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Amabile calls it the intrinsic motivation principle of creativity, which holds, in part: “Intrinsic motivation is conducive to creativity; controlling extrinsic motivation is de trimental to creativity.”11 In other words, the central tenets of Motivation 2.0 may a ctually impair performance of the heuristic, right-brain work on which modern eco nomies depend.

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Twain extracts a key motivational principle, namely “that Work consists of whatev er a body is OBLIGED to do, and that Play consists of whatever a body is not oblige d to do.”

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in 1999 Deci and two colleagues reanalyzed nearly three decades of studies on the subject to confirm the findings. “Careful consideration of reward effects reported i n 128 experiments lead to the conclusion that tangible rewards tend to have a sub stantially negative effect on intrinsic motivation,” they determined. “When institutio ns—families, schools, businesses, and athletic teams, for example—focus on the s hort-term and opt for controlling people’s behavior,” they do considerable long-term damage.3

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Reporting the results for the Federal Reserve Bank of Boston,the researchers wrot e, “In eight of the nine tasks we examined across the three experiments, higher inc entives led to worse performance.”5

External rewards can actively harm performance

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Rewards, by their very nature,narrow our focus. That’s helpful when there’s a clear path to a solution. They help us stare ahead and race faster. But “if-then” motivators are terrible for challenges like the candle problem. As this experiment shows, the rewards narrowed people’s focus and blinkered the wide view that might have allowed them to see new uses for old objects.

I wonder if there's something here to the frame of reference you start a task with, how you prime yourself. Like having 2 visions depending on what kind of task you're doing. If you need to do something big and creative, focus on the grand vision of the work, how you want to show up in the world with your work. But, if you need to show up doing more pre-defined, systematic, boring work, that you have a vision for extrinsic rewards, what things you want to accomplish, buy, be seen as, etc. Maybe you could even pre-define it in a tasks manager, including links to those vision documents

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“The less evidence of extrinsic motivation during art school,the more success in pr ofessional art both several years after graduation and nearly twenty years later.”

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“Those artists who pursued their painting and sculpture more for the pleasure of t he activity itself than for extrinsic rewards have produced art that has been sociall y recognized as superior,” the study said. “It is those who are least motivated to pu rsue extrinsic rewards who eventually receive them.” 9

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Amabile and others have found that extrinsic rewards can be effective for algorith mic tasks—those that depend on following an existing formula to its logical conclu sion. But for more right-brain undertakings—those that demand flexible problem-s olving, inventiveness, or conceptual understanding—contingent rewards can be da ngerous.

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That’s one reason they can be effective; they concentrate themind. But as we’ve se en, a narrowed focus exacts a cost. Forcomplex or conceptual tasks, offering a re ward can blinkerthe wide-ranging thinking necessary to come up with aninnovative solution.

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When the reward is the activity itself—deepening learning, delighting customers, d oing one’s best—there are no shortcuts. The only route to the destination is the hig h road. In some sense, it’s impossible to act unethically because the person who’s

disadvantaged isn’t a competitor but yourself.

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According to these scholars, cash rewards and shiny trophies can provide a delici ous jolt of pleasure at first,but the feeling soon dissipates—and to keep it alive, the recipient requires ever larger and more frequent doses.

I wonder if you want to actively avoid engaging your dopamine system here. Obviously there's going to be some natural activation - ex. Getting a new client, but it almost sounds like we should avoid engaging the dopamine circuitry.

Also, is there a term for needing more and more every time you engage with dopamine? Feel like Dr. K kind of talked about it with Ludwig

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fixating on an immediate reward can damage performance over time.

So what do we want to focus on instead? Maybe more about Mastery, what skills we want to build, who we want to be. Ex, I want to be the kind of person who rises up to challenges like this and be someone who can be effective, efficent, etc. Defining your values, the person you want to be, and how the task in front of you will push you towards that

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CARROTS AND STICKS: The Seven Deadly Flaws1. They can extinguish intrinsic m otivation.2. They can diminish performance.3. They can crush creativity.4. They ca n crowd out good behavior.5. They can encourage cheating, shortcuts, and unethic al behavior.6. They can become addictive.7. They can foster short-term thinking.

