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Evolving creative behavior.

Ronald David Klein

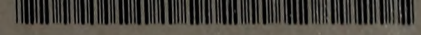
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EVOLVING CREATIVE BEHAVIOR

A Dissertation Presented

By

Ronald David Klein

Submitted to the Graduate School of the
University of Massachusetts in
partial fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

November, 1972

Major Subject--Creativity

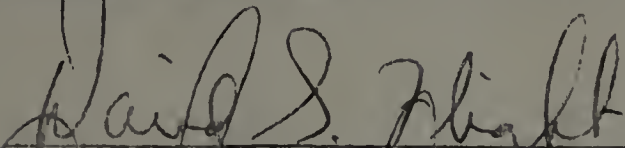
EVOLVING CREATIVE BEHAVIOR

A Dissertation

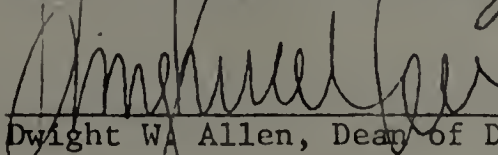
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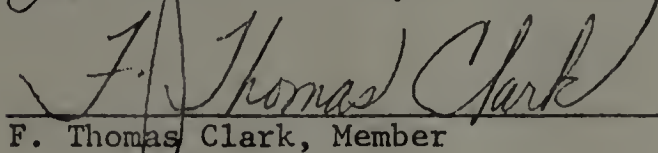
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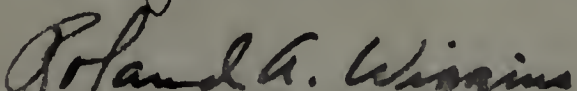
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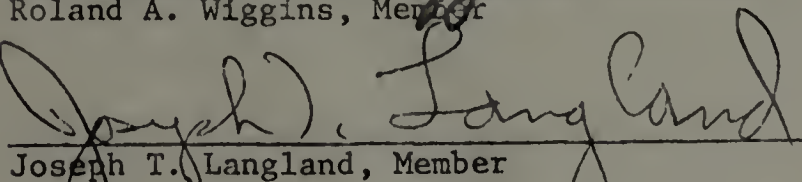
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Susan Dietz, first and hopefully last victim of my insensitivity, who taught me that people are more important than theories.

My Aunt Sophie.

Preface

This dissertation has been rewritten. In its first draft, never put to paper, the theories developed here were present, but in a different form. They did not have footnotes and did not include quotations. They were the deductive gleanings from readings, experience, and reorganization and assimilation of data. The theories in my mind were original. What appears here is a second-hand approximation forced by the dictates of academic necessity. Hopefully this will be the last such concession.

The Table of Contents fairly well spells out the direction in which this dissertation moves--there is a progression from the mundane to the theoretical to the practical to the speculative. Each chapter has been broken up into subdivisions, not just for the sake of organization or easy reading, but because, for the most part, these subdivisions represent a different tangent. The fact that they appear in the same chapter is almost arbitrary choice. The same material could have been organized in several other ways.

All this may give the illusion of fragmentation, an illusion that is welcome. In discovering what the creative process is, the reader should also be experiencing it. Hence, references and associations made early in the work are picked up and referred to later. The changing use of pronouns was deliberately placed midway in the work to make the reader have to change a habit.

This may seem manipulative, but in fact it is just trying to stretch the experience of "Dissertation" as much as possible by using the process of reading to mirror some of the themes of the content.

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CHAPTER I

QUEST FOR A DEFINITION

1. Introduction

When we use the term creativity or any of its derivatives, we open ourselves to misunderstanding unless we define our terms. The word is both misused and overused. The concept that it stands for, like most concepts, is vague and general. Judith Groch points out how difficult it is to define a word like creativity since there are 12 definitions of the word definition itself.¹ A historical perspective will show how nebulous the concept of creativity is.

a. Historical Perspective

The Creation which began the world has been debated by Hebrew scholars for thousands of years without conclusion. The faith maintains that God and his Creation are ultimate. Hence they need no explanation. Mircea Eliade sees the creation as an archetypal myth re-enacted whenever a godhead creates order out of chaos.² This is how the Egyptians and Mesopotamians viewed creation. Plato's account of creation in Timaeus is that God rearranged existing material.

The dominant thought of the Middle Ages, as postulated by St. Thomas Aquinas was that only God can create. Man

was created for nothing. Only in the Renaissance did man reacquire his capability to create with the rise of the humanist in the 17th century. Hence, it should be noted that the concept of man as a creative agent is only in its third century of acceptance after several hundred centuries during which it was accepted that man had no creative power. The ideological split which occurred in the Age of Reason was the dichotomy between man as a person and as a cog in nature's machinery, with free will not determinism, and with an irrational, emotional, intuitive nature rather than pure logic, reasoning, and rationality. These concepts, too, are relatively new, and even today are not fully accepted. (In today's world we are living by these "newer" sets of principles without accepting them. There is still the expectation of rationality.)

The mind-body controversy occupied most philosophical thought in the nineteenth century and culminated with the rise of a new science called psychology and a new philosophy called pragmatism. Pragmatism represented for the first time an anti-rational approach to human thought and behavior. The relationship between this new science and the new anti-rationalistic viewpoint will be discussed in much greater detail in a later chapter.

b. Overview

So what then is creativity? Plato said that true artists are those who "bring into birth some new reality."³ Some other definitions may serve to show how confusing the issue of defining creativity is.

Creativity is the most bizarre and yet modest, emotional and yet intellectual, irrational and yet rational, illogical and yet logical, inconceivable and yet conceivable, genuine sense of wonder which exists in each of us. It is not merely learned by the study of its character. It can only be understood by being experienced. Unless a personal response is present nothing takes place.

Michael Andrews⁴

...to the extent that a person makes, invents, or thinks of something that is new to him, he may be said to have performed a creative act.

Margaret Mead⁵

a noun naming the phenomenon in which a person communicated a new concept which is the product.

M. Rhodes⁶

an act is creative if the thinker reaches the solution in a sudden closure which implies some novelty for him.

L. L. Thurston⁷

the creative individual is one who has learned to prefer irregularities and apparent disorder and to trust himself to make a new order simply because in his own experience he has been confronted with interpersonal situations which made prediction on the basis of repetition extremely difficult.

Frank Barron⁸

sufficient concentration within mobile entities with mutual affinity which have never been combined; sufficient circulation by sufficient source of energy in favorable conditions for combinations.

Henry A. Murray⁹

the emergence in action of a novel relational product growing out of the uniqueness of the individual on the one hand and the materials, events, people or circumstances of his life on the other.

Carl Rogers¹⁰

creativity is the encounter of the intensively conscious human being with his world.

Rollo May¹¹

the more creative acts we experience, whether they be our own or those of others, the better are the chances that we will behave creatively.

D. Flanagan¹²

Creativity is the production of meaning by synthesis.

Myron S. Allen¹³

The creative process is any thinking process which solves a problem in an original and useful way.

H. Herbert Fox¹⁴

2. Several Schemata

Paul Torrance gives a rundown of current definitions of his colleagues: Stein insists that creativity must be defined in terms of the culture in which it appears. Crutchfield and Wilson have contrasted creativity with conformity--as original new ideas, different points of view, ways of looking at problems. Selye's criteria for creative discoveries are that they must be true, generalizable, and surprising. Spearman maintains that creative thinking is the process of seeing or creating relationships.¹⁵

a. I. A. Taylor

Besides these simplistic definitions there are the theories of creativity that lie behind them. These, like the definitions are diverse and multifaceted. I. A. Taylor, for example, sees five levels of creativity.¹⁷ First is expressive creativity--skills, originality, and equality are unimportant. Second is productive creativity--for example, scientific products, new but controlled. Third is inventive creativity--ingenuity in

materials, methods, and techniques. The fourth is innovative creativity or modification with conceptualizing skills. Last is emergentive creativity--new assumptions or principles that change institutions.¹⁶

b. Brewster Ghiselin

Brewster Ghiselin cites the need for an ultimate criterion of creativity and projects two levels of creativity. The first is a lower order, secondary creativity which "gives further development to an established body of meaning through some advance in its use."¹⁷ By this he means a reordering of existing knowledge into an original form. Primary creativity is not concerned with the cutting of rubber tubing into rubber bands. This, according to Ghiselin, is resourcefulness not creativeness. An invention or discovery is truly creative if it is a production of insight rather than an imitation of a previous insight. If there is no access to prior insight, then a reproduction might be considered creative. Primary creativity "alters the universe of meaning itself, by introducing into it some new element of meaning or some new order of significance, or more commonly both."¹⁸

c. John C. Flanagan

John C. Flanagan points out the difference between productivity, creativity, and ingenuity. Productivity is many ideas and solutions emphasizing quantity. Creativity is bringing something new into being, the emphasis on newness. Ingenuity is inventing or discovering a solution to a problem,

where the emphasis is on the solving of a problem in a neat clever, or surprising way.¹⁹

d. Arthur Koestler

Arthur Koestler in his The Act of Creation speaks of bisociation or connecting of previously unrelated levels of experience. A pattern of thought or behavior (matrix) is governed by rules (code). When two independent matrixes of perception or reasoning interact, the result is collision ending in laughter or fusion in new intellectual synthesis or confrontation in an aesthetic experience. Each organism is a hierarchy of semi-autonomous units--each unit has its matrix, code, and measure of flexibility.²⁰

e. Freudian

The Freudian interpretation of creativity is that there is conflict within the unconscious mind. If a solution reinforces an activity intended by the ego (ego-syntonic) then the act is creative; if not, then the act is neurotic or repressed. Both creativity and neurosis share the same conflict in the unconscious. The creative person slackens ego control over the id so that the creative impulses generated by the id can surface without conflict. Sometimes there is a need to suppress the ego to allow humor and fantasy.²¹

f. Neo-Freudian

To counter the Freudian interpretation are the neo-freudians. Jung, in his study of artistic creativity, sees

creativity as an "imaginal reproduction of 'primordial experiences' or 'archetypes' from the 'collective unconscious.'"²² E. G. Schachtel maintains that creativity results from openness to the world and from greater receptivity to experience. There are two ways of looking at the world, autocentrically and allocentrically. The autocentric viewpoint is a subjective viewpoint. It is subject centered in its relationships between subjects and objects. The allocentric viewpoint is object centered. The allocentric person tries to see things as they are in the world. As a child matures, he moves from autocentricism to allocentricism, but at the same time acquires a secondary autocentricism that limits his awareness. According to Schachtel:

Creativity, then, is the ability to remain open to the world--to uphold allocentric over secondary autocentric perception and to see things in their fullness and in their reality rather than in terms of personal habit and interest. Lack of creativity, on the other hand, is the state of being closed to experience.²³

g. Humanists-Introduction

Schachter bridges the neo-freudians and the humanists. The humanists, represented by May, Rogers, Maslow, Anderson, and Fromm, all base their theories on the premise that man can create his own life. This is the ultimate in creativity. Groch states it clearly:

What is required is the disposition and courage to encounter the world directly, rather than through the shop-worn thoughts and stereotyped emotions of others, to originate one's own acts

rather than to perform by rote and habit, and to feel rather than think one's own feelings.²⁴

h. Humanists-Rollo May

Rollo May asks us to distinguish between pseudo creativity and actual creativity. Pseudo creativity is aestheticism, a superficial artificial creativity, whereas actual creativity brings something new into birth, enlarges human consciousness, fulfills man's own being in the world.²⁵ He defines actual creativity as an intensive encounter with the world and the self. By encounter he means the absorbing of something actual or something ideal as opposed to escaping from the idea by art, which he terms exhibitionist. This marks the difference between talent and creativity. Many people can have talent whether they use it or not. "But creativity can only be seen in the act." By intensity of encounter, May means a heightened awareness or consciousness leading to a feeling not of satisfaction but of joy. This is not self consciousness, but abandon and absorption. We cannot just let this happen but can will it. As May says, we cannot will insight and we cannot will creativity, but we can will encounter with intensity and commitment. By intensity of encounter with the world and the self May points to the Greek prototype of passion and vitality (Dionysius) and form and order (Apollo). The combination of the Dionysian and the Appolonian produce a total person where the subconscious and unconscious are in unity with the conscious in a not irrational but a supra-rational being. The bringing together of the intellectual, volitional, and

emotional forces together produces an ecstasy, or standing out from. This is creativity according to May, "the encounter of the intensively conscious human being with his world."²⁶

1. Humanists-Carl Rogers

Carl Rogers, in his essay "Towards a Theory of Creativity" points out that we cannot judge creativity by a product, since creative products are novel and hence we have no standards by which to judge them. Nor can we judge the creative product by the purposes which motivated its production, since most creative ideas are motivated by personal or business interests, not social interests. We thus have no way of determining the difference between constructive and destructive purposes. Rogers maintains that people work toward their own benefit. When an individual is open to his experience then his behavior will be creative and his creativity will be constructive. On the other hand, the more an individual denies to his awareness (repression) large areas of experience, the more pathologically destructive his creativity will be. The three internal conditions for creativity, according to Rogers, are: 1) openness to experience--a lack of rigidity, lack of defensiveness, a tolerance for ambiguity; 2) internal locus of evaluation--where the value of a product or a process is established by the person himself and not an outside source; and 3) ability to toy with elements and concepts. Three conditions for fostering constructive creativity are:

1. Accepting the individual as of unconditional worth.
2. Providing a climate in which external evaluation is absent.

3. Understanding emphatically.²⁷

j. Humanists-Abraham Maslow

Abraham Maslow's conception of creativity is tied in with character traits of the self-actualized person. There needs to be a distinction between special talent creativity and self-actualizing creativity. Self-actualizing creativity is what he calls "innocent" freedom of perception. This is innocent uninhibited spontaneity and expressiveness. It is a childlike perception without a priori expectations of what ought to be or what must be or what has always been. This person is relatively unafraid of the unknown, mysterious, or puzzling. He is a paradoxical blending of opposites, dichotomies resolved into unities. These self-actualizing creative persons seem to have resolved these debilitating conflicts and as a result:

more of themselves is available for use, for enjoyment, and for creative purposes. They waste less of their time and energy protecting themselves from themselves.²⁸

Maslow sets up criteria for two kinds of creativeness. For primary creativeness there needs to be less resistance to primary thought processes. This is exemplified by improvisation and childlike paintings. Succeeding upon the spontaneous is the deliberate. Secondary creativeness is production-in-the-world, the building of bridges, writing of novels, experimenting in science. What we need is both primary and secondary creativeness, or as Maslow calls it integrated creativeness,

which is using each to complement the other.

k. Humanists-Harold Anderson

Harold H. Anderson sees creativity as inextricable from personality development. He sets two criteria for growth: differentiation and integration and makes six points from them.

