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Disney comes out with at least two products a week, from new rides at theme parks, to TV shows and movies, to cd-ROMs, to The Little Mermaid makeup kits. How does all this innovation happen? All this business starts with ideas, and we are convinced that ideas come out of a favorable conflict environment, which is synonymous with appropriate friction. We create a very free environment where people are not afraid to express their opinions or be disrespectful. They say what they think and are encouraged to stand up for ideas. It can be very noisy. It can be difficult, too, because when you are free, you say a lot of things, you challenge, you coax, you provoke. Uninhibited discussion gets ideas out there so we can look at them and make them better or just get rid of them if they don't work. How to create conditions for a favorable conflict? A lot of ways. First of all, it's culture. We like to think we're having fun here. We laugh a lot. We're loose goose. I started my career as a usher on NBC, which had a very heavy atmosphere of awe. The bailiffs had to remember the names of all the leaders, and when they came in, you greeted them in a very formal way. Then I worked for a year and a half at CBS, where everything was very serious and conservative. Everyone wore very beautiful advertising agency costumes. And I thought: Is this what business really is? Am I back to prep school? Finally, I found ABC, quite by accident, at a time when it was really struggling. People were saying, Hey, put the Vietnam War on ABC; it will be finished in 13 weeks. I was at a pretty low level in the company at the beginning, but I've seen how executives have gone through bad times - just as I imagine doctors do in wartime - with humor, perhaps even gallows humor at some points. Although times were difficult, the work was fun and interesting, and so I took this as part of my management style. I mean, we didn't cure cancer during my career at ABC, or during my eight years at Paramount, and we didn't cure cancer at Disney. We entertain people, so we have to have an energetic culture. Maybe we don't whistle while we work, but we smile and tell jokes. Of course, this culture doesn't just happen, you have to do it. This is one of the reasons why we started doing our own domestic gong show bands in the 1970s. We started him on ABC, then he went to Paramount with me and he's still at Disney, in some divisions. It started as a concept when once a week we invite everyone to come to the conference room and anyone can offer an idea or two and, right on the spot, people will react. We loved the idea of large, unruly, disruptive meetings; This is what the gong show was all about. Many came from these meetings, meetings, people had a great time. Gong shows are still ongoing in the animation business, but they've kind of disappeared in other parts of the company. It's part of getting big and successful. Suddenly, very, very important people don't want to put themselves in the position of getting gonged. Not everyone likes it or her idea to be rejected. Another way to get creative juices going and ideas is flowing with charettes. These are meetings with our architects and theme park designers. I love them because they are so brutally honest. Because everyone has a different opinion about color and style and size and appearance and landscaping and everything else, these encounters take on an event of growth. Eventually the solution comes, but not before all the possible ideas are put on the table. The development of a film or television show is a little different. I grew up in Paramount and then in my early years at Disney, putting everyone in one room for ten or 12 hours. Or it could be two days. The longer the better. The more tormented, the better. The first few hours can be a waste of time. Young leaders want to impress senior managers. Shy leaders want to be shy. The room is dominated by talkative leaders. Nothing's happening. In the end everyone was hungry, and tired, and angry, and wanted to leave. But everyone becomes equal. There is no pecking order. Suddenly he becomes very creative. You may have a ten-hour meeting, but in the last half hour the best ideas come out. Everyone starts to drive each other crazy with ideas, and then someone says something, and it all comes together. So what should be a certain frustration of pretense before creativity flows? Basically, yes. And you get that when you've been in the same clothes, in the same room, with the same turkey sandwiches getting dry in the same corner for a long time. I was told even the Beatles had to play and play and play before they found their real creativity, their own style. Back in the early 1960s, even before they had Ringo Starr when Pete Best was on the drums, they would go to Hamburg, Germany, to make a living in the little waterfront bars, and they would play every day, 18 hours before exhaustion. They were C act in many small places. They began to imitate Elvis; then they imitated someone else and someone else. In the end, they were so exhausted that they couldn't copy anyone else, and they became themselves. They became the Beatles. Sometimes you have to be worn and burned to become authentic and original. So, our long meetings - our shuffles and gong shows and movie development meetings - they're like playing music in a nitty-gritty little bar for 18 hours. It's a way to get ideas and then edit them. Because, in fact, we are editors in this business. Managers and managers are editors of other people's work. In fact, we believe that our work. We are editors of architects, we are editors of screenwriters, and we are editors of sports shows. We don't just come up with ideas. We listen to other people's ideas and we customize them, change them, refine them, and hopefully improve them. By the way, the creative process does not stop when we talk about strategy or finance. Our culture