

My name is David Van Zandt and I'm the President here at The New School and I want to welcome you all on what I think is a rainy, little cold night. It's great to have all of you here. It's my real pleasure to welcome you to The New School in this event on the power of progressive education which poses a critical question, I think, which is; can creativity be taught? I'd like to thank everyone for coming out tonight.

Our speakers, we have a wonderful lineup here for you to discuss these issues. I've had my own opportunity to enjoy them and get to know them. It's quite an impressive group of visionary leaders and risk-takers who are very thoughtful about the ways in which education needs to adapt to what's happening now in the world.

We're also very pleased here at The New School to partner with the City and Country School. It's a pleasure of mine to get to know your principal, Kate Turley and The New School and C&C are in the same neighborhood. We're neighbors in the village. We also began around the same time. City and Country began in 1914 and we began here in 1919. We both, I think, have inspiring histories and also auspicious futures which I think is well worth talking about today. We were founded on common values, progressive approaches to teaching in which we're deeply connected to our communities and committed to preparing our students to succeed in a changing world.

Our topic tonight, progressive education, is a varying field, but it's also, in one sense, a very ubiquitous one. It has its roots in John Dewey and other members of The Progressive Movement of the early 20<sup>th</sup> century. In fact, in this day and age, it has become a pretty general term and I think what we need to do is come back to it and figure out what it really means, particularly in the modern context.

Just as a side note, I was very happy to find a progressive school in City and Country that doesn't claim to have been founded by John Dewey. He seems to have found everything going on in education today.

I do think that over the long period of time that we've had this idea of progressive education, its meaning has become somewhat obscure. It's very easy to claim you are progressive, after all, who would want to be the opposite; retro progressive or regressive? Nobody is going to say that, but I think there are some common elements to it that we share, both between City and Country and The New School. What you have to do first of all with experiential learning is learning by doing. I think that's very important.

Second, it's a student-centered learning approach in which student participation is so important. They teach themselves in some ways under the guidance of a teacher. And finally, it's an iterative learning. It's not didactic. That is, it puts students into situations where they have to constantly try to find solutions, repeat those processes, fail and learn from those failures when they can. So we at The New School, I think we've been involved in this for a very long time.

On the other hand, when you look at what's happening in the modern world, we have to adjust and we have to adjust our sense of what progressive education is. This is a world today that's very different than certainly even when I was in school, not to mention John Dewey a while ago. It's a world in which it's certainly much more global. It's a world in which innovation and creativity are given rewards far in excess to what they used to be given and, in some people's

minds, excessive rewards in the economy, but it's a fact of life now that the people who are really contributing are getting ahead, no matter what your metric is, are people who are highly creative and innovative, the person who is very good technically doing the same thing over and over again is falling behind in the economic race that's going on.

So we at The New School have had, over time, to adjust what we do. We've been founded on values of creativity and innovation and also social engagement; being engaged with the community around us. That has meant different things in different periods of our history and we're embarking on a new one now. It's really focused a lot on the sense of creativity that comes from the concept of design. The New School is the only university I know of in the world in which there is a large and comprehensive design school; Parsons. Our Parsons school is in the heart of a very strong social science and liberal arts academy. We think that's very auspicious for us in the sense that being creative and being innovative is not necessarily just about technology or it's not just about being artistic. It's about human interface. It's about interacting with people and coming up with creative solutions; how we interact with objects or environments or other people in a way that makes the world better. Design itself as a concept has moved away from the idea of just being craft-based to one of being a broad-based human problem solving effort. In order to do that, you have to know a lot about society. You have to know a lot about culture. The idea of the craftsmen just sitting in their studios alone coming up with creative things is long gone. Today, it's really about what's happening in the world, not just locally, but also globally.

We believe here that in order for our students at the higher education level to succeed once they leave here, they have to develop this capacity. They have to do the things that traditional higher education makes you do; think critically, be able to read and write and those sorts of things. Also, today I think our students need a set of creative capacities or competencies which are increasingly important. They involve things such as being able to see patterns where other people don't, being certainly comfortable with change and with careers that are not doing one thing for an entire career. Our students today just change jobs with a great deal of frequency.

Another is being willing to fail or to take risks with the idea of learning. That goes back to this concept of iterative learning, that is, you learn by doing things and sometimes they don't work out with the result that you want and you learn from that when that happens.

I think being able to communicate, not only in speech and writing, the traditional forms, but also in other media. That's becoming extremely important.

Finally, our students need to be able to process large amounts of very complex information. They have to look at multiple interpretations of it. They have to be comfortable with that. While you need to be deep in some areas, you also need to be comfortable with a whole range of different kinds of information as you go forth. We believe that's best done in a progressive fashion. We call it "project-based work." That is actually undertaking a project that's going to have some impact on the world, whether it's a product design or it's a social innovation; figuring out a better way to do something that improves the world. This is, to us, very important. That's why this conversation this evening is so interesting.

Before I turn it over to Kate Turley, one last thing I want to say is that many of you in the community probably know that there's a large building going up on Fifth Avenue and Fourteenth

Street. That's our new University Center which, in one sense, is an emblem of what we're doing here because we're putting all of our programs together in that one building. We are going to have an open house. The building is opening in a couple of weeks. We'll have an open house on Saturday, January 25<sup>th</sup> from 12:00 pm to 4:00 pm. Please stop in, look around the building. It's a very exciting building because of its design, both from the outside, but even more importantly once you get inside the building, the way it's designed in order to encourage interaction between different students in our various different programs, students and faculty throughout the school.

Again, welcome to all of you. Thanks to City and Country School for putting this on. It's now my great pleasure to introduce your principal, Kate Turley. I look forward to many more discussions with her. We've just started a friendship. Kate.

[Kate Turley]

Good evening. It's great to see all of you out there in audience. Thank you David and The New School for this opportunity. This is the first time that City and Country has sponsored a symposium and we are delighted to be partnering with The New School. Of course I too want to thank our panelists for their participation and I'm looking forward to our conversations.

This is an exciting time for City and Country. We are celebrating our 100<sup>th</sup> year. Of course that's exciting, but more important is that we are celebrating 100 years of an approach to learning for children. While City and Country may be celebrating its century, we, educators, parents, learners, citizens, are well into the 21<sup>st</sup> century. The pace of change is rapid. The 20<sup>th</sup> century view of teaching, the sage on the stage, has been shoved aside for the new demands of work and success today.

The skills needed for professional and personal success have evolved as well. Four skills often identified are: communication, critical thinking, collaboration, creativity and yes, they all do begin with "c." As the Principal of City and Country here tonight, I can say with certainty that these 21<sup>st</sup> century skills are the foundation of a City and Country education. We have been supporting children to be creative thinkers for 100 years now.

Caroline Pratt, City and Country's founder, was an innovative teacher at the forefront of American educational reform directly addressing what she observed as the mode of learning natural to children. Pratt developed alternatives to "the repression of formal education."

In Pratt's vision, for children to engage in their learning, to build from what they know and to learn from others, they need time and materials. Caroline Pratt's genius stems from the materials she developed to put her ideas into practice.

Caroline Pratt is recognized as the inventor of unit blocks. Of course there are precedents; Froebel Gifts, Patty Hill. From the schools' beginning, Pratt considered blocks to be the most flexible and open-ended material. She standardized block forms and the forms are those we use today. Her genius is not just the indoor blocks, but outdoor blocks and other open-ended materials; boards, boxes, saw horses, barrels, things she created. They are in active use at City and Country and adopted by other early childhood programs. Blocks, indoor and outdoor, are the mainspring of the curriculum at C&C today. They offer children multiple and diverse opportunities to express their understanding of the social and physical world in which they live. Working collaboratively to design block buildings, children learn to articulate and solve

problems, to negotiate and to cooperate. Our curriculum, using these open-ended materials, fosters independence, motivation and interest, essential components of learning. The blocks speak too to the essential role of play in children's development and the social nature of learning.

A second innovative program developed by our founder is our Jobs Program. Children will learn best if engaged in real life situations that are important to them. In the third through eighth grades, each group has a specific job to carry out that helps the school. Our students develop a genuine sense of ownership and pride in their contribution to the community and you're going to hear more about our Jobs Program from Bruce Nussbaum a little later in the program.

What does City and Country offer today? The shift from an industrial to a digital and global economy has generated numerous books and articles identifying the skills needed for success in the 21<sup>st</sup> century work world. I mentioned four earlier; critical thinking, creativity, collaboration and communication to which I add curiosity, innovation, problem solving and resilience. These characteristics are embedded, not just added on in a City and Country education starting at age two and they are reinforced daily.

So here is what it looks like. Here you see a classroom with blocks before the children begin and here you see what the room looks like with the children at work. You see collaboration, creativity, problem solving, failure and resilience.

Here is the outdoor block yard and this is what it looks like at the beginning of each period, ready for children and here is what happens when they are there together.

At City and Country, we believe that progressive education, practices and theories are as relevant and modern today as they were radical in 1914.

The materials Caroline Pratt invented elicit imaginative thinking and allow children limitless opportunities for creating. These materials, our program, our views about how children learn support the skills needed for success today and tomorrow. In fact, I think it's fair to say that the daily use of open-ended materials guarantees the development of creative thinkers.

[Bruce Nussbaum]

You know when I'm out and about talking to corporations about how to be more creative and innovative, there, invariably at the end of the day, at the end of a very, very long day usually over drinks, someone leans over and says: "Look Bruce, really tell me one thing I can do Monday morning to make me more creative." I always have one answer for them: to make oneself more creative, simply surround yourself with more creative people. Tonight we have done that. We have an incredible group of people on the stage and in the audience who are wildly creative and so I'm hoping we're going to have a happy and good time because of that. I promise that.