1) Growth is confronting of differences--an interaction among integrities relating in a system in which the behavior or presence of one makes a difference in the behavior of the other. Growth comes from the confrontation and free interplay of differences (integrity of differences). 2) Confronting is not necessarily conflict. Conflict implies attack which yields defensiveness and disunity. This is not growth producing. Confrontation must be honest. The person who lies is misrepresenting himself, is hiding and does not want to be understood as he is. 3) Growth is integration. By integrating their differences, two organisms find common purpose working with each other, finding unity and harmony in behaving. The integration of difference yields the emergence of an original product.

4) Growth is the act of yielding or giving up something. It is the abandonment of one's own structure and function not by force or coercion but by choice. By giving up himself as he is, one trades for a new self in the process of emerging. 5) Growth is the process of differentiation--the emergence of original products, differences. 6) Growth is positive. It has direction in the flow of originality. One product of growth is the harmony achieved through interaction with others, the discovery of common purposes and means for attaining them.

By being at harmony with each other we set up a growth circle:

The socially propitious human environment as it concerns human interacting is a mutually accepting circular phenomenon. If one human being tends to make a propitious environment for another, the other tends to make a propitious environment for the one. Socially integrative behavior in one person tends to induce socially integrative behavior in others.²⁹

1. Humanists-Erich Fromm

Erich Fromm is the last humanist cited here. His definition of creativity is probably one of the broadest. For Fromm, creativity is the ability to see (be aware) and the ability to respond. We tend not to see people for what they are; our perceptions usually marginal and superficial. "To see the other person creatively means to see him objectively, that is, without distortion..."³⁰ To respond is to respond with real humanness to the reality of the object:

To respond in a realistic sense means that I respond with my real human power, that of suffering, of joy, of understanding, to the reality of the "object" which experiences something.... The object ceases to be an object. I become one with it. I cease to be the observer. I cease to be the judge. This kind of response occurs in a situation of complete relatedness, in which seer and seen, observer and observed, become one, although at the same time they remain two.... One transcends the boundaries of his own person, and at the very moment when he feels "I am" he also feels "I am you," "I am one with the whole world."³¹

In this context Fromm lists six conditions for creativity:

- 1) The capacity to be puzzled--that is the ability to be surprised by the unexpected.
- 2) The ability to concentrate--to do something deeply with full attention.
- 3) The experience of

the self. One should not mirror what others expect one to be or feel. "The sense of I, or the sense of self, means that I experience myself as the true center of my world, as the true originator of my acts." 4) The ability to accept conflict and tension. There is a faulty conception that conflicts are harmful and should be avoided. Conflict can be a beneficial source of wonderment, growth and strength. "To be aware of conflicts, to experience them deeply, to accept them not just intellectually but in feelings, is one of the conditions for creativity." 5) Equality--not as sameness but as uniqueness. 6) The Willingness to be born every day. As a child is born and lives his first few years he goes through a series of detachments from the security of his mother--from the womb, from the breast, from the lap, each one developing a new ability for the child--crawling, walking and talking. Each means leaving a former state.³² Fromm crystalizes this dichotomy:

He is afraid of losing the former state, which is one of certainty: and yet he wants to arrive at a new state which gives rise to the possibility of using his proper forces more freely and more completely. Man is always torn between his wish to regress to the womb and the wish to be fully born. Every act of birth requires the courage to let go of something...to let go eventually of all certainties, and to rely only upon one thing: one's own powers to be aware and to respond; that is, one's own creativity.³³

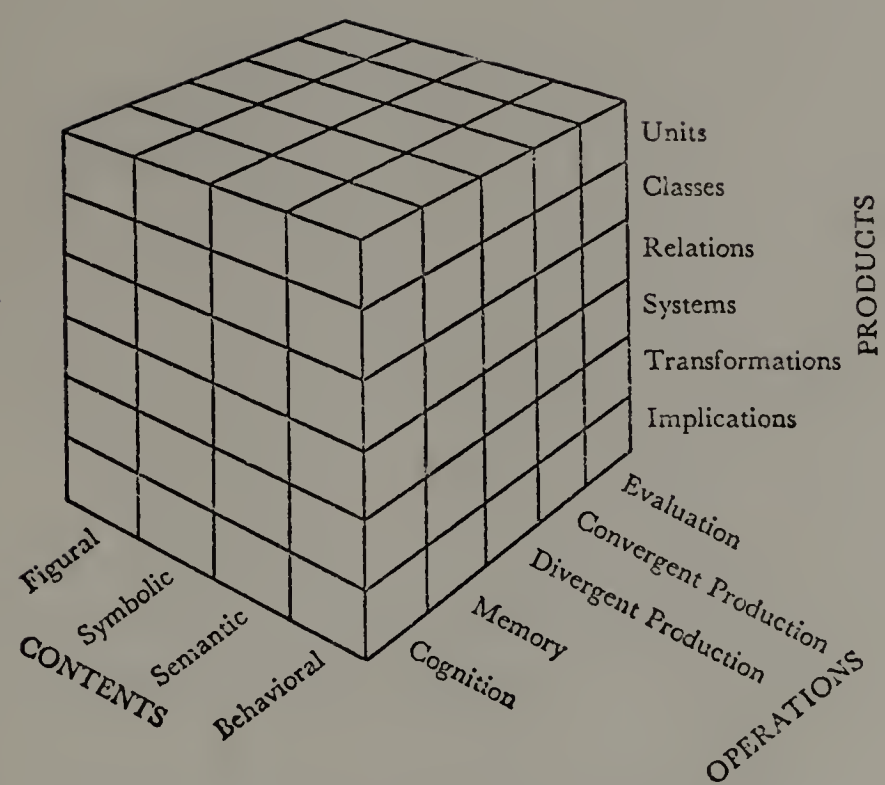
To be creative means to consider the process of life as a process of birth--the willingness to let go of all certainties and illusions. This takes courage and faith: courage to let go of the certainties, to be different and to represent your

true self; and faith in your certainty, to trust your own judgement.

m. J. P. Guilford

A dynamic juxtaposition of creative theory is J. P. Guilford's factor analysis. Guilford has divided the intellect or mind into 120 interrelating cubes, representing a matrix of one of five operations: 1) cognition, 2) memory, 3) divergent production, 4) convergent production, and 5) evaluation; six products: 1) units, 2) classes, 3) relations, 4) systems, 5) transformations, and 6) implications; and four contents: 1) figural, 2) symbolic, 3) semantic, and 4) behavioral. (See Figure I). For example, one factor may be the cognition of figural relations, the memory of semantic classes, the divergent production of symbolic units, the convergent production of behavioral transformations, or the evaluation of figural systems. In discussing problem solving and creative production, Guilford emphasizes cognition, memory, divergent production and evaluation of all four contents on the class and transformation levels,³⁴ with greater emphasis on evaluative abilities than production. Five traits of creative evaluation are: 1) fluency in thinking--word fluency, associational fluency, and expressional fluency; 2) flexibility--spontaneous flexibility and adaptive flexibility; 3) sensitivity to problems; 4) redefinition; and 5) elaboration.³⁵ Although Guilford sees more emphasis on evaluation in the creative process, others have taken his model and developed from it divergent thinking skills, most of which were cited above: word fluency, ideational

Figure I



Theoretical model for the complete "Structure of Intellect"
 Department of Psychology
 Project on Aptitudes of High-Level Personnel
 University of Southern California
 June 1960

fluency, semantic spontaneous flexibility, figural spontaneous flexibility, associational fluency, originality, elaboration, symbolic redefinition, and semantic redefinition.³⁶

n. E. Paul Torrance

A direct advocate of the Guilford model is E. Paul Torrance. Torrance, whose work in creative education is widely known, developed an extensive battery of creativity tests, which tested for several of Guilford's factors. These tests measure creative thinking in very narrow terms. Some of his tests include exercises, such as listing unusual uses of a tin can, drawing as many pictures as you can using a circle, and story completion. Torrance is clearly testing for the same things that Guilford tests for--fluency, flexibility, originality, elaboration. Whereas Guilford makes no pretense about the scope of his work being concerned with the intellect, with creativity being a subset of some of the factors that comprise it, Torrance claims that his tests measure creative behavior. The problem with his work is that he consistently uses creative behavior and creative thinking as synonyms. Hence in his book Rewarding Creative Behavior he describes his tests of creative thinking and ways of introducing some of those concepts into the classroom. In the closest thing Torrance makes to a definition he describes creative thinking:

as taking place in the process of sensing difficulties, problems, gaps in information, missing elements; making guesses or formulating hypotheses about these deficiencies; testing these guesses and possibly revising and retesting them; and

finally communicating the results...Such a definition places creativity in the realm of daily living and does not reserve it for ethereal and rarely achieved heights of creation.³⁷

Torrance's greatest contribution is to opening up the classroom to encourage creativity. For Torrance, there are seven key creative thinking abilities: 1) sensitivity to problems--the "ability to see defects, needs, and deficiencies, to see the odd and the unusual, to see what needs to be done." 2) ideational fluency--"the ability to produce a variety of ideas or hypotheses concerning possible solutions to problems;" 3) flexibility--"the ability to adapt to changing instructions, to be free from inertia or thought, to use a variety of approaches;" 4) originality--"the ability to produce uncommon responses; remote, unusual, or unconventional associations; cleverness;" 5) penetration--getting underneath the problem, away from the obvious; 6) analysis and synthesis--the ability to puzzle out meanings; and 7) redefinition--"the ability to redefine, to reorganize what we see in new ways, to shift the function of a familiar object, to see something well known in a new context, is the transformation that makes thinking productive rather than reproductive..."³⁸

o. Sidney J. Parnes

A final theory of creativity of great significance is Sidney J. Parnes' creative problem solving. His working definition of creativity is couched in behavioristic terms:

...creative behavior might be defined as 1) a response, responses, or pattern of responses

which 2) operate upon internal and/or external discriminative stimuli, usually called things, words, symbols, etc. and 3) result in at least one unique combination that reinforces the response or pattern of responses. In general, such creative behavior may be classified as discriminative, manipulative, and evaluative.³⁹

Creativity is produced by increasing our ability to make fresh associations from our existing repertoire of knowledge and experience. The two approaches are to increase one's associative mechanisms and to reduce the mental and psychological inhibitors to association. Parnes' program of "creative behavior" is again, like Torrance's, a misnomer metonymy. The Parnes approach is in actuality a problem solving method, the principles of which were developed by the late Alex Osborn to improve creativity in advertising.

There are five steps in creative problem solving:

- 1) Fact-finding--this is where you try to 'defuzz' the fuzzy mess that you are calling the "problem." You gather as many facts as you can to clearly see all the dimensions of the situation.
- 2) Problem-finding--probably the most crucial step in the process, where you list what you think is the main problem and divide that into sub-problems. Obeying the axiom that problems are opportunities and using the sentence stub "In what ways can I..." puts the problem into a behavioral mode and makes it a challenge.
- 3) Idea-finding--ideation techniques focusing on the Osborn method of brainstorming.
- 4) Solution-finding--after you have an enormous list of alternative solutions generated by the idea-finding process, you run them through a criteria grid to determine which possible solutions meet most

criteria. 5) Implementation-finding--finding a solution is not enough to solve a problem. What is needed is an action-oriented plan of execution. This in itself may be a problem and the process can be repeated in abbreviated form to solve it.

3. Recapitulation

The preceding theories of creativity were only meant to be a sampling of current thought. They are diverse and multifarious. Some are theoretical, some practical; some are behavioralistic, some operative; some are definitional, some psychological. How then to categorize and concretize a working definition. Are some theories right and others wrong? What then is creativity and how do we measure it? The following list is another sampling of phrases that scholars have used in describing creativity and the creative process for them:

newness
 tolerance of ambiguity
 non-conforming
 redefinition
 sensitivity to problems
 perception
 openness
 filling in gaps
 synthesizing unrelated elements
 generation of/from sounds
 no negative criticism
 overcoming fears of the timid
 positive reinforcement
 strength bombardment
 sensory awareness
 fluency
 originality
 flexibility
 elaboration
 regression as it serves the ego
 asking and guessing
 curiosity
 statistical infrequency
 spontaneity

humor
 constructive criticism
 self-initiated learning
 understanding relationships
 having different values
 uniqueness
 divergence
 deviance

In terms of the literature on the subject, how creativity was measured depended on what the researcher was looking for. Appendix A shows the diversity of results of research into the nature of creativity. They are just a random sample of the more important studies set in an approximate chronological order.

