point of view, you will probably be able to find an alternative. It's a very well-built but dangerous metaphor that I would avoid, because it has a lot of very bad implications.

Starting from the choice of the word, a virus is usually connected in our mind with the idea of disease, even if they say they are good viruses. Thank you very much, this is very good.

CAMILLO REGALIA

I work at the university and I can find at least three metaphors. First the positive one, community, and two negative ones. One is parking, parking lot - university is a parking lot, and the third one is an exam machine. I think that sometimes this kind of metaphor is used both by colleagues and students. Community is positive, the idea of linking together, and the parking area is used because a lot of people stay at university and then do not work and so stay there a long time.



GIANRICO CAROFIGLIO

This is very interesting. I am not sure the first one – community - is a metaphor. You have to take something from a concrete domain and put it in the domain you want to explain with that concept. A community is a community, a group of people, it is not something concrete that you use to explain something abstract. On the other hand, the second and the third are metaphors and are very good examples, because they explain not only the fact that they are used and they exist, but also the mood that is connected to them and the fact that we can literally change the way we act, by changing the metaphors that shape our view of the world. This has been studied by American linguists, especially George Lakoff, who is the creator of so-called conceptual metaphors, metaphors that are not only figures of speech, but the way we shape the world outside and the world inside.

I want to give you an example of this: argument is war. Now this looks like a neutral metaphor, but it is not because it shapes the way we look

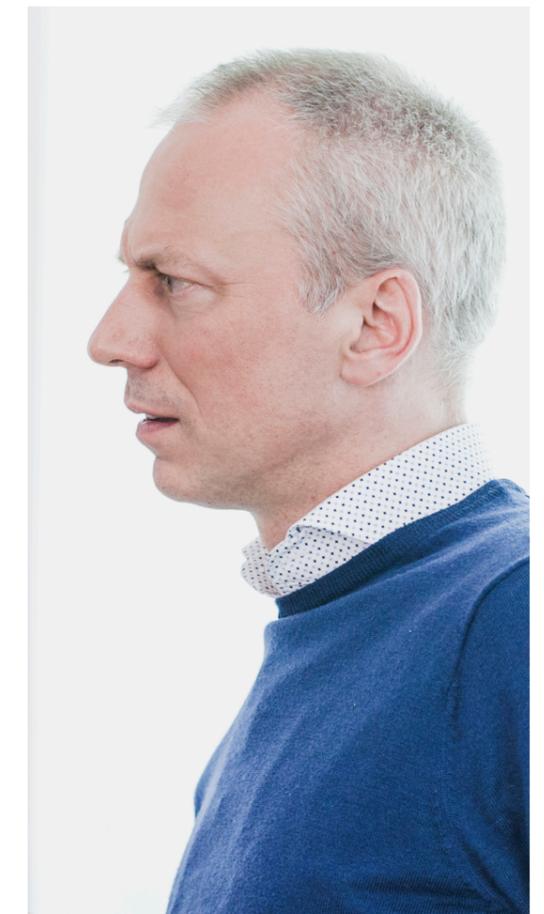
at arguments, at conversations, the way we look at others.

TOM MAES

War too is a form of communication. Is that also a metaphor?

GIANRICO CAROFIGLIO

"Communication is war" is a metaphor. I wouldn't say that "War is communication" is a metaphor. When talking about war, you are not talking about bullets, but yes, communication is war is a form of metaphor. Argument is war has a lot of very dangerous implications about how we see other people and about the possibility to find a common field in an argument. If you think about the verbal implication of this metaphor, sometimes you can hear people or yourself saying 'I destroyed his weak points' – that is a very aggressive military way of talking about



conversation. Please think about an alternative metaphor for conversation, or argument. Not war, but another metaphor.
- It's a game.

GIANRICO CAROFIGLIO

A game. It's not exactly a metaphor, because it's abstract, it must be something concrete. "Argument is dance". That might work. Let's find some implications.

- It's together.
- You must find the other person's rhythm and so you have to listen to the music.
- You do it for fun.
- A game, a fight.

GIANRICO CAROFIGLIO

Yeah, it's a fight. It's not that you can't ever use fighting metaphors but you must be aware of what it means. I remember doing a workshop for managers of a very important Italian company, and I was



introduced by the vice-boss, a very important guy who felt he was important, and you could see that. And he said, 'We are very happy to have our guest here, he's going to explain to us how to fight our business war, because we have to attack our adversaries and bite them, even maul them.'

I couldn't believe my ears, partly because it was a perfect introduction, but not for the reasons he thought. When he finished, I said "Thank you very much, it was good for me to begin like this, because you have provided a great example of how not to use a metaphor". You can decide to use fighting metaphors, but you mustn't use metaphors that have serious implications like the death of your adversary. You can decide to use metaphors for example of 'spar' or 'fighting in a ring' like a boxer. Say there are rules, we want to gain the centre of the ring, we want to hit our adversary, we want to avoid his fist, and so on, you can say many things.

Generally speaking, I prefer metaphors that are not fighting metaphors but sometimes they are useful. There are some martial arts that can be very useful for making non-fighting metaphors, like Ju-Jitsu, a Japanese martial art. Ju-Jitsu means 'the art of yielding'.

Anyway, "love is a journey" and "love is war" are two completely different ways of both thinking and living this idea.

Listen to this: "every day is a journey and the journey itself is home". This is a short poem by the Japanese poet Matsuo Basho. I find it wonderful - you can find two metaphors, one inside the other. Every day is a journey - here the metaphor for day is journey - and the journey itself is home. See how many meanings you can find in such few words? It is a multiplication.

I see here "The journey is the travellers". The metaphor of the journey is useful in many contexts.

Now we're going to give you a short story to read. You'll find it in your file, and it's the non-adapting version of what we heard before in the short film on the internet.

Just before we stop, I want to share with you another wonderful quotation again by Chesterton about stories: "Fairy tales don't tell children the dragon exists. Children already



know the dragon exists. Fairy tales tell children the dragons can be defeated."
Now you read and we'll start again in a short while.

MARIA ROSARIA NATALE

You might now be wondering what the link is between what we are doing here and our jobs of transformation and innovation inside our companies. I would just like to say two things about that and then leave the floor to Gianrico Carofiglio to explain what the exercise is about. First of all, if we think about words and innovation, you could say there are three different spaces inside our companies, where we have the responsibility to put something new in place. One space is about people, the second is about processes and the other is the mentality, the philosophy or culture we have in the company. Normally we say that everybody can be creative, or can be an innovator, but actually, it's not so true...

