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MBS ([00:00](#)):

We've probably all had the experience of someone else resisting one of our brilliant ideas. I mean, you suggest something a little different, a little new, a little unexpected, and you get the exhale, the crossed arms, the raised eyebrow, the involuntary head shake, the pretend we didn't hear it and carry on. You remember how that feels, how it feels in your body, being not seen, being not heard? Well, you know what's almost as irritating, perhaps even more so? When you're the person resisting your own good idea. You come up with an intriguing idea, you get a hint of your own ambition, you sense what might be possible for you. Then you dance around it, you collude with your own ambivalence, you team up with the status quo, to back away from this moment, this opportunity to unlock your greatness.



MBS ([00:55](#)):

Welcome to Two Pages With MBS. This is the podcast where brilliant people read the best two pages from a favorite book, a book that has moved them, a book that has shaped them.

MBS ([01:06](#)):

Loran Nordgren is a teacher at the Kellogg School of Management, and also the co-author of the book *The Human Element, Overcoming the Resistance That Awaits New Ideas*, because there are endless reasons why new ideas are not immediately embraced.

MBS ([01:21](#)):

When Loran was doing the research for this, he looked at a number of the dynamics.

Loran ([01:25](#)):

What are the social dynamics we need to be aware of that will help promote the adoption of those ideas? Who should we target first? How do we nurture interests in ideas that we see as a better path? And how do we break down the inevitable resistance that we are going to encounter?

MBS ([01:46](#)):

Now, he's the co-author of a book, so I was really curious to know how the medium turned into being the message. In other words, what resistance did he notice when he was trying to co-write a book about resistance? And because he's a researcher, he turned to the data first.

Loran ([02:03](#)):

In collaboration science, there's often this phrase sometimes, it's called the paradox of teams, and it's the idea ... I'll do an exercise in a class where it's a



team competition. The fastest team will complete this exercise in maybe three minutes. The slowest teams I'll stop it at 25 minutes. They just don't finish. We'll occasionally have people do that as individuals, not in teams, and the very fastest person will maybe do it in 12 minutes. They don't see it yet, but when you put those scores up on the board, there's some very profound ideas standing in front of them, which is that there is deep, incredible promise in collaboration.

MBS ([02:50](#)):

That's not to say working with a team or even a single other person is easy.

Loran ([02:55](#)):

It is harder to write a book with somebody, because there's integration, there's so much integration of style and ideas, but if you are willing to get through it, and maybe if you have some tools that will help you navigate it up front. This is, I feel comfortable saying, the end result in this case is about the promise of it. Because I know that this book, and it also speaks to, so my co-author is a real different skillset so he's a real thought leader in human-centered design, design thinking, so this book is really a unification of related adjacent, but ultimately different, perspectives and school of thoughts. It was a lot harder to do this with someone. But I think in this particular case, we made something that neither of us could have done individually.

MBS ([03:52](#)):

Right. You were a three-minute team, not a 25-minute and counting-

Loran ([03:54](#)):

We were a three-minute team. We were a three-minute team. But it was more challenging in a lot of ways.



MBS ([03:59](#)):

I mean, it reminds me a bit of Adam Grant's work in Give and Take, where it's like the goal of being a giver can be both the best and the worst of it. It all depends on how you do it. I mean, you talked about it's helpful to have some tools upfront. How did you set things up at the start between you and David to give yourself the best chance of succeeding?

Loran ([04:19](#)):

Yeah. I think the first principle is to over-communicate before any of the work begins, about commitments, about, well, what do we do when someone's not hitting their commitments? What are our objectives? What is it we really want? Because it requires mild leadership maturity at the beginning, but it makes it much easier to have those conversations later. I think we did a pretty good job of that. There were things that we didn't even realize we needed to talk about, and then later did. But I think that was one really important rule, to over-communicate early on and not just hope for the best. I think the more it's just let's just dive in and hope for the best, the more problematic it is. I think, for us, another really important rule was to figure out what are the modalities of communication that bring us back to our friendship and human connection. And doing this during a pandemic meant, there's certain ways that we could communicate where it was easier to start voicing frustration, to be more matter of fact, to not catch up, to not do a lot of things.