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For routine tasks, which aren’t very interesting and don’tdemand much creative thi nking, rewards can provide a smallmotivational booster shot without the harmful s ide effects. Insome ways, that’s just common sense. As Edward Deci,Richard Ryan , and Richard Koestner explain, “Rewards donot undermine people’s intrinsic motiv ation for dull tasksbecause there is little or no intrinsic motivation to beundermine d.”1 Likewise, when Dan Ariely and his colleaguesconducted their Madurai, India, p erformance study with agroup of MIT students, they found that when the task call edfor “even rudimentary cognitive skill,” a larger reward “led topoorer performance. ” But “as long as the task involved onlymechanical skill, bonuses worked as they w ould be expected:the higher the pay, the better the performance.”2

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Amabile also discovered that when the artists considered their commissions “ena bling”—that is, “the commission enabled the artist to do something interesting or e xciting”3—the creativity ranking of what they produced shot back up.The same wa s true for commissions the artists felt provided them with useful information and f eedback about their ability.

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As Deci and his colleagues explain, “If tangible rewards are given unexpectedly to people after they have finished a task, the rewards are less likely to be experienced as the reason for doing the task and are thus less likely to be detrimental to intrins ic motivation.”4Likewise, Amabile has found in some studies “that the highest level s of creativity were produced by subjects who received a reward as a kind of a bon us.”5

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. SDT,by contrast, begins with a notion of universal human needs. Itargues that we have three innate psychological needs—competence, autonomy, and relatedness. When those needsare satisfied, we’re motivated, productive, and happy.

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The Three Elements

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Autonomy

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“The ultimate freedom for creative groups is the freedom to experiment with new i deas. Some skeptics insist that innovation is expensive. In the long run, innovation is cheap. Mediocrity is expensive—and autonomy can be the antidote.” TOM KELLE Y

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Type I behavior emerges when people have autonomy over the four T’s: their task, their time, their technique, and their team.

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Task

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Time

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Without sovereignty over our time, it’s nearly impossible to have autonomy over our

lives.

