

Session 1 mixtape transcript: Creativity and Practice

Curated and hosted by Marc Rettig
marcrettig.me/creativity-practice-x6

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Marc Rettig Hello. I'm Marc Rettig. And this is the first mixtape for the Creativity Practice Group.

Which is what we are about to begin: a creativity practice group. We'll talk about what we collectively mean by the "group" part of that. This mix is about the other two words: creativity and practice. There are four segments, including a famous radio host, two leadership guides and marketing consultant and a Russian clown. I offer them as input for feeling your way into how you'd like to use our short season together.

We'll start with Ira Glass's famous comment about "the gap." It's a nice bridge between thinking about creativity and thinking about practice. Ira Glass is the host and producer of *This American Life*, a well-regarded, famous podcast on NPR, and a prolific creator.

Here's Ira.

Ira Glass, *The Gap*

Ira Glass Nobody tells people who are beginners, and I really wish somebody had told this to me, is that all of us who do creative work, like, you know, we get into it. And we get into it because we have good taste. But it's like there's a gap that for the first couple years that you're making stuff. What you're making isn't so good. Okay. It's not that great. It's trying to be good. It has ambition to good, but it's not quite that good.

But your taste—the thing that got you into the game—your taste is still killer and your taste is good enough that you can tell that what you're making is kind of a disappointment to you. You know what I mean?

A lot of people never get past that phase. A lot of people at that point, they quit. And the thing I would just like say to you with all my heart is that most everybody I know who does interesting creative work, they went through a phase of years where they had really good taste. They could tell what they were making wasn't as good as they wanted it to be. They knew it fell short. It didn't have this special thing that we wanted it to have. And the thing I would say to you is, everybody goes through that and for you to go through it, if you're going through it right now, if you're just getting outta that phase, you gotta know it's totally normal.

And the most important possible thing you could do is do a lot of work. Do a huge volume of work. Put yourself on a deadline so that every week or every month you know you're gonna finish one story. 'Cause it's only by actually going through a volume of work that you're actually going to catch up and close that gap, and the work you're making will be as good as your ambitions.

In my case, I took longer to figure out how to do this than anybody I've ever met. It takes a while. It's gonna take you a while. It's normal to take a while, and you just have to fight your way through that. Okay?

Introducing Maina and Haines

Marc
3:00

The next piece is a short article, just four pages long. It's something my colleague and I have assigned in the first week of our graduate course for the last ten years. Ng'ethe Maina is an executive coach and consultant. Stacy Haines is an author and co-founder of an organization called Generative Somatics. They're both too wide and deep to describe in a short sentence. I recommend them. But in 2008 they coauthored this piece called *The Transformative Power of Practice*. And here's what they had to say.

The transformative power of practice

WHAT IS PRACTICE?

A central component of any change process—personal change or organizational change—is the concept of practice. But what is practice and why is it so important?

Practice is simply the act of doing something, whether that something is as complicated as doing a piano solo or as simple as washing the dishes. We call it practice when the act becomes a repeated behavior.

Practice can be both distinct and indistinct. We can set aside time to intentionally focus on our practice, such as when we set aside time to practice a musical instrument, practice basketball, or practice meditation. Practice is also indistinct in that we are always practicing something, whether we are conscious of it or not. The ritual of our morning coffee and newspaper, how we behave in meetings, our attitude when it is time to do unpleasant activities – in all of these situations we are practicing how we should be, though usually without conscious intent.

6:00

This is important because generally speaking the more we practice something the better we get at it. Our experience of course teaches us that sometimes we practice and we don't seem to get better, but in fact we are getting better – we just may not be getting better at what we want. Each time we practice piano with a grumpy attitude, then we may get better at piano, but we will also certainly get better at being grumpy. Or when we practice meditation and consciously allow ourselves to daydream, then as time passes we get better and better at daydreaming while sitting ever so still. Practice is always happening. It is continuously shaping us: opening us up to new ways of being, or increasingly calcifying the way we think, act, and feel.