Loran ([05:40](#)):

I think that was very important. Here's a really interesting, I think, value that comes up in any collaboration. Which is, to what extent are we willing to make the other person feel uncomfortable if it means getting to something better? This, to me, is the real danger in a collaboration. One danger is that it becomes toxic.



MBS ([06:06](#)):

Yeah. The kind of over-affirmative toxicity.

Loran ([06:10](#)):

Yes.

MBS ([06:10](#)):

Which is kind of subtle, but it's like, "No, we've had a lovely pastel-colored time where we've agreed a lot, but the end result is a bit underwhelming."

Loran ([06:21](#)):

I come from a lab research background where the default is skepticism. So I've grown up in a culture that's very comfortable telling the other person, "I think you could do better. I think this idea could be better." David comes from this kind of, "Yes, and," culture, like creative culture where it's just anything I could say he wants to be-

MBS ([06:45](#)):

Oh my god, I love it. It's brilliant.

Loran ([06:47](#)):

"I love it. I love it. And we could do this." Those were really difficult things to reconcile. But that was, for me, always a point of I think we're both very committed to the idea that we are always acting in service of the idea and the final outcome, [crosstalk 00:07:04] not in service of our feelings in that moment. Which doesn't mean that we don't treat the person respectfully and with kindness and other things. But I think this was a refrain of like, "If you're agreeing with me because you've disagreed on the last two points and you've now feel some great emotional obligation to just give me a win," that is a violation of our collaborative roles.



MBS ([07:29](#)):

Social contract. Yeah. Was there something that you had to give up to collaborate at this high level?

Loran ([07:38](#)):

Oh, well, control. Control over time, control over, there were certain moments where I think there are probably for both of us, there's an anecdote or two that we would've maybe wanted to fight for. But ultimately the person had another point of view. Time, I think, what did we have to give up? Probably more, I think, time. I think doing this individually, there's an efficiency about it.

MBS ([08:07](#)):

It's a 12-minute team thing.

Loran ([08:09](#)):

Yeah.

MBS ([08:09](#)):

You could have got it written in 12 minutes, but there's something about the elegance of the solution.

Loran ([08:11](#)):

Yeah. Mm-hmm (affirmative).

MBS ([08:15](#)):

Loran, what have you chosen to read for us today?

Loran ([08:18](#)):

I have chosen to read a poem. I should say, I think often when someone puts form a poem, it means they're a poetry person. That's not true in this case. But



it's one of my favorite poets by the name of Hart Crane, and it's called My Grandmother's Love Letters. By chance, have you encountered this before?

MBS ([08:38](#)):

I mean, I looked up Hart Crane, because I hadn't heard that name. I studied literature at university, so I was like, "That has a resonance," but I can't say I knew any of his work. How did you come across it? If you're not a poetry person, how did it come into your life?

Loran ([08:53](#)):

I do. I mean, I do read some poetry. That's like jazz today, where you're either fully in that world or you're not. In fact, I have a niece who's a poet.

MBS ([09:05](#)):

Oh, brilliant.

Loran ([09:06](#)):

Sarah Rose Nordgren. She's quite an accomplished poet. So there's a strain of emphasis of literature of many forms in my family. I don't know if it was through her, but I don't like most poetry, but I like exploring poets and poetry. Every once in a while, I think it's because of my hustle and ambition of being in your, I'm now 42, but the early professional career, I'm certainly mid-stage, I suppose, at this point. But where I didn't feel like I had time to read novels any longer. For a long time it's been short stories, poetry, essays, but not long form. I can give 15 minutes to something. And I think it's because of that, I'm frequently looking at different poetry to see if something catches my eye.