This list hopefully has shown how difficult it is to come up with a meaningful definition of creativity, with anything substantial to support it. It seems that any test to measure any part of the totality of creativity is automatically limited in scope. First of all there is the problem of a valid criterion, which, judging by the different ideas of a valid conception tested this century, seems elusive if existent at all. Then there is the problem of selecting what segment of creativity seems important, be it the personality, the creative product, or the creative process itself.

There are so many issues involved that it would take more space than is warranted to probe through them all. The following represents a list of theoretical questions for future investigation:

- Is doing something new creative?
- What is the relationship between divergence, creativity, and deviance?
- What is a criterion for uniqueness?

- Can you acquire personality traits that creative people demonstrate?
- What are the sacrifices one must make in order to be creative?
- Is creative thinking the basis for creative behavior?
- Is product production truly creative?
- Was Picasso's second abstract painting a creative act?
- Can you separate creative acts from a creative process?
- What is creative life?
- Is a good problem solver necessarily a creative person?
- Is there anything more to being creative than being a good problem solver?
- How much risk is involved in being creative?
- Can creativity be nurtured by the environment?
- Are the things that make people seem creative valid criteria?
- What is the interplay between a creative process and a creative product?
- What are some deterrents to creativity and can they be overcome?
- Do all people have the same capacity for creative behavior?
- What are the societal implications for the creative person?
- Is being productive the same as being creative?

4. Four Criteria

In trying to assimilate all the variables that make up the concept of creativity, it seems that research, criteria, and definitions fall into several categories as noticed by Rhodes: person, product, process, press (here press means environment). To explain, there have been numerous studies on the creative personality (some of which will be cited later); other studies concentrate on those traits which make a person productive. These are studies based on scientists, engineers, and occasionally artists. Still other surveys study the creative process, that is, what factors make a person produce new ideas. This is inextricably connected to the creative environment in which this process takes place.

A hierarchy can be developed, a pyramid, in which the narrowest study and definition is on the top and the most pervasive, all-inclusive definition is on the bottom.

a. Creativity as Production

The first and most narrow conception of creativity is that of creativity as production. In this definition, a creative product is one that is unique and useful, to use Parnes' criteria. It is considered creative because of a rearrangement of existing knowledge or forms. In a positive sense, it is overcoming old limits and making new frontiers. Brewster Ghiselin describes it this way:

...in essence a creative produce is a spiritual increment, more or less extensive, an addition to the intellectual and esthetic design in terms of which the psyche organizes its energies in the intricate process of being and understanding. Creative production is at once action and revelation, new movement of the subjective energies and emergence of new meaning amid the universe of meanings, the whole scheme of vision that any society sustains.⁴⁰

The limiting factor about the creative product is not the implications for its use, which may be widespread and useful, but its derivation. A creative product is achieved by a usually very rote process. Usually it is an idea using a combination of already existing forms. The creative action that goes into producing a creative product, therefore, is minimal compared to a more pervasive personal creativity.

b. Creativity as Process

The creative process is linked to creative productivity in one way but unique in another. Again, most of the studies that describe the creative process are products of investigations of scientists, engineers, inventors, and army personnel. Many times, tests were devised to predict creative personnel.

Guilford and Torrance have described the process that occurs in creative thinking. By Torrance's synonymous use of creative thinking with creative behavior, we can only surmise that he considers creative thinking a process for behaving creatively. To reiterate Guilford's intellectual characteristics, they are:

- originality
- redefinition
- adaptive flexibility
- spontaneous flexibility
- associative fluency
- expressional fluency
- word fluency
- ideational fluency
- elaboration
- evaluation

As part of the process, Guilford and his associates list those abilities that enhance creative thinking:

- ability to see patterns
- ability to sense problems
- ability to be puzzled
- ability to know when you don't know
- ability to sense ambiguities
- ability to seek more comprehensive answers
- ability to work long periods of time
- ability to cope with difficulties rather than be puzzled by them⁴¹

In the productive thinking series devised by Covington, Crutchfield, and Davis, there are another set of axioms to

ensure productive thinking. Compositely, they are:

- Keep an open mind. Don't jump to conclusions.
- Think many ideas; don't stop with just a few and don't be afraid of unusual ideas.
- Be playful in the way you search for ideas.
- Once you get lots of ideas, check each idea against the facts.
- Whenever you get stuck, try looking at the problem in a new and different way.
- Keep your eyes and your mind open to things around you.
- When you observe a puzzling thing, think about it and try to explain it.⁴²

Of course these methods were devised to help school children solve mystery problems and the productive thinking course is in fact a problem solving course.

The process itself was well described by N. E. Golovin who made a study of creative scientists:

- 1) The context in which a creative idea is born is either some sort of vague undefined emotional turmoil or a chaotic muddle of ideas--reordering from the muddle takes place after some time, unconsciously.
- 2) Germinal ideas are: a) specific and narrow b) lead to nervous excitement and c) opens the door to a flood of associations.
- 3) You can't hurry creative effort through pushing; will and determination can set background but can't help unconscious reordering.
- 4) "Restlessness, eccentricity...to the extent that they reflect an uninhibited attitude toward conventional intellectual restraints are often characteristic of truly creative people."
- 5) The process transcends prior experience--contains a revolt against it.
- 6) Work prior to creative effort requires self-discipline and management.⁴³

Another study of the creative process is a summary of Torrance's work with academically gifted, both intellectually and creatively. Perhaps Torrance's greatest contribution to

the field has been his recommendations for nurturing creativity in the classroom. He lists a series of problems that creatively gifted children face:

- how to cope with discomfort from his divergency
- alienation of friends through expression of talent
- pressures to be well rounded personality
- divergence from sex-role norms
- desire to learn on one's own
- attempt of tasks too difficult
- searching for a purpose
- having different values
- being motivated by different rewards
- searching for own uniqueness.⁴⁴

To help solve some of those problems, Torrance lists some ways of nurturing creativity:

- treat questions with respect
- treat imaginative ideas with respect
- show pupils that their ideas have value
- allow opportunities for experimentation without evaluation
- tie in evaluation with causes and consequences⁴⁵

and

- reward varied talents
- help children recognize value of their talents
- develop creative acceptance of limitations
- stop equating divergency with mental illness and delinquency
- change emphasis on sex roles
- help divergent child become less difficult
- develop pride in achievement of gifted pupils
- reduce isolation of gifted child
- exploit opportunities of the moment⁴⁶

and

- value creative thinking
- help children become more sensitive to environmental stimuli
- encourage manipulation of objects and ideas
- teach how to test each idea systematically
- develop tolerance of new ideas
- beware of force in a set pattern
- develop a creative classroom atmosphere

- give information about the creative process
- dispel the sense of awe of masterpieces
- encourage and evaluate self-initiated learning
- create necessities for creative thinking
- make available resources for working out ideas
- encourage the habit of working out the full implications of ideas
- develop skills of constructive criticism
- encourage acquisition of knowledge in a variety of fields
- be adventurous⁴⁷

One last creative process is Parnes' creative problem solving, already cited. This, most clearly, is linked with product formation, regardless of whether the product is a problem solution, a better way to do something or a new invention. I see a potential pitfall and a real inadequacy in using a creative process to represent creativity. As we have seen, too often a process, no matter how creative, leads to either a creative environment (Torrance) or a creative product (Parnes, Covington). In both cases, creativity is something that can be turned on and off at will. It seems as if these people are saying that by doing the right things, following the right procedure, obeying the right rules, you will be engaging in a creative process. It should be apparent how limiting this scope is.

c. Creativity as Environment

There are two lines of thought that a discussion of creative environment should cover. The first is the assumption that a person's creativity improves if the environment in which he lives, works or creates has certain creativity-inducing characteristics. This is based on the premise that creativity comes from somewhere outside the person or that something

outside of the person can cause creativity. Whereas this is probably true with people concerned with creative production or problem solving, where an atmosphere conducive to those kinds of productions or problem solving activities will enhance production, it does not necessarily hold true for the truly creative person. A truly creative person can create his environment. Taking for granted the ways a person can enhance his working conditions to ensure optimal change for productive thinking, there are other things he can do to enhance his creativity. Since creativity is an interaction with one's environment, a person can maximize his interactions with his environment by perceiving it more openly, in its fullness and without preconceptions. E. G. Schachtel states:

perception is a selective and potentially creative act in which the individual consciously and unconsciously chooses those phenomena judged relevant from the standpoint of his unique personality.⁴⁸

Having an allocentric viewpoint, one which tries to see the nature of an object as opposed to an autocentric viewpoint closed by subjectivism, allows a person to maximize his environment.

A second way one can ensure maximum receptivity is a biological one. N. E. Golovin raises the possibility that creativity may be biologically determined through genetics. The theory goes like this: in terms of neural responses threshold voltages fluctuate from person to person and within a person. New neural engrams can replace old stored ones depending on the allowed range of variation in the nervous system. Therefore there is a built-in capacity for novelty or creativeness in

the capacity of the variability which allows the neural network pattern to be varied. The more original person has a more developed built-in variability in parameter values. In terms of the creative person:

in response to any particular stimulus, his stores of experience will produce a greater range of new engrams than will be forthcoming from the memory of the individual having more rigidly determined characteristic parameter values.⁴⁹

This means that there may be a neural revolt against prior experiences. Although Golovin maintains that this may be genetically determined, he thinks that variability in parameter values can be enhanced through conditioning.

And finally E. Paul Torrance quotes a study by Ferebee which prescribes a classroom environment responsive to creativity:

- 1) building an atmosphere of receptive listening
- 2) relieving the fears of the timid and overtaught
- 3) fending off negative criticism
- 4) making children aware of what is good
- 5) stirring the sluggish and deepening the shallow
- 6) making sure that every sincere effort...brings enough satisfaction to the child to enable him to want to try again
- 7) heightening sensory awareness
- 8) keeping alive a zest in a creative activity
- 9) being wise enough to halt the activity when creativity runs thin⁵⁰

Although some of these recommendations are endemic to a classroom, there are enough that can be transferred to everyday life, to create an environment conducive to creativity.

In conclusion, it seems that it is possible to enhance the environment for creative thinking or enhance a setting for

product formation, or enhance any situation where the creativity can be improved by external forms. But this view, too, like the view that creativity is a process or that creativity is determined by a product that results, is too narrow to qualify as an adequate definition of creativity.

d. Creativity as Personality

Studies of the creative person take two forms. The first kind tries to measure what the creative person is, that is what are his personality traits. The assumption here is that by cataloguing a list of traits one might come up with something phenotypical that might warrant a generalization. Studies of this nature usually start with a stocked pond, with the prior identification of creative scientists or creative people and test them against a control group of "less creative" people. The pitfall is apparent, since by marking them as creative beforehand, they are automatically applying some criteria which may or may not be valid and then abstracting from that simply any common characteristics. The results are widespread, interesting, and often paradoxical.

The second type of measurement of the creative person centers on what he does. These tests, like the others, identify the creative subset and study, not the results of unrelated personality tests, but additutive and behavioral characteristics. In other words, one definition is descriptive, while the other is prescriptive. At times the distinction may not be too clear. Whereas some characteristics describe what people are and others what people do, still others describe what characteristics

creative people have.

Let us begin by describing Otto Rank's differentiation between three molds of human personality. The first is the normal or adapted man, who avoids the challenge of discovering his self. He accepts himself and can be comfortable with himself and a benefit society. The second is the neurotic who attempt an encounter with the self but falls and is left to suffer the conflict between the self and society. The third personality is the creative individual, who through conscious effort successfully encounters and accepts his self. He is freed from self-doubt, guided from within, at peace with himself and with others.⁵¹

Frank Barron makes the differentiation between a genius and a creative individual. A genius carries with it a pathological myth, whereas the creative individual:

is one who has learned to prefer irregularities and apparent disorder and to trust himself to make a new order simply because in his own experience he has been confronted with interpersonal situations which made prediction on the basis of repetition extremely difficult.⁵²

Barron also describes the original person which supplements descriptions of the creative person. Original persons:

- 1) prefer complexity and some imperfect balance
- 2) are more complex psychodynamically and have greater personal scope
- 3) have more independent judgements
- 4) are more self-assertive and dominant
- 5) reject supression as mechanism for the control of impulses⁵³

Another variation are the results based on studies by Roe, McClelland, Barron, Saunders, MacCurdy, Knapp and Cattell

which describe the productive scientist who has a:

- 1) high degree of autonomy, self-sufficiency, self-direction
- 2) preference for mental manipulation with things rather than people
- 3) high ego strength and emotional stability
- 4) liking for method, precision, exactness
- 5) preference for defense mechanisms as repression and isolation
- 6) high degree of personal dominance
- 7) high degree of control of impulse--little talkativeness and impulsiveness
- 8) liking for abstract thinking, tolerance for cognitive ambiguity
- 9) independence of judgement, rejection of group pressures toward conformity
- 10) superior intelligence
- 11) early broad interest in intellectual activities
- 12) drive toward comprehensiveness and elegance in explanation
- 13) putting oneself against circumstances in which one's own effort can be the deciding factor⁵⁴

Morris Stein lists seven psychological attributes of industrial research scientists:

- 1) more autonomous--see themselves as more different from their colleagues
- 2) strive for more distant goals
- 3) more integrative attitudes
- 4) more cautious and realistic
- 5) more consistent in their desires for rewards
- 6) more differentiated values hierarchy
- 7) regard themselves as assertive, authoritarian, and possessing leadership abilities⁵⁵

Another study of scientists, this time Air Force personnel, conducted by Taylor, Smith, Ghiselin and Ellison, measures motivational characteristics as predictors of creative performance. While allowing that motivation is just a small component of creative performance, they list the following personality characteristics:

- curious
- enterprising
- intellectually persistent
- tolerant of ambiguity
- shows initiative
- likes to think and manipulate ideas
- inner need for recognition
- needs autonomy
- preference for complex order
- esthetic (religious) orientation
- high energy level--vast work load
- disciplined work habits
- willingness to take greater and longer range risks
- tendency to accumulate overabundance of raw material
and discard only in final product.⁵⁶

Several more studies will be reported here to show the variety of characteristics found as well as to show that some characteristics appear with more frequency. One of the more clinical studies made was that of Raymond Cattell, who studied the psychology of the researcher. On a one to ten scale, the number shown at the right represents that point along the continuum:

1-----10	<u>score</u>
schizothymia--cyclothymia	3.36
low intelligence--high intelligence	7.64
low ego strength--high ego strength	5.44
low dominance--high dominance	6.62
desurgency--urgency	3.15
low group superego--high group superego	4.10
threctia--parmia	6.10
harria--premsia	7.05
low protension--high protension	5.36
praxernia--autia	5.36
simplicity--shrewdness	5.50
low guilt proneness--high guilt proneness	4.38
conservatism--radicalism	7.00
low self-sufficiency--high self-sufficiency	7.52
low self-sentiment--high self-sentiment	6.44
low ergic tension--high ergic tension	4.91 57

In another study of creative scientists, Taylor and Holland list personality characteristics of their subjects:

- more autonomous
- more self-sufficient
- more independent in judgement
- more open to the irrational in themselves
- more stable
- more feminine in interests and characteristics
- more dominant and self-assertive
- more complex
- more self-accepting
- more resourceful and adventurous
- more Bohemian
- more self-controlled
- more emotionally sensitive
- more introverted but bold⁵⁸

Thomas B. Sprecher lists 12 criteria for a creative person:

- 1) independence
- 2) produces novel ideas
- 3) likes problems
- 4) contributes valuable answers
- 5) analyzes
- 6) comes up with many solutions
- 7) has technical competence
- 8) plans
- 9) is energetic
- 10) perseveres
- 11) communicates
- 12) has good personal relations⁵⁹

One of the best researchers on the creative personality is Frank Barron. The following are his observations of creative people: They are:

- 1) They are more observant and value accurate observation; more truth-telling to themselves.
- 2) They express only part truths--usually unobserved parts.
- 3) They see things as others do, but also as others do not.
- 4) They are independent in their cognition and value clearer cognition.
- 5) They are motivated to clear observation for self-preservative reasons.

- 6) They are born with greater brain capacity.
- 7) They have greater ego instincts--much sexual drive, more vigorous and nervous (sensitive)
- 8) They operate in a more complex universe--more complex lives, preferring tension in the interest of pleasure in its discharge.
- 9) They have more apprehensions of unconscious motives, and fantasies; they note and observe their impulses and express them in interest of truth.
- 10) They have exceptionally strong egos, which go back regressively and then return to rationality; they are more primitive and cultured, destructive and constructive, crazier and saner than average people.
- 11) When the distinction between subject (self) and object is most secure, the distinction disappears (love). True sympathy with non-self, or with the soposite of the things that comprise defensive self-definition. The strong ego knows it can afford to regress because it is secure in the knowledge of self-corrections.
- 12) Their creative potential is a direct function of objective freedom.⁶⁰

A summary of personality characteristics is given by Harold H. Anderson. Here are the characteristics clumped together in terms of things people do, traits they possess, and ways they are.

- desire to grow
- capacity to be puzzled
- awareness
- spontaneity
- spontaneous flexibility
- adaptive flexibility
- originality
- divergent thinking
- learning
- openness to new experiences
- no boundaries
- permeability of boundaries
- yielding
- readiness to yield
- abandoning
- letting go
- being born every day
- discarding the irrelevant
- ability to toy with elements
- change in activity
- persistence

- hard work
- composition
- decomposition
- recomposition
- differentiation
- integration
- being at peace with the world
- harmony
- honesty
- humility
- enthusiasm
- integrity
- inner maturity
- self-actualizing
- skepticism
- boldness
- faith
- courage
- willingness to be alone
- I see, I feel, I think
- quest for temporary chaos
- security in uncertainty
- tolerance of ambiguity⁶¹

This list is, of course, incomplete, as in fact the sampling of studies here is incomplete. In the lists of studies presented here there is an element of repetition, certain phrases, like tolerance for ambiguity, persistent, vigorous, etc. appear in several studies, while other characteristics seem the result of a specialized study. This is one reason why it seems that the reliability of such a mechanism for defining creativity is questionable. Assuming all the tests and studies were trying to isolate those factors that made their subjects more creative, why are there such discrepancies in the results? One answer is the nature of the testing, which for the most part was done on industry and military personnel, after the advent of Sputnik, in an attempt to identify potentially creative scientists and officers. The tests were administered to previously selected "creative" people within the

organization, that is people who, for example, were more productive in an industrial situation. These then become the creative stereotypes, against which a control group is tested in order to determine how this productive group is different. The results of such testing are valid only when seen in the context of their testing. To take them for valid representations of creative characteristics is only a coincidence of one's own insights and preconceptions.

5. Methodology

Another difficulty in determining characteristics of creative personalities is the reliability of the tests used. Judith Groch points out one failing of creativity tests:

psychologists can select a set of behavior patterns which they define as creative and then construct tests to comply with his profile, but the discrepancy between test scores and creative performance in real life--the test's validity--remains discouraging...There are...no available tests sufficiently reliable to use as a sole measure of predicting creativity.⁶²

Taylor and Holland catalogue and rate the kinds of tests used to measure creativity. High level aptitude tests related to creative performance is low (.20-.40 correlation). Motivational/interest inventory tests produced poor results. Prediction on the basis of biographical information rates .30-.55 correlation to creative performance. Personality and originality scales also score low correlation scores (.10-.30). Physical measurements and drugs are both not good indications. The ratings that have best validity are those made by others

(work superior, parents, but not teachers) and self-rating. A valid method is past achievement. That is, if you were creative in high school, there is a high probability that you will be creative in college. If you stood out in college as creative, chances are you will be creative when you graduate.⁶³ To summarize, they maintained that:

The biographical items and past achievements are our most efficient predictors. Self rating and direct expressions of goals...are next. Originality and intelligence measures rank fourth.... followed by parental attitudes.⁶⁴

One of the greatest drawbacks in many of the tests used to identify or measure creativity in others is the use of external sources, a source of measurement where the locus of evaluation is somewhere other than the subject. In some cases, this external locus can be related to power, either imagined or real. The problem of one person judging another may have negative effects:

External evaluation when associated with power over another person becomes an instrument of all the negative polarities...It means the creativeness of defenses, the instigation of conflict, working against another, showing disrespect for the person as an individual human being, treating a person as a thing, socialization, the vicious circle, the unpropitious environment, the closed system, brainwashing, and conformity. External evaluation when associated with power over another becomes the chief restrictor of individual creativity. External evaluation without power over another...becomes the confronting of differences and the free interplay of differences. It becomes the free intermingling, interweaving of internal evaluations; it becomes the dynamic, mutual, evolving process of evaluating.⁶⁵

To summarize the methodological problems inherent in testing, measuring, and defining creativity; we need only look to Benjamin S. Bloom's tests at the University of Chicago. Bloom took a group of top-notch chemists and mathematicians, including a Nobel prize winner, and selected another group of chemists and mathematicians not noted for their creativity. After administering a battery of 27 tests, Bloom reports:

we could find very little in the way of significant differences between the two groups in aptitudes, problem-solving abilities, or perceptual-cognitive habits.⁶⁶

6. Definitional Hierarchy

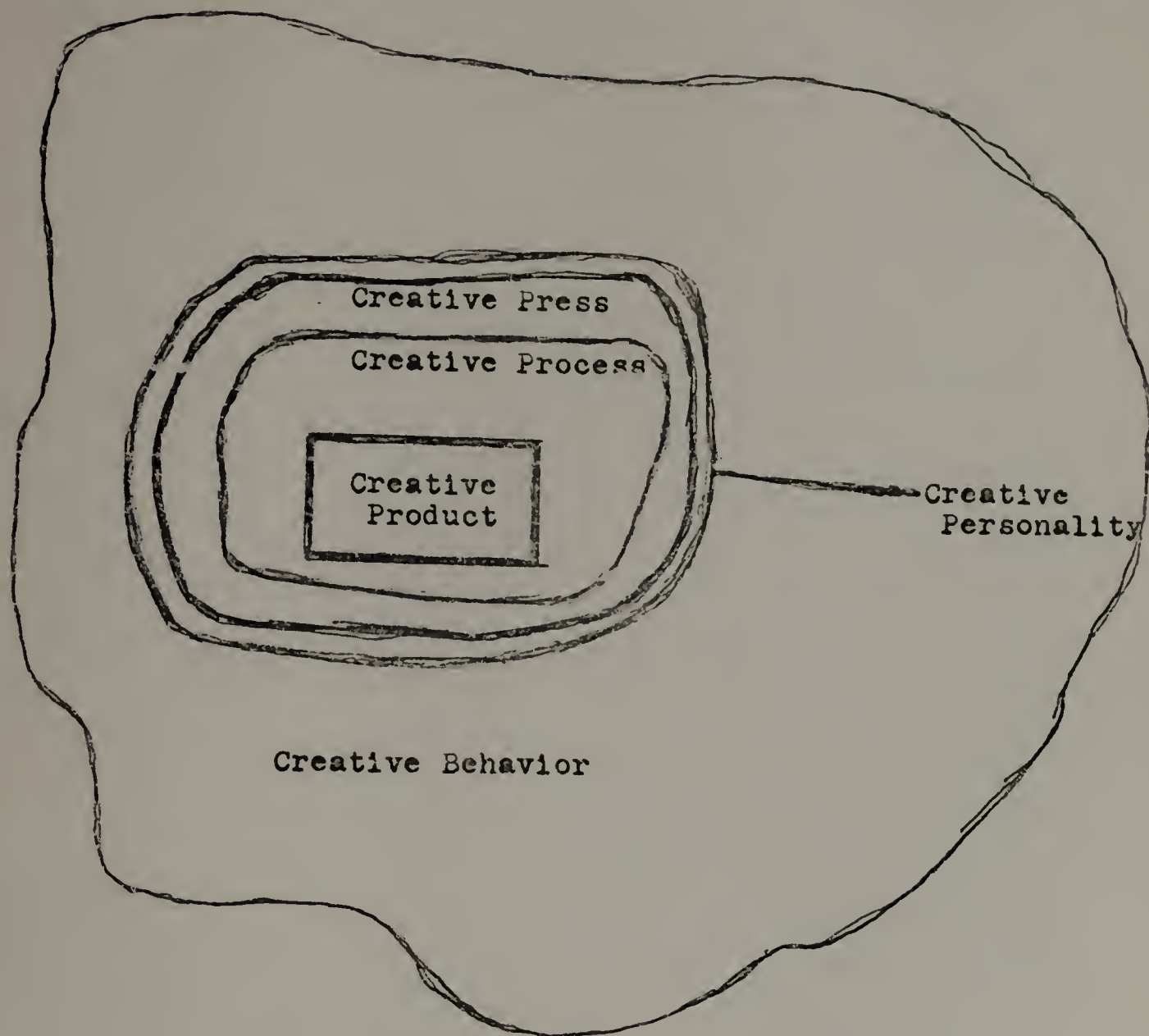
In the course of discussing criteria for creativity--product, process, press, person--it has seemed apparent that each one was deficient in its scope to adequately represent creativity. In trying to grasp such a nebulous concept, researchers have gone to extremes to try to pin it down and in so doing limited their viewpoint. Although each one of the four basic stances is limited, there seems to be a definitional hierarchy that makes sense in its own right as well as helps put all definitions in some sort of conceptual interrelating framework.

a. Product

The most narrow of the four factors, according to this theory is looking at creativity as product-formation. This relegates the scope of creativity to those moments when you are in ideation. It is something that you can turn on and off,

FIGURE II

View from top of Creativity Hierarchy



depending whether you are in a production setting or not. It is limited in another way. The French management consultant and psychiatrist Gilbert Rapaille maintain a difference between discovery and innovation. It doesn't require a great amount of creativity or resourcefulness to be a member of a brainstorming group that comes up with a hundred different ways to improve a product. Although a group may be high-yielding in productivity it doesn't necessarily follow that they are creative people.

b. Process

The next best approach uses all the good elements of the productivity angle--the creative process. In its worst sense the two go together. One uses a specific creative process to produce a creative product. Whether the process is Guilford's creative thinking, Crutchfield's productive thinking, Parnes' creative problem solving, Gordon's or Prince's synectics, Allen's morphological synthesis, Crawford's attribute listing or Davis' checklisting, all of these is primarily used in a very specific place for a very specific function--usually related to problem-solving or product improvement.

In its best sense, each one of these creative processes contains a germ idea of that has universal applicability. For example, in creative problem solving, one of the main guidelines is the principle of deferred judgement, which can be abstracted from the creative problem solving process and applied to all everyday situations. The concept behind attribute listing, that of breaking an idea down into its elements has

a greater generalizability outside of the strict structure of a problem-solving session. The synectic method of metaphor is helpful outside of the synectics workshop in enriching one's life and making it more creative.