There are two central areas we need to focus on to understand practice as it relates to how we grow and change: default practices and intentional practice.

DEFAULT PRACTICES

Default practices are the deeply rooted behaviors that we do automatically, consistently, and unconsciously in response to any given situation. By automatic we mean that it is the primary reaction that is triggered in us when we are in a particular situation; consistent means that it is the reaction that we engage in more often than not; and unconscious means that we do it without being consciously aware that there are probably other responses that we could choose in the situation. For example when we feel a conflict arise at work and we find that we begin to start avoiding the issue or avoiding the people involved, then we are probably engaging in our default practice around conflict. The behavior happens before we know it, and when we finally realize the behavior we are doing, it usually seems like we had no choice, or it was the only thing to do in that situation. They are so rooted in us in fact that often they feel like who we are...“that's just me, that's what I do.” This sense of ourselves is natural, we identify with what we experience over time. But where do these kinds of behaviors come from?

Default practices are learned behaviors and reactions that are inherited through our life experiences. Our families, cultures and the social conditions in which we live invite and at times demand certain ways of being. Violence, oppression, rejection, loss, or other situations that threatened our safety as children (and as adults) all played a role in shaping our default practices. We have a practiced response to anger or to sadness, a practiced way to interface with power and intimacy, and countless others. These practices were formed at a time when we needed them – they played a

crucial role in our survival and our ability to belong.

9:00 But because our default practices have often been shaped out of difficult experiences when we had limited means of dealing with and processing them, these practices often don't align with our present-day values, politics, and/or what we most care about. We can find ourselves acting and reacting in ways that make us more difficult for others to trust, less effective in our work, or more limited in our approaches to systemic change and movement building. Where once they were essential survival strategies, they may now be problematic. Because they are so practiced and have now become unconscious behaviors we can feel like we have no way to change them.

The good news is that we can learn to observe our default practices, instead of reacting out of them immediately. We can learn other ways to take care of what they were taking care of – other ways to deal with conflict, power, our own and others emotions and need for safety. We can begin to purposefully take on practices that align with our values, to become organizers, leaders, and people who more embody or model the social visions we hold.

To become more aware of your default practices begin to pay attention to your own automatic reactions. Do you move toward or away from conflict? Can you feel and tolerate your own emotions (sadness, anger, guilt, joy, fear) or do you need to rid yourself of them by denying them or putting them out on someone else? When you don't understand or know what to do, do you cover it up, blame someone else or take more responsibility than is yours?

The easiest way to learn about your default practices is to feel your own sensations and emotions and to observe your own thoughts. Meditation, centering practices and self-awareness are new practices that can help you learn about your default practices. By building awareness of your default practices you begin to uproot them. You stop the automatic reactions and prepare the ground for new ones. You build in time between your internal reaction and your external action. You can feel more without reacting. This allows you to begin to make choices and take actions more aligned with your values and your politics.

INTENTIONAL PRACTICES

Intentional Practices are those that we choose to do in order to transform the way we show up in the world. Through new practices we increase choice and alignment with our values.

12:00 When we begin to look at our own practices and then practice on purpose, the first thing we want to ask ourselves is: "What matters to me?" "What do I care about?" "What am I committed to?" The answers to these questions become the guide for taking on new practices. Organizationally we want to ask similar questions: What practices do we need to be in as a staff and organization? What practices do we want to support in our member base to align with our vision and political commitments?

There are three key aspects to the transformative power of practice:

1. Practice is organized around your commitments

What are you committed to? What practices will help you realize this commitment? The answers, individually and organizationally, act as the guide to developing your new practices. These questions can be answered based on your mission and politics and/or based on what default practices you want to change.