MBS ([10:02](#)):

You know, I read a bit of poetry myself, and actually I think a little bit it almost applies to how you describe teams. Occasionally you get a three-minute team poet, where you're like, "This is just amazing." Then you come across a whole



25-minute one, which is like, "This poem is going on forever and going nowhere and I'm going to move on." I love that you picked a poem. So, Loran, over to you. Let's hear this wonderful poem.

Loran ([10:26](#)):

All right. This is Hart Crane's My Grandmother's Love Letters.

Loran ([10:35](#)):

There are no stars tonight, but those of memory.

Loran ([10:39](#)):

Yet how much room for memory there is in the loose girdle of soft rain.

Loran ([10:44](#)):

There's even room enough for the letters of my mother's mother, Elizabeth, that have been pressed so long into a corner of the roof that they are brown and soft and liable to melt as snow.

Loran ([11:00](#)):

Over the greatness of such space steps must be gentle. It's all hung by an invisible white hair. It trembles as birch limbs webbing the air.

Loran ([11:11](#)):

And I ask myself, are your fingers long enough to play old keys that are but echos? Is the silence strong enough to carry back the music to its source, and back to you again, as though to her?

Loran ([11:29](#)):

Yet I would lead my grandmother by the hand through much of what she would not understand.

Loran ([11:35](#)):



And so I stumble, and the rain continues on the roof with such a sound of gently pitying laughter.

MBS ([11:48](#)):

Wonderful. Thank you. What struck a chord for you there? What chimed as you read that poem?

Loran ([11:58](#)):

Well, first I don't think there's any easy tie-in with the book, so I've chosen anything strategically.

MBS ([12:05](#)):

No, that's fine.

Loran ([12:07](#)):

Oh, there's a number of things. What I see in this moment, to me, this is a poem about someone who has stumbled upon letters which are really a window into someone's interior life, of someone they care a great deal about. But what this represents for me is I have a fascination with the past, but also a sense of the frustration of never really being able to understand it and connect to it. So, in that poem, he refers to her as Elizabeth and not grandma. I take that to mean he's trying to understand her as a human. I think of my grandparents, who I never knew, and I think about how although I've seen photos and stories have been passed down, how quickly the past, in any real meaningful, sense gets lost. Sometime I often have this feeling of, we are strangers to almost all generations and things passed.

Loran ([13:17](#)):

I have a real interest in the natural world, so I spend much of my time out in a cabin in Wisconsin and I spend a lot of time hiking there. I have a similar feeling of when I move about the forest there, so much of what I see today would be



unrecognizable. Like the forest as it naturally is, would be unrecognizable to a First Nations person of 400 years ago. And this feeling of connection and wanting connection, but how quickly one loses any understanding of the past. That concept is interesting to me. Also, there's a bitter sweetness and a nostalgia. There's a tenderness to it that I find just emotionally appealing and resonant.

MBS ([14:11](#)):

That was beautiful. Thank you. I guess the question connects to your book a little bit, perhaps, but to the poetry as well, which is like, you're talking about how do we connect. But reaching forward and reaching back, but also just reaching in the moment. How do we connect with the people there? Because intimate connections with those people, that those memories happen, and you move from being a figure to being Loran, to being a person, just like grandmother to Elizabeth. As you hit your midlife, have you changed the way that you connect with people?

Loran ([14:57](#)):

If I changed the way that I connect with people.

MBS ([15:02](#)):

Well, maybe that question is impossible to answer. It might be.

Loran ([15:06](#)):

Well, I think certain things would be, I've evolved, I suppose, in the way I interact with people in much the same way that I think would be familiar to many people as they get a bit older. I think one realization is I think when you're younger you have less insight into that life is a wonderful, joyous thing, but also inherently difficult thing. So I think back to, I grew up in an unconventional household, but the most conventional, suburban environment one could imagine. Like white picket, just it couldn't be more conventional environment-



MBS ([15:46](#)):

Control the list.