Brewster Ghiselin, who has studied the creative process more than most people, has broken down the creative process into four discernible steps.⁷¹ The first is preliminary labor, which gives direction to the preliminary exploration of the problem situation. This in itself causes no creative activity, and is conscious preparation. The second step is an unconscious period of reflection or incubation, where no conscious work takes place. At some point, an insight occurs, a moment of inspiration or illumination which provides a breakthrough and which furnishes a direction or raw materials for attacking the problem. The final step is verification of the insight, where the direction the insight indicated is followed and worked through. This represents the major bulk of the work and usually results in a solution.

How generalizable is even this process, since even it is geared toward the limited but working definition of creativity as problem solving.

c. Environment

Moving along our hierarchy of meaning of the concept "creativity" is creativity as an environment. This more than the process and the product gets closer to an all-inclusive operational meaning. The press or environment may be either conditions of an external environment--a climate of creativity-

stimulating conditions like supportiveness or commitment--or conditions of inner environment. This latter borders on personality factors which we discuss next. An environment which is creative in nature need not be product oriented or concerned with a process in order to stimulate creativity in a broader sense. This is the whole system of the hierarchy--to supplant narrow confines of creative circumstances with a definition or concept that has broadest applicability.

d. Person

The broadest definition most widely accepted is that of the creative person. Here, the person carried his own environment with him, and his own process for creative production. Characteristics like awareness, sensitivity, fluency, flexibility, persistence, self-confidence, which appeared so often in the studies of creative people are very broad concepts that can be applied in any situation. But because of the deficiencies of the personality surveys, this doesn't seem to be enough. Judith Groch perceives the futility of pinning down creativity into predictable terms:

We cannot predict creativity with any degree of certainty. We cannot buy it, breed it, "turn it on" with drugs, or train people directly to be creative. Creativity is a product of genetic qualities, formative childhood experiences and an environment which offers the opportunity to develop and demonstrate ability. It is possible to teach people more effective methods of solving problems, to foster a child's creative promise and recover some of an adult's cost capacity, but if there is a formula for raising creative people, it remains unknown.⁶⁸

I don't agree with this pessimism, seeing much hope in Rollo May's insight:

..world is interrelating to the existing person at every moment. A continual dialectical process goes on between world and self, and self and world, one implies the other and neither can be defined by omitting the other. That is why you can never localize creativity as a subjective phenomenon; you can never study it in terms of what goes on within the person...we cannot speak of a "creative person," we can only speak of a creative act. For what is occurring is always a process interrelating the person and his world.⁶⁹

e. Creative Behavior

The concept of the creative act is germane to the foundation of the hierarchy of creativity that I began building some time ago. It is the creative act, or a series of acts, codified into a behavior, which best represents the truest nature of what creativity is. Creativity is not passive; it demands action. Yet it is not just action which leads to a product or a problem-solution. It is behavior which enables you to act as freely as possible. It incorporates the idea of flexibility, being able to juxtapose, rearrange, pick out attributes, shift gears and identities. It incorporates the idea of fluency, or being able to generate great numbers of ideas, or alternatives. It incorporates the concept of originality and newness. It incorporates the concept of spontaneity, which is the essence of freedom of action. It incorporates the idea of sensitivity, as greater sensory perception and emotional capacity increases one's repertoire of behaviors. It incorporates the concept of persistence, since that is what develops depth. It incorporates the concept of awareness,

since this, like sensitivity, leads to a wider range of behavior. It incorporates the concept of uniqueness, as that implies a personal integrity. It incorporates the concept of divergence and divergence differs from conformity. It incorporates all these concepts and more, but in a unique way.

In all the cases that we have seen these terms used before they had a specific, narrow meaning, as applied to a process, a product, an environment, or a personality. What is significantly different here is that they all are being used together to describe behavior. Flexibility, fluency, and originality are used not as components of a thought pattern but as a behavior pattern. Sensitivity awareness and persistence are used not in the process of solving problems, but in everyday behavior. Uniqueness, divergence and spontaneity are used not just as characteristics of a person noted for creative products, but as characteristics of a normal behavior pattern. This is what creative behavior is.

What has been missing in most of the definitional studies is the sense that creativity is not something you turn on and off, but is an ongoing process of behaving in the world, not just at school or at work or in the house. It is an ontology, a way of looking at the world, of looking at life. It is a way of behaving in the world, in every day-every minute situations. What is missing in most studies of creativity is the element of behavior. To try to fill this gap, I conducted a survey of more than 200 "creative" people asking them to comment not on their creativity, but their creative behavior. Details and results are found in Appendix B.

In this definition, the emphasis is on behavior. The modifying adjective is "creative" because that best describes the elements of the behavior. In our culture, a word like creativity is allowed to exist because it is so definable in terms of behavior--in terms of what people are not. What creativity represents in our society is a boundlessness--boundless from so many of the restrictions society puts around people and that people put around themselves. All creative behavior is being the most person you can be--flexible, fluid, spontaneous, imaginative--in short, unbounded, without regard to societal sanctions. Unfortunately, the only people in our society who stretch their behavioral boundaries tend to be labeled as "weird", "strange", "neurotic", "deviant" or more indulgently condescendingly as "creative".

But why are creative people so marked, so different, so special if creativity is attainable by everyone? One reason might be that although creativity is attainable, it requires great work and expending of energy. To be creative means to be your best self, be your most self. This means ultimate responsibility in a personal and metaphysical sense. It means going against convention, when convention is limiting. It means being alone, when a majority of one is the dictate of one conscience. It means affirming yourself, when self-justification is necessary. It means taking risks, when more can be gained for yourself by trying than by remaining complacent. It means taking an active role in determining your life, a life as free and self-chosen as possible. This is what is meant when I refer to creative behavior.

7. Conclusion

Although Torrance means something different when he uses the term "creative behavior," his notion of its importance is just as pressing:

As we studied creative behavior among both children and adults, it became increasingly clear that perhaps nothing could contribute more to the general welfare of our nation and the satisfaction and mental health of its people than general raising of the level of creative behavior.⁷⁰

A nation's creativity is a matter of life and death to that culture, according to Toynbee. It is no less important to an individual. If people would spend half as much time trying to maximize their options for behavior as they spend in limiting them, then they would go far toward realizing their true potential. This is the goal of creative behavior as I mean it. That there is a dire need for such a philosophy will be discussed in the next chapter. Following that will be a more detailed account of the theory behind creative behavior. From there this dissertation will report on one program designed to implement creative behavior.

CHAPTER II

CONTEMPORARY MALAISE - RATIONALE FOR A PROGRAM

1. Introduction

From all indications given out by the mass media, today's American society is wracked with dissent, turmoil, intolerance, confusion, and mistrust. Television, our most influential and prevalent purveyor of mass culture, daily brings into our living rooms a norm of unacceptable social standards. To the foreigner on this planet whose only contact with American society is the television set in his hotel room, the impression he would get is one of a society where fist-fights are frequent; shoot-em-outs in parking lots and factory warehouses are everyday occurrences; where men on the side of justice are allowed to speed through highways, where beautiful women adorn every conceivable occupation and are subject to seduction in direct proportion to muscle measurement of the pursuer; where 90% of all families have one absent parent; where everyone lives in a split-level house with trees and lawns and drives a late-model car; where the man of the household is a bumbling idiot; and where people are reinforced by putting down their families, friends, and neighbors.

The radio, in its more limited way, reinforces many of these same standards. Besides carrying popular culture

through music, radio is a constant source of "the news," every hour on the hour and sometimes oftener. Through these periodic packets of pessimism, our interplanetary interloper can get his reality sighting. He can hear about the robbings, shootings, dope busts, terror, violence, not just of the rest of the world, but of any sector of Americana that he can get on his a.m. tuner.

By lasting through the news he could relieve his tensions by listening to pop music, which would reinforce his impression of a pent-up, aggression-ridden society. Through the unintelligible lyrics suppressed by the hard rock electronic histrionics or the reaching out expressed by the lilting lyrics of love lullabyes, his impression of American's youth would tend to be one carved in confusion.

Mass media, which intends to convey the culture, often shapes it. Because of its very nature of representing others' ideas (television writing, song lyrics and music) or others' experiences (the news), it is an abstraction of personal experience, an abstraction of reality. Ours then becomes a second-hand society in which its values are tempered, tampered and transmitted not by actual experience, but by others' accounts of others' accounts.

Within the individual the confusion is even more real.

Leading social scientists have looked beyond mass media for their judgement of society's ills, and have found symptoms in family life, business life, religious decline, and man's own inability to cope with himself--let alone society. And

they write books about contemporary society and its contemporary malaise. And people buy the books and read the books and say "that's right," no matter what is being said. And this is only fair, since in a pluralistic society, there is the room for pluralistic malaises, eaching having some claim to credibility.

A glance across the social science bookshelves gives an amazingly accurate indication of the state of society. Key-noted by Jung's The Undisclosed Self and Frankl's Man's Search for Meaning, both products of World War II, and The Lonely Crowd of the '50's, we move into the sixties with such titles as The Identity of Man, The Temporary Society, The Pursuit of Loneliness, and the sextant of the seventies, Future Shock.

The impression our visiting voyeur would receive is that American society is fraught with meaningless fragmentation, loneliness, transience; that the average American is alienated from himself as well as others. Three authors capture the essence of America's predicament and help sharpen our sights on the symptoms that manifest it.

2. Future Shock

Three of these works will be summarized and examined at length here. Each in a different way. The three set the foundations for the need for an antidote for coping in the society they describe. The overall effect is to provide a rationale for evolving creative behavior.

Alvin Toffler's Future Shock, by its sheer scope, paints an overwhelming picture of pressures pounding away in American culture. He sets the tone of magnitude by stating:

Indeed, a growing body of reputable opinion asserts that the present movement represents nothing less than the second great divide in human history, comparable in magnitude only with that first great break in historic continuity, the shift from barbarism to civilization.¹

With that as his keynote, Toffler goes on to enumerate some of the symptoms of the not so brave new world, as manifested by transcience, novelty, and diversity.

a. Transcience

Not much escapes the tendency to transcience: things, places, people, organizations, and information. Toffler christens what he calls the "throw-away" society, which is characterized by the Barbie Doll that now has a trade-in value on a newer model; by the emergence of paper as a clothing fabric, making possible the paper wedding gown; by the fact that houses are built to last only about 40 years, less than one person's lifetime, as opposed to family homes that were passed down for generations. Things are not built to last. Ball point pens make fountain pens seem almost archaic. Temporary structures will comprise one quarter of Los Angeles' public school facilities, to facilitate temporary needs.² Geodesic domes, plastic air bubbles, yurts, teepees are coming back in vogue as acceptable living unit alternatives in the country. In the cities, flexible partitions and modular apartments allow for difference

and easy change. As Toffler points out, in 1969, there were more building permits issued for apartment permits than for private homes.³ One of the fastest growing new businesses in this country is the rental company, which can rent anything anybody could want. The almost 10,000 such stores, half of which were not in existence 6 years ago, are generating a billion dollar business.⁴

In the traditional supermarket, 7000 new products appeared in 1966. Toffler reports, "Fully 55% of all the items now sold there did not exist ten years ago. And of the products available then, 42% have faded away altogether."⁵

Not just consumer items are coming and going, but the consumers themselves too. In 1967, 108,000,000 Americans took 360,000 overnight trips over 100 miles away. From March to March, 1967-68, 36,000,000 Americans changed residence.⁷ Over half of all listings in the Washington, D.C. phone book are different from the year before.⁸ A recent survey by the Labor Department showed that 71,000,000 people in the American labor force held their current jobs an average of 4.2 years.⁹

The "demise of geography" breeds the "modular man," organizational man who has transcended bureaucracy into the new ad-hocracy. Toffler points out what Warren Bennis stated:

Organizational charts will consist of project groups rather than stratified functional groups... Adaptive, problem-solving, temporary systems of diverse specialists, linked together by coordinating and task-evaluating executive specialists in an organic flux--this is the organization form that will gradually replace bureaucracy as we know it.¹⁰

This points toward the trend of temporary careers, or serial careers, where a man stays with a job until it is completed, then moves on to another task in his field. This produces the collapse of hierarchy, permanence, and division of labor. John Gardner in Self Renewal stated, "The loyalty of the professional man is to his profession and not to the organization that may house him at any moment." This produces a new kind of organizational man, one who is "willing to employ his skills and creative energies to solve problems with equipment provided by the organization, and within temporary groups established by it. But he does so only so long as the problems interest him. He is committed to his own career, his own self-fulfillment."¹²

The trend toward transcience pervades into the area of knowledge, where just as an example, 90% of all scientists who ever lived in the history of the world are presently alive. Toffler quotes Dr. Robert Hilliard of the F.F.C.:

At the rate at which knowledge is growing, by the time the child born today graduates from college, the amount of knowledge in the world will be four times as great. By the time that same child is fifty years old, it will be thirty-two times as great, and 97 percent of everything known in the world will have been learned since he was born.¹³

b. Novelty

Along with the trend toward transcience there is a trend toward putting a premium on novelty. Because the American economy has shifted into a service economy, and everything that man

can want is provided or available, the new market is experience industries. Airlines which offer a "Roman Adventure" during its trans-Atlantic flight, or the airline company which offered a computer matched date awaiting batchelors aboard a special gambling junket are coarse and crass marketing manuevers, but reflect the need for such measures.¹⁴ Another example of the experience industry are the Clubs Mediteranees, a series of living units all over the world which incorporate an expected social agenda into the price of the lodgings.¹⁵ The human potential movement has produced probably the purest form of the experience industry. The personal growth lab has no other function than to give the person a personally enriching experience. Deprived of normal resort comforts, upper middle class people flock to encounter weeks and weekends to work late into the night, sit on floors, cry, be angry, and find joy and release. The growing number of growth centers attests to the fact that there is a growing need for people to go through an intense experience. As Toffler explains:

...we are also moving swiftly in the direction of a society in which objects, things, physical constructs, are increasingly transient. Not merely man's relationships with them, but the very things themselves. It may be that experiences are the only products which, once bought by the consumer, cannot be taken away from him, cannot be disposed of like non-returnable soda pop bottles or nicked razor blades.¹⁶

Science, too, is contributing to the new wave of novelty. Toffler reports what the newspapers corroborate daily, the new developments we can look forward to in the next 10-20 years. These futuristic fomentations include domed cities

where the climate can be controlled to any desired dimension;¹⁷ the use of animals to take on tasks now performed by man;¹⁸ pre-designed bodies derived from the genes of one donor,¹⁹ thus producing a precise duplication of the donor; frozen embryos; organ transplants;²⁰ and wider use of cyborgs, or man/computer-run machines that will do superhuman strength tasks.²¹

Novelty, it is predicted, will even invade that most sacred of institutions, the family, producing a new assortment of possibilities. Through science, it will soon be possible to have more than two biological parents. Parenthood may be limited to a small number of families, those that can guarantee that they can produce and raise children to the satisfaction of society. There may be a new profession of professional parents (childraisers) to take over the task of rearing a child after an optimal set of parents produce the child.²² Group marriages are becoming more prevalent as people are finding out that monogamy and nuclear families is confining. There is possibility of geriatric communes where elderly residents live out the rest of their lives in intimacy and happiness.²³ Now that homosexual marriages are becoming legal and acceptable, the next step is the legality of a homosexual couple adopting a child. Single men and women have already won the right to raise children by adoption.²⁴ Besides group marriages is the aggregate family produced by several divorced and remarried parents.²⁵ Bennis observes: "Some people look at the upward curve of divorce statistics and conclude that marriage is a dying institution. I take a directly contrary point of view: more people

are marrying earlier, and they seem to enjoy it so much that they keep repeating the process."²⁷ Toffler describes the "serial monogamy" based on the inability of two people to grow with each other in the same directions consistently throughout both people's lifetimes:

Rather than opting for some offbeat variety of the family, they marry conventionally, they attempt to make it "work," and then, when the paths of the partners diverge beyond an acceptable point, they divorce or depart. Most of them go on to search for a new partner whose developmental stage, at that moment, matches their own...As conventional marriage proves itself less and less capable of delivering on its promise of lifelong love, therefore, we can anticipate open public acceptance of temporary marriages. Instead of wedding "until death us do part," couples will enter into matrimony knowing from the first that the relationship is likely to be short-lived....They will know, too, that...when there is too great a discrepancy in developmental stages they may call it quits--without shock or embarrassment.²⁶

c. Diversity

Compounding the double threat of transience and novelty is the pervasiveness of diversity. Again, like many of the products proliferated by novelty, the desire for newness, distinctiveness, individuality thrives in an economic market where command is demand and new is the cue to supplying the demand. Whereas years ago, Philip Morris made one kind of cigarette, they now make six kinds, each one with various options like length, filter, and taste. Sunoco gasoline stations across the country offer their customers the agony of deciding between eight different blends of gasoline. From 1950 to 1963 the number of soaps and detergents increased from 65 to more than 200.²⁸

Manufacturers are at the point now where a certain amount of diversity is expected of them so it won't cost that much more to be able to offer countless permutations. An analyst, with the help of a computer, counted 25,000,000 different variations of a new family sports car.²⁹ The fact that more books are being published every year means that there is more literacy diversity. Every large city, and now increasingly, smaller cities are able to offer a wide assortment of cultural events to their citizens. A growing trend in education is to allow for a greater autonomy in choosing courses and setting an individualized program. Radio stations across both a.m. and f.m. bands offer one kind of specialized music allowing the listener to sample all kinds with the flick of the wrist. Time magazine, as well as several others, prints special editions for its market-analyzed subscribers, so that doctors, teachers, students get a different magazine, as well as a subscriber in the north, south, east and midwest.³⁰

Diversity also seeps into personal life. Group affiliation, once mildly important in American life, is becoming increasingly important in terms of defining a person and giving him a stability. Professional subcults have long existed among doctors and lawyers, but subcults are now forming around leisure-time activities such as skiing, skydiving, motorcycle riding, hiking, surfing, and gliding.³¹

Probably the most important decision a person in society has to make is his lifestyle. Either based on public values or individual assertion, the choice a person makes for

his lifestyle reeks of repercussions, and is constantly subject to scrutiny and, even worse, change. Toffler comments on the emergence of temporary values:

While in the past a man growing up in a society could expect that its public values system would remain largely unchanged in his lifetime, no such assumption is warranted today, except perhaps in the most isolated of pre-technological communities. This implies temporariness in the structure of both public and personal value systems, and it suggests that wherever the content of values that arise to replace those of the industrial age, they will be shorter-lived, more ephemeral than the values of the past....For the fragmentation of societies brings with it a diversification of values. We are witnessing the crackup of consensus.³²

Thus Toffler paints the picture of contemporary and its future-shocking trends. Change is the keyword and without an orientation to change we will be prey to the frenzy of future shock. As he describes:

Change, roaring through society, widens the gap between what we believe and what really is, between the existing images and the reality they are supposed to reflect....When this gap grows too wide, however, we find ourselves increasingly unable to cope, we respond inappropriately, we become ineffectual, withdraw or simply panic.³³

In his strategies for survival, he counsels, "The problem is not, therefore, to suppress change, which cannot be done, but to manage it."³⁴ For "change is not merely necessary to life; it is life."³⁵

3. The Temporary Society

What Toffler accomplishes by his overwhelming description of future society, Bennis and Slater accomplish by their scrutiny of man's relationship to society. In The Temporary Society, published before Future Shock, Warren Bennis and Philip Slater focus in on organizational and interpersonal changes that they foresee as necessary due to changing patterns of the future. They share a common pessimistic view with Toffler about the world we are currently living in:

We are living in an era that could be characterized as a runaway inflation of knowledge and skill, and that it is this that is, perhaps, responsible for the feelings of futility, alienation, and lack of individual worth which are said to characterize our time.³⁶

a. Organizational Structures

In his chapters on changing organizational structures, Bennis points to six human problems that will force the end of bureaucracy as we know it. 1) integrating individual and organizational needs, 2) distribution of sources of and authority, 3) conflict control mechanisms among peers, 4) adaptation to changes in behavior, 5) clarity in commitment to organizational goals, and 6) revitalization of decay.³⁷ Unfortunately, his essay is more descriptive, and predictive descriptive at that, than it is prescriptive. The new twentieth-century conditions he foresees replacing bureaucracy are: 1) greater understanding of man's complexity, a more humanistic ethos, 2) separation of management from ownership, 3) greater

specialization with greater interdependence, 4) great external technological change, 5) role complexity, and 6) constant and immediate attention to changing conditions.³⁸ The organizational unit he predicts as the future alternative to bureaucracy is an "adaptive, problem-solving, temporary systems of diverse specialists, linked together by coordinating and task-evaluating executive specialists in an organic flux..."³⁹

b. Personal Life

On his part, Slater pauses over the question of whether a more enriched working life will lead to a less satisfying personal life. He describes five consequences of the temporary society as he views it. The first of two concomitant but contradictory primary consequences is individuation, a more specialized, more individualistic person, whose identity will no longer stem from a group affiliation, but rather from his own professional and social identity. The second consequent is a sense of meaninglessness based on the absence of a contextual group affiliation. This seems a double bind in that by being individualistic, all men stand alone in groups where they will be cast; by being free agents, or at least freer than part of the bureaucratic machinery, they lose a group loyalty, which sets them adrift without a context. Slater's solution is "the obliteration of differences: the maximization of uniformity, of homogeneity, of sameness among people."⁴⁰ This recommendation isn't as bleak as it sounds, for what Slater proposes is a much higher standard of human behavior to be the uniform norm.

And within a society of uniform norms, the norm for the individual would be a wide range of comprehensive paradoxical propensities:

...if a society is to function with uniform participants, each one must be individually complex and comprehensive in his available response patterns. Each must have the capacity to be introverted and extraverted, controlled and spontaneous, independent and dependent, gregarious and seclusive, loving and hostile, strong, and weak, and so on.⁴¹

c. Secondary Consequences

The first of three secondary consequences of the temporary society is interchangeability,⁴² where people will become more and more interchangeable, especially as the notion of uniformity increases. It will not matter that man will be able to transform himself into a unicorn, since society will be filled with them, a homogeneous hodgepodge of uniform unicorns. One result of interchangeability will be the need to develop the present encounter group mechanisms of instant intimacy, immediate feedback, and here-and-nowness.

A second secondary consequence is another-directedness,⁴³ which emerges from a need to fix external norms in which the new self-actualized individual can operate. This too seems paradoxical, that a society of individual uniformity needs to group norm in which to operate.

The last major consequence of the temporary society, and probably the most optimistically comforting one in terms of today's standards is the intensification of the marital relationship.⁴⁴ With so much of the new society being based on temporariness and

transcience, Slater maintains that the marriage relationship will become the focus of stability. Although men will be going through a series of growth-producing changes which will be putting a strain on the stable partner, every other man will be changing just as rapidly, so that there will never be any fixed point to make a change in marital partners any more certain of common goals. The greatest strain on the marriage, Slater points out, is the couple who have separate careers, each one growing in different ways, necessitating mobility in different directions.

In their strategies for ways to cope with the temporary society, Bennis and Slater put their hope in education, in schools of the future which would teach for the future:

- 1) how to develop and release intense human relations quickly,
- 2) how to enter groups and leave them,
- 3) what roles are satisfying and how to achieve them,
- 4) how to widen personal repertoires of feelings and roles,
- 5) how to cope with ambiguity,
- 6) how to understand new cultures,
- 7) how to develop a sense of your own uniqueness.⁴⁵

This mandate for a more humanistic, affective, psychological approach to life in the future is also a date to begin stretching our personal limitations, because we know they can be stretched and because in the future they will need to be stretched. Bennis predicts:

Fantasy, imagination, and creativity will be legitimate in ways that today seem strange.⁴⁶

Coping with rapid change, living in temporary work systems, developing meaningful relations and then breaking them--all augur social strains and psychological tensions. Teaching how to live with ambiguity,

to identify with the adaptive process, to make a virtue out of contingency, and to be self-directing-- these will be the tasks of education, the goals of maturity, and the achievement of the successful individual.⁴⁷

4. The Divided Self

As Toffler described the general state of society, and as Bennis and Slater focused on organizational and interpersonal relations, R. D. Laing focuses even more closely in describing the contemporary malaise, by looking at the individual's individual malaise, characterizing it by what is called schizophrenia, the divided self.

Deriving from existential phenomenology, Laing makes the point that many people, both sane and insane, are living in an ontological insecurity, an uncertainty of their existential reality.⁴⁸ In terms of the classical argument of existential philosophy, whether existence precedes essence or vice versa, the ontologically insecure person is unsure of both. The ontologically secure person, on the other hand, can never know subjectively what his essence is, but at least has a handle on what his existence is.

It is important to realize exactly what Laing is trying to show, and how that fits into the description of contemporary malaise that pervades our culture, for Laing's observations are more personal, more specialized, more tangible and more widespread than any of the others. Laing is talking about the individual as a total set and sees an incompleteness, a self-dividing force at work within all of us to make us less than

whole. When taken to an extreme, the subject loses touch with other people's realities and becomes insane, a psychotic schizophrenic. Laing's contribution to psychology is his attitude that schizophrenics should not be separated from society, since we all are schizophrenic (or tologically insecure, unembodied, divided) to a degree. His contribution to social science is this latter observation.

Laing describes three means by which people become estranged from their selves and their existences: engulfment, implosion, and depersonalization. Engulfment is the sense of losing one's identity through close contact with somebody else. By getting close to someone else, be it a parent, peer or marriage partner, there is a tendency to want to please that person. The engulfed person will do many things for his engulfer because he knows it will please him. Pleasing the other person then, becomes a dominant motivation for action. When taken to an extreme, the engulfed person is carried away by implicit and explicit demands which center around the other person and not himself. Hence his perception of his existence, his self, is mutilated. Love, which has such infinite potential for self-fulfillment, becomes a pernicious threat: "The other's love is therefore feared more than his hatred. "By being loved one is placed under an unsolicited obligation."⁴⁹ On this same line the psychologist Haim Ginott, at conference on humanizing education in San Diego in 1971, made the case against praise. By praising a child, you are imposing your standards, by rewarding behavior that you, not he, considers "good." This both inhibits

the child's own creativity, but also places him in the position of wanting to please the teacher or parent, and conforming to teacher/parent standards, instead of himself and his own.

Erich Fromm, in his now classic book, The Art of Loving, describes how as an active power which man has and gives yet maintaining his independence and individuality:

...mature love is union under the conditions of preserving one's integrity, one's individuality. Love is an active power in man; a power which breaks through the walls which separate man from his fellow man, which unites him with others; love makes him overcome the sense of isolation and separateness, yet it permits him to be himself, to retain his integrity. In love the paradox occurs that two beings become one and yet remain two.⁵⁰

In engulfment, the unembodied person loses sense of his integrity.