TOM MAES

That says something about the philosophy, right?

NADIA BENABDALLAH

It's a version of the truth.

GIANRICO CAROFIGLIO

A relative truth.

MARIA ROSARIA NATALE

It's important to find the right people and create the place or space inside our company where they have the competence to innovate in what they are doing. Otherwise you cannot change anything. People might be extremely motivated to change something (and you need a huge motivation to change things because it involves taking risks) but the other step is very difficult. Expertise is very important, as well as intrinsic motivation and creativity skills: the centre of these three different domains is where you'll find something new. Our responsibility in the company is to create the conditions where people can express this creativity.

What is important is to think about the right conditions to create inside companies where people with great expertise, creative skills and intrinsic motivation can discover something and then deliver something really new.

One small example: Jeff Bezos suggests, even when you are hiring people, asking them if they have ever invented anything new, even something small. If they have, they might have the ability to create, if they haven't, it's not possible that they'll become innovators. The only way that people can continuously create something new is to find a great process. Processes are the way people can constantly

recreate something.

One very important step is to create processes where there are continuous networks, internally and externally, for finding new ideas. You have to create a situation, which enables people to be in a relationship with others. Then, create a process where people can regularly observe different places and new environments. Create a space which encourages an attitude of continuously thinking in a new way. If you ask people to do the same thing all the time, and then organise a fantastic one-day event with a wonderful consultancy company to come up with something innovative, it's impossible to create innovation. We need to be able to run an experiment. I don't mean that metaphorically. As Carofiglio said, the area of creativity is where we may feel unease or be afraid.



We don't know exactly what the results will be. We need a space where we can build a prototype, something new that we can measure and then deliver. This is very important. We also need the ability to ask questions, and in our meetings or the moments when we are working together, give people the space to ask questions freely. If you are able to create this space and these processes, people will slowly start to take the space to understand what they are doing better and thus become more creative.

Set up creative processes where we can encourage people to observe, ask questions, be in a relationship with others, and experiment. Encouraging people to do this is a very important phase. You can't create innovation in just one day with one person; it is something that could be continuous inside the company.

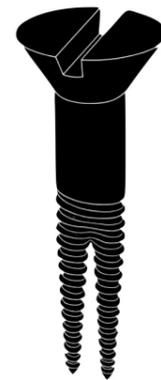


The last step regards the philosophy or idea behind a company. To say that everyone can innovate means creating the conditions so that new ideas can come from people who effectively work on them. Do you remember what we said with Daniele at the meeting about prototypes? People who have the right competences and the right skills can really say something new because they know the problem.

Another point is to invest in disruption: give people the freedom to be disruptive, to think something new. Small projects are the key to this, because with something small, people can take the space and the freedom to risk, to try something out and in this way, they can also take their freedom and responsibility to change something, and take smart risks.

A smart risk is not something huge for the company but something that could be new.

I like this way of thinking: "act differently to differently think". Normally we think the opposite. We think we have to think something interesting and different, and then when we've understood what we're doing and so on, we'll



I N N O V A T I O N



act differently. This is the opposite. If I start to do something different, then I think differently. This is the key of the word empathy. If I started to be in Valentina's shoes, I can be different, I can act differently, for I think like Valentina. If I stay in my own space, in my own office, and I think 'I have to understand Valentina's point of view, it will be impossible'. I have to put myself in a different situation. I have to act.

If you are curious, or you want to read something, please read 'Ethical', the book by Gianrico Carofiglio, or the book by Gallese and Rizzolati about their research on mirroring, nervous mirroring, because there you see that the movement and actions are the key to start working with our brain in a different way and a key to understanding other people. Empathy starts from movement, for action, it's not the opposite. This is very important. To end with an interesting quote from Jeff Bezos, "in the end we are our choices. Build yourself a great story".

I would add, a great story of innovation.

So now I'll be quiet. What shall we do now, Mr Carofiglio, after reading?

GIANRICO CAROFIGLIO

Maybe we'll talk about the short story later. First I want to ask you if you know Akira Kurosawa, the Japanese director. He was famous for the film Rashomon. Do you

remember that movie? It's very interesting. This very simple story is told from four completely different perspectives. The story is as follows: there is a warrior travelling with his wife, and they are crossing a wood. They meet a bandit that kills the man and assaults the woman, and then is arrested.

This story is very simple and is told by four different characters, the wife, the bandit, a witness, a lumberjack who has seen everything without being seen, and a warrior evoked by a sorceress. And the four stories are completely different, according to the points of view, the feelings, the sense of guilt, and the need to reshape the view of the world of every single character. It's a very powerful movie, about perspectives, of course, the reliability of witnesses, the meanings of words and telling

"IN THE END WE ARE
OUR CHOICES. BUILD
YOURSELF A GREAT STORY".

JEFF BEZOS

I WOULD ADD, A GREAT
STORY OF INNOVATION



stories.
Now we are going to do the same thing. Please try to recall something that happened to you in the past that involved at least three other people, and then write the story very briefly from the different points of view of the other people involved. If possible, the people should have very different opinions about the story. You have to see and feel the scene from the different points of view, and put yourself in other people's shoes. It would be very good if there are very different and conflicting interpretations of the event among the people involved.

It could be a story about something good or bad, but it would be better if it were something you feel a bit uneasy with, but it's up to you. I suggest you write your point of view last, but it's up to you.

I also want you to put at least one metaphor in the story. Please write short sentences, not more than 25 words per sentence, and not more altogether than 2000 characters altogether, so about 500 words per point of view. You've got an hour to do it. Your first draft might be 4000 characters long, and then you'll have to cut it. When you write your first draft, don't worry about the length of the sentences or the number of characters. You might write 4000 characters, and very long sentences, but when you rewrite you have to break the sentences and take away the extra characters. Everybody should write in their own language.

MARIA ROSARIA NATALE

In an hour's time, we will work on three different stories, and the stories that we show will be in English, so everyone can understand.

1st story. AMANDA MURPHY

1) "Thank God we've managed to get this company to come and move everything in



my parents are totally in debt. We've had to find a house for them, using Dad's pension. They've wasted everything they had, all our inheritance. They know damned well what's going on. Years of signing requests for loans, Mum turning a blind eye. And don't trust Pietro, it's better if you don't talk to him. We're talking drug abuse there. Years of cocaine. I'm not going there, they're moving now.

4) As she walked towards the house, the phone rang. Giovanni. Giovanni?! Oh God, what's he going to say now.

GIANRICO CAROFIGLIO

Which is the character you felt closest to?