I'm going to launch into a little talk here about creativity, education and entrepreneurialism and where we are today and why this all seems to be coming together.

Three days ago I was in Angkor Wat watching the sun rise and I'm a little jetlagged and barely here, so I'm going to use a lot of paper. Forgive me.

Here we go. Some years back, IBM did one of its annual global CEO surveys. It asked 1,500 chief executives around the world what was the single most important leadership trait/ability, and the majority answered creativity. They didn't say strategy. They didn't say operations or marketing. They said creativity.

At that time I was running the editorial page of *Business Week* and I was absolutely stunned. I had never before seen anything like this where creativity was described by CEOs as central to their generating economic value for their corporations. Being a good journalist, I asked three questions, first, why now? Why were a lot of middle aged white guys trained in business school in the analytics of efficiency suddenly interested in creativity which they usually associated with art and fashion, drapes, music, film writing. Secondly, what the heck is creativity anyhow? And third, where do you go to get more of this creativity? How do you actually learn to increase your creative capacity? In fact, how do you even measure creativity?

I worked on this for a couple of years. I came here and really worked on this with students and colleagues and these are some of the answers that I came up with. The answer to why creativity is so hot in business today is "VUCA." We live in a "VUCA" moment; a moment of volatility, uncertainty, complexity and ambiguity and it's an unusual and historical moment. We had "VUCA" moments at the turn of the 19<sup>th</sup> century and we're at the turn of another century and we're there again.

Now most of historical time (you didn't expect to hear about historical time, but here it is) is spent slowly adjusting to one or two big technological changes or social changes over a period of many decades, but every once in a while you have huge technological demographics and social global changes happening all at once.

The problems are ever changing and the solutions are open-ended. Indeed, the most important problem solving capability that you can have at this moment in time is learning to identify the right problem and then selecting the best of many possible answers. As we will see today, that is precisely what progressive education does. In fact, the blocks associated with progressive education are called "open-ended materials." I just learned about that the other day and they were called this 100 years ago; open-ended materials. It was stunning when I played with that.

Entrepreneurialism is also about open-ended challenges and solutions. The twin streams of entrepreneurialism and progressive education now seem to be merging and it's no accident that Amazons' Jeff Bezos, Googles' Page and Sergey Brin went to progressive education schools where they were taught, they learned, they expended their creativity.

What is creativity anyhow? I recently wrote a book called *Creative Intelligence* CQ IQ EQ CQ and in it, I define creativity as simply the making of the new that has value, often that originality, that new stuff, has economic value. Now in stable times, making the same thing more efficiently squeezes out marginally economic value, but in "VUCA" times, making the new can generate huge economic value. Just look at the stock market evaluations of Apple, Facebook and Twitter.

Let me tell you what creativity is not. Creativity is not rare, it's not about individual genius and it's not about brainwaves. Creative skills and values can be taught and we can all learn them. Creativity is mostly social. We do it dyads and triads and teams, even as we connect the dots alone taking that shower or running or spacing out over coffee. Above all, creativity is about

knowing what is meaningful in culture and harnessing technology to amplify that meaning. I'm going to repeat that because I like that sentence. Above all, creativity is about knowing what is meaningful in culture and then harnessing the technologies to amplify that meaning for people.

So where do we go to get more of this creativity? Well, I teach graduate students and college students and colleagues and we teach them how to boost their creativity right here at The New School. We do personal creativity mapping, we do design narratives, we do deep readings of Tanizaki and Csikszentmihalyi and around the block, just around the block, City and Country, as we will see, is coaching children to do the same thing; to be more creative, to increase their creative capacities. What goes on in City and Country classrooms is very similar to what happens in the best high-tech labs or the smartest startups or the hottest business development teams. These are all magic circles of creativity. For example, the era of wearable technology wasn't born with glasses on the West Coast, but just a few blocks from here at RG/A which developed Nike Plus in a creative process that mirrors what happens at City and Country.

So whether it's MIT, Stanford, Parsons, City and Country, RG/A, learning four or five or six creativity skills will boost your creative intelligence, your CQ. I want to offer my version of these skills, these creative skills. They go by lots of names, but they're all very much quite similar.

The first skill, the first creative skill, is what I call "knowledge mining." In a world of "VUCA," the most important thing in business and I would say in life, is knowing what is meaningful to people, not just their needs, but what Frank Knight, a Chicago school economist calls "higher order wants." You can mine for these higher order wants two ways. First, through immersion. We know about this; those 10,000 hours of study that makes you expert, but actually, more importantly, shows you the deep patterns in a field and once you know the deep patterns, you can also see what's new, what's not there, what's different and helps you create the new.

Now I'm a verdure; I'm out there in Central Park and The Amazon and wherever I can find myself earning. I'm trained to look for the "odd duck." It's not an anomaly for me. It's not unusual to find the "odd duck." I'm looking for the "odd duck." I put in my 10,000 hours in the field and I'm always looking for what's not there. When I saw a black swan in Singapore at their waste treatment dump (Singapore has one), I wasn't really surprised. I was delighted. It was my "odd duck" for the moment.

The other way to mine for meaning is actually to mine ourselves; what we embody as a generation, a gender, a region, a nation, a religious group.

If you look at the young entrepreneurs who have given us Facebook, Google, AIRbnb, why are they successful? They've mined what is meaningful to their generation; the values, technology and aspirations of their friends and family.

How do you get Zipcar? It's pretty simple. You connect dots of wanting a cheap ride, traditional value, a new value system of sharing not owning and some new, online technology.

Instagram connects the dots of a value system of sharing to new technologies of easy picture-taking and posting online.

You can do this again and again for Spotify, Match.com, it's all rather simple; mining what we ourselves embody as a group gets you to what is meaningful and generates a huge amount of entrepreneurialism.

A second creative skill, and perhaps the most important, is framing and reframing. We frame our narratives, the stories of our lives, in different ways to different people and we frame our social engagements. What's going on here differently in different social mediums? How you present yourself and how you engage on Facebook is very different from what you do in a classroom, what you do with your parents, what you do with your children. Now once you understand that you frame your narratives and you frame your engagements, you can reframe them and reframing is a powerful force for innovation and creativity.

To my 95 year old mother, her birthday is in a couple of weeks, medicine is about disease and cures and the doctor is at the center of all that. To me, medicine is about well-being and maximizing my abilities to what I can at whatever age and I'm at the center of my healthcare. Very different frames. A huge reframe with enormous consequences, both business and social.

A third creative skill is play. Play is serious business. Entrepreneurs, scientists, jazz musicians, standup comedians, they all mess around. They use the process of play to generate the new and what is that process of play? You follow a game with rules and constraints, you do it with people you trust, very important, people you trust, you succeed or fail in any number of ways. It's open-ended; you try and try again, you iterate, you role play, you improvise. Serious play is a 21<sup>st</sup> century creative skill and so is making.

Making is my fourth creative skill. Thanks to new low cost social media systems like Kickstarter, digital tools from Apple, technologies like 3-D printing and global networks like Etsy and Amazon, each of us can now become makers again and that's a glorious thing. Not only do we make things, we can now make businesses at a very low cost. The cost of being creative in America is plummeting and that has huge consequences for all of us.

The final creative skill I call scaling. Taking creativity and scaling it to an actual creation of things and services is really at the heart of economic value, of generating economic value. The skills of scaling are actually quite different from the skills of creativity, but to me, they're all part of the same process. In my book, I call people who scale "wanderers," but I don't like that anymore. They're really curators. These are the general managers, the coaches, the teachers, the angel investors, the gallery owners, the bloggers, the people who decide what is truly creative for their circle and then provide the resources to make them real. Steve Jobs, Peggy Guggenheim, Misters Hewlett and Packard, Fred Wilson, Mark Benny, all great curators of creativity who provide the resources to make them happen; to take them out of the lab, out of the theoretical, into the real and generate economic value. It's the heart of entrepreneurialism. It's the heart of capitalism.

Now I would like to show you a clip from City and Country that illustrates nearly all of these creative skills in action in the classroom. For those of you in the audience who haven't actually been over to look what happens inside a progressive education classroom, I think this will blow you away. It blew me away when I saw it.

We started first teaching them to think about their own experience as shoppers in their favorite stores and what made a good store and then we went on field trips to visit stores. They interviewed store managers and looked at all the breakdown to start another business.

I used to run a branding communications agency and we took them on a field trip and they were clients of my old agency and we had a brainstorm session to understand the purpose of the store and with that in mind, they worked on models for the store, logos for the store. The process of brainstorming is so integral to all of the teaching at City and Country that it's a natural extension for them to do it when it comes to the store.

Then I introduced the concepts of how to gather data, how to analyze data and what is the shape of data. They did that within the math curriculum itself and then we applied that to the store; how they order quantities and how they tally receipts.

That's education, learning by doing. The classroom begins by going outside of the classroom; the process that they go through, through which they learn their math.

I've been at IDEO, a consulting firm, going through processes for large corporations. This is as good as any. This whole group could set up their own consultancy tomorrow. Maybe they should. This is what happens. This is progressive education and it's just marvelous. You can see the connection between this and entrepreneurialism and creativity and innovation in how they learn, in how they're coached by their incredible teacher. She is just marvelous to lead them through this and to lead them to the learning. It's just fantastic.