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Technique

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Team

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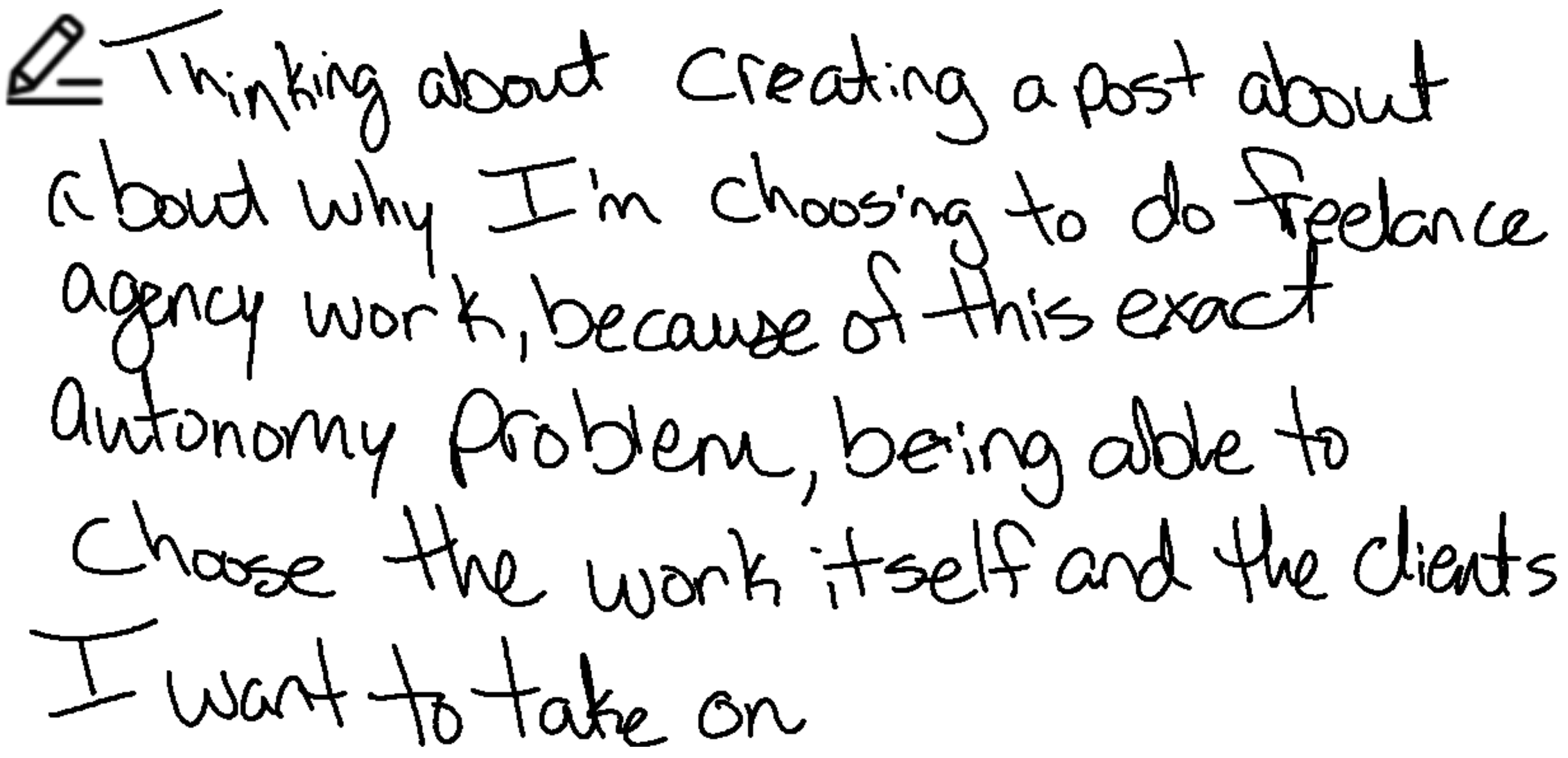
“Autonomy over what we do is most important. The biggest difference between wo rking for other studios and running my own has been the fact that I can choose wh at job we take on and what product, service, or institution we promote. This I find t he single most important question: When I’m close to the content, research becom es easy, meetings become interesting (people who produce interesting products o r services are mostly interesting themselves),and I don’t have to be involved in fals e advertising.” STEFAN SAGMEISTER Designer



