

CHAPTER ONE

HOW TO PLAY

**When we unleash our
natural creative potential,
anything is possible.**



There was no grand plan to what the Rolling Stones did, they just wanted to make great songs and music and they threw their hearts and souls into it. They were *Tumbling Dice*.

This unbridled creative spirit has made them one of the most enduring and iconic brands. It wasn't all down to chance, of course. Mick Jagger, in a recent interview, told Business Playground, **'Very early on I think I realised that image-making was as important as the music. Visual imagery helps tells the story.'**

He commissioned the Tongue and Lips™ logo for a Rolling Stones record label and it has since become one of the most recognised images in music history. Created by John Pasche, a design student who was still at the Royal College of Art when he got the call from Mick's office, it was inspired by Mick's mouth and was a perfect visual summation of the band's anti-authoritarian image. It was first used on the inner sleeve of the 1971 album *Sticky Fingers* (Andy Warhol did the cover art) and then as a design element on a slew of other record, CD and DVD covers and merchandise. The Rolling Stones were definitely the bad boys of rock at the time and Mick Jagger immediately saw the beauty of the simple yet iconic design. Mick was very knowledgeable about design. According to Pasche in a recent interview¹ about working with Mick: 'He's always taken a lot of interest in everything graphical and photographic related to the band and he understands the importance of image,' and when he was satisfied with a piece of design work, 'he would get the rest of the band to rubber stamp it.'



¹Creative Review, 2 September 2008.

WHAT'S THE BIG IDEA?

John Pasche had a great idea for a logo and the Stones recognised its power. Every one of us has ideas every day: ones like, 'I know, I'll go and get a coffee now, one with froth and chocolate sprinkles'; or, 'I think I'll wear the tie with little fishes on it today. People made fun of me when I wore it last time, but they can go stuff themselves.' As ideas these are hardly earth-shattering innovations, they are just thoughts that pop into our heads. Then there are things we do which aren't ideas, but can loosely be described as creative. We doodle in meetings, we make jokes and we help with our children's craft projects. Again, nothing that will bring us fame and adulation, but we've at the very least made something from nothing that has some sort of meaning to us, and possibly to others.

Creativity is more than the production of ideas; the ideas have to be novel and useful as well.

Unrealistic or unoriginal ideas are two a penny (the exchange rate fluctuates according to economic circumstances), while practical and original ones are a little harder to find. For instance, take Thomas Edison's incandescent electric light, an idea he patented in 1879. (Actually, the first incandescent light source was developed by Humphry Davy in 1809.) It became the first 'arc lamp', which then became abbreviated to 'arc lamp' when the marketers got a hold of the idea. Attempts to roll out arc lamps commercially weren't successful because of the lack of a constant supply of electricity. It wasn't until Edison developed a system to supply electricity all over the place that the incandescent light became practical on a large scale. The point is, Davy's invention wasn't that useful until Edison found a way to make it so. Edison promised: 'We will make electricity so cheap that only the rich will burn candles.' And he did. Competitors were incandescent with

rage (excuse the bad pun), especially rival inventor William Sawyer who claimed Edison had infringed his patent.²

And then there's the novelty or originality of the creative output. **Music is a great example of creativity at work but, more often than not, even the most incredible musicians start their careers by playing music that isn't their own.**

The Beatles were naturally gifted musicians and right from the beginning of their careers, first as The Quarrymen and then as The Silver Beatles, they demonstrated an amazing raw talent. To start with, though, the songs they played were covers of other people's songs, and while the lads certainly demonstrated their own distinctive style and flair, there was a long way to go before they would reach their full creative potential.

In their early days John and Paul would write songs that sounded like all of the other songs they had been playing at Liverpool's Cavern Club or in the Hamburg clubs, where they would often perform throughout the night. But after a lot more practice at songwriting they got better and better at it until, at last, they were able to produce truly original songs, many of which, of course, immediately became classics.