of supporting conflict is institutionalized. When we sit in business meetings, we stay and talk and talk until we figure out how to increase cash flow, or reduce corporate duplication, or rethink our barrier rates. It may not be as much fun as the creative process around movies or TV shows, but it works. Are there other ways that Disney is institutionalizing the environment for creativity? Diversity is a great force for creativity. Over the years, we have made a tremendous effort to get our actors, as we call our staff, a diverse group of people. We don't believe in a diverse workforce to reflect society just because it's the right thing to do. We also believe in diversity, because the more diverse you are as an organization, the more diverse the opinions that are expressed, which sometimes creates friction, and friction slows down the machine. When the machine slows down, good things can happen. If it's just sliding together without friction, you get a simple solution; you get mediocrity. We are working very hard to get diversity at the top of the organization, and like many organizations, we still have room for improvement. It's going to make us more creative. And I'm not just talking about diversity of color or ethnicity. I'm talking about diversity in terms of. That's why, as a company, we encourage individualism more than any place I know. We want the people who work here to look at the world differently than they do. They can be white, they can be African Americans, they can be Indian or Chinese or Latino- it doesn't matter. The important thing is that they look at the same problem and bring their individuality into the solution. Do costs ever come into the creative process? Should they? Absolutely. We are always looking for creative solutions to problems and solutions that cost less money. Remember that we still do business; art and commerce go together. I often quote Woody Allen, saying: If show business wasn't business, it would be called a show show. Everything we do must be not only creatively responsible, but also financially responsible, whether it is about acquisition or corporate financing or a scene in a film. And in the end, the most creative and sound solutions will appear. Finding a solution by definition is a creative act. Here's an example of one of the first filmed by our team at Disney. It was called The Outrageous Fortune. The script called for a scene in the The apartment, where the main character is played by Shelley Long, asks parents for money to go to ballet school. The whole movie was too expensive, and here was a scene that could be shortened. Of course, the writer wasn't crazy about the idea, so suffice it to say that there was a conflict over how to lower the budget, and there was no friction about the scene. People don't agree. But from these conversations came the idea that the scene could be played with Shelley Long making her request in the intercom in front of her parents' apartment building. No sets. No extra actors. She basically begged them through a small phone buzzer in an already built exterior set. And when she's finished, you see this check floating down into the scene. That's all. It cost about \$1.82 to make. And you know what? The scene was much better and much funnier than what the script originally called, because someone else had a perspective on how it could be done. There is a good resolution of conflicts, which makes sense in terms of creativity and cost. Another incentive for creativity and cost may be delay. Sometimes the instant I love it. Let's do it now the answer is appropriate. But more often, some delay helps. We are accused of not giving quick answers. And if the manager doesn't give answers because he's on the golf course, then he has to go work on putting it down and forget the entertainment business. But if delay is a tactic to test someone's passion for the idea, incubate it, whether it's an actor or a director or another executive, then delaying is a good thing. Now not everyone immediately understands the power of delay. At Paramount, there was a very greedy and effective executive who asked my boss to get fired for not giving quick answers. He was a very organized guy who could move the walls six feet away if he was told where to go and he liked to move very fast. One day my boss called me into his office, and sitting there with this junior executive, my boss said, Now help me understand. We've won an Oscar every two years for the last seven years. We have been number one at the box office for the last six years. We have five of the top ten TV shows. I think we did a very good job. Why do you want Michael Eisner fired? It was a very unpleasant moment for this leader, as you can imagine. But he answered. He said: You don't give me answers. I ask you who we should have for the director in the picture, and you say, Let me think about it. When I come to you guys with an idea, you don't jump up and say, let's do this. You're just too slow. My answer to that question was: Sometimes in our business the best thing to do is nothing. Sometimes the best thing to do is delay, that he buys you two things. First, it gives you time to incubate the idea, the idea. Let it simmer in your brain so you can edit it yourself and improve it. And the second thing he buys is the ability to see the truth. Because the delay lets you know how deeply someone believes in the idea. If a person truly believes, he will fight for it. It will create stench- friction, that is. And if he doesn't believe it, he'll move away. And then you can negotiate for what you want, like another version of the idea or another director for the film. And that was the end of the meeting. So we wanted to build a bit of delay in the creative process at Disney. We don't go on impulse most of the time, and when we do, we chalk it up to inconsistencies, which is also part of the creative process. We usually talk about ideas. Some people think we're