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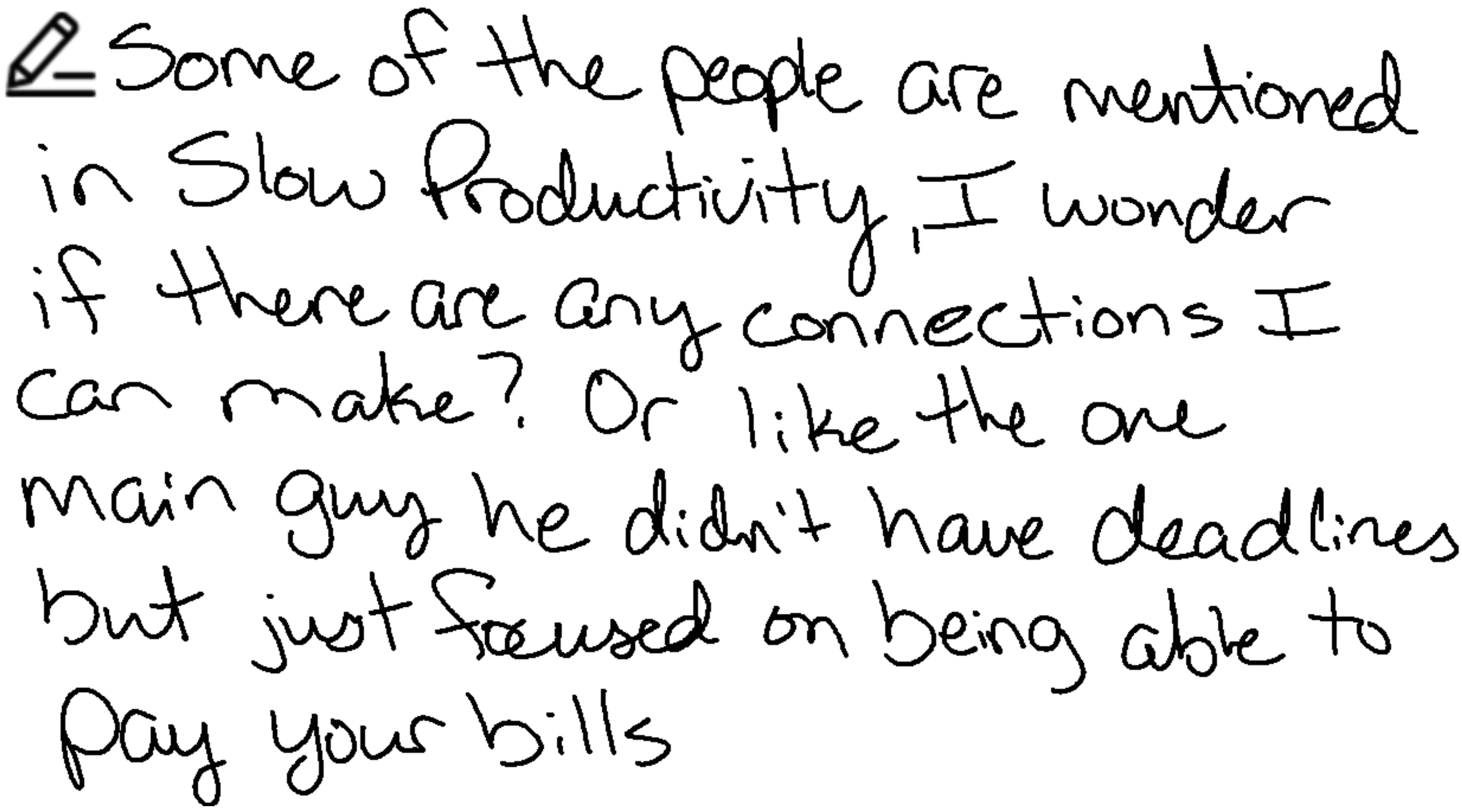
hundred years and how they worked—people like Pablo Picasso, Georgia O’Keeffe, and Jackson Pollock. Unlike for the rest of us, Motivation 2.0 was never their opera ting system. Nobody told them: You must paint this sort of picture.You must begin painting precisely at eight-thirty A.M. You must paint with the people we select to work with you. And you must paint this way. The very idea is ludicrous.



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Mastery

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The highest, most satisfying experiences inpeople’s lives were when they were in flow. And thispreviously unacknowledged mental state, which seemed soinscrutab le and transcendent, was actually fairly easy tounpack. In flow, goals are clear. You have to reach the top ofthe mountain, hit the ball across the net, or mold the clay j

ustright. Feedback is immediate. The mountaintop gets closer orfarther, the ball s ails in or out of bounds, the pot you’rethrowing comes out smooth or uneven.Most important, in flow, the relationship between what aperson had to do and what he c ould do was perfect. Thechallenge wasn’t too easy. Nor was it too difficult. It was a notch or two beyond his current abilities, which stretched thebody and mind in a w ay that made the effort itself the mostdelicious reward. That balance produced a d egree of focusand satisfaction that easily surpassed other, more quotidian,experie nces.

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One source of frustration in the workplace is the frequent mismatch between wha t people must do and what people can do. When what they must do exceeds their capabilities, the result is anxiety. When what they must do falls short of their capa bilities, the result is boredom.