Their first hit was in November 1962³, and over the next eight years⁴ they produced some of the finest popular music ever created. One album in particular stands out; on 1 June 1967 The Beatles released

²According to Wikipedia (http://en.wikipedia.org/wiki/Thomas_edison), 'On 8 October 1883, the US patent office ruled that Edison's patent was based on the work of William Sawyer and was therefore invalid. Litigation continued for nearly six years, until 6 October 1889, when a judge ruled that Edison's electric light improvement claim for "a filament of carbon of high resistance" was valid. To avoid a possible court battle with Joseph Swan, whose British patent had been awarded a year before Edison's, he and Swan formed a joint company called Ediswan to manufacture and market the invention in Britain.'

³*Please Please Me*, their second single, was released in November 1962 and went to Number 2 in the UK charts.

⁴Paul filed a suit for the dissolution of the band on 31 December 1970.

Sgt. Pepper's Lonely Hearts Club Band. This was such an original album, chock-full of ideas, experimental recording techniques and unique songwriting. They had begun to understand what a truly original idea was, and their fans could hear it in the music. The day the album was released it could be heard blasting out of houses, bedsits, apartments and palaces all over the world. They had practised so much at being creative that on *Sgt. Pepper* they broke through *the brain barrier* and delivered a pop music masterpiece.

The album inspired other musicians as well as fans. Jimmy Hendrix learned the whole album the day it was released, and just three days later at a gig at the Saville Theatre in London, much to the amazement and delight of an audience that included Paul McCartney and George Harrison, he performed his own version of it. Jimmy had no trouble in letting his creativity flow. He also knew that the more you practise being creative the better you get at it. As The Beatles proved, when we combine the process of creativity that we all innately have with our ability to come up with original ideas, you have the power to transform. **And in business, when the idea serves a useful purpose that meets specific needs, this can mean transforming products, market sectors and even whole industries.**

CREATIVITY IS CHILD'S PLAY

'Every child is an artist. The problem is how to remain an artist once we grow up.' Pablo Picasso



Saying creativity is child's play is not to say it's easy, but to children it's second nature. It's what they do: they explore, they question,

Whether an idea is novel and useful to you depends on the purpose of your creation. Sometimes it's just to fix your own shoe or some contraption so you can read in bed a bit better. My stepfather, Julien, had amazing ideas every day and he put them to good use. He never worked, was a practising Zen Buddhist (his own version) and he never touched money. Julien would only eat, read or play with what he found each day and he was a recycling genius. He also was a true pioneer against global warming. Back in 1970 he was marching up and down Hampstead High Street and Downing Street wearing his home-made sandwich board on which he had written: 'The ice caps are slowly melting. We are all in grave danger.'

I'd go visit him and he would be sitting on the floor wearing a paper Christmas hat playing electronic chess with himself and eating salami, all three things he had just found thrown away locally on his morning stroll. But I was more fascinated with some of the things he invented out of these discarded objects. He would struggle home with old chair legs and coat hangers, 500 door handles, all sorts of stuff, then the next time I went to see him (he lived with my mum around the corner in Maida Vale in London) he had turned these bits and pieces into fantastic inventions, some of which



would have sold like hotcakes if they went into production, and he had already built the prototype.

Most of these prototypes were built out of necessity, as he was quite lazy and had bad vision so he wanted things to come to him as opposed to getting up to get them – my favourite was his Aphrodisiac Bedside Lamp. He had found a female dummy's leg that they use in shop windows to display nylon stockings and he had then found a light bulb, a cord and plug and a lampshade. A brand new pair of stockings and, hey presto!, in a few hours he had it all working. He said, 'Just imagine, now every night to turn out the light I have to reach my hand inside a lady's skirt, touching her stocking, and grope around for the switch.'