2. Practice lays bare all our resistances to change

It is like a backdrop, a canvas against which all of our anxieties, fears, anger, denial are vividly painted for us to see, if we choose to see them. Each time we do the practice, even if it is a practice we relish, we will find that one way or another some part of our “selves” will want to resist it – to find some means of escape and relief from the practice. This desire for escape may be subtle or it may be pronounced. It can become particularly noticeable once the practice moves past the initial novelty stage. The desire to escape the practice shows up in a variety of ways, tailored specifically to our unique persona and hot-button triggers. It can show up as boredom, anger, frustration, discomfort, fear, daydreaming, exhaustion, sleepiness, fake joy (trying to make the best of it), and many others depending on the situation and your personality. And the bonus is if the practice is sufficiently frequent and consistent, this glorious picture of our resistances, or variations of them, gets painted with startling regularity. They will show up again and again – they are actually there for us to see them all the time if we are present and attentive. You can track these reactions and use them to help you see the default practices you have been in. This can inform what new practices you can engage to shift toward what and who you want to be.

15:00

You can expect that you will have a complex relationship to new practices. Sometimes you will likely love them and other times hate them. You are purposefully changing yourself, changing your practices, and this involves being uncomfortable. It can feel weird, not like you, or surface old emotions, memories, and struggles that you have tried to stay away from. All of this is normal in the change process. Throughout, we want to keep orienting back to what we are committed to. This mission, this commitment, needs to be emotionally, intellectually, spiritually and politically engaging enough to you to mobilize you through discomfort. Before you begin your new practice, remind yourself of your commitment – why it is that you are practicing. This then becomes a powerful aspect of your new practice and helps build a sense of conscious purpose toward positive change.

3. Practice begins to orient and shape how we show up in the world

Practice changes our minds, bodies, and moods towards the new way of being, because we are in fact momentarily living a new mental narrative, a new emotional orientation, and a new physical shape. Each time we do the practice we are spending that moment of time interrupting the old habits and living the new pattern that we seek to put into place. Literally, as we practice new movements, internal conversations (reminding yourself of what it is you are committed to) and new emotional states, we are creating new neuronal pathways in the brain and new muscle memory in the body.

So we want to ask ourselves, “What is it that I want to be practicing?”, and take this question seriously. If what you want for yourself is being present with yourself while you can also listen to others, then this is what you need to practice. If you need to deal with certain emotions, like anger or grief, more effectively, you need to practice facing these emotions and learning to feel them, instead of avoiding them. If you need to learn how to give direct and useful feedback, or ask for it for yourself, you’ll need to practice feeling but not acting out of your anxiety, and squaring up to direct conversations with care. Each practice can be built to have you be more present and more choiceful (less reactive). Each practice can be designed to help you learn and then embody a new skill, or way of being.

Once you know what you care about and have built a relevant practice for that, you want to practice regularly. You don't want to wait for the heat of the moment to try to practice something new, you want to practice it like you would the piano or basketball, during practice time, daily.

18:00 Practice while being present. Pay attention to your mental narrative, emotional orientation, and physical organization of your body as you practice. Feel your sensations and your breath. Watch if you go into default reactions or old practices. If you notice you are there, come back, and make the correction. Move back into your new practice, even if you need to start over. Anytime we slip out of attention and the present moment, we run the risk of practicing unwanted behaviors, and we definitely practice being out of attention. On the other hand if we practice with consciousness and intention we hold the capability of fundamentally changing how we show up in the world. In this case we are practicing what we seek to become and also un-practicing our old habits.

Practice is transformative because you begin to embody new ways of being. Through repetition what was a new practice becomes natural, easy, a new habit. You are in fact beginning to become somebody new. You will begin to see more clearly and quickly the choice that opens up in the moment about how you want to be. We are what we practice. Are we practicing what is most aligned with our vision for the world, for justice? This is where we want to continue to hone ourselves, organizations and work.