I'm going to end with a question that I'm frequently asked and it's this: "Really Bruce," it always gets to the end of the day and "Really Bruce, let's be honest, you really can't measure creativity, right? It's that artsy fartsy kind of thing that you can't really measure and therefore it's not really serious and therefore, for really serious business people, it's drapes." The answer is no. You can measure creativity. You can assess creativity. In fact, most of the best companies, the best schools, the best sports programs and some of the worst TV reality shows assess creativity all the time and pretty much in the same way. They do it through portfolios, through performance and through expert juries. I called it the "Juilliard School of creativity assessment." That's what they do at Juilliard. The smartest companies, the most cutting edge startups, want to see what you can do and how you do it and they want to see your portfolio of projects first and then they want to see you actually perform. They call you in and they put you together, usually with a team, and they have you work out a real problem. They're not really interested in the end result, though some of them are, they want to see how you "play." They want to see how you act, how you act collaboratively, empathetically, how you think, how you work a challenge with others in real time. Again, the outcome is always open-ended and the result doesn't really matter. They want to see serious "play." The judges, research shows that an expert jury in a specific field (it's always got to be within your field) does a great job of identifying excellence and exceptionalism whether it's Dancing with the Stars, the Olympics or Google, you can assess creativity, but of course first you must value it.

Now I would like to introduce my friend and mentor and the man who introduced me to Santa Fe, Tucker Viemeister.

[Tucker Viemeister]

Thanks Bruce and thank you all for coming. I'm here to introduce David Rockwell and Lori Breslow. What we decided is to take these four speakers and put them into two groups; one which is going to be about the school side and the others about actually when they get to work to see the process and the applications. Going from school to work is not that much different or working in the lab or who knows what the future is going to be. Basically I think that learning by doing and design thinking are the same thing and that's what this symposium is really about.

Now we're going to have a maker and a teacher. We have David Rockwell and Lori Breslow, but they are both are teachers. They both are about learning. Everything is the same. The playground is about learning and the classroom is about play. MIT is an engineering school, but it's also MIT.

I thought I'd talk a little bit about the history, not going back to the cavemen, but with Socrates. Socrates had a school and basically it was about learning by thinking or learning by arguing.

A few years later, Froebel came along and he started a kindergarten and basically his idea was that children are going to learn with hands-on learning. He made the Froebel blocks that the children played with and organized and learned about the order in the world and geometry and things like that.

Then a progressive education came along. Progressive education is about learning by doing, not just hands-on, but actually learning by doing things and trying things out for yourself. We already heard about how Caroline Pratt invented the unit blocks. What's great about them is that they're great for kids to use, but they also show geometry and mathematics.

One hundred years later, David Rockwell is doing it again. I'd like to introduce David Rockwell who I had a lot of fun playing with.

[David Rockwell]

It's amazing to see all these people thinking about this conversation on a Friday night here. It's kind of amazing.

I want to start by speaking out for the "drapery" people in the room if there's anyone other than me. I just want to say that draperies are okay. I wanted to start with that.

I am essentially a maker. I'm a designer, an architect and I thought I would just start by talking just a little bit about personally about how I got into design and what inspired me. The truth of the matter is that play in every form was a lifesaver for me and it was the thing that propelled me forward.

Early on I watched Community Theater in Deal, New Jersey for any of you who don't recognize it. That's a Rube Goldberg drawing. The two things about living in Deal, New Jersey in a beautiful private suburb that appealed to me were the things that were about community. Those things were the Community Theater (that's me for those who don't recognize me) and building things. I found that building was a way to communicate, was a way to create community. I loved hearing the four "C's." They're really the principles of my studio and my business, but design and making I thought was the best possible way to engage in the world.

I had an amazing experience at age 12 when I went to see my first Broadway show which was *Fiddler on the Roof*. That's an image of Boris Aronson's design of it and at the bottom right is a model.

They were rewriting *Fiddler on the Roof* about eight years ago and I was asked to design it. I knew the widow (Boris Aronson's widow) who had designed seminal Broadway shows and I said, "God, I'm so nervous. Should I do this?" She looked at me and said, "If worst comes to worst, it will be awful." I had the advantage of doing it and another director took over and I never had to experience it being awful and not awful.

I didn't know anything about the Jewish slums. I didn't know about Boris Aronson. I knew I was in a room with 1,300 people that became a community through storytelling and music and I knew that that intrigued me. We then moved sort of suddenly to Guadalajara Mexico and everything I loved about Community Theater and making was what the city was about. It was one big inhabitable playground; the marketplaces, the bull rings.

This kind of rattled around in my head and I went to architecture school at Syracuse University and I brought a little hammock with me just so I would feel at home. I'll tell you, as I got farther and farther into design, I realized that what particularly interested me wasn't the design of any one building, but it was the community-driven experience that links buildings. So I thought about buildings from the inside out and about 30 years ago, we established Rockwell Group. We're on Union Square. We're about 150 makers, designers, filmmakers, architects, writers. Some of the people I'm not sure what they do, but it is project-based learning.

I established the studio with one key principle and that was that our driving ideas were going to be curiosity and asking the question "what if?" There were very few "no's" as we started with the studio and we've been lucky to do the kinds of work that I wanted to do that I ever dreamed possible; largely hospitality, lots of restaurants, lots of hotels.

I want to focus this discussion on this playground we were privileged to create in the context, in the frame, as Bruce said, of someone who had spent his life being enabled by the ability and the drive and obsession to make and create. We developed this playground (in fact, it came out of post-9/11) and were invited by PS 234 when they moved to 13<sup>th</sup> Street and the principal, Anna Switzer said: "David, maybe you can come." This was three or four days post-9/11. "Maybe you could help make this school less depressing and less scary for these kids. They had to evacuate." We lived in Tribeca. I had a studio of 150 designers who felt totally impotent. Of course creating restaurants and hotels seemed unnecessary. This was an interesting moment. I went to the school and I brought in Maira Kalman, Tom Otterness, 30 people from our studio and it was a kind of urban barn-raising and we transformed this school. This happened in about a week.

In that process, I connected with a kind of public/private partnership I never dreamed possible. We were then contacted right after that by New York City, NYC and Company because they were looking to create a viewing platform at Ground Zero, largely for visiting dignitaries. I went down there with two or three other architects. We put together a group and we looked at it and we said, "We really don't want to do that," but we would create a public platform primarily because there had been so much speculation and so many architects talking about how it should be rebuilt before anyone had had a chance to have a really unmediated look at what happened.

We thought what needed to happen was a place to pay respects to have a kind of very direct experience. The city responded: “That’s a great idea, but to do that, it has to be privately funded.” Being somewhat naive, this small group of architects raised \$1.5 million and built this in about 100 days. That was, for me, a life-changing experience in terms of understanding what private partnership could be and understanding, as a creative individual, you can be proactive.

Just like as a kid I was compelled by Community Theater because it was people coming together, this connected me to a kind of idea that I wanted to continue and the foundation that we had established started pursuing other things. This was a cultural center on Fulton Street that we spent two years working on in 2002-2003 called “The Incubator.” Amazing participation from the Public Art Fund, the Public Theater, Naked Angels, Labyrinth, The Old Vic in London and it just turned out, after two or three years, we could not get city, federal, state government to agree. There are still ongoing discussions. Our idea was creating new works for visual and performing artists in downtown Manhattan which is a topic for another conversation, but visual and performing artists said they wanted to work together until they started negotiating who was going to get more space. In a moment of frustration, I said to someone who worked with me; “What I should have done is just created a playground for the city.” Jay Street Pier, which is now Pier 25, was taken out of commission.

I have an 11 year old and a 14 year old and I had had a lot of thoughts about play. I thought about my early experiences playing and so this person, named Mark Hacker who is here and works with me said, “What would your playground look like?” So I started to sketch and, like most architects, I did hundreds of drawings showing exactly how everyone should play. As I started to put together a coalition, I started to research Adventure Playgrounds which were in the 1930s in Europe, really places of communities coming together and looking at Adventure Playgrounds now in Europe and in fact brought over a woman named Penny Wilson who is sort of the Mary Poppins of Adventure Playgrounds in London and manages 14 of them. I certainly was compelled by block play as has been discussed her for a couple of reasons. I not only thought they were a fascinating way to learn, (and there was a deep history of blocks as learning) but I started to think about scaling them up and they, in some ways, could go back to my interest in building Rube Goldberg contraptions and they could connect you to building community. The fact that my two kids (those are not my kids) were teaching me that the box that things came in was more fun than the thing was compelling. We studied everything we could about playgrounds.

I don’t know how many of you know this, but this was, in Riverside Park, a playground that Gucci and Louis Kahn had planned that was sort of extraordinary sculpted landscape and they couldn’t get it approved. As I got into it, I understood all of the obstacles in play; that things needed all kinds of approvals. There was, I feel, almost a systematic engineering out of creative risk in play and so this was a five year self-funded research project. We approached the city, it was then Adrian Benepe and said, “We have an idea for a playground,” and it was an incredible response. He said, “I’d love to come see it.” We had done playdates with various schools. We had large blocks we had made and so we proposed creating a playground that had loose parts, blocks, malleable elements, sand and water, and play associates which was critical for a public playground in New York because loose parts become souvenirs if there’s not someone to manage it. We started to think about it, and that was of course a real lightning rod for many parents that they were going to be over-managed, so we brought in people from CUNY and Sarah Lawrence

and we all of a sudden we had this huge group of interested parties collaborating on this. In 2010, we opened Imagination Playground in the Seaport, kind of an extraordinary adventure for me. You can see that it is multi-level. It creates a kind of landscape. It has about 75 different kinds of blocks. It has a small building where the blocks live. It has both sand and water.