Loran ([15:46](#)):

Yeah. Yes. And looking back at that as a child and seeing the parents of the suburban friends, the local friends who would ride bikes together and all that kind of deep Americana stuff, everyone outwardly seemed to have a very controlled, perfect life. Looking back at that now, and some because you learn about it, but just you now understand what life is like. I'm sure all of those families and people and relationships were wonderful in certain ways, but also marked with a lot of difficulty and struggle in other ways.

Loran ([16:27](#)):

I think that realization informs a lot about both professionally dealing with MBA students, dealing with people I'm working with, and personally, is that there is, no matter what the level of happiness and satisfaction is, that there's also struggle beneath the surface. Which, I guess, what is the point of that? The point is of that is to, although I might often not live up to it, is it underscores kindness as a motive.

MBS ([16:59](#)):

Part of this is how your poem and your book *The Human Element* meet in my mind. It is about the weight of the status quo, and the weight of the past.

Loran ([17:10](#)):

Mm-hmm (affirmative).

MBS ([17:14](#)):

I feel that we are far more committed to the status quo than we realize. I mean, there are some people who are like, "I stand for the status quo." But there are



people like me who go, "I don't stand for the status quo." and yet, in ways that I'm not even aware of, the status quo offers me certainty and comfort and familiarity and patterns and status and authority in all sorts of ways that I feel more entwined in that than I did 10 years ago or 15 years ago. What can you offer in terms of perhaps understanding the pull of the status quo, and understanding how to resist it, if you're trying to help people overcome resistance that meets their new ideas?

Loran ([17:58](#)):

Yeah. I mean, first, let me say that is such a beautiful connection between what I read and what I think about, and what the book is about. I think this is a nice moment that speaks to the benefits that come with taking a risk. Because when I told my wife I was, she asked, "Well, what's the point of?" And I said, "Well, I'm not sure, but I have a feeling Michael might see a connection that I don't see." So, the benefit of trust and giving up some control and allowing for an improvisational moment to occur.

MBS ([18:34](#)):

I'm trying to make this a three-minute team too, Loran.

Loran ([18:36](#)):

That's right. That's right. But yeah. There is, even outside of the kinds of incentives that you were identifying, like it's a status quo system that one benefits from, there is deep pull toward the status quo in ways we really recognize. Psychologists will give this a label, and the label of this is the status quo bias. But I don't know that that captures its real power. I try and reveal this in some interesting ways. One is, I will ask people to identify the music of their childhood, the music of their decade, and then I have them think about the music of the decade that came before or after. Then ask them, which do you prefer, and which do you believe is objectively better? Maybe not surprisingly, 85% of people will pick the music of their decade as their preference, and-



MBS ([19:39](#)):

Seriously, I mean, what are young people listening to today? They call that music? That's not music.

Loran ([19:43](#)):

Right. Right. But they also, at almost the same levels, will say it is objectively better. One of the examples I like about this is I like to make the point that Americans are socialists and Europeans or capitalists, at least as it pertains to their versions of football.

MBS ([20:06](#)):

Right. Right.

Loran ([20:08](#)):

Because, so if you look at American football, the NFL, it is a socialist system. It's a system in which if you win you pick last. It is a system designed to create equality across the teams. The teams that do worse, get the most resources. Big teams have to share all their money with the smaller market teams. We want to keep everything flat and equal.

MBS ([20:32](#)):

Everything gets reset [crosstalk 00:20:35]-

Loran ([20:34](#)):

Everything gets reset. The opposite is true in Europe, of course, where it's you have the Real Madrids and Chelseas, that have-

MBS ([20:45](#)):



Make the champions league, you get more money, you can buy more players, you can get even more successful, and you have the, what do they call, galactic codes, I think, from the Real Madrid. Yeah.