talking them to death. But discipline is part of the creative process, contrary to popular belief. It's true. There is a popular belief that creative people are impulsive and individualistic to the extreme. Are you saying that's not true? Absolutely. Discipline is part of creativity. Artists should use the size of the canvas, which can fit on the wall. They should use certain types of paint. You just can't go and splash things around. Discipline is good for the creative process, and timing is good. The endless amount of time to make a project doesn't always make it creatively better. The image of an artist temperamental and acting like a 16-month-old baby is usually false. It's a cliché that we helped make in the film business. Artists are always portrayed as crazy. But in fact, crazy artists are rare. In fact, some of the most creative people I've ever met - Steven Spielberg, George Lucas, I.M. Pei, Frank Stella, and Frank Gehry, just to name a few are the most organized, mature people you've ever met. Not many creative people have a desire to cut off the ear. If the idea of magic in the formula of Disney's success, what practical part of the equation? Common sense. Pure eyes, solid-headed common sense. You can't just have ideas. You have to check them out, too-expose them to reality checks. People sometimes call it something like a business acumen or a market perspective. That's not exactly what I mean. Common sense comes out at that point yes or no, and it comes down to common sense, which is the same at work and at home. Either you have it or you don't. It comes from the way your parents raised you, your education, your talent, your character, whether your ego is in control. It depends on the clarity of your mind. Because when you make a smart decision at work, it is very rarely based solely on data, research, and reports. Your education, your life studies, your experience - they are all part of Kernel. Then common sense must take over. It's an innate ability to stop, retreat and ask: Does it make sense? Sense? Does it work? Right now, for example, Disney is considering making an epic love story wrapped up in events related to Pearl Harbor. It's a great story, but it needs some common sense applied to it. Usually, when managers read a script, their notes relate to history and character. But every comment I've made on this scenario so far has been about common sense as it relates to the budget. Movies are just worth too much now, and our film team is trying to change that. Here's an example. The script says: External railway station, dawn. Danny goes to one of the three revolving doors back to the station. He takes the one on the far right. When he passes through, he doesn't see Evelyn rushing through the door. So this is a train station; it's 1939. So, I just said here in my note: Hey, why not a bus station? The film will cost several million dollars cheaper. That's nothing of a little note. This will not change the company or its strategic direction forever. But it's possible that with this little common sense repeated 30 times in this scenario, we can make a less expensive but equally exciting picture. And who knows, this could be a very lucrative movie for Disney, suggesting it was a good idea in the first place. Let me tell you, by the way, that common sense is not. This is not an audience study. For some reason, many people in the creative industries believe that you should come up with a lot of great ideas and then expose them to audience research. But most audiences or research clients are useless. Exit research is good, even helpful, and a good thing. Viewers are honest in general on what they have just seen, but the promising research is ridiculous. If you had conducted an interview after the movie Titanic came out, everyone would have told you that they wanted another movie about a love affair and a sinking ship. But common sense tells you that if you made another movie like that everyone would say: Don't do it again! How will practical magic apply to branding issues? After all, the Disney brand dictates some pretty strict boundaries. We insist on good taste if that's what you mean by borders, but I don't think that limits our creativity. In fact, our commitment to good taste has made us more inventive. The high road is often harder, but more rewarding creatively. Our brand is our biggest asset and we deal with it with extreme caution. We think of the brand as a pointillist painting, an idea I first heard about in a conversation with Warren Buffett. Everything you do for your brand is a dot on the canvas. An advertising campaign is one point, say. Each customer's experience is a point. The quality of the new CD-ROM is a point-of-the-animation film, a Broadway show, a new park, and so on. At the end of the decade, you can have hundreds and thousands of new, wonderful, beautiful moments, and and Can create a beautiful picture of the brand. But if you've been careless with some of your points, you may have an atrophied, old-fashioned, confusing pattern, and no one will want to hang it on the wall. The brand takes a long time to build, and a long time to destroy, and both occur as a result of many, many small actions. If you want to be strong, every point along the way should be as close to perfection as possible. Every day, each of us here makes decisions about the brand. We have to because our brand is so valuable to us. What does our brand mean? we ask. Mothers love us, but the kids think we're old-fashioned? The kids love us, but mothers think we're lost? This kind of interrogation is just life here. Most of the time, solutions are taken care of automatically by people on the line. Whether it's the ESPN brand or the ABC brand or the Disney brand, they pride themselves on their brands and protect them. Sometimes, however, very difficult decisions about the Disney brand get pushed to me. Is the main role of Disney's leader, then, to guard the brand? Most