By implosion, Laing is referring to the feeling that reality is too difficult to take, and is actually a stalking persecutor, a threat to a person's identity. Satre describes implosion in his philosophical masterpiece Being and Nothingness and also his novel Nausea. In the latter, the main character wanders through a daily existence of taking walks and sitting in cafes, nauseous from the void inside of him yet afraid to fill it. As Laing describes implosion:

Although in other ways he longs for the emptiness to be filled, he dreads the possibility of this happening because he has come to feel that all he can be is the awful nothingness or just this very vacuum.⁵¹

This implies some cowardice, fright, reticence, inaction, an inability to act, although some concrete action with determination, discipline, and decision, often is the best means to include some "real" substance, with which a here-and-now existence is created.

The third means of self-estrangement is petrification or depersonalization, the feeling of being turned into an object. Often, as a result of depersonalizing bureaucracy, people feel that they are being turned into objects. The Orson Welles version of Franz Kafka's The Trial vividly visualized this with the panorama of K.'s office secretarial pool, endless rows of desks, typewriters, and secretaries. What happens in such a situation, where both the individual and his individuality is threatened is that people take on characteristics of personalities other than their own, to act as others would want them to act. Often, because of a feeling that his own subjectivity is being threatened, a man will try to destroy the other person's subjectivity, to turn him into an object before he will be turned into an object, to objectify his own feelings, or affect indifference.

There is a fine line separating security from insecurity. We all operate on the Tinker Bell syndrome. In the J. M. Barrie play, in order to exist Tinker Bell needed to know that everyone in the audience believed in her existence.⁵² On the other hand is the Gestalt Therapy prayer that "you are you and I am I." Yet the assumption there is that we may be able to get together. To experience yourself as ontologically secure means

a realization that you are separate from everyone else, yet aware that you need other people without feeling that needing other people is a weakness.

We all operate in embodied and unembodied states. When embodied, we feel that we are part of our body and that our body represents us. When we become unembodied, we become dissociated, detached from our body, part of others, hyper-conscious and critical, of what we see our body doing, as if it is some other person or thing.⁵² A dichotomy develops between the self and the personality causing a false-self system. As a reaction to outside pressure of engulfment, implosion, and depersonalization, the self withdraws:

In order to develop and sustain its identity and autonomy, and in order to be safe from the persistent threat and danger from the world, [the self] has cut itself off from direct relatedness with others, and has endeavored to become its own object: to become, in fact, related directly only to itself. Its cardinal functions become phantasy and observations.⁵³

5. The Problem Restated

The loss of self that Laing describes is the final crushing blow to what Toffler started by describing the future society. Toffler describes society changes, Bennis and Slater describe interpersonal relations, and Laing describes the self in a common denomination of pessimism and acceptance.

Although they all make recommendations for how to cope with future phobia, their clarion call has summoned an entire network of studies, programs, experiments, theories, therapies,

to come to the aid of an ailing society of ailing selves. The following section gives a little indication of where this movement has led.

Abe Maslow spoke of self-actualization as the highest goal in his hierarchy of needs: scale of 1) physiological, 2) safety, 3) affiliation, 4) esteem, and 5) self-actualization. As each lower order is satisfied, the needs of the next higher order become necessary. Hence, a person cannot have the need of self-actualization, let alone meet it, unless all the others have been satisfied.

In Motivation and Personality, Maslow makes a study of traits found in self-actualized persons. He found that they were 1) a more perceptive of reality, 2) more spontaneous and expressive, 3) more innocent in their perceptions, 4) unfrightened by the unknown, 5) resolved in their dichotomies, 6) self-accepting.⁵⁴

While it is never a good practice to take one person's standards and measure another person's actions against it, it may serve to use Maslow's findings as a backdrop against which to look at several of the current ways of growth. This is with the understanding that none of the following theories and practices are to be measured by Maslow's standards, but rather on their own merits.

6. Some Solutions

The following list derives in great part from a book by Severin Peterson, a catalogue of "Ways People Grow." Footnote

references indicate the best source of lengthier description. The first part of the list reflects the growing awareness of bio-energetics, the theory that your body is an outward manifestation of your self and that by getting your body in better shape, by taking care of your body more, you will, at the same time, be taking care of your emotional body as well. Influences have crept to this country from both Europe and the Orient. They include:

Aikido: an Oriental body movement/self-defense art, which like most Oriental techniques is much more than just movement and self-defense. Aikido uses its movement to get at harmony and understanding with others by focusing on the person's center.^{55,56}

Alexander technique: the work of F. M. Alexander which uses images and simple movements to help people get in touch with their inner spaces and body substance.^{57,58}

Autogenic training: mind over matter training to be able to control feelings of weight and shape of body.⁵⁹

Bio-energetic analysis: probably the precursor in the American movement, Alexander Lowen and his Institute for Bio-Energetic Analysis were the first people to recognize the need to get the whole body functioning. Breathing exercises and vigorous movement of arms, legs, and other parts of the body help people get in touch with their whole body.^{60,61}

Body awareness: Edward Maupin is a disciple of Ida Rolf, who uses meditation as well as structural integration.⁶²

Breathing therapy: Magda Proskauer has devoted her entire approach to breathing exercises which awaken inner space and make people more aware of their whole body and inner selves.⁶³

Chiropractors: specialized doctors who work primarily with the bone structure of the body, especially the spine. Until recently, their job was mainly corrective instead of therapeutic.⁶⁴

Eurhythmy: developed in the late 50's, eurhythmy seeks body patterns and rhythms, though intense concentration.^{65,66}

Fasting: although fasts have always been part of religious traditions, they are now being practiced apart from any formalized religion as a way of cleaning out the body.

Folk dancing: long a cultural means of acting out aggression, frustration, and love, folk dancing is becoming more popular for non-ethnic participants, as a means of using their bodies in an artistic group experience.^{67,68,69}

Hatha yoga: an elementary yoga which teaches basic postures and breathing' patterns. The postures (asanas) and breathing exercises (pranayana) are necessary to learn concentration in order to mediate.^{70,71,72,73}

Health foods: many people have offered their opinions of what works best for them. Theories range from a balanced diet of seven basic foods, vitamin supplement diets, macrobiotics, vegetarian diets, yoga and zen diets. Adele Davis and J. I. Rodale are probably the least extreme and most followed health food guides.^{74,75,76}

Massage: being used more and more for therapeutic goals, massage has long been a means of relaxation through musculature manipulation, based on the formula of tension/release. 77,78,79

Movement and environment: Ann Halprin has devised a series of methods designed to develop a sense of the individual as he interacts with the environment. An interplay of inner consciousness and outer environment. 80,81

Mudras: Hindu and Buddhist postures and gestures used in psychotherapy to get in touch with emotions by acting them out. 82,83

Nudity: method of leveling all participants to a point of greater honesty and openness, as clothes tend to serve as a facade. Paul Bindrim has developed a nude therapy. 84,85

Orgone therapy: use of the orgasm as a release mechanism toward greater emotional freedom. Orgone therapy was developed by Wilhelm Reich. 86,87,88

Physical fitness: from the stimulus of the Kennedy days, physical fitness has become an integral part of physical educational classes. Diagnostic tests point out deficiencies. Often these tests (as the 600-yard run) serve as a stretching mechanism for physical endurance. 89,90

Progressive relaxation: Edmund Jacobson's 150-hour course which trains one to become aware of all muscles of body. Probably the most complete method of body control, its theories are used by hypnotists as a means of relaxation. 91,92,93

Psycho-motor therapy: action-oriented therapy which demands acting out impulses as they arise.

Reducing salons and health spas: a haven for upper-middle class matrons who want a physical uplifting, and the salons and spas give so much attention to their clients that both self-concept and physical appearance is enhanced.

Sensory awakening: territory staked out by Bernard Gunther at Esalen which includes getting in touch with senses and feelings, both within yourself and with others.

Sensory awareness: the work of Charlotte Selver and Charles Van Wyke Brooks, which seeks to maximize awareness of body through small movement, breathing and weight displacement.

Structural integration: a series of 10 sessions which seek to realign the basic muscle positions into their original state. Ida Rolf, who developed the concept of structural integration, uses rolfing as a therapy by asking her patients to describe the childhood or prior recollections that produced the misalignment. Rising pelvis, stooping shoulders, tense leg muscles are all parts of the body that can be physically, sometimes painfully manipulated back into shape.^{96,97}

Tai chi chuan: an Oriental movement scheme that seeks to bring harmony and peace to the body. It is misused, as many of the Oriental forms are, as exercise, when it is meant to lead to much more than that.^{98,99}

The following are movements unto themselves which concentrate around the theme of interpersonal relationships. Although there has always been a need for organizations and theories to address themselves to man interacting with his fellow man, most of the present movements developed within the

last 20-25 years. This is a relatively new and growing field; each person has been able to claim great successes. This just points out all the more clearly, what a need there is for ways to teach man to communicate and relate with others.

Client-centered therapy: work developed by Dr. Carl Rogers, in which the basic assumption is that the analyst should keep his own ideas out of the patient's narration and let the patient himself come to realize what his problem is and what resources he has at his disposal to help himself. This theory breeds self reliance, yet relies on an analyst to be an objective listener and feedback to the patient what he is saying in a way to be non-judgemental and clarifying.^{100,101,102}

Daseinanalyse: Ludwig Binswanger's contribution to psychiatry which is considered one of the three offshoots of existential psychology. Daseinanalyse seeks the contrast of the background or daseing and the foreground, or subject. By contrasting subjectivity and objectivity, Binswanger arrives at a phenomenological clarification.¹⁰³

Encounter groups: Bill Schutz has popularized this farthest reaching interpersonal group method of personal growth. By using several basic rules for communication and accessibility to feelings, he has helped thousands directly and hundreds of thousands indirectly get in touch with themselves.^{104,105,106,107}

Gestalt therapy: developed by Fritz Perls, gestalt therapy is considered another form of existential psychiatry because of its emphasis with here-and-now subjectivity. It is a holistic theory using the concepts of figure/ground,

here-and-now, non-direction, and dreams to focus the patient's attention on what is most pressing his unconscious. Perls theory is to press the patient as far as he will go.108,109,110,111

Group dynamics: academic study conducted primarily by business and sociology departments which seeks to discover role behavior in small groups, in an effort to maximize group efficiency. Often conducted as a laboratory-type course, group dynamics differs from the encounter group in that the focus in group dynamics is on the process and machinations of the group whereas in the encounter group the emphasis is on personal feelings.112,113

Human potential groups: several months of meetings with organizer Herb Otto results in increasing awareness of interpersonal knowledge, personal strengths and weaknesses, and ways of relating within environment.114,115

Logotherapy: third branch of existential psychology developed by Victor Frankl as a result of his experience the concentration camps during World War II, logotherapy asks the patient to find his "will to meaning." By finding a meaning in life, Frankl says, patients are able to face the everyday vicissitudes. Quoting Nietzsche, "He who has a who to live for can bear with almost any how." Frankl's therapy seeks the why in his patients.116,117,118

Psychodrama: use of dramatic techniques to act out personal problems, or intergroup interactions. More sophisticated psychodramatics involves use of alter-egos standing behind all characters. Symbolic action and physical

participation attack and bring to surface deep-set emotional feelings. Developed and practiced best by J. L. Moreno.119,120

T-groups: origin of encounter movement, begun by Kurt Lewin and associates who set up the National Training Laboratory in Bethel, Maine. T-groups, or training groups, were originally designed for business task groups to use a laboratory setting to observe how they were interacting as a group by stressing personal disclosure. The methods have become so successful that the group-orientation of the original intention is no longer stressed.121,122,123,124

Theatre games: Viola Spolin and Constantin Stanislavski have made contributions in theatre games, a less therapeutic method of growth than psychodrama, although the techniques may overlap in some instances. Intense involvement in whatever role you are playing is stressed. What this produces is a metaphorical role being acted out. Paul Sills, who founded Story Theatre, has studied with Viola Spolin.125,126,127

The following are approaches which are strongly oriented to behavior-changing:

Aversion therapy: extinction program in which a patient who gets pleasure from a socially unaccepted source is given a mild negative experience (shock, nausea) every time he comes in contact with his unacceptable pleasure. This practice has been called into question for its morality, but has nonetheless produced lasting and undeniable results with homosexuals.128,129

De-sensitization, reciprocal inhibition: by relaxing and being able to project a non-threatening situation, the bond

between the anxiety-producing stimulus and the anxious feeling itself will be diminished to the point of partial extinction. According to Joseph Wolpe, "It is taken as axiomatic that relaxation inhibits anxiety--their concurrent expression is physiologically impossible."130,131,132

Operant behavior: B. F. Skinner's system of scheduled reinforcement which he maintains will change any unwanted behavior or produce any desired behavior, no matter how complex. Skinner has been criticized for his non-humanistic approach, but his results work. In therapeutic terms, operant behavior treats only symptoms and not causes.133,134,135

The following are approaches that depend on self-motivation for self growth:

Achievement motivation: work done by McClelland and Alschuler in Cambridge and Albany in designing programs of self-motivations which help individuals direct his own progress.136,137

Alcoholics anonymous: most successful of helping-motivation organizations, which uses the concept of patient helping patient. This is a particularly good method because all participants are free to live the rest of their lives within the security that he will be able to call on friends for help through a crisis.138,139