Now that is as good as any pill on the market today! You see, Julien was using creativity to solve every one of his problems and to satisfy all his wants. He lived like a king on creativity, and he didn't ever need to even cash a cheque!

they build and they destroy and the next minute they do it all again. As we get older, things get in the way of our creativity. We learn rules. We have to go to school. We get a job. We fit in and conform. And, little by little, we forget how to do it. Evan Williams, co-founder and CEO of Twitter, told Business Playground about his experience of school in rural Nebraska: 'At grade school my parents were told by my teachers I would come up with the right answers but the wrong way. Even if I knew the answer I didn't want to get to it the way they wanted me to get to it.' He says, **'I definitely think people can learn how to be creative, but I think for the most part people unlearn how to do it.'**

Creativity and education expert Sir Ken Robinson writes⁵ and talks about the amazing creative abilities of children and the confidence they have in them before they are often knocked back by the adult world. In a speech at a recent TED conference,⁶ an organisation founded around big ideas, he tells the story of how a little girl has so much conviction in her own imagination and ideas. She is busily drawing away in class and her teacher asks her what she's drawing, and she explains that it's a picture of God. The teacher tells her that nobody knows what God looks like. 'They will in a minute,' the little girl says. In fact, data shows how as children get older they lose their ability to think divergently (see Chapter 2), which is a key component of creativity: 98 per cent of three- to five-year-olds tested showed they could think in divergent ways, but by the time they were 13 to 15 years old, only 10 per cent could think in this way. And when the test was used with 25-year-olds, only 2 per cent could think divergently.⁷

⁵*Out of Our Minds: Learning to be Creative*, Ken Robinson, Capstone Publishing Limited, 2001.

⁶www.ted.com/index.php/talks/ken_robinson_says_schools_kill_creativity.html

⁷'Creative Thinkers Withers With Age', Elizabeth Bule, *The Times Educational Supplement*, 25 March 2005.

Multi award-winning film and theatre director, Matthew Warchus (he won the 2009 Tony Award for Best Direction of a Play for *God of Carnage*), told Business Playground about his experience at school:

'I've often thought that the arts are a great recycling centre for people who've got certain aspects in their personality that might be seen as dysfunctional in other areas,' he told us.

'But, if you bring them to creative arts they find a fantastic role. My slight dysfunction is that I've always been a bit of a loner and an outsider and I can remember most of my time at school being spent on the outside, looking in, listening to other people talk and behave together and not really being in the middle of anything.'

Fortunately Matthew found a career that was based on his ability to step back from things somewhat: 'Someone like me is used to being on the outside and having an overview of things, and is able to see patterns in behaviour and life and the interactions between people. In conversations you see patterns that you wouldn't notice if you were on the inside of the conversation. And that kind of person doesn't make a very good actor, for example, nor a very good orchestral instrumentalist, and that could be an unfortunate type of person to be if there wasn't a great job for that type of person, which is being a director.'

CAN CREATIVITY BE REDISCOVERED?

If we don't make use of our creative skills they become weaker. But are they still there when we're older?

*The Moon and Sixpence*⁸ is a short novel by William Somerset Maugham, based on the life of painter Paul Gauguin. The story is about Charles Strickland, a stockbroker who, like Gauguin, leaves his family to pursue a passion for painting. After a number of years

Until a certain age children are not hampered by self-doubt. My daughters Kaya (10) and Indya (8) are constantly solving stuff through creative 'brainsailing'. To them everything is easy peasy.

Recently Kaya was in the car coming home from school and she was saying that the teacher was telling them that there needs to be more awareness about recycling and everyone should try to 'go green'. As she was telling me this we were stopped at a traffic light on red. When the light turned green Kaya immediately connected the dots and said, 'Why don't they write recycle on every green traffic light!'



So simple, and a brilliant way to brainwash everyone on the planet, plus it would be cheap and easy to do. In fact, after I write this I'm going to approach Mayor Villaraigosa in Los Angeles to ask if we can do a test in a small area.

living in poverty in Paris, Strickland makes his way to Tahiti where he eventually dies from leprosy (oops, sorry, we just gave away the ending). His greatest work of art is the one he paints on the walls of the hut in Tahiti in which he lives. But because he has no visitors to his remote part of the island, thousands of miles from civilised society, nobody from the outside world ever gets to see it. Following his instructions after he dies, his Tahitian wife burns down the hut leaving no trace of his life's work. The creativity was there in Strickland throughout his dull life as a stockbroker and eventually it broke free.