AMANDA MURPHY

The first one. My point of view is 'this is completely absurd, it's totally ridiculous'. The conflict comes because I don't agree with these two sons moving their parents into a new area. But the one I identify with, I understand, is the first one. "Come on Mary, it's going to be fine, it's just round the corner from us, the children can come and see you".

GIANRICO CAROFIGLIO

You identify with this character because he's similar to you. At the same time, from my point of view, the third one is more real. What do you think?

AMANDA MURPHY

The third one is angry, you can feel that.

GIANRICO CAROFIGLIO

What was it like, telling the story from his point of view?

AMANDA MURPHY

You know, I find it very hard to believe his point of view, although it's a real situation.

GIANRICO CAROFIGLIO

YOU find it hard to believe, but you are watching the situation from his point of view.

So maybe here, in a very elegant way, you are

one day." Pietro left his house early and drove fast to his parents' house in Corso Magenta. The removal van was just parking outside the house as he drew up. He'd got a day off from Mediaset to help his parents through the move. He let himself in and found his mother, looking helpless and lost. "Come on Mary, it's going to be fine! New house, new area, you'll love it. It's just round the corner from us. The children can come and see you."

2) Seeing the removal van in the street, Frances turned to Luigi and asked, 'What's all the rush? I really can't understand. That'll be Pietro coming up - the usual hurricane...' "Ciao Piè, I don't like all this". She felt as though she was being punished, but didn't know why. All her clothes, all her books, all those boxes. "That's precious, please be careful." She said to the men as they wrapped up her stuff. I hate all of this, she thought to herself. I'm so tired. I bet Giovanni won't come.

3) Giovanni dialled Clare's number. "Hi, look, I'm calling you because I think you should know the real story, the real reason we're moving them. We've had to. I know it sounds odd, but

EMPATHY MEANS SUSPENSION OF JUDGEMENT

judging this character. Can you see that?
In a very elegant way, because you are just telling a story and you also make a serious and fairly successful effort to show the character. But you can feel there is a judgement in there.

AMANDA MURPHY

You're right, there is a judgement.

GIANRICO CAROFIGLIO

Judgement is a problem, because when you judge, you are not watching things from his or her point of view, because there is a filter. You think that his opinion on this situation is your opinion.

AMANDA MURPHY

I can understand his point of view, but I don't agree with it.

GIANRICO CAROFIGLIO

It's not a matter of understanding. You don't agree with it, but he agrees with his point of view.

AMANDA MURPHY

Yes, right.

GIANRICO CAROFIGLIO

This was very well done, very helpful. Of course it is practically impossible to succeed in doing what I was asking you to do. Or maybe some of you could succeed, but this is the most interesting part of the exercise. The third one is very accurately written, it's the best. There is an effort to be in his shoes, to be fair, but this is not a matter of fairness, it's a matter of suspension of judgement, do you see?

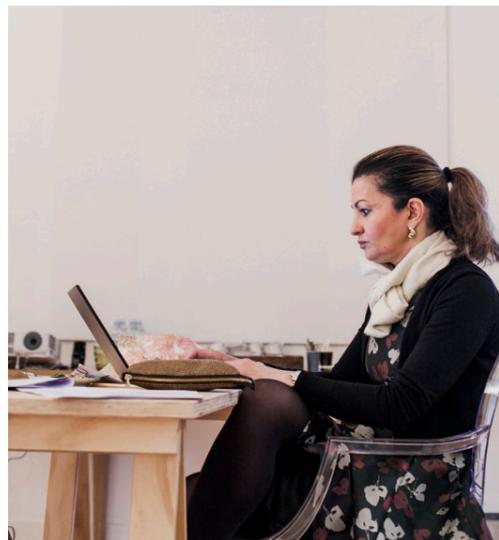
So we have this first point: suspension of judgement. Empathy means suspension of judgement. I'm not talking about sympathy. Sympathy is about agreeing with the other's point of view. Empathy is understanding a point of view. Understanding a point of view is impossible if you are judging that point of view. This is why a very important skill for a good prosecutor or judge is the ability to suspend

judgement. That might seem paradoxical, but it is not, because you can really understand the complex truth we were talking about before (the idea of several truths) only if you accept the idea that different points of view - that you disagree with completely - can be a point of view.

So thank you very much, that was very helpful. Especially because that part was very well written. We can try another one. Would you like to read it Nadia? Please read it with expression.

NADIA BENABDALLAH

This story takes me back to my Master's degree in George Washington University in Washington DC. I entered the class and saw Ayad, so I sat next to him. The professor was already in the room and he started to introduce himself. I started talking to Ayad and a student in front of me turned and looked at me with a very unfriendly expression. I continued talking in a low-pitched voice and at that moment the teacher came to my desk and said 'Do you think you can afford to talk in my class?' I felt at first embarrassed and then humiliated and then a feeling of anger filled me. I was a volcano about to explode. But after a few minutes,



SYMPATHY IS ABOUT AGREEING WITH THE OTHER'S POINT OF VIEW, EMPATHY IS UNDERSTANDING A POINT OF VIEW



anger left a place for a more honourable feeling – I found my new dare, my new challenge, and he would apologise. After the first exam, the prof distributed the results, came to my desk, handed over the sheet, grumbling “congratulations, I had my doubts about you”.

Teacher's perspective: Here we go, a new semester, a new group of students. OK, let's get in and introduce ourselves. Whoa! There is a female student, how odd! I didn't get a female student in my class for the last five years. Whoa, OK. Hold on a minute! A real headless chicken. She's disturbing the class chatting? I will put her in her place and set things right from the start. No-one talks, breathes or sneezes in my class. Do you think you can afford to talk?

Ayad.

Oh great, there is someone I know in the class. We can do homework together. I was talking to her about her summer vacation when the teacher approached us. I was the one talking, she wasn't. But he was terrible to her, a real barking bulldog. He told her that she could not afford to speak in his class. I felt terribly embarrassed for her. This teacher's a real jerk. He doesn't even know her or saw her before.

The student in front of me.

Here we go. For once there is a female classmate, she's chatting, chatting, chatting. How typical. Let's shut her off. I turned around

and gave her the look. She just carried on. The teacher's going towards her. Hah! Shot and killed.

GIANRICO CAROFIGLIO

This is very interesting. How many characters did you use?

- 2027.