THE ROAD TO TRANSFORMATION

Practice is the fundamental element of transformation. If we are going to practice towards transforming how we are, then we should strive for mastery at the level of change we seek. We may not get there and we may not even ultimately wish for mastery, but the intention of mastery can compel us to put our best effort forward in our practice, to be fully present and committed to what we are doing.

Transformation will always at some point engage our emotions and an emotional process. Nothing is wrong with this, it is just to be expected. As we change default practices and engage in new practices the internal terrain of who we are is changed. This often brings old avoided emotions to the surface to be dealt with and healed. Transformation can also bring new emotions that we may be unfamiliar with or not yet identify with, be it compassion, fear, full hearted commitment or having to confront the unknown. The more you notice your emotional landscape being changed, stirred, and engaged, the more you know you are on a road of transformation.

21:00 At the end of the day there are no shortcuts or magic tricks. Practice offers this brutally refreshing reality: practice only puts into place what you practice. If you don't put in sufficient practice, embodiment of the new way of being simply won't come. In fact the key to good practice is to accept this fact and to strip away all that is superfluous and distracting from the bare practice itself. Strip away the stories and narratives about how difficult and punishing the practice is. Strip away the stories about what a great person you are for walking the path of practice. Release the desire to be seen by others as magnificent or as a martyr. Simply practice with intention, and pay attention to what happens.

Each period of practice is a flagstone on the path to self-mastery. Self-mastery is a path that we are always on. In fact it can be said that we are never not on a path to mastery because we are always practicing. We may not be conscious of what we are practicing in any given moment, but the fact remains that we are constantly in a process of mastery. The long path to mastery has the power to transform who and how we are.

This ultimately is the best way to change ourselves.

Introducing Paul Jun

Marc

Paul Jun is the editorial director of the consultancy and ad agency Collins. This is his essay on their website, wearecollins.com, called, *To be Creative, Practice*.

Paul Jun, *To be Creative, Practice*

The concept of practice is an integral aspect of being human: doing something repeatedly, making errors and learning from them, operating at the edges of your ability, and, most valuable of all, the satisfaction gained from improvement.

Practice is more than just repetition of behavior—it's a movement of energy that creates a fissure in us to reveal what's within. More movement, more revelation. Among the many things we discover about ourselves when engaged in the practice of writing or dance or making music is how to live with meaning and intention, which is perhaps the most important discovery of all.

Legendary choreographer and dancer Martha Graham masterfully expresses this in her essay in *This I Believe: The Personal Philosophies of Remarkable Men and Women*:

24:00

“Whether it means to learn to dance by practicing dancing or to learn to live by practicing living, the principles are the same. In each it is the performance of a dedicated precise set of acts, physical or intellectual, from which comes shape of achievement, a sense of one's being, a satisfaction of spirit. . . . Practice means to perform, over and over again in the face of all obstacles, some act of vision, of faith, of desire. Practice is a means of inviting the perfection desired.”

The last thought, “inviting the perfection desired,” is earned wisdom. How many bruised toes and turned ankles did Martha Graham have to experience to arrive at this understanding of her art?

She tells us: “Dancing appears glamorous, easy, delightful. But the path to the paradise of that achievement is not easier than any other. There is fatigue so great that the body cries, even in its sleep. There are times of complete frustration; there are daily small deaths.”

Despite daily deaths, she loved her craft. She wrapped up her wounds, stretched, and kept going. She knew that daily deaths were part of the practice.

Go to any art museum, and you'll notice students sitting in front of a master's painting. Look over their shoulder and you'll see them sketching and observing for hours. They're practicing.

The student that builds the habit in learning from the masters will inevitably, over time, find her voice, her subject, her technique. She is practicing the skill of learning how to see. She is practicing the subtle, yet vital, habit of showing up—even if (and especially when) she doesn't want to.

Every time she buys that ticket and shows up to the museum, she is “inviting the perfection desired.” That is where her Muse is.

The idea seems simple: To be a creative person, to lead a fruitful creative career, keep practicing! Keep making and putting projects out into the world. On paper, the math doesn't get any clearer.