We're now doing a second playground for the city, also pro bono, in Betsy Head in Brownsville, a very underserved neighborhood, and we're converting what is a kind of asphalt rectangle keeping these beautiful London playing trees and weaving the park around it. In this case, we're developing a kind of second story treehouse piece as well as many other smaller pieces we're adding. The city, a year before the playground opened up said, "Why don't we do a playdate with just the loose parts?" So we created this box, we brought them out to Brownsville and it was an extraordinary hit. Kids wanted to play longer and deeper and so the city partnered with us and acquired ten playgrounds in a box which we have not engineered to be much lighter, much more portable, biodegradable, all made in the USA.

In the time since we began, there are now 850 playgrounds in the world on every continent but Antarctica. This is filming some of the early playdates and most recently we partnered with UNICEF, through the generosity of Disney, and there are now 40 playgrounds in Haiti and in Bangladesh and it's incredible.

We're now looking at other developed ideas including The Building Museum where a year ago we opened an exhibit that is a history of – we curated looking at their history of amazing toys and blocks and essentially building sets and we created, through our technology lab, an interactive. There are large scale blocks, there are smaller blocks, there is a block area and actually attendance is so successful, they're going to do it another year.

Quickly, since I'm getting the hurry up clock, I just want to say that I do believe that the instinct to play and the instinct to learn and create are the same.

I want to share three projects that we're doing right now that are not for kids, but for grownup play.

This is a 1,200 seat pop-up all wooden structure that we're assembling in four and a half days for the Ted conference in Vancouver in March. It came out of a whole series of things, but just thinking about connection and play, Ted had grown from being a smaller intimate conference to a much bigger conference. They're moving to Vancouver. This is a wooden structure designed around how you might want to be in a conference. There are ten different ways to sit. There are ringside seats, there are beanbag chairs, there are places to stand in the back where you can blog and not annoy people and it's 84 feet from the center of the stage to the farthest seats, so it's incredibly intimate and it focuses everything. Of course, a conference is not about what happens on stage, but about what happens with the rest of the audience, so it is play.

We've evolved into doing theater, which links back to my earliest interest in Community Theater and that's just insane amounts of fun that it should almost be illegal. This is set the set for Kinky Boots that has these small conveyer belts that actually become part of the show.

This is for Cornell Tech. While the campus is being built, they're on the third floor of the Google building and we created a classroom for them that is an Imagination Playground in a box

for Cornell Tech and these pieces move and change throughout the day as they're used for presentations and development. When they have to change floors, this can all pack up and move.

I want to show one last project called Noya House on 25<sup>th</sup> Street. It's a hard project to describe, but it's a membership club that is all about creativity. You can lease a desk, you can lease an office, there is a screening room and the café are five food carts that move around and it's about creating a creative culture that is not that different from Imagination Playground. It's for older kids.

I really do think that, from a point of view of how to develop creatively, it's about finding the thing that, in my case, is most important to me in developing that and as I see my kids growing up, I think finding those things in them and even as we build a studio, we want to bring everyone's own idiosyncrasies and creativity because I think that's the way you're able to develop work.

[Lori Breslow]

I'm the director of something called the Teaching and Learning Laboratory at MIT, but actually I'm not here because of that, I'm here because I am the aunt of a City and Country alum who started in the two's and went to the thirteen's, so you know that I'm legitimate because I'm using the lingo. I've been asked to come. We used to come down all the time (we being my husband and I) to see Nate. My husband is a physics professor at MIT who, in the last third of his career, has decided that he wanted to do physics education and physics education research and we would come down to New York to see Nate and by the way, my sister and brother-in-law and mother, and Nate would tell us what he was doing; building Brooklyn bridges, he was in a play, he was in drag, I believe you were pregnant right at one point. John and I would say, "That's exactly what we're trying to do at MIT." Well, not the part about the students in drag, although maybe they are, but that kind of learning by doing, that kind of project-based learning, all those terms that have been used, is what we're trying to do at MIT.

I'm here to talk a little bit about some of the things we're doing at MIT, but also, as David said, to bring the message that even in higher education, we are trying to use the philosophy and practices of progressive education. We don't call it that necessarily, but as I've learned from Nate, that's exactly what we are doing.

I should say, and I think some of the people who are involved in progressive education in the K-12 world know this as well, that it is very hard work. There is a lot of rhetoric. I was just in Washington, D.C. testifying in front of a White House committee about trying to improve what's called STEM education. STEM stands for science, technology, engineering and math. They used to call it SMET until somebody figured out that if they change the letters around they could do STEM.

There is a lot of talk in a lot of corners about doing this kind of work in higher education, but in fact, it is not easy, as I'm sure it's not easy for the people who are trying to do it in K-12. Those are some of the skills that we are trying to bring to the MIT undergraduates and, if you look at them, they're exactly the things that have been talked about tonight.

This is what the classroom used to look like at MIT, and I'm really surprised that there are actually two women there because that was not usual in times like this, and this is what it looks

like now to take freshman physics. So back in 2000, my husband was the architect of something called the TEAL project, Technology-Enabled Active Learning and it completely turned physics on its head. So instead of what we've been doing tonight, which is mostly standing up here and talking at you, the students actually do things during freshman physics in a room that's especially created so that they can sit, not like you're sitting right now, but at tables and do things.

I thought I'd give you three quick other examples of things that we're doing at the Institute (as we call it). Here is a grid with numbers and the math is very abstract and it's very hard and what these students are trying to do is to take those numbers and actually make them real for them by working with things that they are doing with their hands.

MIT has a wind tunnel and the students often don't get to actually use it because the faculty are using it, so these students decided that they were going to create their own wind tunnel and do the kinds of experiments that help us to understand, for example, how planes fly.

I think it was Tucker who said to me, "Hey, wait a minute. Don't they do fancy cars at MIT? How come you don't have a picture of that?" So that is the solar electrical vehicle that was raced in Australia. I think we came in second. I have no idea how it works, but doesn't it look really cool? I would really like that car.

This is my favorite. There's a very famous course at MIT. Everything at MIT, as you can imagine, is numbers, so the course is 2-009, for those of you who are thinking about going to MIT, and two is mechanical engineering, that's the department and 009 is a course where students work in teams where they begin with an idea and they end up with a prototype at the end and they have to do what we're doing right now, present their ideas in a big auditorium.

This particular group of students, at the end of the semester, had created something called "Equi-Temp." Now I didn't know this, but evidently if you make a horse run before it is warmed up, it's very dangerous for the horse and so what they've done, and you can see the woman bending down by the horses' leg, she's putting a cuff, the Equi-Temp cuff, on the horse and what that does is it automatically tells the rider, who is wearing a little sort of wrist watch, what the body temperature of the horse is so the rider knows when the horse can start galloping and doesn't put the horse in any kind of distress. I think that's a pretty wonderful invention, but the reason that I show you this is because I think it was even more of a problem solving example to get the damn horse into the auditorium. I can't imagine what negotiations (we haven't talked about negotiations being a skill, but it's an important one) they had to go through to get the horse [into the auditorium].

These are the kinds of things that we're doing at MIT. The question for this whole evening is: "can creativity be taught?" I don't want either Tucker or Eric to fall over right now, but I think that the answer is no. But I do think that what you can do, and what City and Country has done, and what we're trying to do in higher education is to set up the environment, to set up the climate, to set up the right circumstances in which creativity can flourish. That's why I'm so glad to have been invited to be part of the panel and Nate's aunt.

[Eric Freitag]

First of all I just want to say thank you. It's incredible to see so many people here tonight, especially on a Friday in New York City. To think that progressive education trumps all other potential activities in New York City on a Friday is pretty good.

I'm Eric Freitag. Amongst other things, I'm probably best known for having two kids that are groomed on progressive education. Both my son and daughter started at City and County when they were two. My daughter is now in the twelve's, so that's ten years of progressive education training, which is pretty impressive.

I also want to say that it's been great to be part of this symposium. One of the things that has been a real pleasure is actually talking to so many of the thought leaders, the highlights of which are here tonight.

One thing that I've found is that there are a lot of people that use a lot of terminology, as you can imagine, and I picked up a couple of terms that I want to share with you described my own way. By the way, disclaimer here; these statements are made up by me, so if they happen to paraphrase anybody a lot smarter than me, that's purely by accident. Quote me at your own risk.

Creativity is this idea of some form of applied thinking. It reminds me of when I was an undergraduate at UC Berkeley in the engineering department, similar to MIT in some ways, and they talked about engineering as applied science and this idea of "applied" always stuck with me; that you're applying some knowledge or skill. So if you think about creativity as applied thinking, and you develop the skill of thinking and then apply it in certain kinds of ways, here we are in terms of creativity.

One of the best classes I ever took at university was this inventive class at the business school as part of the entrepreneurship program was a joint venture between the business students, the engineering students and designs students. We were all thrown together in kind of a mosh pit. We were asked within the year to deliver something, anything, that we would be present in a tradeshow format. It was the first time that I had ever been exposed to this idea of multiple disciplines, not just engineers, coming at the same problem from different angles and negotiate through it to come up with great solutions. I'm proud to say that the solution that we came up with was a thermostat that uses real-time weather data to predict tomorrow's temperature and it's actually in the marketplace. That was 25 years ago before the internet. Lots of good things can happen. It definitely changed my life in terms of my perspective and I can say that I use a lot of this multidisciplinary work today.

The next term that came up over and over is this idea of innovation and, at least from my perspective, it's those moments when you look at something brilliant and you think; wow, why didn't I think of that? The part of this that is hidden that most people don't realize is that innovation happens in the environment of a lot of protest. There are a lot of people who say, "No, you can't do that. You should never try that." For people who are innovative, and I don't know whether it's courage or stupidity, but there is something about people who are willing to take risks and do things that other people say they can't do that allows you to be innovative. That's actually a skill. You develop a comfort to allow yourself to go to these weird environments and say, "Why don't I try this?" and great things happen. Again, that's a skill that you can develop.