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t some members of the cleaning staff at hospitals, instead of doing the minimum t he job required, took on new tasks—from chatting with patients to helping make nu rses’ jobs go more smoothly. Adding these more absorbing challenges increased t hese cleaners’ satisfaction and boosted their own views of their skills. By reframin g aspects of their duties, they helped make work more playful and more fully their own.“Even in low-autonomy jobs,” Wrzesniewski and Dutton write, “employees can create new domains for mastery.”7

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THE THREE LAWS OF MASTERY

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Mastery Is a Mindset

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“Figure out for yourself what you want to be really good at,know that you’ll never really satisfy yourself that you’ve made it,and accept that that’s okay.” ROBERT B. REICHFormer U.S. Secretary of Labor

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consider goals. Dweck says they come in two varieties—performance goals and learning goals. Getting an A in French class is a performance goal. Being able to speak French is a learning goal. “Both goals are entirely normal and pretty much universal,” Dweck says, “and both can fuel achievement.”8 But only one leads to mastery. In several studies, Dweck found that giving children a performance goal(say, getting a high mark on a test) was effective for relatively straightforward problems but often inhibited children’s ability to apply the concepts to new situations. For example, in one study, Dweck and a colleague asked junior high students to learn a set of scientific principles, giving half of the students a performance goal and half a learning goal.After both groups demonstrated they had grasped the material, researchers asked the students to apply their knowledge to a new set of problems, related but not identical to what they’d just studied. Students with learning goals scored significantly higher on these novel challenges. They also worked longer and tried more solutions.

On the types of goals you should be setting. Not to hit a certain mark (ex. get X number of newsletter subscribers) but rather focus on an ability outcome, with a learning goal

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Mastery Is a Pain

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mundane, tedious parts. Then you will always be happy.” WILL SHORTZ

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If people are conscious of what puts them in flow, they’ll have a clearer idea of wh at they should devote the time and dedication to master.

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mastery often involves working and working and showing little improvement, perh aps with a few moments of flow pulling you along, then making a little progress, an d then working and working on that new, slightly higher plateau again. It’s grueling, to be sure. But that’s not the problem; that’s the solution.

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“Effort is one of the things that gives meaning to life. Effort means you care about something,that something is important to you and you are willing to work for it. It would be an impoverished existence if you were not willing to value things and co mmit yourself to working toward them.”

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“Being a professional,” Julius Erving once said, “is doing the things you love to do, on the days you don’t feel like doing them.”16