But when a freshly enlightened artist-to-be dares to sit at a piano or wander their neighborhood with a camera or buy a sketchbook and some micron pens, they've entered a new frontier. They are no longer spectators of creativity; they're in the cockpit, feeling the g-force that a creative calling entails.

To embrace and to love that feeling is also a practice.

WHAT GETS IN THE WAY OF PRACTICE?

“If I skip practice for one day, I notice. If I skip practice for two days, my wife notices. If I skip practice for three days, the world notices.” - Vladimir Horowitz

For most of my life, I believed that I didn't have a single creative bone in my body.

27:00

Over time, I told myself a story about how writing and reading were the two pillars of becoming a writer. The same way that exercising and practicing are rudimentary to being an athlete.

If practice is vital to stretching and strengthening our creativity, then what stands in the way?

Below are some roadblocks, both real and imagined, that are helpful to be aware of as you endeavor to practice.

Resistance

Naming things gives form to the unfamiliar and gives us back power.

Everyone has the voice in their head that feeds self-sabotage, self-doubt, and self-loathing. What is that voice and why does it show it up precisely at the time when we want to launch a business, start a non-profit, or learn a new hobby?

Author Steven Pressfield gave that voice a name: resistance. Like an invisible energy shield between your heart and a blank document, how many times have you stared at it, hoping it would write itself? Yet, a week ago, you had all the opinions and ideas in the world.

Pressfield said in his essay, “Resistance = Fear:”

“Artists and warriors live and die by one primal emotion.

Fear.

Fear stops us from beginning our work. Or carrying it forward in the face of adversity. Or completing it when we're so, so close.

Fear of success.

Fear of failure.

Fear of exposure.”

Practice is challenging precisely because it elicits blood, and resistance, due to fear, is like a shark that can smell it from 1,000 miles away.

Perfectionism

Nothing else has claimed more of the creative potential of millions of well-meaning people than perfectionism. We strive for perfection because we think it is a shield to keep us safe—safe from criticism, from trolls, and from being seen as a fraud.

Bullshit.

Anne Lamott says in *Bird by Bird*, her book about writing (and about life):

“Perfectionism is the voice of the oppressor, the enemy of the people. It will keep you cramped and insane your whole life, and it is the main obstacle between you and a shitty first draft.

...

Perfectionism is a mean, frozen form of idealism, while messes are the artist's

30:00

true friend. What people somehow (inadvertently, I'm sure) forgot to mention when we were children was that we need to make messes in order to find out who we are and why we are here — and, by extension, what we're supposed to be writing.”

If you've ever wanted to create but you can't stand the thought of the “mess” you might make before reaching your end goal, or you can't fathom writing a shitty first draft (and second draft, and third draft), then perfectionism got one on you.

Lack of a ritual

Every creative person who is still in the game, even after both success and failure, has a ritual. They earned their achievements because they never gave up practicing and “ritualizing” their creativity. Rather than relying on sheer willpower to commit to a daily practice, they leveraged something far more powerful: ritual. A habit.

My favorite example of the importance of rituals comes from the choreographer Twyla Tharp, recorded in Mason Currey's book *Daily Rituals*:

“I begin each day of my life with a ritual: I wake up at 5:30 a.m., put on workout clothes, my leg warmers, my sweatshirt, and my hat. I walk outside my Manhattan home, hail a taxi, and tell the driver to take me to the Pumping Iron gym at 91st Street and First Avenue, where I work out for two hours. The ritual is not the stretching and weight training I put my body through each morning at the gym; the ritual is the cab. The moment I tell the driver where to go I have completed the ritual.”

Artists and athletes share the same principle of creating rituals: Mark Twain wrote standing up, facing a bookshelf, with his typewriter on top. Matisse worked from nine to noon and then had lunch; he knew he had three hours to produce his best work before his afternoon nap. Isabel Allende started all of her books on January 18th. Michael Jordan wore his college basketball shorts under his game shorts.