Third word is “collaboration.” I think we’ve talked about this a lot tonight. I’ve had the opportunity to join my kids at the City and Country school and help them with different projects and this idea of trying to describe collaboration to a five year old or seven year old, I try to put it in these terms; when everyone feels like they’ve contributed, but no one knows or actually really cares whose idea it was. When those things happen, you get real collaboration.

Tucker and I had an opportunity to be involved in City and Country’s famous Brooklyn Bridge project. This is a study that goes on for several months. They study everything about the Brooklyn Bridge; the history, the mechanics, the socioeconomic version of it and the result, out of a group effort, in this case was a 16 foot suspension bridge built out of unit blocks and rope. This is a real suspension bridge. We didn’t mess around. Not that I knew anything about making suspension bridges. The key, as it turns out, is the anchors. These kids together mixed and poured 450 pounds of concrete in order to establish these anchors and that center section is actually completely suspended. It’s not attached to either side. If you any of the kids about the collaboration, they don’t really care who did what, they just smile because they know this is one of maybe five times in 100 years they actually made a real suspension bridge. It’s a proud moment for both parents and kids.

The next term is this idea of entrepreneurship and for me, it’s that crosshair of business and creativity. What’s interesting about my job, my career, currently I’m the Director of Product Innovation at RGA. I think Bruce mentioned that earlier. Previously I was the Director of Engineering Services at a company called Smart Design. These are design consultancies and within that environment, my colleagues who are the creators, I’m the business guy. I’m the guy who is formal, client facing, worrying about project plans and schedules and budgets and what have you, but amongst my clients, particularly Fortune 500 companies, I’m the creative guy. I’m the guy they come to with these really complex problems looking for some kind of out of the box thinking. It’s very interesting to be at those crosshairs. When people ask me where I got those skills, because it’s a very unusual skill set, (and it’s even more and more important today in business because people are looking for people with this kind of background,) I don’t really know. I was a kid who went to a traditional public education. I learned how to study for tests. I’d say I actually learned by just doing it over the years. I’ve learned through my experience.

The last phrase is this idea of progressive education. It reminds me of a moment when my wife and I were in undergraduate school and met in college. My wife, Jil Weinstock, is actually the better half. She’s a practicing artist and she’s the Director of Education at the Children’s Museum of Art, so she’s a pretty creative person. She was watching me cram for a test one night. It was one o’clock in the morning. She was like, “What are you doing?” She said, “How do you learn anything studying that way?” I said, “What do you mean how do I learn anything? I’m studying for this test.” She was like, “What you’re really doing is just memorizing for the test” which I was pretty good at. I realized I learned how to memorize. My education was learning how to memorize to take tests. I said, “How do you learn it?” She said, “Well, I learned how to learn and when you learn, you gain knowledge. If you have knowledge, then you’ll do fine on the test.” It always stuck with me. I realized that I learned how to learn by doing and that is the core. The beautiful thing about it is that if you learn that skill, it lasts a lifetime. It doesn’t stop. You keep doing it over and over again.

With that, as my take on progressive education and all the benefits of it, I would like to introduce two fabulous individuals. First of all, Charles Adler who is the Co-founder and Head of Design

for Kickstarter, a great guy. Then later Mark Pinney who is the Chief Financial Officer of Vimeo who also had three kids go through the City and Country program from two all the way to thirteen. With that, Charles.

[Charles Adler]

Hello. I'm not really going to talk about the work that I've done at Kickstarter, although there may be a few slides in there. I can't help it. I'm actually the former Head of Design. I'm no longer at the company.

What I am going to talk a little bit about is really through the lens of three stories that have gone on in my past and in my life, one being the story of my life and the reflection of that and how that has made me who I am today, maybe. I don't know. One is a story that includes my daughter Phoebe and my lens and reflection of my own life in order to give her perhaps something different, something more, something that I didn't have. And then last, some pretty unique kids who ran a pretty impressive Kickstarter project.

Eric posed this statement of courage which is what I'm going to talk a bit about. He mentioned as well stupidity which I take to heart because I think in those moments when you are courageous, you never think you're courageous. You're probably thinking more that you're stupid to go down this path that everyone is telling you not to go down. It's only in reflection that you can say, "Yes, I was courageous."

With that, I'll start by saying that I'm afraid of heights. This has some meaning. Tucker is going to be a little disappointed that this isn't me. He was always hoping that was me.

I want to talk a little bit about courage and to illustrate that, these three stories that I mentioned.

I was a pretty normal kid growing up. As a boy, as a guy, as a kid, I was a tinker. I played with Legos, with construction, with blocks, made sand castles, snow castles and then broke them all. So make and deconstruct. I was an adventurer. I loved the outdoors. I loved being out in the woods and exploring the world around me and as well, building through, in this case, the Boy Scouts.

I was a misguided high school graduate. I don't know how I got out of school, but they let me out. I was a bad student. I wasn't a great student. I didn't work well in the formal education system and, much like Eric, I went to public school. In that time I knew exactly what I wanted to do with my life. I wanted to be an architect. I didn't become one. We can talk a little bit more about that later, but I had very set goals as to what I wanted to be, I just didn't know how to get there and the school that I was in didn't really understand what it meant to be an architect either and didn't know where to send me.

Interestingly enough I went to engineering school in the Midwest. I grew up out here and ended up in the Midwest as an opportunity to distance myself from my parents, discover myself, run away supposedly. I dropped out of school. I think about that quite a bit and I think in reflection of this whole conversation and the conversation around progressive education and education in general, what led me to that point. I'll come back to that.

I went to engineering school. Well, I went professionally and when I dropped out, I became a designer. So I had now shifted my mindset three different times. I changed course from an architect to an engineer to a designer. Maybe there is a thread of continuity there, but it's a bit of a stretch.

Now I've got this term or this moniker called an entrepreneur because I started a company called Kickstarter. I had done a few things prior to that and then I guess tonight, I'm a speaker. So figure that out.

What interested me was that, at some point, I dropped out of school. It's not so much the act that I dropped out or why I dropped out, that's beside the point, but what led to that point? What were some of the things, perhaps failures if you want to call them that, that led to that decision? I think part of it was, as I mentioned earlier, I grew up out here and I ran away to the Midwest studying engineering and realizing, at some point, that that wasn't quite what I wanted to do. Again, much like high school, I didn't do very well. I think one of the things that I recognized very late, aka this morning, was that one of those things that happened to me in high school when I wasn't doing well, my parents stepped in and maybe stepped in a little bit too much; created too much of a safety net for me so that when I went out to the Midwest to go discover myself and presumably go to school, I probably faltered more and more and I realized I wasn't a good student, I realized I was a good worker.

The internet happened and so that's when I became a designer so it gave me this unique opportunity to get out and explore this whole new thing. I don't know what I would have done if I hadn't dropped out. I don't know what I would be doing now if the internet didn't happen, but that's another conversation.

I'm going to talk about my daughter. This is my nearly five year old daughter. It's been amazing watching her grow up and thinking about the childhood that I had and how I played. I turned 40 last week, so I forget a little bit about what it was like to be a kid sometimes and I see it through her. One of the things that fascinates me most of all in watching her grow up and develop from when she was crawling and walking and just learning how to talk and then learning how to socially interact, (which I think we're all trying to figure out) is that she's constantly trying to explore the world naturally. I don't have to tell her to go learn something. She's learning constantly. She's learning interaction with her little dollies and she's learning how to read by reciting the things that I read to her and sitting alone and reciting those books. It fascinates me. My wife and I chuckle as we hear her singing or reading her stories to her dollies.

We were posed with this situation in which we just recently moved back to Chicago. When you make a shift like that, you then have to figure out where your child is going to go to school. We looked at a number of different schools in our area in Chicago and this one school that teaches in a progressive manner, a Montessori school, we had gone on a tour. There was this moment when the administrator was walking us through, much like I did today at City and Country, and I answered the very same reflections and we were talking a bit about the continuity between the two. There was this moment where I was like; "Damn it. This is where I wish I went to school." Who could I have been? What sort of utilities would I have myself? How could I have gone through those tough struggles, those moments, those challenging times in my life when I was struggling through high school or struggling through college? How could I have been more resilient in those moments and dug in deeper and challenged myself in different ways or

discovered the world on my own? I think to myself now that my daughter is in this school that I'm curious to see where this goes. This is a social experiment for me and her. I think it will be alright. It's one of those moments where I just wonder, when we're talking about our kids and we're talking about ourselves, how do we arm ourselves for the future us? That's a bit of what I'm thinking about with my daughter.

The last piece I think this is pretty courageous. They probably think they're stupid, but I think they're pretty brilliant. These are five kids, they're five high school students and they ran a Kickstarter project a couple of years ago. We'll talk about that in a moment. The important thing, outside of the Kickstarter project, is what they were doing. They wanted to build this thing called "The Viper." Mind you, these are teenagers. These are kids that probably spend more time picking their nose and popping zits and thinking about girls perhaps or maybe they should be, I don't know, but they're building a flight simulator instead. I don't know about you, but I couldn't, in my wildest dreams build a flight simulator and watching the video when they're talking about what they're working on, you don't see the parents or the mentors that are behind the scenes, you see the kids actually talking about the mechanics what they're putting together; the gyroscope and the kid in the middle who's got this pretty intense stare, I believe he's the kid who is doing the graphics and the interface for the popup display and he's just so into it. It's amazing to see how into it he is and how intelligent he is and what grasp he has on this and the fact that he's just excited that he gets to do it. I think what that leads to, just as a little fun note, and what was inspiring for me, even in just watching this, is the ability for me to be my younger self at one point; that kid that I was never able to get the gusto or the courage to become. I get to allow these kids, grease these kids' wheels a little bit to become the person that I would have like to have been and give them that opportunity. These kids were amazing. They inspired 383 people and ended up raising just shy of \$12,000 when all they wanted to make this thing was \$2,500. I think that's pretty incredible.