of the exact role. This is the primary responsibility; he's always there. Just like your responsibility to protect the company's assets for shareholders. But the leader, in my opinion, really has four roles. You have to be an example. You have to be there. You have to be a nudge, which is another word for the motivator, really. And you have to show creative leadership- you have to be a generator of ideas, all the time, day and night. What is the example? Who we are as human beings is as important as what we do. The company oversees management; actors look at us as role models. So each of us has to work very, very hard to live up to that. I myself am always inquisitive - it is an integral part of the creative process. In the middle of a meeting on financial performance, I can say: My wife and I were at Disneyland Paris two weeks ago. Alice's labyrinth is just not exciting enough. What can we do? They'll look at me like, How does Alice's maze get into this meeting? We talked about capital return. But what I'm showing is that any issues are fair game. We are open to each other, we probe, we push, we think of our company as an interconnected whole, and the quality of Alice's maze has a direct impact on ROE. The leading example also means showing a combination of enthusiasm and loyalty to the institution, and this certainly means demanding excellence in the organization. We have to constantly demonstrate what we care about, for example, synergy. (For more on how Disney achieves synergy, see the sidebar making sure that one hand washes the other.) You'll have to live in a cave to miss a new Disney movie coming out that with cross-promotions on TV, on the internet, in themed Disney stores, and even at McDonald's, with little Disney characters tucked in burgers and fries. What's going on inside Disney to make the blitz happen on the street? First of all, it is Disney Dimensions, which is a program that we run two or three times a year for 25 seniors from every division of the company around the world. So far, 300 people have been through this. It's like the synergy of boot camp. People go through eight days of meetings covering all aspects of the company. They spend four days in California: Burbank at the company's headquarters, in Glendale at Disney Imagineering and in Anaheim at Disneyland. They play characters in the park. They hear you cook 100,000 meals a day. They see the beds made in our hotels. They then spend three hours at Disney Video. They do four hours in Interactive. They spend time in the legal department, with corporate finance. They spend time with human resources to understand the company's values. They have presentations from each unit - animation, television production, computer services, research and development, consumer licensing, distribution of theatrical films - all. Then they come to New York and spend two days on ABC, ESPN, and all that. Then they go to Walt Disney World and review all our businesses there. They will learn what it's like to work in 100-degree heat and 100% humidity to clean bathrooms, cut hedges, check guests, and soothe tired kids. They start at 7:00 a.m. and they work until 11:00 every night for eight consecutive days. There are no phone calls and they are not allowed to do any normal business. Believe me, everyone is starting to be afraid of Disney Dimensions. We know that. But on the third day, they love it. By the end of the eighth day, they are completely connected. They have learned to respect what tens of thousands of people do and at the same time become close friends. When they return to their jobs, what happens is synergy, naturally. If you want the stores to promote Tarzan, not the head of animation for Tarzan calls me and I get a call from the head of Disney stores, what's going on, this head of Tarzan calls the head of the store directly. Synergy happens at Disney because it should. Our products scream about synergy. If we build a new attraction in the park, or build a new park at all, or make a new animated film, it will be very natural on the cover of our magazines around the world. It's on Disney channels around the world, explaining how it was done. It could be in the trailer, playing around the world in front of another Disney movie. And of course, it will be displayed in the windows in our 700-plus stores, again around the world. There may even be a hangtag on millions of pieces of consumer goods around the world. And Disney Records will promote music, not a single part of the part where the left hand cannot, and the right hand. Take the ABC. This gives us a huge opportunity for synergy. When we open a new park or animated film, there will be a special about it on ABC. There will be institutional action for one Saturday morning. ABC Radio broadcasts what's new at Disney 24 hours a day. And so on. Has it always worked as perfectly as you described it? No of course not. Synergy is difficult; it takes a tap from above. I remember I was trying to create synergy when I was at Paramount- I wanted us to put the names of our new movies in the Gulf and West pay envelopes every week. I figured it was free advertising for 100,000 people. Senior management in the Persian Gulf and The West was not interested, so that did not happen. For synergy to happen, the CEO and senior management must insist on this constantly. We are also trying to increase synergies in our global activities across the country. We have just reorganized our international organization into a hybrid type of structure, so that the person working films in Italy, for example, not only reports the executive in the film division, as he or she did before, but also reports to the head of the country. The head of this country is responsible for synergy. Hopefully this will duplicate what we do in Burbank every week. What aspect of working with a large company is the most difficult? No doubt this is the case on a daily basis with the human equation, that