Are you sure? Including blanks? OK. You must be a very good actress. I thought it was more. Congratulations. This is very interesting because we have something that is about a humiliation. That is exactly what we were talking about before. Good stories are there, where you recall humiliation, fear, anger, bad things, things that we usually don't like to connect to our character or our view of yourself. So this is good. But it is interesting that in the first part of your story from your point of view, you tell the story of the humiliation and so on, but then you explain how justice was restored. Why did you do that?

NADIA BENABDALLAH

Because for me it was important

GIANRICO CAROFIGLIO

Yes, but it's not part of the story of that specific moment, it is what happened afterwards.



NADIA BENABDALLAH
 Ah you're right. At that moment I felt that I had to do something and it was a big motivation because I was angry and then I was like... I will teach him.

GIANRICO CAROFIGLIO
 This is a restorative story, it's a story about yourself, and you need it to make sense. This is very interesting, because it explains what stories are about. Stories are about making sense of a senseless world. The world has got no sense in itself. It's a stream of deeds, a stream of situations, of words that don't have any sense in themselves. We give it sense.

ENRICO RIMOLDI
 Like the moral at the end of the story.

GIANRICO CAROFIGLIO
 A moral is another thing. It's a way of making sense, yes, but it's usually connected to the idea of judgement, moral judgement and so on. I wouldn't say moral, I would say meaning. This story is a meaning for you, and for us. What is this



story really about? If we had to say with a single word.

NADIA BENABDALLAH
 It's about prejudice

**"TWO THIRDS OF WHAT WE SEE IS BEHIND OUR EYES"
 CHINESE PROVERB**



GIANRICO CAROFIGLIO
 Exactly, bias, prejudice, glasses that everybody uses to look at the world, creating a world that is in us. There is a Chinese proverb which says 'two thirds of what we see is behind our eyes'. It's a very powerful, metaphorical way of talking about this. It is very interesting to see how you acted out the story. And there were metaphors.

NADIA BENABDALLAH
 They were simple

GIANRICO CAROFIGLIO
 But the story is a metaphor which tells us many things about your view of the world that are all there. It's a very symbolic story, probably something that you have told many times, and this shows us how we can use a story to make sense, but also at the same time to heal wounds. There is a beautiful statement by an American psychologist, which goes something like this: it is never too late to have a happy childhood.

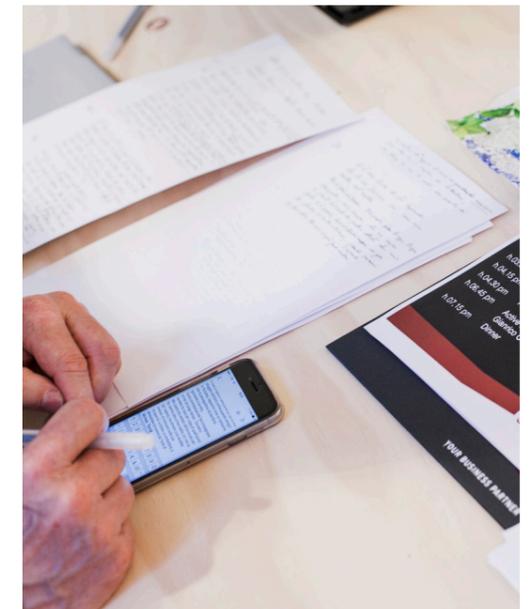
I think it's wonderful, because it's true. The story of our life and our childhood depends on the way we tell it ourselves, what we choose to put in the story and what we choose to take away.

That's why (apart from the problem of time) I said you could use 2000 characters. We have to choose following a very strict rule. The number of words is not linked to the technique of choosing what we want to talk about, but it's about clarity. Very long sentences are difficult to understand. That's a commonplace but it's true.

How did you feel listening to this story? Which was the character you felt more in tune with?

- Nadia's
- When I heard the beginning, I thought 'typical male', I had the "here we are again feeling".
- I didn't like the student who was saying 'ah who is chatting'.

GIANRICO CAROFIGLIO
 You couldn't like him, because she decided that you couldn't like him. It is very well written but from her point of view. The other points of view are like hers - there is no real identification. You write what you supposed they could have thought in the situation - that is the maximum you can do in an hour, probably. But, I hope, this shows you the difference between guessing and putting yourself in other people's shoes. You were not supposed to learn in one hour how to do something that requires a life of study. But I think that if, after today's meeting, we have changed -



a little bit - our attitude about listening, conversation, about what stories and metaphors are really about, namely, real life, everyday life, then we can say that we are beginning a process, which must go on when you go back to your companies. You can begin counting the metaphors that are used every day. Try to listen to other people's words, looking for metaphors. Try to listen to other people's words looking for stories. Above all, stories that they tell about themselves, stories that are useful to create, shape or reinforce the image

they have of themselves. This can really change things.

In the last part of our conversation, we are going to talk about empathy and active listening, and some very easy techniques to make things move in that direction.

This exercise - or game - is useful not only in itself, but to show what happens if we stop the noise in our brain, the noise of our ego that needs to tell its story, and win the argument with the world, our ego that needs to show himself (and our ego is a male!). If we can stop it, or him, we can suddenly begin to see things.

Have you ever had that very common experience of deciding to buy a new car, and - all of a sudden - everybody has got this car?

Ah, this is incredible! It seems like everyone has decided to buy exactly the same car. Is this the truth? Of course it's not - it's a matter of eyes. You weren't interested in seeing that car before, and you suddenly see it now because it's going to become your car.

Our senses are not just physical things, it's a question of motivation. It's a matter of deciding what we want to see and how we want to use our powers and our energy. There is a study by an important psychologist, which showed that at the same time we can process not more than six or seven pieces of information. That means that if we are talking to somebody, and we are thinking of what we want to say, and judging, our brain is overwhelmed by all this, and we can't see things that could be crucial to understanding the situation or changing it. This is very useful



if you want to write novels, but equally useful if you want to change how a company works, how the relationship with your employee or clients or any third parties works. Now let's listen to the third story.

ENRICO RIMOLDI

I have a curiosity. You said to Nadia, 'Ah you read your story very well, like you were an actor.' Do you do the same when you write? Do you usually read your stories aloud?

GIANRICO CAROFIGLIO

Sometimes I read aloud. It would be better if I did it more often, because sometimes when I do it for the audio books, I discover mistakes that I could have discovered before when writing or editing the book! Reading aloud is useful, especially when it comes to direct dialogue. Stephen King says that reading aloud is usually not a good idea if you are just reading a book, but it's a very good idea if you are re-reading your own book and especially your own dialogues. If you read aloud you understand what works and what doesn't work.

Richard.