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Mastery Is an Asymptote

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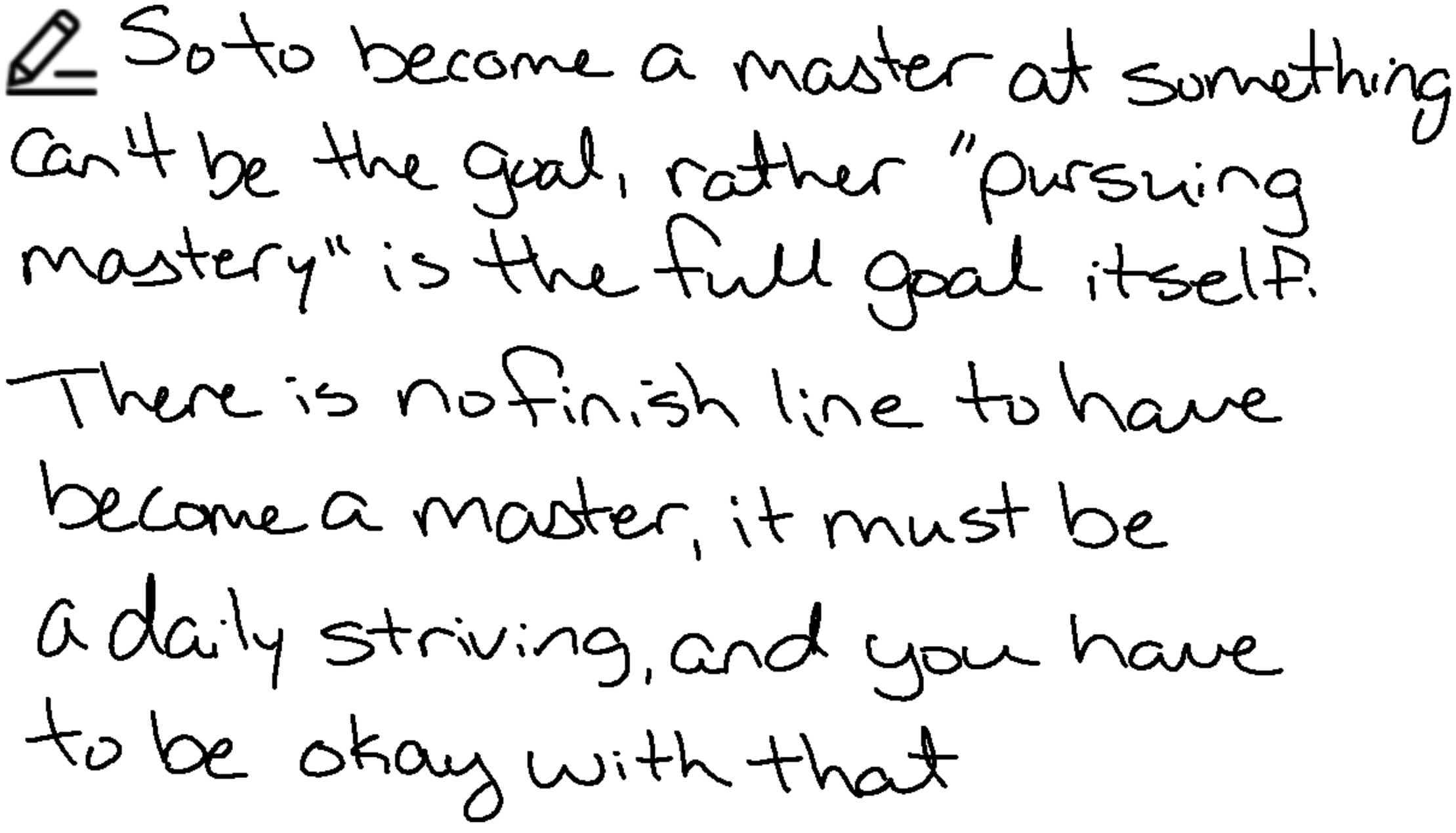
For Cézanne, one critic wrote,the ultimate synthesis of a design was never reveale d in a flash; rather he approached it with infinite precautions,stalking it, as it were, now from one point of view, now from another. . . . For him the synthesis was an as ymptote toward which he was for ever approaching without ever quite reaching it.1 7This is the nature of mastery: Mastery is an asymptote.You can approach it. You can home in on it. You can get really, really, really close to it. But like Cézanne, you can never touch it.



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reach for something you can never fully attain? But it’s also a source of allure. Why

not reach for it? The joy is in the pursuit more than the realization. In the end, mast ery attracts precisely because mastery eludes.

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And one of Csikszentmihalyi’s more surprising findings isthat people are much mo re likely to reach that flow state atwork than in leisure. Work can often have the str ucture ofother autotelic experiences: clear goals, immediate feedback,challenges well matched to our abilities. And when it does,we don’t just enjoy it more, we do it better. That’s why it’s soodd that organizations tolerate work environments thatde prive large numbers of people of these experiences. Byoffering a few more Goldilo cks tasks, by looking for ways tounleash the positive side of the Sawyer Effect, org anizationscan help their own cause and enrich people’s lives.Csikszentmihalyi gra sped this essential reality more thanthirty years ago, when he wrote, “There is no r eason tobelieve any longer that only irrelevant ‘play’ can be enjoyed,while the serio us business of life must be borne as aburdensome cross. Once we realize that the boundariesbetween work and play are artificial, we can take matters inhand and b egin the difficult task of making life morelivable.”19

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Over lunch, Csikszentmihalyi and I talked about children. A little kid’s life bursts wit h autotelic experiences.Children careen from one flow moment to another, animat ed by a sense of joy, equipped with a mindset of possibility, and working with the d edication of a West Point cadet. They use their brains and their bodies to probe an d draw feedback from the environment in an endless pursuit of mastery.Then—at s ome point in their lives—they don’t. What happens?“You start to get ashamed that what you’re doing is childish,” Csikszentmihalyi explained.

Thinking about our own ego, or the non-present, pulls us out of flow. What else? Attachment? Societal expectations?

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Purpose

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The most deeply motivated people—not to mention those who are most productive and satisfied—hitch their desires to a cause larger than themselves.