Back to courage and this cliff. In each of these different stories, there are these moments where we're challenged and in the face of challenge, how do we get through challenge and what are the tools that we use that are at our disposal at that moment; that crisis when we're trying to make this tough decision. What are the utilities that we have in our tool belt?

The last thing I'm going to leave with here before we get into the panel is this other reflection, this reality that the cliff only seems steep before you take that leap. What I've realized over time, and I think it speaks very much to what I saw today at City and Country and in general is this sense of community. What I realized is that the other side of the jump, the other side of the leap, feels more akin to this which is playfully dangling at the edge of something that's really quite not so scary and it just feels like a kid jumping off of a sidewalk. What I mean by that is that every time I quit my job and started my first studio, when I dropped my and started Kickstarter, there were always these moments that there was this black abyss at the other end that I didn't know what was going to happen, but the support that I had at the other end, when you take that risk, is pretty incredible, much like those kids building The Viper. They got 383 people to support them. If we think about how we can create community and create trust in one another to then foster more courage of our next generation or ourselves, I think that's pretty amazing.

[Mark Pinney]

Yes, it's true, I'm the proud dad of three kids who have graduated from City and Country, two of whom are here tonight I hope paying close attention, keeping me honest, making sure my representation about their school is accurate.

I want to bring a business perspective to this discussion if I might and this increasingly competitive and technology-oriented world and let's move to a quote from Mary Meeker. Mary is one of the world's most respected technology analysts. She works at a venture capital firm called Kleiner Perkins and she says; "This cycle of technology disruption is materially faster and broader than prior cycles." So if any of you here in the audience are already feeling overwhelmed by the pace that technology is developing, you haven't seen anything yet at this point.

Let's assume that we buy, for the moment, the notion that progressive education begets creativity and Lori may make the argument that in fact it cannot be taught, but at least progressive education does create this vessel through which I would argue creativity can be formed and can be learned in some respects.

The question that I want to talk about is; does creativity in fact beget success in today's business world? I'm making the strong argument that that is indeed the case and it's where we find ourselves at this point. I earnest believe that, in this market, businesses today thrive on creative people and I'm really defining creative people as those who have a point of view to look at issues from multiple angles, who know how to problem solve, who want to collaborate and who can lead and at the same time build consensus.

I've been in the technology space for about 20 years at this point working and building value around companies in life science, digital media, e-commerce, advertising technologies and all of the companies, whenever we look to bring people on, we always look to their creative attributes above all else. Is that any different from more traditional companies? I would argue less and less quite frankly because even "normal companies" are increasingly relying now on emerging technologies.

Let's take a look, as an example of a list of media companies. I've just simply characterized these as old media like television networks and names that you've heard of before where these are colored blue and other companies including, quite frankly, names like Apple and Microsoft. What are they doing on this list? Well, they too frankly are deeply invested in building streaming media businesses. The point is here, without passing through each one of these names, that some very young companies are merging now in terms of market capitalization (and you can see how it's sorted). Google is an example. It's about 15 years old pushing \$400 billion at market value. Exxon Mobile I think is something like \$430 billion. The point is; if any of these "new media companies" are in any way a proxy for entrepreneurship, then I think you'll buy the argument that now entrepreneurship is very much mainstream and integrated into common business practices. So the conclusion here, I would argue, is that businesses do recognize the need for flexible and inventive capabilities, for management teams that are comfortable with ambiguity who can think creatively, behave flexibly. Creativity is embraced by the business world today.

Let's move to a quick piece on my company. I'm the Chief Financial Officer of this company called Vimeo. It's owned by Barry Diller's InterActiveCorp. I'm happy to report that, as of

three months ago, we were at that 120 million unique people that visited Vimeo.com every single month and comScore data, as of a couple of days ago, shows it at \$550 million. We had a great piece in *Business Week* thank you very much this last issue, so go take a read. It's a company that's going like a weed. You can see we have a creative platform business where filmmakers can basically buy storage and player services and then audience side where viewers can come and watch videos. We have great aspirations for this company and frankly, some would audaciously believe we're competing now with Dropbox on the subscription side and with Netflix on the viewer side. I use the word "audacious" because I think it's very important to the theme of discussion tonight.

I would contend the power of progressive education can imbue graduates with a degree of self-reliance such that they can go on audaciously to conceive of new business marvels or strategies that may never have existed before. In other words, find the personal confidence to come up with the next Vimeo, taking a step into the future, placing your marker, building your business is an audacious move. It requires great creativity on the part of the entrepreneur and the management team. It seems to me, if you can figure out how to build a model of the Brooklyn Bridge using wooden blocks at the age of seven, run a store at the age of nine, a newspaper at 13, you may indeed be qualified to start a business at the age of 21.

If you'd bear with me, let me walk you through an anecdote that I think exemplifies connection progressive education with entrepreneurship success in business. After business school, I followed a fairly predictable path to management consulting and then into investment banking and frankly, it took a car wreck to compel me to consider where my passions lay and got me started on developing the main knowledge and expertise around the internet and its possibilities.

The investment piece, as I stumbled upon here, centered on assembling the right people, the right technologies and the right investment capital to build enterprises that fit the emerging model in an enabled business. These typically have three different components. Number one; the business idea has to be disruptive to existing models. Number two; the business has to be part eccentric in that everything the managers are completely fixated by providing successful customer experiences. And third; it has to be scalable whereby the idea can proliferate both nationally and globally very, very quickly.

In working with entrepreneurs, it became pretty clear to me that, to be successful, entrepreneurs needed to know themselves really quite well, after all, building a business can be a pretty lonely existence.

Take a look at the chart here. Some of the attributes you might expect to see on the left-hand side, there's confidence, there's surprise, visions for the company, great powers of persuasion, not being reliant on authority figures, not listening to naysayers, having great, deep demand expertise and so forth and so on; great communication, ability to build a management team, raise capital and execute against plans brilliantly. You never see overlap then between the success factors I have mentioned required by the entrepreneur and those emanating from progressive education.

I've already been through this list. This is a list that mirrors my definition of creative people; the ability to think on your feet, have a point of view, solve problems, look at the issues from multiple angles, communication exceptionally well, collaborate (and you've heard these "c"

words before) and provide greatly the show. It's no surprise; give me a kid who has thrived in progressive education and I will show you someone with the traits of an entrepreneur.

One last point and indulge me before we close here. On the next line is a sobering point and it concerns today's employment picture and forgive me, I have to indulge us in some economic theory in order to make the point. You know that the U.S. economy is primarily driven by the services sector and that sector is now under pressure from the twin forces of more information and globalization. You also probably know that the internet technologies are super-efficient with technology companies able to do much, much more with many fewer people. What does this mean? Extreme pressure on wages and an unprecedented wage in the quality between the top and everybody else.

Look at the chart for a moment. This shows average household income tracking gross domestic product growth. It's the dotted line that's going up and to the right, but then look at the median family income that is detaching from this trend line in about 1980 and growing much slower thereafter. The only way for the average income to grow faster than the median income is for the high end of the distribution to grow faster which is exactly what we're seeing today.

Why am I telling you this? Frankly, kids need to be ready for this phenomenon. There are not going to be too many comfortable middle class jobs available in the future and my argument is; the best way to mitigate this risk is to develop your creative intelligence. Thank you Bruce for this definition. Developing the entrepreneurial muscle, in my view, is the best insurance against the traditional jobs going away.

I hope I've persuaded you that creativity does beget, in some form, success in today's business world. I think businesses have to leverage creative and flexible management that can thrive in certain volatile markets. I think the right place to find these people is amongst those who have grown up within the family of progressive education.

Finally, to close, let me walk you through a citation I found on the City and Country website. This is a description of the fours now. Listen closely to the parallels between what happens in this class and what happens in the business office. I'm talking about four year olds. Some of the trickiest problems we solve are with each other. While the fours are ready to work together, collaboration can often be challenging. It requires leadership, compromise and honoring the contributions of others. Skills taught to four year olds at City and Country live on into our adulthood and into our business successes. The creativity that is learned and the power of progressive education are real and tangible throughout our lives. Thank you.

[Bruce Nussbaum]

The current issue of the *Harvard Business Review* has a big piece on Netflix and IDEO and another company I can't remember, maybe it's RGA, talking about how you create a creative culture and the language is almost virtually the same as that which means that four year olds are learning that culture at City and Country. Corporations are reading *Harvard Business Review* to learn how to do it themselves. That's totally fascinating and mindboggling frankly.

One of the things that I never really connected actually until this evening was the need for or the utility of courage in creativity and the tight connection between being courageous and creativity and I think that the connecting material is learning how to operate in uncertainty in a VUCA

environment and certain environments today. I think, in many ways, progressive education is all about learning the skills of operating successfully in an uncertain environment; build a Brooklyn Bridge, my god, and learning how to do that successfully. In a way, you're basically teaching people to be courageous in any uncertain environment and there is nothing more powerful in terms of entrepreneurialism than knowing how to do that. That's one of the big takeaways for me tonight. That's really very cool.

Okay, so we have a bit of time left for questions and answers. We have a couple of microphones over here for people in the audience. Please come up and ask some questions.