Loran ([20:56](#)):

Yeah. Success begets success, and there's no measure to try and counteract that. If you ask staunch or even casual American or even European football watchers, would you like to go toward the other system? They will overwhelmingly say no. They like their system. The reason we're laughing about all of this, of course, is because the political systems we endorse are the mirror opposite. How do you possibly reconcile that? Well, it's because so much of what people like is not because that thing is objectively better, it's because it's what they know. We're often defending the system that we know, the thing we know, the idea in a company. It's like, "Well, we've always used that system." And yes, we'll invent arguments to explain why it is better. Some person could say, "Well, no, no, no, no, no. I like this system because of these reasons."

MBS ([21:56](#)):

It's factually better. It's factually better.

Loran ([21:58](#)):

Yeah. This is not even a human. You see this preference for status quo even in the broader primate kingdom. It's called neophobia. If you put a new toy, a new object, in a chimpanzee enclosure at a zoo, the first reaction is not excitement. The first reaction is fear. The first reaction is anxiety. Now, within a couple days, that one scary thing is now the new favorite distraction. But that is a deep evolutionary response. In part, I suppose, it could be argued that because familiarity signals that you have survived encounters with this thing in the past. We're wired for the familiar.



Loran ([22:48](#)):

Now, what does one do about it? There are, none of which is to suggest that breaking down this habit of the mind is an easy thing to do, but I've explored a number of different techniques. There are many ways that you can make unfamiliar things seem more familiar. I think that's a really big part of this.

MBS ([23:10](#)):

That's brilliant.

Loran ([23:11](#)):

So, even take time. People need to acclimate, they need time to acclimate to new ideas. And so much of what we do when we are trying to bring new ideas, new products, new social movements into the world, like our intuitions around influence and change are often opposite of what they ought to be. What the leader often does, the innovator often does, is you find a problem. You find the solution, you alone. Then you unveil it once you've perfected it. Because in your mind, this is an unquestionably better idea. Now you expect people to get on board, and you are baffled when people reject the idea and then it leads you to just believe people around here are just unreasonable-

MBS ([23:58](#)):

Conventional.

Loran ([23:59](#)):

... people, and you [crosstalk 00:24:00]-

MBS ([24:01](#)):

... as me. Yeah.



Loran ([24:01](#)):

Yeah. And you lose all hope.

MBS ([24:03](#)):

I've heard that referred to in a slightly different context as the marathon effect. Which is when organizations are moving through change, leaders cross the finish line first and they just think everybody's finished. But most other people are still somewhere on the course trying to figure out how to get up and down the hills. The communication gets confused because the leaders have got one emotional experience of completing change and understanding it, and have done the whole thing. Other people are right at the beginning of the race.

Loran ([24:31](#)):

Yeah. Oh, that's a beautiful metaphor for that. But simply thinking about the dimension of time is just one simple dimension of allowing people to acclimate. So, time and repetition.

Loran ([24:49](#)):

Another approach that I think a lot about, maybe just to share this one final technique, is what I would call make favorable comparisons. I think a great rule of thumb, like if someone was looking for one practical idea, a great rule of thumb is the conventional approach to change or influence is you identify the thing you want people to do, you put it in front of them, and you explain the benefits. But when you give people one path, one option, one idea, there is a point a comparison. At least implicitly, unconsciously, they are comparing this new innovative idea against something, and it is the status quo. And for reasons we just explored, that is an unfavorable point of comparison. That's a friction against change.



Loran ([25:43](#)):

You might think anytime I'm offering people one path, maybe that's an alarm to suggest, "A ha, relativity is likely working against me here." What you might begin to do is start creating points of comparison that break fixation. Because if I just say, "Hey, you've never done this before, try this thing." You compare new against what's comfortable. If you put, instead, there are often different paths that one could take, and if you use those as reference points, it doesn't mean that you are selling people on multiple paths. But what it means is now people begin to understand your idea in a broader, more favorable context. But it shifts fixation away from the status quo, and instead gets people to think more about which of these new alternatives do I see as most valuable?