Competing interests

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“In a curious way, age is simpler than youth, for it has so many fewer options.” STANLEY KUNITZ

Analysis Paralysis of youth

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The people who’d had purpose goals and felt they were attaining them reported hi

gher levels of satisfaction and subjective well-being than when they were in colleg e, and quite low levels of anxiety and depression. That’s probably no surprise. They ’d set a personally meaningful goal and felt they were reaching it. In that situation, most of us would likely feel pretty good, too.But the results for people with profit g oals were more complicated. Those who said they were attaining their goals—acc umulating wealth, winning acclaim—reported levels of satisfaction, self-esteem, a nd positive affect no higher than when they were students. In other words, they’d r eached their goals, but it didn’t make them any happier. What’s more, graduates wi th profit goals showed increases in anxiety,depression, and other negative indicato rs—again, even though they were attaining their goals.

See : The Path Taken by Deci

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“One cannot lead a life that is truly excellent without feeling that one belongs to so mething greater and more permanent than oneself.” MIHALY CSIKSZENTMIHALYI

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Part Three The Type I Toolkit

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Type I for Individuals: Nine Strategies for Awakening Your Motivation

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GIVE YOURSELF A“FLOW TEST”

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Set a reminder on your computer or mobile phone to go off at forty random times i n a week. Each time your device beeps, write down what you’re doing, how you’re f eeling, and whether you’re in “flow.”

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look at the patterns, and consider the following questions:• Which moments produ ced feelings of “flow”? Where were you? What were you working on? Who were you with?• Are certain times of day more flow-friendly than others? How could you rest ructure your day based on your findings?• How might you increase the number of o ptimal experiences and reduce the moments when you felt disengaged or distract ed?• If you’re having doubts about your job or career, what does this exercise tell y ou about your true source of intrinsic motivation?

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FIRST, ASK A BIG QUESTION . . .

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“A great man,” she told him, “is one sentence.” Abraham Lincoln’s sentence was: “ He preserved the union and freed the slaves.” Franklin Roosevelt’s was:“He lifted u s out of a great depression and helped us win a world war.” Luce feared that Kenne dy’s attention was so splintered among different priorities that his sentence risked becoming a muddled paragraph.

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One way to orient your life toward greater purpose is to think about your sentence. Maybe it’s: “He raised four kids who became happy and healthy adults.” Or “She in vented a device that made people’s lives easier.” Or “He cared for every person who walked into his office regardless of whether that person could pay.” Or “She taught

two generations of children how to read.”As you contemplate your purpose, begin with the big question: What’s your sentence?

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. . . THEN KEEP ASKING A SMALL QUESTION

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The big question is necessary, but not sufficient. That’s where the small question c omes in. Real achievement doesn’t happen overnight. As anyone who’s trained for a marathon,learned a new language, or run a successful division can attest, you s pend a lot more time grinding through tough tasks than you do basking in applaus e.

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At the end of each day, ask yourself whether you were bettertoday than you were y esterday. Did you do more? Did you doit well? Or to get specific, did you learn your t en vocabularywords, make your eight sales calls, eat your five servings offruits an d vegetables, write your four pages? You don’t haveto be flawless each day. Instea d, look for small measures ofimprovement such as how long you practiced your sa xophoneor whether you held off on checking e-mail until you finishedthat report yo u needed to write. Reminding yourself that youdon’t need to be a master by day 3 i s the best way ofensuring you will be one by day 3,000.So before you go to sleep e ach night, ask yourself thesmall question: Was I better today than yesterday?

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TAKE A SAGMEISTER

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every seven years, Sagmeister closes his graphic design shop, tells his clients he won’t be back for a year, and goes off on a 365-day sabbatical. He uses the time to travel,to live places he’s never been, and to experiment with new projects.

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GIVE YOURSELF A PERFORMANCE REVIEW

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Figure out your goals—mostly learning goals, but also a few performance goals—and then every month, call yourself to your office and give yourself an appraisal. How are you faring? Where are you falling short? What tools, information, or support might you need to do better?