RICHARD SOLOMON

Well, first of all, there's nothing particularly deep in this. The second thing to say is that it's actually about one of my earliest encounters with girls, so if there's anything remotely offensive in here to anyone, please, excuse it.

NADIA BENABDALLAH

That's pretty gutsy, eh? With your wife in the room?

PATRICIA SOLOMON

Don't worry, I can already tell - I know what this story is about, without reading it.

RICHARD SOLOMON

Left or Right ?

1. Scholar of Corpus Christi.

This was Scholar's Kobayashi Maru. The French exchange girls were out in force; and jumped up pumped out Boston High School predators too. Scholar never did the training course for this scenario. Outnumbered quantitatively and qualitatively. All too aware of their nuclear superiority, blessed with cutting edge intelligence. Cheap cider by the gallon,

musk, Duran Duran. This was not scholar's idea of fun: no port wine, no Stilton and no Friedrich Hayek. There was only one solution....take the wretched cider and find a dark corner....bunker down for an evening of counter-cultural discourse with Sir Howard of Downing. Scholar wishes he was not an out of body throwback but damn it he is. Don't fight destiny, time for a defensive play.

2. Laurent of Lyon.

Now Laurent was all gold hair, white trousers and red belt; a DJ controlling the adolescent dance floor of the French exchange, matchmaker and match breaker extraordinaire. The type that wore a pale blue cashmere V-neck draped across his Gallic shoulders. Actually he was the most beautiful creature of either the Lyonnaise cohort or the Bostonian phalanx.

Laurent and his trusty mate Jean-Luc had been landed with awfully square country swots; clever English clots: Scholar and Sir Howard of Downing. These boys had no idea. The gender balance was totally screwed at this party; way too much oestrogen. Desperate times call for desperate measures. Laurent would try to fix Scholar up with Isabelle of Burgundy. A smooth introduction, a chateaubriand for two...

3. Sir Howard of Downing.

Scholar of Corpus is hedging his bets again. Thinks he's an intellectual but he's suspiciously distracted by the seductive Boston High School contingent....he's secretly intoxicated. His positioning on UK monetary policy is careless, his attention to the evidence is overly-selective. He underestimates the industrial damage being done by sterling's emergence as a petrocurrency. Sir Howard is absolutely certain that Scholar has started covert surveillance. Downing sees Laurent approaching.....takes Scholar off in the direction of Isabelle of Burgundy. Scholar seems hopeful but nervous.

4. Isabelle of Burgundy.

Isabelle was perplexed by this country barn dance, a dance with virtually no boys. Why would a mixed French school pick an English girls school? Big but slightly grotty Second World War air raid shelter, full of English mead and salt and vinegar crisps. And here comes Scholar. He's clearly debating whether to go for the left or right cheek? The Orc went for the forehead....

GIANRICO CAROFIGLIO
How many characters did you use?

RICHARD SOLOMON
I've no idea. I think I've broken your limit. 2700. I didn't have time to edit it.

GIANRICO CAROFIGLIO
I have a question for you. If you think back to the situation now, if you watch it in your mind, from which physical point of view can you see it?

RICHARD SOLOMON
I see it as I imagine it from Howard's situation in the dark corner.

GIANRICO CAROFIGLIO
You see it from where you were in that situation, or from outside? If you close your eyes, and you see the place and the people, where do you see it from?

RICHARD SOLOMON
I see it from the roof, from where I was sitting in the corner with Howard.



GIANRICO CAROFIGLIO
From where you were or in a detached way?

RICHARD SOLOMON
I think detached. I visualise it in a detached way.

GIANRICO CAROFIGLIO
OK. Can you see it from your point of view in that situation? Can you step back into your body then? Are you able to wear your own shoes, right now?

RICHARD SOLOMON
Yes

GIANRICO CAROFIGLIO
In the same position, from the same place. You don't see yourself because you are yourself...

RICHARD SOLOMON
Oh, I've relived that scenario a number of times

GIANRICO CAROFIGLIO
It makes you a little bit uncomfortable, I suppose

RICHARD SOLOMON
Yeah very uncomfortable, it was a disaster.

GIANRICO CAROFIGLIO
Try to explore this sense of uneasiness. Do you feel uneasy at not being able to go back into your body to live the situation- or do you feel perfectly comfortable with this?

RICHARD SOLOMON
Oh I can go back and relive the situation.

GIANRICO CAROFIGLIO
You can? Try it. What do you see? Close your eyes and tell us what you see. Don't think, look! Close your eyes.

RICHARD SOLOMON
What I see is the smooth Laurent coming over to talk to me, leaning over to this



girl, Isabelle. I remember looking at her and thinking you know what a nice girl she seemed to be, as a person, as well as very attractive, and getting increasingly nervous as to how on earth to effect an introduction.

GIANRICO CAROFIGLIO
And what do you see of your body, your hands, your legs? Can you see something of your body?

RICHARD SOLOMON
A sort of slow shuffling.

GIANRICO CAROFIGLIO
And now let's try to move in another person's body. Your choice.

RICHARD SOLOMON
Well, Laurent maybe.

GIANRICO CAROFIGLIO
OK. That's interesting.

RICHARD SOLOMON
So Laurent is relaxed. I'm Laurent, I'm relaxed.

GIANRICO CAROFIGLIO
What do you see?

RICHARD SOLOMON
I see Richard and Howard talking like nerds in the corner of the room, trying to look

as though they're enjoying themselves. I'm thinking well, I'll be the charitable, popular guy and go and grab Richard and introduce him to my friend Isabelle. She's a sufficiently nice young girl to cope with this chap. So I go and grab the guy, and Richard seems a bit sheepish at the idea of being introduced, but I can see that he's very happy. I introduce them and then just look on with despair when I see the hash that Richard makes of the introduction.

GIANRICO CAROFIGLIO
You've just told us the same story.

RICHARD SOLOMON
Well, it's the same event...

GIANRICO CAROFIGLIO
Yes, for sure, the same event, but is it the same story?

RICHARD SOLOMON
As in, I'm not really putting myself in Laurent's shoes?

GIANRICO CAROFIGLIO
With very sophisticated literary tools, you succeeded in showing us how powerful your verbal means are, but now you were telling us the story from two different points of view.

RICHARD SOLOMON
But I wasn't in the text.



GIANRICO CAROFIGLIO

Not in the text. In the text you were showing us something.

NADIA BENABDALLAH

Maybe he was hiding behind the words?

RICHARD SOLOMON

Well absolutely! I feel very guilty.