⁸The title of Maugham's book is thought to come from an earlier novel he wrote, *Of Human Bondage*, in which the main character is described as 'so busy yearning for the moon that he never saw the sixpence at his feet'. For both the fictional character, Charles Strickland, and for Paul Gauguin, the real artist Maugham based the story on, the desire to create was more powerful than the comfort and security of family and a steady job. Both went for the moon instead of the sixpence.

There is compelling evidence to suggest that there remains a creative force in all of us. It's there, waiting to be used, but it is sometimes buried deep down or even repressed.

It is a hidden, and for the most part untapped, reserve of creative energy that can sometimes be brought out under the most extraordinary circumstances. For instance, there are cases of people who had shown little or no creative talent until they started suffering from a mental condition called frontotemporal dementia (FTD). This condition forces parts of the brain involved in creativity to step in to compensate for deterioration in other parts of the brain. In FTD the temporal and frontal lobes of the brain are damaged and, when the left temporal lobe – the area responsible for speech, social behaviour and memory – is affected more than the right lobe, sufferers experience loss of memory and reduced verbal and social abilities. In fact, before being diagnosed with FTD it is not uncommon for sufferers to have been arrested for disorderly behaviour.

However, in addition to being thrown in the clink for a night, many of them go on to experience an increase in creative abilities. One sufferer, Jancy Chang, started to paint when she started suffering from FTD and, according to neurologist Bruce Miller, 'The more she lost her social and language abilities, the wilder and freer her art became.'⁹ Another sufferer started to compose music despite having no musical training. And yet another patient, like Charles Strickland and Paul Gauguin, had been a stockbroker and when he became ill started painting, going on to win several prizes for his work. Miller believes that as people like these lose the ability to use words to conceptualise things they are forced into a much more visual way of thinking about the world. It's as if the brain, unable to operate through the usual means, compensates in other ways. Because parts of the brain's left hemisphere aren't functioning, parts of the right come into play, and these are the parts used in creativity. Miller describes the left hemisphere as a bully that suppresses some of the right hemisphere's musical and visual abilities, and when it's turned off the abilities then appear.

Other evidence¹⁰ supports the idea that we retain the ability to be creative as we age; the quantity of creative output might decrease but the quality probably won't.

While adult creativity peaks in our thirties and forties, there are late bloomers who peak much later – there is often a secondary peak in the late 60s.

So yes, even when we're older our creative abilities are still lurking down there, waiting to be reawakened. And the good news is that there are ways to tap into our innate creative abilities that don't involve leaving our families and jobs or suffering from dementia. We can exercise our creative muscles so they become strong again, as strong as they were in childhood when our imaginations were unbridled and the left hemispheres hadn't had a chance to bully them into submission.

THE PYRAMID OF THE POWERLESS

Of course, most businesses aren't designed for creativity. They tend to be designed to be efficient machines with established processes, systems and rules that allow little flexibility for the more unstructured thought that is necessary for ideas to form and flourish.

Even if individuals do find room for maverick thinking in corporations it is rarely encouraged or rewarded and employees often need to leave to become entrepreneurs.¹¹

Many corporate environments make it almost impossible for good ideas to make it

⁹'Unleashing Creativity', Ulrich Kraft, *Scientific American Mind*, April 2005.