Loran ([26:40](#)):

A simple thing that I see people do is you see a problem, you identify a solution, and this is an ideal solution. But then you fear that ideal is asking for too much, so the thing you offer to people is the realistic solution. It's still a win for you as the innovator, but it's a compromised win.

Loran ([27:01](#)):

From looking at that through the science of relativity, that is a huge missed opportunity. Because anytime you remove ideal, put ideal back in the choice set, and give people ideal and realistic, idealistic and realistic. Because by leaving realistic in, it changes the way people think about the realistic option. The realistic option now seems more comfortable, more familiar. All of a sudden you will find that some people will like ideal, and that's great. But even the way they think about the realistic option, it's now more comfortable and familiar.

MBS ([27:42](#)):

It's like anchoring in a price conversation.



Loran ([27:45](#)):

Yes.

MBS ([27:45](#)):

You go, "Hey, you know what? I'd normally charge you a thousand dollars to listen to this podcast, but this is only going to cost you a hundred bucks." [crosstalk 00:27:51] hundred bucks. "That's a deal. I've got \$900 off." Yeah, so I win that.

Loran ([27:56](#)):

Yeah. But in that kind of consumer domain, a lot of that, people draw their own views. A lot of that can feel like a ploy.

MBS ([28:06](#)):

Yeah, for sure.

Loran ([28:06](#)):

But I would argue when you're trying to create real change, a lot is it's nothing like a ploy, because what you're actually doing is helping people see [crosstalk 00:28:16] the true or broader, more informed landscape. It's just you do believe that ideal is better, but just your fear of, but being a bridge too far means that you made that choice for them, or you can leave inferior options in. Because part of the reason this idea is so exciting to you is because you've seen all the other ideas out there. But we only give them one, so we are not allowing people to see the idea in its context.

MBS ([28:49](#)):

Right. It's like, "Walk the path with me to the idea," rather than parachuting them in, in the middle of nowhere [crosstalk 00:28:54] to a new idea, and they're like, "I don't know the context."



Loran ([28:57](#)):

Yeah. That's a great metaphor.

MBS ([29:01](#)):

I love metaphors. You can tell. Hey, Loran. I thought, you talk about four things that drive resistance to new ideas. You talk about inertia, emotion, effort, and reactance. And I was particularly struck by the insight around emotion. Which is like, anxiety is the reaction to new ideas. You've spoken a little bit about that. But do you have any ways to, I mean, you've almost spoken a little bit about how to manage anxiety in other people. I'm curious to know how to manage anxiety in yourself. Because I've got a new book coming out at the moment, and I'm feeling a little wound up about it, and a little anxious about it. I'm just curious to know, is there a framework or a way of thinking around how to be with anxiety, or sit with anxiety, or temper anxiety in some way?

Loran ([29:59](#)):

That's a great question.

MBS ([30:00](#)):

Sometimes the resistance that meets new ideas is my own resistance to my own new ideas.

Loran ([30:05](#)):

Yes. Here's an idea that I think is an important one for moments like this, and has such broad application. It's rooted in an idea that might be familiar to some, because it's an idea that won Danny Conoman a Nobel prize. It's loss aversion. Loss aversion, to me, is such a profound idea, but gets spoken about in really boring ways. It's usually in some consumer choice, choice architecture kind of way. But I think loss aversion is an idea that really speaks to some critical moments, and moments akin to what you were talking about, which is



something I'll, when I'm proposing that people try, take risks, and when I'm proposing that people, the class I teach it, very much it's about there's a conventional autopilot way of dealing with people, but we can be so much better if we're willing to see some of the problems with convention and go beyond autopilot and to move from convention to intention.

Loran ([31:11](#)):

But much of intentionality around people requires doing something a little different, like planning, talking through a collaboration before it begins. That's a little different. What I often an encounter there are questions about, "Well, what if they think it's odd? Or what if," and it's what if around anxiety. To me, it's what's the source of anxiety that I can certainly relate to here around, "Well, what if you put all this work in and they don't like it? What if you made a mistake? What if you lose a friendship over the collaboration?" All of these what ifs that are rooted in anxiety, I think that the real question that can be alleviate, if not entirely, but help you see things in context, I would call this flipping the frame. But it's to ask, "What if you don't do these things?"