GIANRICO CAROFIGLIO

This English is quite difficult to understand. I mean I understand it, but you have to make an effort. It's very academic, very cultivated English, and there is a lot of thinking, but not a lot of experience that we can find in your story now.

So now we have another point, that is really the same old point: the ego. Get rid of your ego if you are interested in really understanding another person's point of view. It's virtually impossible to understand another person's point of view if we are focused on our point of view, whether we are aware of it or not.

I want to tell you a short story, well, not exactly a story.

GET RID OF YOUR EGO IF YOU ARE INTERESTED IN REALLY UNDERSTANDING ANOTHER PERSON'S POINT OF VIEW



As I was saying at the beginning of our conversation, I worked as a prosecutor, and many people think that the behaviour of prosecutors or cops is about being tough, about being able to fight criminals, being tougher than criminals, knowing the law, etc. You would be hard pushed to find anyone who told you that the main quality of a good detective is forgetting himself or herself, and trying to put himself on the same level as the other person, changing perspective and trying to see how this person sees the world. Sometimes I write or give talks about techniques for obtaining confessions. Once again, the main technique for getting people to confess to their crimes is to put yourself in the other person's shoes. There is a process to follow in four steps. To start with, you talk to them, and show them that you are a person and not an institution, then you analyse the situation, showing them that you understand how they see it. Maybe he or she has not yet confessed, but you take this for granted – “I know why you did that, because everybody would have done it, for this or that reason”. In this way, they feel that you understand – and they are ready to talk to you. I don't say that they are ready to own up to what they have done, but they think, OK, this guy understands me, even if I'm not going to tell him what I have done. He knows what I am talking about.

The third step is about the projection of guilt – it was everybody's fault, in part, at least, it was the family's, society's, the



victim's. This is a very dangerous field, because you mustn't manipulate them; you always need to say that it was also somebody else's fault. You have to find a reason to show that you understand what happened, also from their point of view, and show you understand that it was not all about him. This lessens the feeling of guilt and the fear of implications or the consequences of what he or she has done. The fourth step is giving ethical incentives: you should confess because you can bargain, you can have a lower penalty and many other things; this is less interesting for you in your situations.

The most important rule to follow, always, is your choice of words. Never use words that remind the other of the gravity of what he or she did. You are not going to say murder, but you can say the deed, the accident, you are not going to say the rape, you don't choose or use words that are emotionally heavy, that recall the seriousness of what happened. If this works in the difficult field of professional criminals - and I assure you that it does... This was something I was very happy about in my job - I got a huge number of people to confess to their deeds - it works.

LUPE DE LA VALLINA

What do you mean when you say you have to be careful not to manipulate them?

GIANRICO CAROFIGLIO

I mean that this procedure is acceptable if

you never forget that you have a person in front of you, and you have to deal with this person even if he or she has committed a serious crime. That means for example that you mustn't lie. If you give incentives, they must be real incentives. If you tell them “I understand why you did that”, you must really understand, and there must be a serious reason for that behaviour, and the most important thing is that you mustn't justify them, only to get a confession. When you say ‘I understand’ you have to clarify that you don't justify, “I understand, I'm not justifying you, but I understand you”. That shows respect and real understanding. If you say, “you were right to kill that bitch”, if he is very low level criminal, he might follow your lead, but this is unfair, and the real difference between you and the criminals is that you follow your rules and they don't, or perhaps, they follow a different set of rules.

When I use the word manipulate, I mean



dealing with people as if they were or are things. You must deal with people, treat them like people, like individual persons. The difference is this: when persuading – you persuade a person and you manipulate a thing. Manipulating is unfair, it's not ethical, and is not something I want to teach.

ENRICO RIMOLDI

Is that like an attitude? Or a skill? Or do you have to work to develop it?

GIANRICO CAROFIGLIO

Both

ENRICO RIMOLDI

Because I don't think it's that simple to put yourself in the shoes of someone who is a bad guy. There must be some kind of a diaphragm between us.

GIANRICO CAROFIGLIO

It's a combination of attitude, talent, and learning. Many things can be learned, and I'll try to show you right now. A very powerful tool for creating a level of empathy is what's called active listening. The words "active listening" are in themselves an explanation of the concept, because usually we think that listening or reading are a passive activity. That's completely wrong. Active listening is a very active and very powerful activity. Just think about this: in an interaction, a conversation, a negotiation, who has more power, the person who listens or the one who speaks?

-The listener.

Why?

JEAN FRANCOIS

A VERY POWERFUL TOOL FOR CREATING A LEVEL OF EMPATHY IS WHAT'S CALLED ACTIVE LISTENING

Because the other is opening his heart, he's opening himself up, so he's taking a risk, while the other one is just waiting to know what to answer.

GIANRICO CAROFIGLIO

Exactly. To listen is to gather information, even if the other one is not telling the truth. That is also a way of gathering information; take it for granted that if you are talking, and talking and talking, you will tell the truth somehow. There is a clever trick you can practise in everyday life with this tool of active listening, called verbal mirroring. You are probably familiar with the concept of mirroring, which a lot of psychological disciplines use, not always in the right way - they talk about physical mirroring, which I'm not very fond of, it's like acting – and



if you want to act, you must be an actor – otherwise you'd better be yourself.

You can mirror another person listening to them, because if you listen to them, if you quieten the noise in your head, you'll get in touch with them.

Verbal mirroring is very easy - it is just repeating the last three words or the essential ones of the last words that he or she is saying. This gives the other the feeling that you are really listening, and being interested in what they are saying. Usually when you talk about this trick, people say 'I cannot parrot people like this' or 'you are kidding', but try it. Listen, make silence in your head. Show the person you are talking with that you are listening to them by repeating their words. It's a very powerful tool, because it tells the other person, without any effort, that you were listening, so carefully that you repeated their last words. It's a confirmation of being a real audience. You can use it in different ways, because if you just want to show them that you are listening, you repeat it with a flat intonation. Maybe you are interested, but you don't add any special emphasis to the words. If you find that this is the right direction, you can be very assertive when you repeat the words, and if you disagree, you can just repeat the words with a question mark. It's an incredibly powerful tool, because you are not attacking him, he doesn't feel threatened, but you - using his words - force or lead him or her to reframe what he has just said. Reframing - always - means changing perspective, and so you can lead him or her where you want. It's not mechanical, so please, try this technique, try it tonight, tomorrow, with your children, with your colleagues, with your employees, and let me know how it goes!

GIANRICO CAROFIGLIO

Are there any questions? I would like to spend a few more words on the concept of re-framing. What does verbal reframing mean?