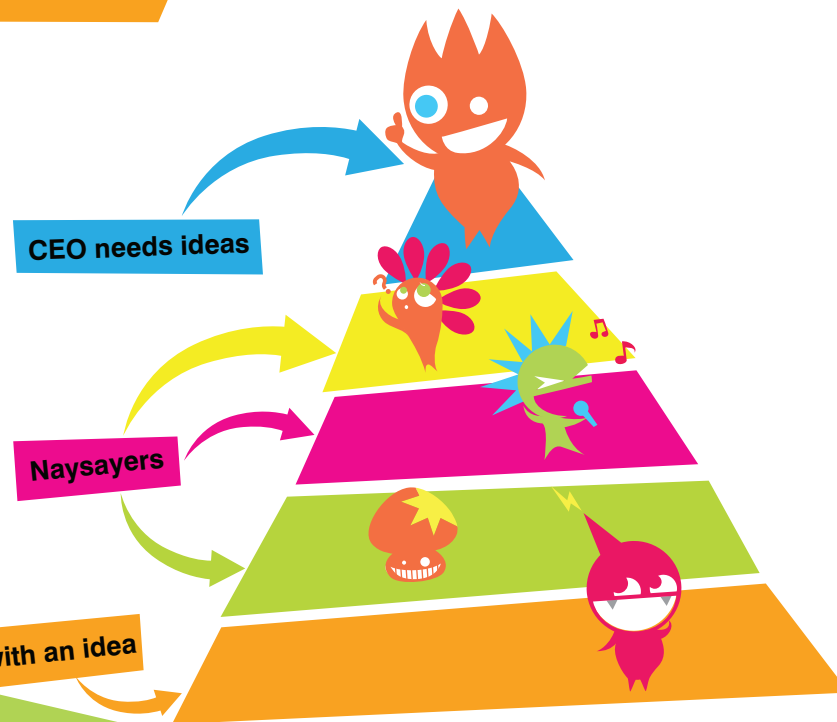
¹⁰'Creativity in Later Life', D. K. Simonton, the Theme Issue of *GENERATIONS* 15, no. 2, Spring 1991.

¹¹Some companies, most famously Google, recognise this and encourage employees to devote a proportion of their time to pet innovative projects that the company will support and fund if they have merit.

out alive. The idea, often created by some underling far down the food chain, might never survive through the multiple layers that exist between him or her and the big boss. At each layer there are people who have the power to say 'no', but very little power to say 'yes', and so the idea dies before it ever gets to the decision-maker. As Charles Kettering, inventor of the starting motor and other useful stuff, said,

'If all the naysayers had to be met, nothing would ever be invented.'

WELCOME TO THE PYRAMID OF THE POWERLESS.



So the rubbish bins of corporations everywhere are full of the rejected ideas of dejected innovators. We don't think it has to be that way.

MOVE ONE SPACE FORWARD TO THE NEXT CHAPTER ... OR ROLL THE DICE

In this chapter we've talked about the importance of play for creativity. Freeing our minds from the shackles of linear thinking allows us to explore ideas and can result in the most amazing creative output. Music is a pure example of creativity at work and is a great way to illustrate the power of truly transformative and original ideas to break through and affect millions of people. All of us, regardless of whether we have artistic talent or not, have the power to be creative. We had it as children, but over time it can get buried by being undervalued or sidelined. Data shows there is a significant drop off in our ability to think divergently as we grow up, but there's also strong evidence that the creative abilities remain. Given the importance of creativity for business, it needs to be encouraged so that it becomes an integral part of what businesses do. **Creativity can seem a little frightening and there are often sizeable barriers to new ideas making it through, but for businesses to thrive we need to embrace it and let it come out to play once more.** In the next chapter we explore what the ingredients are for great creative output or, as we like to call it, *idea spaghetti*.

I think we all have been through this one. You want to get your idea or concept to a person that may comprehend it and above all has the power to implement it. This person is usually very busy, surrounded by barking dogs, or has already had someone whisper in his ear that you are nuts, or someone you know has mysteriously told him the same idea a week earlier as their own.

In 1996 I had my own TV channel on the web. It was called SLY-FI. It was a weekly show and pretty crazy, I must admit. I was so excited about this censorship-free environment that I went wild. The show was basically me as the host wearing unusual headphones with aerials and I tuned into strange happenings on our planet. It could be The Edge from U2 scuba-diving and looking for Pierre, or artist Damien Hirst showing a scorpion coming out of his penis. The 100 or so people who had fast-speed broadband and who saw it flipped out. They either said it was the greatest thing they had ever seen or they sent threatening emails.