I'll start off with one question and then we'll quickly move to the audience if that's okay. One question that I'm always asked, and I want to ask the people here, is how do you put together creative people into a working team? How does that work? Everyone is creative and you put a lot of creative people on a team in a room, don't they all just go crazy and they're not effective? That's basically a business question to me and I want to ask you how that works; how do you choose the people on your team? What are you looking for? How do you make it work? How do you lead it? Maybe we could start with David and go down.

[David Rockwell]

I hate it when they start with me. I think I want to go back to the idea of courage because I think part of the way that I think creative people can collaborate together and work together is to have a sense of mission. I do find that it's one of the things, when things are really working, when I feel like there is a creative synergy, it's not because people are agreeing, it's because they're discussing or arguing around solving the same problem.

Bruce, you said part of the challenge is picking the right problem. In architecture, in my language, the word "critique" is used all the time trying to find certain critical thinking which I know is one of the words that were talked about here today. My lesson for that happened a lot in theater because you talk about collaboration in architecture when there are multiple firms working together, but in theater you've got four or five people in a dark room together collaborating in real time and you have to solve it right then. I actually know a director who says, "Collaboration is a word designers thought of to feel like they have some say." He's a cynical director. I think if there is a common mission, you can find that purpose.

The thing about courage creatively is safety doesn't get you anywhere. There really is not safety. If you're not innovating and taking a certain amount of risk, doing that together, I think acknowledging that and finding people who are curious and who don't feel like they know the answers before the project began, there is a higher likelihood that everyone is going to collide and create something that they wouldn't have done on their own.

[Mark Pinney]

Let me piggyback off of that comment because Vimeo as it happens is a company of 520, so for all intents and purposes it's like a venture-funded enterprise and I'm probably twice the age of anybody else in the company quite frankly and it's really our job as management to first do what David said which is point to that spot on the hill, create a sense of purpose, provide a mission and then get the hell out of there. In other words, autonomy for those people who are doing the code or designing the product or creating the webpage or coming up with a marketing campaign,

they really revel in the degree of mastery and the degree of autonomy quite frankly and I would argue that, just in the last couple of days, we've released a whole new player design and it's 50% faster than anything we've ever seen before and the publicity against this new release from a technical perspective and user experience perspective has been phenomenal and this all done by, frankly, 25 year olds which is completely stunning in part because I think the rest of us got out of the way.

[Lori Breslow]

I want to answer the question from the perspective of a teacher. Even though I said that I didn't think creativity can be taught, the fact of the matter is that you can look at some of these fields that we've been talking about all evening and you can break them down into sub-skills and you can help students, by scaffolding, to learn some of those. I think that one of the things that we want to do as teachers is to be more explicit about how we do guide, how we do create the environments and I do think that we can move students and then eventually people to doing some of these things that we've been talking about tonight.

[Charles Adler]

I think Mark's point about getting out of the way as managers is critical. It's one of the things that I try to do at Kickstarter. You hire people to do a particular job and for me, I'm a big of a generalist. I'm decent at a number of things and not great at any of them and so I hire people who are greater at those things that I'm not great at so they're a little deeper. My job is essentially to guide and chaperone and point to that hill if you will.

With regards to looking at and assessing who you're talking to at the end of the table and taking some risk, if you will, to letting them into your family. I usually use that term because you spend more time with your colleagues than you do with your loved ones at home, the irony of it.

There are a few factors. One is the ability to be resources or think on your feet, so engaging in dialogue is one and how does one engage in dialogue and intellectually process a problem? I don't care what the answer is, but I care about how you got there and how you debate the problem. Part of that process, part of that experience when going through the interview cycle is really trying to understand what the chemistry may be when you're confronted in one of those points of work which is difficult; points of contention. What do you do when your back is up against the wall? Those are the most difficult points of work life, but they happen with some frequency. I want to know what someone's end position is.

The other one is sort of a silly one, but I think it's just as critically important as we were talking about play earlier, is "can I hang out with you at a bar?" "Can I get a drink with you?" "Can I socialize with you?" "Do we have something in common?" "Is there some other chemistry outside of work?" Again, I'm going to spend more time with my employees than my wife or kids, I want to know that there is something more than just work. I think, to me, that is cultural alignment with the individual, with the organization is another factor that is not heard talked about too frequently. It's usually about skill and skill is really only half the battle. There are plenty of people out there that can design a site or code something up. It's a matter of doing it and approaching the problem in a way that is intellectually aligned or sometimes opposed to how the culture of the organization represents itself.

[Bruce Nussbaum]

Okay, thank you very much. Let's take some questions from the audience and get right into it. Identify yourself and ask the question.

[Question]

My name is Julie Zuckerman. We had a nice drink a few years ago at Café Lou. I'm a principal of a progressive school in Washington Heights, a public school. I've been a public school educator for 30 years. I'm a fairly educated person. I think I'm kind of smart. I've been in New York a long time and yet, I feel like a complete foreigner here. This is a conversation about progressive education that I had no idea I would be walking into. I hang out in a lot of progressive education circles and this is a conversation happening within the one percent and this is a different conversation than what's going on in the rest of the city and I just wanted to say hello to you all and say we are happily in this new progressive moment with de Blasio having been elected.

I have a tremendous amount of concern about the point that the last gentleman made about the diminishing number of jobs that we have and progressive education being about catching the three jobs that will be left when our children get into the job market. I think that what progressive education is about is caring about the problems that face our community; the problems of poverty, the problems of hunger, the problems of the disappearance of the manufacturing sector. What we do in our school very much looks like what is going on at City and Country. I've been and I've visited, but I really think that it's so vitally, vitally important for all of us to get together and say, "This is not just education for the one percent," because believe me, I've had to hear a lot about "our children don't need this kind of education in Washington Heights." Yes they do. All the kids need this and I'm hoping that City and Country – I think Caroline Pratt, Helen Meritt Lyell, Elizabeth Erwin, The Harriet's, Lucy Sprague Mitchell would be turning over in their graves if they didn't hear you guys talking about the connection to progressive politics.

[Bruce Nussbaum]

Okay, that's fantastic. An important [comment]. Just a quick thought; one of the stitches that we almost made here didn't quite make it, but I think Mark almost got there, which is in this discussion about the connection between progressive education and entrepreneurialism and all of that, the key stitch is that, as we go forward, the traditional middle class jobs that we grew up, that our parents grew up with, they seem to be disappearing and what is happening now and will happen further in the future is that we make our own middle class jobs and the tools for creating our own jobs. Many of them are the tools that we get precisely from progressive education.

I've been at Parsons for about five years. I've been in touch with the graduates of the first year. They've been out in the world for three or four years and most of them, most of them meaning 80% of them, maybe 20 people I'm still in contact with, are on their third or fourth job and maybe their first job was an internship and their second job and their third job and now they are "directors of." Half of them have started their own companies and the other half are moving incredibly fast, far faster than I ever moved frankly. They are making it in a new world. Most of them are in businesses that our fathers were not in, but they're making it and they're making it

because they have the tools to do that and I think that's the connection, the progressive connection between the education, the employment and the way of life. I think that's pretty much what we're all kind of getting at.

Charles, I want to get at this specifically with you because you have been talking about the Theory of 1,000 Fans, which I love, meaning that, as the cost of creativity falls and the democratization of creativity and design expands, we can create lives and sustain the middle class life more easily, very differently than say my father who worked at the post office his whole life. This is a new thing. It has enormous economic consequences sure, but it also has enormous social consequences. Can you give us that theory a little bit?

[Charles Adler]

It's certainly not my theory, it's Kevin Kelly's, one of the founders of *Wired* and he had written a blog post a number of years ago called 1,000 True Fans and what it was talking about was essentially what it took to create a living for yourself as an artist, as a musician was the storyline in this case. It's definitely worth a read; easy, fun, 1,000 True Fans and you'll find his post. There's a benefit intertwined into Kickstarter if you think about it. It's about creating a pulling together a community of people that believe in what you do and it's true fans; the people that buy every single album when it comes out. They're the first to buy it. They buy the duplicate, the Japanese import of the album and they're just goo goo ga ga over your work and it's just a matter of find 1,000 of them. Now, in the age of the internet and the web, it's 1,000 across the world. It shrinks the world, but it gives you access to those perhaps quirky 1,000 people if you're really into obscure work. It gives people, I think and my interpretation of it, who are working or exploring along the edge a chance at success independently.

Going off of the comments earlier, I agree with you Bruce. The way I look at this is it is about arming our children with the confidence, but also the tools, if you will, to be resilient and take chances and create their own future like we were talking about earlier; kids running a store and thinking about the economics of a store. One of the things I found interesting today in going through the tour and looking outside the store, all of the transactions of the store and the economics of the store are plastered up on the wall. Imagine what that does to the transformation of business transparency, which is something that we struggle with greatly.

[Bruce Nussbaum]

I never thought about that.

[Charles Adler]

What happens when those kids are 40 or 30 or 20 (there are 20 year olds running companies) and how their attitude towards the gray lines between a company and a community that supports them?

[Bruce Nussbaum]

That's very good. Okay, another question.

[Question]

I want to follow up a little bit on that question. I just want to make a distinction between people, the loss of middle class jobs and the growth of poverty because I don't think they're the same thing. Many millions of children are growing up not with parents who are losing their middle class jobs, but growing up in poverty and in school systems that look very, very different.

I'm both a professor of education and I'm on the board of directors of the All Stars Project, which is an outside of school growth and development program. My question is more about what kind of public policies we might need to foster this kind of growth and development that a very small percentage of kids get in school and the vast majority, if they're going to get it, are going to probably get it outside of school. That's a public policy question.