Let's imagine that they said to you

something that you want to strengthen, or you want clarified. Repeating it in a different way, using the last words and then retelling that part of the story gives your counterpart the feeling that you are listening, that you are not threatening him or her. It shows a partially different point of view on the same thing that means "OK, that might be the case, I don't know", and let the talking continue. Because you remove blocks, you remove the main block, which is the noise in your brain, when someone is talking.

Do you remember 'argument is war'? You are not able to do this if, for you, argument is war. But if argument is dance, or some non-violent martial arts, like Ju-Jitsu...

There is a great story (or legend) about the invention of Ju-Jitsu. Have you ever seen Ju-Jitsu? Have we got a volunteer?

LISTEN, MAKE SILENCE IN YOUR HEAD. SHOW THE PERSON YOU ARE TALKING WITH THAT YOU ARE LISTENING TO THEM BY REPEATING THEIR WORDS. IT IS A VERY POWERFUL TOOL





DEMONSTRATION

What did I do? He was pushing and I didn't resist. Without hurting him...

What am I doing? I'm looking for the weakest part of his grip, and without hurting him, we are dancing. OK?

"To dance" means 'we are together' - we are here together. Fighting, war, means I want to destroy you, physically or from a dialectic point of view. That's what reframing is. And it's also a metaphor. Physical metaphor.

And to go to the legend: there was an old wise man, in ancient Japan. He was looking for the most powerful technique to fight the secret of invincibility. He had studied every kind of martial art, and studying martial arts he believed he had understood that there is no art that gives you the gift of invincibility. So he was very sad, because his way forward had closed.

**"THE SECRET OF INVINCIBILITY IS NON -RESISTANCE"
WHICH MEANS YOU MUSTN'T USE STRENGTH AGAINST
THE STRENGTH OF YOUR ADVERSARY**

It was winter and there was a snow storm, and the cherry tree in front of his window was covered in snow, and the branches were weighed down with it, and when the snow became too much, they broke. And then he began to look towards the pond where the weeping willow was, and the snow fell on the weeping willow too, and the branches were covered in snow. But as the snow got heavier, they bent, letting it slip off, and then they bounced back up again. He said "This is what I was looking for! The secret of invincibility is non-resistance", which means you mustn't use strength against the strength of your adversary. This is a very powerful metaphor from my point of view, because it's useful everywhere.

Let the other person speak, listen to what he is saying, lead his or her angel, help him or her to find the reason for what they are saying, try to understand why - all these things mean trying to see things from the other's point of view.

Have you ever heard of Milton Erickson? Milton Erickson was a great psychologist of the past century, probably the greatest genius of hypnotherapy and a person at the level of Freud or other geniuses, but less known. He was especially famous for therapeutic stories, which he used when putting in trance his patients.

I have chosen one that I think is perfect for our purposes - it's the story of a horse. I want to read it:

As Erickson was returning from high school one day, a bridled horse ran past him towards a farmer's yard looking for water. (It's a true story) Sensing the horse was lost, Erickson and some other bystanders cornered the horse, and then rather bravely, Erickson hopped on the horse's back and yelled, "Giddy-up!" Erickson just knew that the horse would go in the right direction, even though he

didn't know which direction that was.

The horse first headed for the highway, but then started to lose his way when he began heading for a field. Each time the horse would do this, Erickson would simply pull the horse back and start aiming him towards the road.

This went on for about 4 miles or so until finally the horse turned into a local farmyard. The farmer instantly recognized the horse, and asked Erickson where he found him.

When Erickson responded that he found him about 4 miles from the farm, the farmer, who now seemed rather astonished, asked, "How did you know you should come here?"

Erickson replied, "I didn't know. The horse just knew. All I did was keep his attention on the road."

What is this story about? How does it apply to your job? It's often used to talk about a client-centred approach, or generally speaking, another person approach, or a cooperative approach. The most interesting job is to show others what they really know, what they really want, and what they really know, without knowing they know it.

It's very late, but can you find any other meaning in this story, that we could put into other words?

TOM MAES

It's a story of trust too, isn't it?

GIANRICO CAROFIGLIO

It is, it is, for sure. From the point of view of the horse?

ANDREA FREI

The need to be connected? It's very similar to the technique with which horses are trained. There's a new way of training horses which is not exactly what they were doing before, which was breaking the horse, in terms of "I show you and I give

you"

GIANRICO CAROFIGLIO

Positive reinforcement

ANDREA FREI

Yes, positive reinforcement. The technique works in exactly the same way. I go away, the horse does not want to stay alone, so it follows, and you don't look at him, on purpose, because eye contact means talking to each other.

GIANRICO CAROFIGLIO

Are you into horse-training?

ANDREA FREI

My wife is. It has been transformed into a technique psychologists use to help people come out of situations; you don't oblige them, you just let them follow you.

GIANRICO CAROFIGLIO

Wonderful. What does it mean from the



**THE MOST INTERESTING
JOB IS TO SHOW OTHERS
WHAT THEY REALLY KNOW,
WHAT THEY REALLY WANT
AND WHAT THEY REALLY
KNOW WITHOUT KNOWING
THEY KNOW IT**

horse's point of view?

TOM MAES

From the horse's point of view, it's a horrible story. You finally break free! At last, you get out there, everybody thinks you are frightened, and somebody jumps on your back. And every time you want to go free again they say 'Get back on the road' until you go back to where you fled from and there they say 'Thank God you're back', but you don't want to be there. From the horse's point of view, it's a horrible story.

GIANRICO CAROFIGLIO

What do you suggest? How should we deal with the horse in that situation?

TOM MAES

So the story is told from the perspective of the man who knows how to deal with animals. It's not told from the animal's perspective.

GIANRICO CAROFIGLIO

Yes. And so what should we do in that situation? What should be done?

PATRICIA SOLOMON

We should listen to the horse.

GIANRICO CAROFIGLIO

I accept your paradoxical point of view, but what should we do in that situation? How could we behave?

TOM MAES

Don't interfere. Let the horse do what it wants. Let it go. But then the story's gone.

GIANRICO CAROFIGLIO

Let him go?

TOM MAES

Yeah, why not? Horses lived free for centuries

NADIA BENABDALLAH

But he was sweating and running

TOM MAES

That's an interpretation

NADIA BENABDALLAH

Well, sweat is difficult to interpret. It's there or it's not.

TOM MAES

Why is that bad? Perhaps he's full of joy. Finally, "I can hop around, and oh, I'm happy." I understand the story and you can tell it like this, but you can also tell it from...