These are all examples of professional habits that combat the resistance and get your mind and body into a rhythm that is conducive for creativity.

Me? If I don't write from the hours of 8 a.m. to 1 p.m., it isn't happening. I've got four, maybe five, hours at best to crank out a shitty first draft. It took me five years to figure this out and another five to own it.

And you can't watch me work; you have to leave the room.

Love compels us

Lastly, I want to talk about love.

This thing you do every day, no matter how annoying or painful or stressful it might be. Why do you do it?

33:00

The passing of basketball star Kobe Bryant was heartbreaking, to say the least. I grew up whispering “Kobe” whenever I shot anything into a bucket. When you heard his name, you thought about his performance on the court. And if you grew up playing sports like me, you immediately thought of how hard he worked at perfecting the game he loved. He embodied what relentless practice can do to one's craft, and in turn, one's legacy.

I look at all creative labor in the same way. Many of us heard from an early age that practice makes perfect. What they didn't tell us is that the bar for perfection inches further and further away from us the more we keep practicing—that's the point.

It makes life meaningful. And it's a behavior that consistently opens you up to new insights about who you are and why you're here.

That makes practice worth every hour, every bit of pain, and all of the joy that it may bring.

Introducing Slava Polunin

Marc Slava Polunin is a Russian clown. But he's much more than that. I'd say he's a scholar of embodied emotion and human relationship with wonder. He founded the Academy of Fools after the fall of the Soviet Union, and it is now headquartered at the Moulin Jaune—the yellow mill—in France.

This short segment is from a Russian television program hosted by Dmitri Brikman, called "Seventy Children's Not-Childish Questions for Slava Polunin."

There's no good English translation of this program, so I've been rolling my own as best I can. His answer to one of the seventy non-childish questions from children makes an invitation I'd like to pass on to you. You can hear it literally—he's inviting you to try wearing different clothes—or more generally as an invitation to the broad idea of learning about ourselves by putting our feet in the cold water we're not used to stepping in.

I'll play a little of the original Russian so you can hear the voices. First Dmitri, the host says, "A fourteen year old girl. Why is outward appearance important?" Then you'll hear some of Slava answering, then I'll fade into me reading an English translation of his answer.

Slava Polunin, Why does outward appearance matter?

Dmitri 14 летняя девочка. Почему важен внешний облик?

Slava Но это как? Как называется? Как ритуал, наверное, потому что... Чтобы найти в себе внутри то что ты там спрятал или судьба спрятала...

Marc 36:00 I guess it's like a ritual. Because to find inside yourself what you've been hiding—or destiny hid it, or your mom hid it, or someone else hid it, and you don't know what it is yet—in order to discover this, you need to take actions.

Not just ordinary ones, because the hidden part of you is not the same as you are now. And happiness lies in unveiling your inherent potentials, for yourself and for the world and transformation.

Appearance can vary greatly. There is the opportunity to change, to be different. And so appearance is the first step of transformation. So if you try to grow a mustache or shave your head, or pluck your eyebrows or put on a high collar, it means clasping your own neck, or wearing a yellow sweatshirt, and so on.

It's all about the act of searching for what you have. What opportunities are hidden within you. Can I be a lord? Can I be some kind of punk? Can I be a philosopher and so on and so forth? All of them.

You can get to that by taking the first step, then the second, then the third. There are several stages. But the first one is me transforming at least in the way I do my hair, or the way I walk. My behavior, maybe through the costume, maybe through the gait. This helps on the search for another self.

Here, for example, is your outward appearance. And if you're doing shocking things, I mean offbeat, just very colorful costumes, very flamboyant behavior, et cetera, et cetera, by doing this you create internal discomfort, pushing away your usual behavior and forcing yourself to feel some incredible things.