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Some other hints:• Set both smaller and larger goals so that when it comestime to evaluate yourself you’ve already accomplished somewhole tasks.• Make sure you understand how every aspect of yourwork relates to your larger purpose.• Be brutally honest. This exercise is aimed at helpingyou improve performance and achieve mastery—so if yourationalize failures or gloss over your mistakes instead oflearning from them, you’re wasting your time.And if doing this solo isn’t your thing, gather a smallgroup of colleagues for regular peer-based do-it-yourselfperformance reviews. If your comrades really care, they’ll tellyou the truth and hold you accountable. One last question forbosses: Why in God’s name are you not encouraging all youremployees to do this?

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GET UNSTUCK BY GOING OBLIQUE

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If you’re working on a project and find yourself stymied, pull an Oblique card from t he deck. These brain bombs are a great way to keep your mind open despite const raints you can’t control. You can buy the deck at www.enoshop.co.uk/ or follow on e of the Twitter accounts inspired by the strategies, such as: http://twitter.com/obl ique_chirps.

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MOVE FIVE STEPS CLOSER TO MASTERY

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Deliberate practice isn’t running a few miles each day or banging on the piano for t wenty minutes each morning. It’s much more purposeful,focused, and, yes, painful . Follow these steps—over and over again for a decade—and you just might becom e a master:

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Remember that deliberate practice has oneobjective: to improve performance. “Pe ople who playtennis once a week for years don’t get any better if they dothe same t hing each time,” Ericsson has said. “Deliberatepractice is about changing your perf ormance, setting newgoals and straining yourself to reach a bit higher each time.”• Repeat, repeat, repeat. Repetition matters. Basketballgreats don’t shoot ten free t hrows at the end of team practice;they shoot five hundred.• Seek constant, critical feedback. If you don’t knowhow you’re doing, you won’t know what to improve.• Fo cus ruthlessly on where you need help. Whilemany of us work on what we’re alread y good at, saysEricsson, “those who get better work on their weaknesses.”• Prepar e for the process to be mentally andphysically exhausting. That’s why so few peopl e commit toit, but that’s why it works.

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TAKE A PAGE FROM WEBBER AND A CARD FROM YOUR POCKET

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magazine cofounder Alan Webber offers a smart and simple exercise for assessin g whether you’re on the path to autonomy, mastery, and purpose. Get a few blank t hree-by-five-inch cards. On one of the cards, write your answer to this question: “W hat gets you up in the morning?” Now, on the other side of the card, write your ans wer to another question:“What keeps you up at night?” Pare each response to a sin gle sentence. And if you don’t like an answer, toss the card and try again until you’v e crafted something you can live with.Then read what you’ve produced. If both ans wers give you a sense of meaning and direction, “Congratulations!”

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CREATE YOUR OWN MOTIVATIONAL POSTER

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Good Work: When Excellence and Ethics Meet BY HOWARD GARDNER, MIHALY CSI KSZENTMIHALYI,AND WILLIAM DAMON

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Drucker wrote many books, and many havebeen written about him, but a great star ting place is The DailyDrucker, a small gem that provides 366 insights and “actionp oints” for putting his ideas into practice. On the topic ofself-management, read Dru cker’s 2005 Harvard BusinessReview article, “Managing Oneself.” For more inform ationand access to digital archives of his writing, check outwww.druckerinstitute.c om.

● <Drive - Daniel Pink> Page： 253 2024-05-24 07:00

Edward L. Deci, “Intrinsic Motivation, Extrinsic Reinforcement, and Inequity,” Journ al of Personality and Social Psychology 22 (1972): 119-20.

#read this

● <Drive - Daniel Pink> Page： 256 2024-05-26 15:18

7.3 Edward L. Deci, Richard M. Ryan, and Richard Koestner, “A Meta-Analytic Revie w of Experiments Examining the Effects of Extrinsic Rewards on Intrinsic Motivatio n,” Psychological Bulletin 125, no. 6 (1999): 659.

● <Drive - Daniel Pink> Page： 268 2024-06-02 11:05

14 Christopher P. Niemiec, Richard M. Ryan, and Edward L. Deci, “The Path Taken: Consequences of Attaining Intrinsic and Extrinsic Aspirations,” Journal of Researc h in Personality 43 (2009): 291-306.