GIANRICO CAROFIGLIO

I agree.

TOM MAES

And that's the fun thing about the story, I think.

GIANRICO CAROFIGLIO

I agree. What's going to happen to the horse?

TOM MAES

Are you asking how the story could evolve?



GIANRICO CAROFIGLIO

No, I'm just interested in what's going on in this story. If Erickson hadn't jumped on the horse, and he'd thought, "Now he's happy and I'll let him go". How would the horse's life be the day after, three days after?

NADIA BENABDALLAH

Let's remember that when he hopped on the horse, the horse could have kicked him off, but he chose to go in the right direction.

TOM MAES

Yes, I don't want to argue...

GIANRICO CAROFIGLIO

No, arguing is perfectly OK...

PATRICIA SOLOMON

It's a dance!

TOM MAES

OK, well, you could tell this story a bit differently.

I come in as a new manager for a team and the team is lost. I say, "Guys, you need direction", that's the only thing I say. And I ask them 'Do you have an idea?' The team says, 'Yes, we have an idea'. And I just let them do it. After a while, the senior boss, the CEO comes in and says 'Wow, finally you've got a high-performing team, how did you do it?'

I say, 'I didn't do anything, I just let them get on with it.'

From one perspective, one on the team could say, "Here's a new boss. He's paid tons of money and he doesn't have a clue. And it's me who has to do everything. I thought we were better off. But now I also need to do his job because he doesn't do it at all. And he gets a good pat on the shoulders 'you did a good job, you really put the team back together' but we did it ourselves."

I can also tell the story like that.

GIANRICO CAROFIGLIO

This is perfect - very interesting. So, from the company's point of view, is the



situation good or bad? Is it a good result?

TOM MAES

Well, the first thing the company could say is, 'We're glad that we hired him, because we got our performance back in the team' - the second thing is 'I don't know why I pay him so much, because he doesn't bring in anything new'. It always depends on perspective, and the context in which you tell the story. The same story could be a very cool one about "look what we did - finally the company values are lifted again".

GIANRICO CAROFIGLIO

You know that you are giving a real gift now! Do you remember the first part of our conversation when I said that there are several truths? And you kind of said it was dangerous.

TOM MAES

No, I was in favour of it.

GIANRICO CAROFIGLIO

Yes, but you said we have a problem. Anyway, now we are saying exactly the same thing - it depends on perspectives. You won't find the "real thing", ever.

We have to be comfortable with this, and try and try again, making mistakes, trying to get closer. In one situation, if you have to rearrange the way a team works, and like the man in the story of the horse, you are so clever as to manage to lead them without them realising it - and I repeat, leading, not manipulating them - because they already know what they have to do



and if they don't understand this, that's their problem. But if they are clever enough, they will understand they have a very good boss who is helping them to find skills that they already have and that they didn't know they had.

There's just one more thing about mirroring that I want to tell you. An English research psychologist, Richard Wiseman, decided to understand what works better in creating connections, positive reinforcement or verbal mirroring. He took two groups of waiters. One group used positive reinforcement with their clients. When the clients ordered, they said "very good choice, sure," and things like this – so-called positive reinforcement – and the other group used verbal mirroring, repeating the last three words of the order, with every client. And the result of the experiment was that the group verbal mirroring received 70% tips more than the other group.

Wow!

PATRICIA SOLOMON

I have another question please. This morning you said that you were going to make two deliberate mistakes, and you were going to ask us what they were.

GIANRICO CAROFIGLIO

In fact, it was the last thing I wanted to do.

Tell me about my last two mistakes.

PATRICIA SOLOMON

I don't know what they were, I was going to ask, because...

GIANRICO CAROFIGLIO

Did anybody notice them?

LUPE DE LA VALLINA

I wondered if they were in the numbers. I thought this is where we wouldn't notice.

GIANRICO CAROFIGLIO

I didn't make any intentional mistakes. And it was an unfair trick, but not that unfair...

NADIA BENABDALLAH

It was to make us pay attention, so that we would look for the mistakes, for the whole day.

GIANRICO CAROFIGLIO

You must have a motivation to listen. Sometimes the motivation lies in the things one is saying, that may be interesting, sometimes it is not. You might be tired, and so you need something to look out for, something to spot.

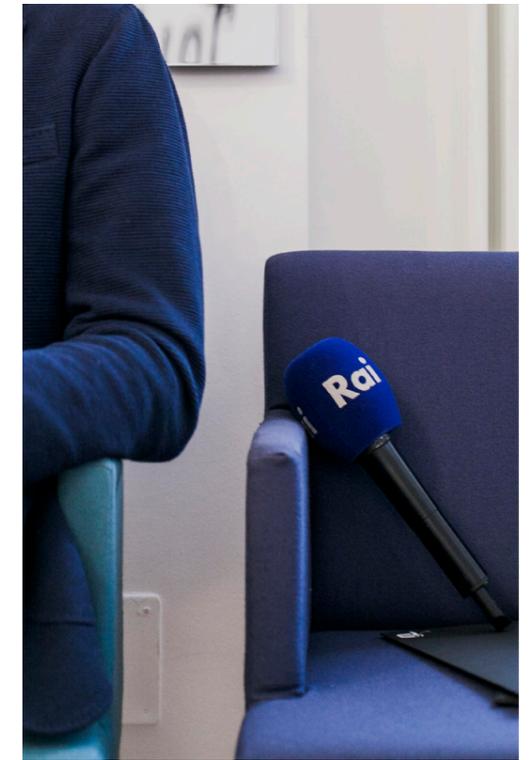
I want to close with a last experiment of the same psychologist. This is one I

absolutely love, and it explains how being active and open to other people at work can change. It goes like this: He wanted to do some research about the existence of luck. He said, "I want to study this hypothesis with scientific tools: There are lucky people and unlucky people. We can try to understand what you can find behind the self-perception of being lucky or unlucky."

One part of the experiment was as follows: he took two groups of people, not waiters this time, and he told them to go from one place to another in London, following a path. And one group thought they were lucky, and the other group were people who felt they were unlucky.

Along the path he left a £10 note. Guess what? All of the lucky people found it. The other group didn't. So what? Does luck exist? Or is it just an attitude? Is it just about keeping your eyes open and watching the show of the world, finding bills and other interesting things?

I don't know. Thank you very much.



IF WE STOP THE NOISE IN OUR BRAIN, THE NOISE OF OUR EGO THAT NEEDS TO WIN THE ARGUMENT WITH THE WORLD, WE CAN SUDDENLY BEGIN TO SEE THINGS





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