39:00 I met an amazing girl. She told me one day, "Can you spare a minute? I'm just going to tell my tragic story of how I wore this orange dress. It lasted for six months. First of all, it was the first time I thought about the fact that I could wear something different than usual, something other than gray. At first I walked around the store for a month and didn't go in. I saw this dress on display. "No, it's not for me. Pass." And the next day, I stood there and thought about it. Then I went in, pretended I was in the wrong place, and left. And then I hung up the dress at home. For another month I wondered if I could wear it. I couldn't. And then I put it on, went downstairs, came back, cried all night, didn't know what to do. That's the struggle. And then wore that orange dress. And she took the action not to live her life the way she lives it, but to live it differently.

And then Dmitri says, "But is there a certain danger when the form begins to overshadow the content, to replace the content. That is a person starts thinking, "I'll change myself like this, and I'll change myself like that, and people will look at me like this and look at me like that." And you're pouring your creativity into things like showing off, wearing a dress like this or wearing a dress like that. Is there any danger here?"

And Slava answers, Well, there's no danger of anything. What's it called? In moderation. How to stop this boundless thing also has a measure. I mean, there's a lot of positions that give you steps to something else.

There's a position called "feet in the water." As soon as you feel it, it's the mechanics of putting your feet in the water and forgetting everything you did for a week, to forget everything you've been doing and figure out what you're for, why you are and what you want. Feet in the water is a must after every period of your craziness. Evaluating awareness, looking for the new. And then many coming out of the water went another way.

I don't know, I have some kind of magical relationship with water. It completely regulates me. And when I put my feet in the water, I can't think ordinary things anymore. I can only think about the main thing I care about right now.

So it's to kind of step off the path, step out of your normal life for a few days and wonder if you're sailing in the right direction.

Closing

Marc What have we heard? Ira Glass encouraged us with a reminder that every creator goes through years of practice before their creations match their vision, their taste. Maina and Haines told us that we become what we practice, and we're always practicing something. That we can create practices, explore for practices that help us let go of our old patterns and live our way into new patterns—however slowly and with however many interruptions and repeats. Paul Jun gave us helpful languages for some barriers to practice. And Slava Polunin invited us use different colored clothes, different walks, any sort of different behavior to see what it calls up from our true insides.

42:00

Well, there was a lot more in here too. I look forward to hearing what showed up for you as you heard these voices.

Thank you for listening.

Sources

Ira Glass, *The Gap*

Audio taken from an animation of Ira's words created by Brien Daniels:
www.youtube.com/watch?v=91FQKciKfHI

Ng'ethe Maina and Staci K. Haines, *The Transformative Power of Practice* (2008)

Available many places on the web. Here is one:
marcrettig.me/wp-content/uploads/2024/01/MainaHaines_TransformativePractice.pdf

Paul Jun, *To be creative, practice*

Downloaded from www.wearecollins.com/ideas/to-be-creative-practice

Slava Polunin, *Why is outward appearance important?*

This segment appears in part 2 of a three-part series with Slava Polunin as a guest on the program, "Children's Non-Childish Questions," hosted by Dmitri Brikman.

Here is Dmitri's description of the program: "The first episode of "Childish Non-childish Question" aired in 2006 during the Second Lebanon-Israel War. Adults were nervous. Would the rockets reach Tel Aviv? My eight-year-old son Misha, watching this, asked, "Why do people fight?" That's how this program was born, based on real questions that children ask adults: "Why is a person born?" "What is love?" "What is friendship?" and so on.

The program from which Slava's answer was taken appears here: "Seventy Children's Non-childish Questions for Slava Polunin, second series"—
www.youtube.com/watch?v=8AzKWZKTt6g

Marc Rettig produced the Russian-English translation with two essential tools: happyscribe.com and ChatGPT 3.5.

Contact Marc Rettig

This mixtape and its transcript were produced by Marc Rettig for the January 2024 conduct of *Creativity Practice x6*, a learning group for people who seek to kindle and deepen their creative practice.

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