I thought – this is the future! Every artist will have their own ‘world’ on the web. It would be a subscription, or ad-revenue based, or á la carte sales, or all of these things, and would disintermediate¹² all the sneaky money-siphon tricks and the holder-uppers

¹²To disintermediate is to miss out the middle-man. Or woman. Or child.



in the food chain so artists could have a direct connectivity with their fan base.

A film editor friend of mine who had created a virtual shopping mall where you would be able to sell real estate (like an early version of ‘Second Life’), came to see me and, with my artists’ worlds in mind, I suggested we build an artist world with streets and shops and every piece of media. We met with Deutsche Bank and they gave us money to build ‘Eurythmics World’. This was finished at the turn of the millennium. Since then I have had to play the ‘Pyramid of the Powerless’ game with huge corporations and, each time I get near to my idea becoming a reality, there is another obstacle in the shape of a vice-president or a middle manager¹³. Because what I want to do is fair

trade for artists and for them to have a direct connection to fans, as you can imagine this is not something that a lot of entertainment companies want to see happen. But, they need to change their role. Record labels are already morphing into management, marketing and merchandise companies.

They can still have creative input, it’s just that things now need to be transparent. Now there’s a scary thought to any entertainment company! (See Chapter 6 for a mind map we did a few years ago to help figure out how this new transparent model might work.)



¹³To get past these pesky obstacles I sometimes think of it as a basketball game. By using some brilliant dribbling (sometimes almost as adept as Michael Jordan’s) to out-manoeuvre the people blocking my path, I often still find a way to get past them and shoot a basket!

Instructions

1. Grab a die and some coins to use as counters.
2. Come up with a genius idea you want to sell to the CEO.
3. Take turns throwing the die and moving along the board.
4. Landing on certain spaces will shoot you up or send you down the board. Just follow the more detailed explanation on the following pages.
5. First to the top wins!



START

Dead PDA day

Elevator pitch

CEO

Boss went to an innovation seminar

Research it to death

Competition just did something clever

If it's such a good idea how come nobody's thought of it before?

Death by committee

Not created here

Offsite meetings all day MISS A TURN

BOARD GAME: HOW TO PLAY

How it works: Pushing an idea through an organisation is full of obstacles that must be overcome. Most of the time it's just like a game, and like any game worth playing, it helps to know the rules.

How to play: Players spend a few minutes writing down ideas for a new product on individual cards (see the game *Inspirall* in Chapter 10 for a way to generate some ideas), including a crazy name for it and a one-line description of what it does (e.g. 'Chewagloo', a blob of mint-flavoured glue that you activate by chewing). Players then each randomly pick an idea from the pile and try to make their way up the pyramid to the very top by throwing dice and, like in snakes and ladders, fighting obstacles and benefiting from helpful shoves along the way.

The helpful pushes:

'Elevator pitch': Land on this square and a player has 30 seconds to pitch the idea to the CEO's right-hand person (played by the person to the player's right, of course). To take the shortcut up the board the player must follow certain rules in his or her pitch: mention the name of his or her product exactly five times, use the words 'return on investment' twice and compliment the right-hand person on his or her appearance.

'Dead PDA day': There's been a glitch in the corporate software that has temporarily disabled everyone's smart phone, allowing them to get on with some work without

being interrupted constantly and finding excuses to just check emails/voicemails/instant messages/you name it. This is a free ride up the board, so take it while the going is good – you just need to draw a quick picture of your product in less than 30 seconds.

'Boss went to an innovation seminar': Good for you, the boss has just heard about the importance of experimenting and taking risks with new ideas. All you need to do now to benefit from the boss's wonderful epiphany is to describe what the TV commercial for the new product will look like, and which celebrity will be the spokesperson for it.

'Competition just did something clever': The biggest competitor just launched a new product of their own and the CEO is on the hunt for ideas to show investors that your company can match those ne'er-do-wells move for move. You don't even need to do anything, just move up the board.