is, making sure that our actors are committed and motivated and that their emotions are engaged in the right direction. We make films about conflict, ambition, envy, jealousy. In our films, we look at what happens when healthy ambitions turn into blind ambitions, when normal needs in power turn into dictatorial power, when the corresponding search for opportunities turns into opportunism. It's in the movies. At the place of work, we don't want to see the dark side of emotions if we can help him. We want ambition, power and opportunity to be under control. We want our top managers to feel comfortable and to be an example for the entire workforce. When managers set an example of how to behave, does this allow greater autonomy throughout the organization? In some cases, yes. I believe very much in initiative and responsibility at all levels. The ride operator at Disney Park should be able to adjust the policy to address guest concerns no less than the vice president of the unit should be able to make decisions on how to move the organization forward. But autonomy must be ultimate. Our goal for senior management is to delegate authority - authority, not autonomy - down in the organization. Sometimes in big companies, too many gets delegated, especially now that empowerment is a rage. I am believe that those with more experience should be given the most opportunity to handle really tough tough that jeopardize the company or division. I had tremendous authority on every job I've ever had. I took it because in the real world, most of the responsibility you take, you don't give. But I managed to go as well sideways and down. If I had a feeling that something would be more expensive, or going over budget, or going to put the project at risk, I told my boss and my boss's boss. I thought they should have talent. That's how they got to the top. There aren't too many dumb bosses out there. So autonomy has its place. The delegation had its place. But sometimes you have to push the problem back to the top. Otherwise, you just might run into the biggest corporate problem of all. What's going on? Surprise. I mean, surprise is part of the business, you can't avoid it. Every day happens what you don't expect. But if you can see it coming, you can at least plan it. And then of course it's not surprising and you can use your common sense to find a solution. And in business, common sense goes a very long way. What about being there? Can you describe what this role includes? Sometimes you just have to be there with your people. You have to be in the same room with them, look them in the eye, hear their voices. I'll tell you one thing. Most of the bad decisions I made I made during the teleconference. In creative companies, you should be able to read body language-see the look in people's eyes when the idea is launched, see if they fall asleep. If you have an organization that is small enough, being there just means having contact and exposure and being available. When an organization gets bigger, it's incredibly disappointing for a leader that you can't be there for everyone. That's why you need a team of leaders running around the organization, which is what we have. There is a leader in our parks. Our film and television business has a leader. Our internet operations have a leader. ABC and ESPN have leaders. We have a country manager. And what makes organizations great is the quality of that leadership scattered all over the top, not just at the top. What I do is focus on the 40 people I have influence on every day. I'm very accessible to them. And then I try to get there as much as possible. Our management team is always moving across the company, which is all over the country and around the world. We walk through parks, hotels and shops. The most interesting thing is to go to the hotel kitchens late at night. In the coming weeks, many of us will meet with the cast of the Broadway musical Hunchback from Notre Dame in Berlin, followed by the premiere of the Lion King party in London. Then I will spend the day with our management team in the UK. I also use email more with all our actors - all 110,000 of them. today I'm going to send something about why we Walt Disney World for Hurricane Floyd. We've never closed the park before and everyone wants to know why. They want to know what we did to protect our actors and our guests there. So I'll tell them. What does it mean to be a leader by being pushed? Pushing I mean, I just don't forget things. I don't keep a lot of notes, but once there's something in my head, I can't get rid of it until I think it's stuck in someone else's head. I keep reminding people of ideas. I follow and follow because good ideas have a way to get lost. They fall through the cracks, or are mired in bureaucracy, and everyone is busy with their orbit. So I'm pushing. Sometimes all that good ideas or good people need a lawyer who won't shut up. When was the last time you played the role of pushing? I do it every day. I've been doing this forever. For example, a few years ago I was walking around the world of Walt Disney, at midnight, alone, I got to the pavilion, which was being renovated. I thought I'd climb over the barricade and see what happens. I started walking, and pretty quickly a junior security officer came up to me with a flashlight. I introduced myself. Luckily, he heard about me. So we talked, and he knew where all the plans were. He wasn't involved in the construction at all, but he knew all about it. He was interested. He cared. He went through every page of plans with me. He knew everything and he was really passionate and smart about the project. It was obvious to me that this guy was special. The next day I went back to my office and wrote a note to people in the park saying, This guy, I think his name was Lamont, is a star. I think you should encourage it. I wrote a note or mentioned it to someone every two weeks for a long time, and every time I