Loran ([32:08](#)):

This is what I would say to myself, or a person asking these kind of what if anxiety questions. You're focused on what can go wrong. Imagine you don't take this chance. What are the opportunities you're giving up? What are the possibilities you're saying no to? Think of those as opportunities slipping away. I find that that was a behavioral science-driven technique in moments where I was feeling a lack of courage in this process.

Loran ([32:39](#)):

When people are thinking about, "Do I go back to the company I know, or do I pursue my dream job?" Because they've got something, something certain lined up, and you'll say, "What's in the dream job? Well, I could make a difference. I could ..." And I'll say, "Look, I get the downside. Can you repeat to me what is it, if



you don't pursue this dream? What are the possibilities, what are the opportunities you're saying no to?" And getting people to recast possibility in terms of opportunity lost, I think can be very helpful for those anxieties. Because our mind wants to fixate on the negative so much and we downplay the opportunity. This is a way to make sure the opportunity sits front and center.

MBS ([33:25](#)):

Thank you. That's really helpful. Loran, it's been such a great conversation. Thank you. I love the poem you read. I loved your explanation of the poem in particular. That was lyrical in itself. As a final question, is there anything that needs to be said that hasn't yet been in this conversation between you and I?

Loran ([33:41](#)):

If I were to create a one paragraph summary of the idea of the book that I'd like people to take away, because it plays off of this idea of loss aversion a bit, is there are two ways that we can create value and we can bring new ideas to life. One of them is to heighten appeal, to refine our ideas, to put new features and benefits on a product, refine, put more sizzle on the message. This deep assumption people make, like the habit of the mind is to think the way you create the value is by elevating appeal. We refer to this as thinking in fuel or fuel-based mindset.

Loran ([34:29](#)):

The idea I would ask people to consider, when your new idea is struggling, rather than assume that it's because it lacks sufficient appeal, that fuel is insufficient. Assume instead that it's a great idea, as a thought experiment, and imagine instead that there are some things that are getting in the way, what we would call frictions. Imagine what those frictions are, because the mind doesn't think about these frictions and therefore it's often the untapped resource. So, my message I'd love to leave with people is that if you can spot the frictions that are



holding people back, that is often the way you really unlock transformative change.

MBS ([35:14](#)):

[crosstalk 00:35:14].

MBS ([35:14](#)):

All right. I'm just going to talk to myself now. Patience, Michael. Patience. People need time. Give them time. Don't passively, don't just wait. Invite them to walk with you, shoulder by shoulder, towards what's next. It's in the walking that the magic happens. They become comfortable with you, they learn to care about you. They start seeing the new thing as something less strange, and something more familiar. Michael, and, of course, by Michael I'm talking to me, but to you as well, invite people in and walk with them.

MBS ([35:56](#)):

Two conversations that you might want to listen to if this one tickled your fancy, one with Katy Milkman. You Are Perfectly Imperfect, is what that's called. She's just been named as one of the, I think it's, 50 top thinkers around leadership, so you might want to check that out, and check her book out as well.

MBS ([36:13](#)):

Then, one of my favorite people, Dolly Chugh. How and Why to be Good-ish.

MBS ([36:20](#)):

If you want more about Loran, you can find him at lorannordgren.com. I'll spell that. L-O-R-A-N-N-O-R-D-G-R-E-N.com. Information about the book is at thehumanelement.com. Thanks for the love you're shown the show, it's through stars or through reviews or whatever it might be, or passing the word on. It's always very helpful if you use word of mouth. Just email somebody and say, "Listen to this podcast interview. You might enjoy it." One by one, we build a



listenership. I'll just say this as a final point. You're awesome, and you're doing great. Thank you.