The obstacles:

'Death by committee': Land on this one and you have two minutes to answer the committee's (played by the other players) criticisms of the idea. Each committee member in turn must criticise the idea, starting with the words: 'It'll never work because...'. The player must respond to the criticisms using the phrase: 'I'm so glad you brought that up', and keep smiling throughout. The player will have to slide

down the board if he or she doesn't answer, following this 'very strict' protocol.¹⁴

'Not created here': There's an unfortunate tendency to pooh-pooh ideas created by others. Land on this space and players drop down the board.

'Research it to death': Research has its place, mining insights about the people who might be customers for a product or service, but delegating decision making to market research is a surefire way to give it a slow painful death. Sorry, if a player lands here he or she will need to slide back down the board.

'If it's such a good idea how come nobody's thought of it before?': This

often-heard justification for not pursuing an idea makes as much sense as wooden trousers. Maybe nobody has thought of it before because they're not as brilliant as you are, or because someone had said, 'If it's such a good idea how come nobody's thought of it before?' and they actually listened. The only way to escape certain relegation on this one is to throw a six with a die, otherwise you drop down.

How to win: Be the first to get to the CEO at the top of the pyramid. You're now the king of the castle and everyone else is a dirty rascal.

THE LITTLE BOY

By Helen E. Buckley



Once, a little boy went to school. One morning, when the little boy had been in school a while, the teacher said, 'Today we are going to make a picture.'

'Good!' thought the little boy. He liked to make pictures. He could make all kinds: lions and tigers, chickens and cows, trains and boats. And he took out his box of crayons. And he began to draw.

¹⁴It's up to you and the other players how strict to be.

But the teacher said, 'Wait! It is not time to begin!' And she waited until everyone looked ready.

'Now,' said the teacher, 'We're going to make flowers.'

'Good!' thought the little boy. He liked to make flowers, and he began to make beautiful ones with his pink and orange and blue crayons.

But the teacher said, 'Wait! And I will show you how.' And it was red, with a green stem.

'There,' said the teacher, 'Now you may begin.'

The little boy looked at the teacher's drawing. Then he looked at his own flower. He liked his flower better than the teacher's. But he did not say this. He just turned his paper over and made a flower like the teacher's. It was red, with a green stem.

On another day, when the little boy had opened the door from the outside all by himself, the teacher said, 'Today we are going to make something with clay.'

'Good!' thought the little boy. He liked clay. He could make all kinds of things with clay.

Snakes and snowmen, elephants and mice, cars and trucks. And he began to pull and pinch his ball of clay.

But the teacher said, 'Wait! It is not time to begin!' And she waited until everyone looked ready.

'Now,' said the teacher, 'We are going to make a dish.' He liked to make dishes. And he began to make some. They were all shapes and sizes.

But the teacher said, 'Wait! And I will show you how,' and she showed everyone how to make one deep dish.

'There,' said the teacher. 'Now you may begin.' The little boy looked at the teacher's dish, then he looked at his own. He liked his dish better than the teacher's, but he did not say this. He just rolled his

clay into a big ball again. And made a dish like the teacher's. It was a deep dish.

And pretty soon the little boy learned to wait, and to watch, and to make things just like the teacher. And pretty soon he didn't make things on his own any more.

Then it happened that the little boy and his family moved to another house, in another city, and the little boy had to go to another school.

And the very first day he was there, the teacher said, 'Today we are going to make a picture.'

'Good!' thought the little boy. And he waited for the teacher to tell him what to do.

But the teacher didn't say anything. She just walked around the room. When she came to the little boy she said, 'Don't you want to make a picture?'

'Yes,' said the little boy. 'What are we going to make?'

'I don't know until you make it,' said the teacher.

'How shall I make it?' asked the little boy.

'Why, any way you like,' said the teacher.

'And any colour?' asked the little boy.

'Any colour,' said the teacher.

'If everyone made the same picture, and used the same colours, how would I know who made what and which was which?'

'I don't know,' said the little boy.

And he began to make a red flower with a green stem.