said: What happens to Lamont? Were you CEO when this happened? Yes. And you had to write a note after note to get someone promoted? There were 20 people above him. What happened? I think he's doing great. He certainly would have done very well without me. But maybe I was helpful. It's not as if someone else wouldn't notice it soon enough. I mean, I don't want you to think that everyone in this company has my stamp on it. He couldn't even if I wanted him. We're too big and we have too many amazingly creative people. I'm trying to set the agenda, but I'm still just the interim manager of a big institution. The story of Lamont says that being pushed requires stamina. Yes, sometimes you have to push people for years, literally. Many projects, especially in this business, take a long time. The Beverly Hills Cop took eight years to make at Paramount. Animal Kingdom was ten years in the making. Everyone should just keep pushing. Our corporate team has, in fact, become one big push. I like it until they push me. Then I realize how annoying it is, but I react. We all know. The day we purchased ABC, I started pushing them about the big-money game show. We all agreed that it was an idea whose time had come. So, four years of push, and now we have Who Wants to Be a Millionaire? This is a great success for us. In fact, it might even make ABC number one in prime time. Now, I had nothing to do with the creative content of the show. In fact, I kept pushing for something like the \$64,000 issue. But I had something to do with the manic propaganda the show happened to claim. So the prodding is a very annoying role to play, but critically. The last leadership role, you say, is now a generator of ideas. Should good ideas come from above? It is better if good ideas come from above than bad ideas. But ideas can come from anywhere. A leader in the creative business must be creative. He or she should be spouting ideas all the time, like everyone else. Many of us come up with ideas of driving to work, walking around the house, watching our kids at sporting events, everywhere. It's getting addictive. A lot of my ideas are just bad, and believe me, they tell me so quickly. Such honesty in our team and in our culture should exist - a culture in which your colleagues tell you that your last idea was wet. I have no problem telling the employee that I hate his idea. So we need to have an environment where criticism goes up as well as down. We all edit each other. Sometimes ideas make sense, and we move forward with them. One of the ideas with which the company moved forward was our symphony concept. How did you come up with that? I was with my wife at the Performance of Mahler's Symphony for a Thousand. I read the program incorrectly, I thought he said that the symphony was ordered by the Austrian Duke to celebrate the turn of the century. It wasn't really, but it got me thinking-Disney should have a symphony. We don't have a classic department, but why not? The next day I went to the office and wrote a story for the symphony. It was a very bad version of Rich Man, The Poor Man covering from Hiroshima until 2000. I started it with Hiroshima because I thought I needed to start with emotions. I then passed this idea on to people who knew what they were doing. They changed history, they fixed the idea, thank God. Does it make sense for the CEO of a global conglomerate with tens of thousands of creative employees to spend their time writing stories for symphonies and coming up with ideas for game shows? Very few ideas for the company now come from me, in fact. But I'm in the U.S., yes. That's how I do it. And I was criticized for that. Some time ago the newspaper The Journal wrote a long article about our online portal Go.com. Go.com, they spoke at length about their problems. At the end of the article, they said, the biggest problem with Go.com is that Michael Eisner is too much in the paddock. And I thought: If the product has a problem, shouldn't I be in the head? By the way, over the years I have come to the realization that there is neither right nor evil in leadership. There is no exact formula. The right style of leadership varies depending on the industry, on the person, on the people you lead. It is unrealistic to think that the path of one leader is the only way. But I have my own way and I'm lucky so far. Now we will regroup after the first full in our earnings in more than ten years the only way that we know how through creativity. We have three new theme parks under construction, eight animated films in the works, a full list of live-action movies, new shows for ABC, new ideas for ESPN, and so on. And then there's the Internet. Our goal is to bring in this space, because we know that soon it will be where the entertainment in the house is consolidated. Hopefully our good ideas about the Internet will exceed our bad ones. But the only way to make it happen is to remember what Babe Ruth said when asked how he kept hitting home runs: I just keep an eye on the ball. We just have to maintain practical magic. And the truth is, I don't know a way to lead than the way I do it. Of course, I never thought of it as a guide. I just want to be part of a large group of people who come up with new ideas. Funny. And with fun comes the responsibility of protecting the past and responsibility for planning for the future. In a creative person, as in a creative company, you must have both, a creative worldview and something that embodies common sense, side by side, inseparable. If you don't, you won't get art or trade. Trade. non international armed conflict pdf. non international armed conflict example. non international armed conflict in venezuela. non international armed conflict cases. non international armed conflict in india. non international armed conflict ppt. non international armed conflict meaning. non international armed conflict in syria

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