This is a similar question for adults. There are people who come out of our school systems ready to be all of you; to be people who are entrepreneurs and creative in designing things and then there are many other people who don't. What kinds of development do you think are needed for adults once they've left school to be able to make it in these environments and to participate fully and actively and to be, on a day-to-day basis, creative whether it's in the workplace or in their relationships so that they are able to think outside the box when, frankly, the 16 years of education they got might have taught them to not. What do we need to do to develop the adults of the world in addition to the children?

[David Rockwell]

This is not going to be an adequate answer to that question, but when we first observed kids playing with blocks in play dates which were largely all in public schools, set up by the city, in all five boroughs. One of the things that was fascinating to me – first of all there were a lot of adults standing around ready to jump in if anything happened. Of course the boys would take the noodles and fight for the first ten minutes. Then mostly what would happen is people would build individual things. You would see stacking and building, but what started to happen 20 or 30 minutes into it is many kids would try and link their thing to someone else's thing and they would start to think about collaborating which required conversation and that's something we saw developing in a huge way, and when the opportunity came for us to develop these portable kits, and UNICEF approached us. We were surprised that in everything that might be needed as an emergency relief in Haiti, play would be one of the key things. They've done a year worth of research and they're putting together a report on that and they're going deeper in the relationship of play with us.

It turned out that it was a vital part of imagining a different future and it was a vital part of believing you could have some sense of contribution to your outcome in collaboration. And so I do think that that's something I feel is missing is the belief, certainly play has been taken out of most programs because it's not affordable let alone creative play, but it's not expensive. I think part of it is about resource distribution, so as opposed to a \$250,000 fixed playground that is great for motor skills, in addition to that, having people who are helping you and allowing you to have a safe, creative space is, I think, in some small way, part of a solution.

[Lori Breslow]

I wonder if I could add something that we haven't really talked about tonight. For the last year I have been a meshed in MIT's experiment with something called MOOCs. Do you guys know what MOOCs is? Okay, so that's half of you and for the other half, it stands for Massive Open Online Courses. Harvard, MIT, Stanford, the competitors have to started to launch these courses that you can actually take. They're free and we've been doing research on the first one that had 155,000 people take the course at the same time. Now, I have to say, in the spirit of full disclosure, only 7,000 of them finished, but heck, 155,000 started and that's what got on the front page *The New York Times*.

Now the reason I said that is to answer the question about what can we do once the students are out of high school or out of college? We haven't talked about the capabilities of technology and educational technology. I am not, although I'm at MIT, don't anybody quote me because I'll get in trouble. I am not an advocate necessarily of these Massive Open Online Courses, but let me tell you that technology, we don't know how to do it yet I don't think, but technology provides an opportunity to respond to the question you asked which is that there are further possibilities for education and for creating the kinds of skills that we've been talking about tonight, but we don't know how to do it yet. I say to the younger people in the audience; that's something that you can think about creatively and we can, potentially harness.

I also wanted to talk about the public policy issues. As I said, because education and technology is something that the Obama administration has in fact been focusing on, I have, in the last year, become more and more aware of how the meshed education actually is. I've been fairly free of this because MIT has a huge endowment and it doesn't have to worry and it's a private institution, but I do think that you need to harness – I'm probably talking to the converted here, but you need to harness that and I've seen what the established university lobbies can do when the government starts to get involved and I think that it's going to be an interesting set of events that will happen around college.

[Charles Adler]

That was elegant. There's something in piecing a few things that we've been talking about. You asked a question; are we creating this box for the children and putting them out in a world that doesn't reflect the box? I was thinking again about my daughter. About two years ago, maybe a year and a half ago in her development cycle, it was all about individual play. Then you start to think; she's not really playing well with other kids. You go to a playdate and both kids go to the other end of the room. It's a playdate, but they're not really interacting. The usual response is; "just wait. They're just not there yet." And so I wonder if we're preparing them enough. Maybe we're trying to overcompensate too much and we should just get out of the way, almost to Mark's point about management and I think there was something I would see interesting in both of them. Programs I've seen with progressive education is about essentially getting out of the way and getting involved when necessary, when you're asked to by the student, by the child to provide some guidance and coaching. Again, maybe preaching to the converted, but we've probably been doing it wrong all these years. We've been doing it wrong in that we have been assuming that there is a box that you're going to go into that's called the "cubical" down the road when in reality, it's rare that anyone aspires to work in a cubical. They want to be astronauts. So how do we create an environment where that dreaming continues and perhaps realizing that, as social animals, we'll figure it out. Maybe we build in all these problems that

we see in terms of why are we talking about collaboration when, in reality, it's children who collaborate natively anyway. Maybe we stripped it out of ourselves.

[Bruce Nussbaum]

Okay, go ahead. Can you go up to the mic since they're taping this?

[Question]

What do you think the possibility is of making more City and Country schools? It seems to me the way that kids are learning in city schools are like I was learning 50 years ago. Do you think de Blasio is open to that? I'm going to say something that people probably won't like or necessarily agree with, but I'm very hopeful. I think public education has been around for a very long time and it's going to be – it's not reform able. I think it has to be transformed and I think that there are many other options for supporting children's development. It doesn't just have to be in school and if we create those possibilities for all kids. Playgrounds are one way to do it. After school programs are another. I think if we create incredible quality outside of school programs, eventually the parents and children will say; "Why are we sending our kids there for six hours when they're doing these incredible things over here?" Instead our public policy has been in line with – it's not working for this first six hours, let's do the same thing for the next six hours which, to me, is kind of an admission of insanity.

[Bruce Nussbaum]

Okay, we have a question there, okay.

[Question]

Hi, my name is Joseph. I'm a graduate candidate at the School of Visual Arts Product and Design and I'm a New School alum and the word that really stood out to me that you said Bruce was "trust." I think it's just engrained in progressive education. You trust the students that, if they do what's natural, the process will play out for their eventual success. I wonder how that can be applied or how the trust can be reinforced, not just towards the students, but towards the teachers; how administrators can learn to trust their teachers and how exactly as you said, "get out of the way." Absolutely true in terms of giving the employees their autonomy, but how do you help the middle managers whose jobs are on the line to trust their lower level employees and in turn, you to trust them.

[Mark Pinney]

Let me try and address that because in some respects, that's relatively straightforward and, as we were preparing for this, when we were trying to address questions – my first company was started in 1995. It was the exact same year when Jeff Bezos was driving himself to Seattle to start Amazon. His company happens to be worth probably about 50 times any of the value that I've been able to create along the way, but I can tell you that all of the high risk ventures that I have participated in.

There are certain rules of the road that I think that are becoming relatively standard. I would make the point by the way that New York City happens to be an extraordinary place for

beginning to think about the distribution of information in a way that's much less frictionless than it has been in the past. The types of very informal community functions that are beginning to develop now that are socially-based that cost absolutely nothing, so anybody from wherever with the slightest bit of initiative can enter into that conversation.

Moving it into the workplace, there are pretty standard criteria here I would argue in terms of whether it's a senior person or a middle level person. As I said, you basically establish a way of going, define some strategies, get some passion, get some buy-in, establish a degree of trust (to your point), and it is absolutely magical to see extraordinary work happening in all different categories in the company simply by adhering to these common principles.

[Bruce Nussbaum]

Okay, the very last question.

[Question]

Good evening. My name is Zuleika Fertullien. I'm the founder of Beyond Basic Learning The International School that I have is in Hoboken, New Jersey. I started as an entrepreneur just by thought, being open with my family, being very creative. I just recently joined another group; a network of students younger than I am developing a software, developing a program and they're already into bit money, bit coins, already trading it, mining it and it really puts progressive education into perspective about what you raised about the middle class.

One of the things that was also raised was about being able to hang out with them afterwards and having drinks, developing those relationships. How are we harnesses those ideas and talents in a diverse way? You see the top five or ten companies there being Mobile and Google, but you're also bringing in women and you're bringing in diversity to help become part of a leadership team because what I've noticed is that I'm the only Hispanic African-American woman that owns a progressive independent school and I have international reach. I place children internationally all the way from Oman, Saudi Arabia, France, but when I go to the meetings, and I was happy to see that City and Country have Millie Cartagena in their repertoire of people that focus on diversity, progressive education based simply alone on the fact that it is expensive because of the nature of the location, the staffing and our vision (because I'm a Bank Street graduate as well) really takes away the diversity. So thinking about diversity, thinking about integrating talent and critical thinking and great ideas, how do we then create a social connection?

These two young students that have their own company; Apple, I met them at an entrepreneurship meeting when I was getting ready to pick up my husband. I said, "I have a couple hours to kill." So here I am in a Korean setting and there just happened to be only two American people there and we just happened to connect, but that doesn't happen all the time amongst diversity. African-American Hispanics do not venture bars in a social setting. They go to other venues. So we disconnect a lot of talent that could exist. What are your thoughts about bringing diversity to help harness the critical thinking bringing forward those opportunities to engage after work that would provide a cross-cultural experience. We can really take advantage of what New York City has to offer at various levels.

[Bruce Nussbaum]

I think that last comment really presents a wonderful way to end the evening which is this is the great challenge to progressive education which, in the past, and event today, has been an expensive way of doing things and the great challenge is perhaps to lower the cost, to find a way to bring it to the masses, to a larger number of people in some fashion and to make it available to virtually anyone who wants it and who needs it. That is a wonderful challenge ahead and using progressive education and the tools that it has would be a great way to meet that challenge and to come up with other models, different price points, models that we can use in public education and elsewhere. Thank you for that. I think that's fantastic.

Thank you very much everyone. Thank you panel. Thank you audience for coming on a Friday night. Thank you City and Country.