Will training: weekly training programs led by Alexander Low are aimed at the development of a strong will. Low's theory is that you don't have to enjoy everything to live through it. By recognizing the symptom of a problem and

accepting the will to bear discomfort, he arrives at the solution that all is possible, just uncomfortable.¹⁴⁰

Will therapy: Otto Rank's method of using the conscious powers of the will to arrive at personal truth and a better conception of reality.^{141,142}

The next series of alternatives represent approaches that delve into altered states of consciousness. The following are a sampling:

Hypnosis: A controversy has been raging for over a hundred years as to whether hypnosis and similar states were physiologically or psychologically induced. Whichever, doesn't matter; it's application does. Freud used hypnosis to probe for causes of trauma in his patients. Hypnosis is also used to eliminate symptomatic behavior (post-hypnotic suggestion); it is used as a tool of psychoanalysis; it is used (by Wetterstrand) who kept his patients in a deep hypnotic trance for several days during which no therapy was done and no suggestions made.^{143,144}

Psychocybernetics: popularized by Maxwell Maltz, psychocybernetics probes into the brain and gets maximum use out of the mind.¹⁴⁵

Meditation: means to get into yourself by blocking out the external world through breathing and relaxation. Edward Maupin describes it as "quietism and retreat from involvement in the external world." Popularized in this country by Maharishi Mahesh Yogi, guru of notables, transcendental meditation has spread to most campuses across the country and claims

to bring inner peace and harmony to those practitioners who meditate every day.146,147

Dreams: use of the subconscious while asleep is the means to understanding of the conscious. By paying attention to dream imagery we can complete the gestalt, according to Perls. According to Renee Nell, the "other" in the dream is always right. With that as an assumption, she lets her patients confront their imagined conflicts.148,149,150

LSD: popularized by Timothy Leary, many doctors still use LSD as therapy stimulants. Stephen Schoen uses LSD as a freeing agent to permit the patient to trust his sub-conscious, aware of the fact that the condition caused by the drug is not lasting, it may act as a glimpse into and stimulus toward creative potential. Research into use of psychedelic drugs, have substantiated "states of consciousness to which the psychedelic drugs are one means of access tend to result in generally wholesome alterations in personality and behavior pattern."151,152,153

An important part of the growth movement deals with imagination and symbols. Using Jung's work as an archetype, most of the following approaches use the metaphor in transforming something external into something personal. The direct analogy is the most common example. Either the analogy works and there is a positive identification or else the analogy doesn't work and there is a clarification of the personality. The following are a few methods that use symbolism in their approach:

Analytical psychology: the work of Jung which includes the use of dreams and imaginations as a reflection of the patients perception of himself. Jung's theory of collective unconsciousness points out that there are cultural imperatives handed down through generations which put a common denominator on civilizations.154,155,156,157

General semantics: developed by Alexander Korzybski and popularized by S. I. Hayakawa, general semantics probe into the symbolism of words and ideas, pointing out the difference between the fact and inference, as well as differentiating different levels of abstraction.158,159,160,161

Astrology: by classifying a person by planet, star, moon, at time of birth, a readymade set of symbols is produced which either may or may not fit. Astrology is used by serious people as a means of prediction; it is used by not-so-serious minded people as a game to see whether their fortune came true or not.162,163,164,165

I Ching: Chinese book of changes, which, like astrology is misused by uninitiated. In the I Ching, the participant throws three coins six times to determine what configuration will represent him. Interpretations of every possible combination have been written and are read as the guiding prediction.166,167

Tarot: Medieval deck of 78 cards with elaborate pictures bearing representations and interpretations. The cards are turned over in a certain order so that a meaning can be read from them. Like astrology and I Ching, meanings are metaphorical, since they can't be personalized for everyone using

them. Hence it may seem that the prediction is amazingly accurate, since the participant may be thinking in those terms and is seeking to find an analogue between what he knows and what he is being told.168,169

Synectics: system developed by William J. J. Gordon for use in business problem-solving situations, which uses metaphor to get participants away from the immediate problem and into a metaphor which they can look at more objectively and openly. After defining a diverse object, participants fill in the analogues to the original problem. Gordon has moved synectics into education by developing his own system of teaching and materials in which the main technique is metaphor. History, math, science and English can be taught by starting at some other point and working back to the original context.170,171

The last group deals with modern problems by postulating benefit in spiritual investment. Since each of these is a way of life any description would be inadequate. A partial list follows:

- Krishna consciousness
- Catholicism
 - Ignatian
 - Camelite
 - Salesian
 - Liquorian
 - Franciscan
 - Oratorian
- Self-realization fellowship
- Society of Friends
- Unitarian Church
- Church of Christ, Scientist
- Subud
- Sufi (Moslem)
- Theosophy

Advent Christian
 Angelican
 Baptist
 Confucianism
 Congregationalism
 Copt
 Greek Orthodox
 Hinduism
 Lutheranism
 Mennonite
 Methodist
 Mohammedanism
 Mormon
 Presbyterian
 Protestant Episcopal
 Russian Orthodox
 Seventh Day Adventists
 Shintoism
 Taoism
 Judaism
 Orthodox
 Conservative
 Reform
 Reconstruction
 Scientology
 Yoga (way of God)
 Jnana yoga (through knowledge)
 Bahukti yoga (through love)
 Karma yoga (through work)
 Raja yoga (through psychological experimentation)
 Zen Buddhism

The last dozen pages or so have been a partial catalogue of just a few methods that have sprung up in the United States within the past few years as alternative programs to meet what was described previously as contemporary malaise. Although many of the programs listed and described here are distant and diverse, in theme and function, they all serve the individual by helping him to get a better understanding of himself. This understanding is of primary importance in order to cope with others as well as society. A person cannot be strong for others if he is not strong for himself. It seems that buying a mantra to meditate on from SIMS, eating organic food, and going to an N.T.L. lab are all stop-gap measures that fall into the experience business Toffler warns about. It seems that the more lasting programs are those that

are operational at all times. Meditation may be helpful, but does not help in a stress situation. The father (played by Buck Henry) in the movie Taking Off showed both the faddishness and ridiculousness of a relaxation technique in the face of pressure.

With this as a rationale, what comes next is a presentation of the theory behind creative behavior.

CHAPTER III

DERIVATIONS OF A THEORY

1. Introduction

In the previous chapter, I hoped to point out that there is a societal crisis that necessitates the advent of a new theory of behaving. Toffler, Bennis and Slater, and Laing, without being apocalyptic, still stress the urgency of a solution. The later part of the last chapter was a catalogue of answers that people have found to give them a calm, stable center in the confusion of diversity.

In this chapter, I will introduce yet another alternative for reducing personal and societal tension--creative behavior--which is not just a weekend hobby or cause for yet another group. Creative behavior is a life process, designed for an individual yet applicable to a society.

The theory is not new, that is, its description may sound familiar. But the innovation occurs because of the selection and rearrangement of available theory and data into an original form. In order to explain the theory, it will be necessary to take an excursion out of the realm of logical thinking and to experiment with a new concept--non-linear thinking. In a sense, what is to follow is a excursion, a trip to many points (of reference). Each stop will be clearly

defined and explained. Its relation to the preceeding and succeeding stops may be unclear. This is the departure from traditional linear thinking. Yet it is important that it be explained in this style, since the world we live in is like this and hence the best way to cope with our world is to resemble it.

The first part of this chapter will provide some background for the theory of creative behavior--social phenomenology, general semantics, and existentialism (see Figure III)--before proceeding to clarify some of the theory's principles.

2. Pluralism and Social Phenomenology

It should come as no surprise to realize that we are living in a world of subjectivism--where the line between right and wrong, good and bad, me and you, is an ever increasing gray-matter. The increase in knowledge produces an increase in alternatives. The more alternatives, the less chance of one of them being the "right" one. There has been a growing trend in the past years towards the decrease of external authority. In business organizations, the hierarchical organization is being replaced with more cross-role task forces. In education, the emphasis of innovation is on individualized instruction. In government, we are in the midst of a showdown to determine how far the government can go in legislating morality, depriving the citizen of the right to determine his own life. And in religion, too, there has been a lessening of autocratic power, to allow for more individual interpretation.

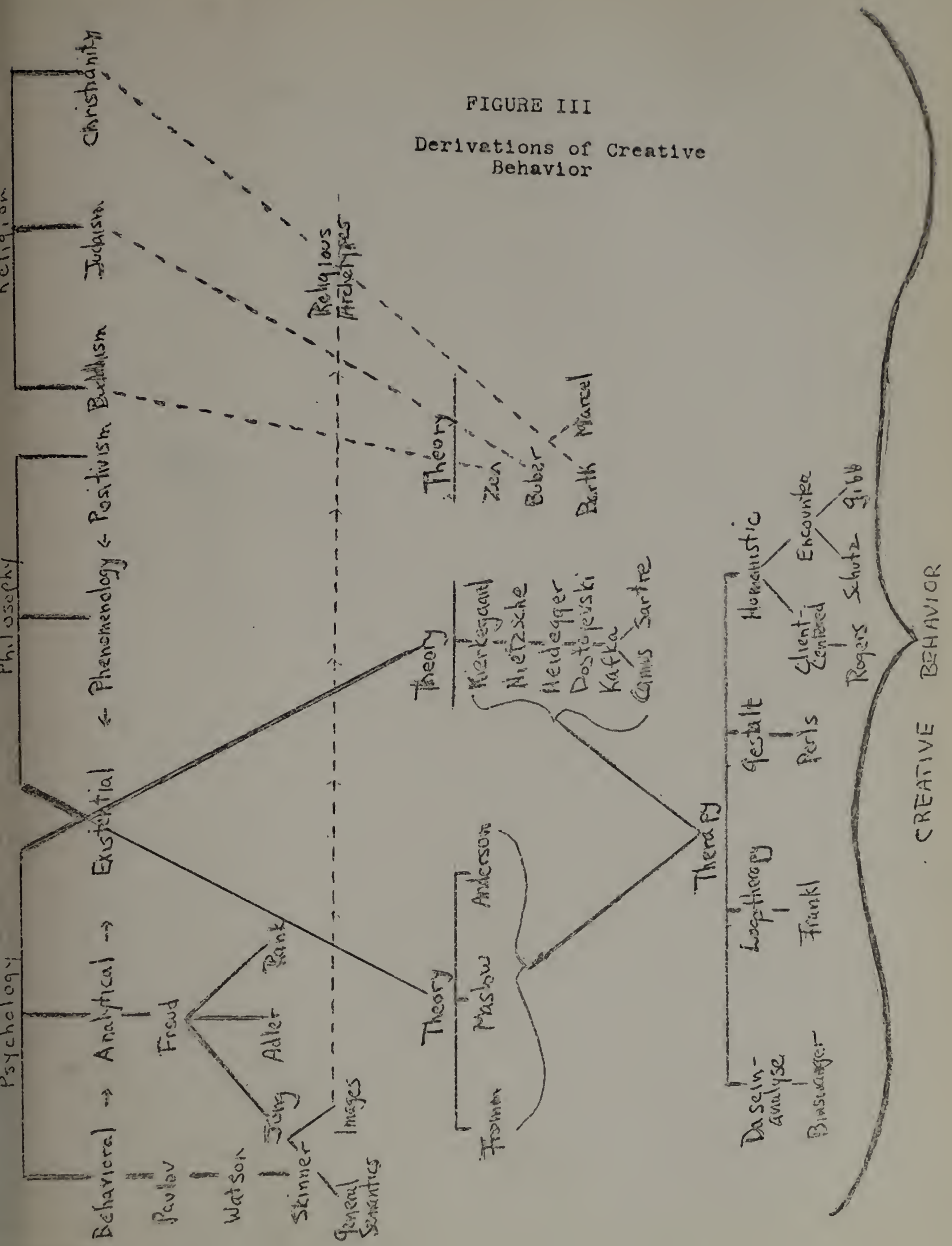


FIGURE III
Derivations of Creative Behavior

a. Pluralism

With the decrease of external authority and the increase in personal autonomy comes the difficult job of adapting to the new way of life. This country was founded on a Puritan ethic that pervaded every walk of life. Its effect is still felt and practices even today, 350 years after the first Puritans set foot on the western hemisphere. This is our heritage--a moral life of hard work and saving. Not only did the Puritan ethic become a national norm, but it set a precedent for the establishment of norms. The man who did not produce was an outcast, the big-spenders unacceptable. With the wave of immigration of the late 19th century, this country truly became a melting pot of all types of people. With such a diverse population, it made sense that no one code of behaving would adequately allow for personal expression.

Our country today is as diverse as it ever was. Only now, each ethnic group is beginning to reclaim its ethnic identity out of the melting pot of conformity. All people aren't the same. They are entitled to equality, but that doesn't mean without integrity and identity. We have moved in our thought process from the positivistic reductionism of the 18th and 19th centuries to an era of pluralism, marked by multiplicity, diversity, and imagination and, according to Gordon W. Allport. Allport describes a theory of "systemic pluralism" which he thinks will meet the demands of the growing diversity:

The goal of systemic pluralism is to fashion a conception of the human person that will exclude nothing that is valid, and yet at the same time preserve our ideal of rational consistency. It will allow for what is neural and what is mental; for what is conscious and what is unconscious; for what is determined and what is free; for what is stable and what is variable; for what is normal and what is abnormal; for what is general and what is unique. All these, and many other paradoxes are actually resident in the human frame. All represent verifiable capacities and none can be ruled out of consideration in our theory-building.¹

And John Gardner in his book Excellence proclaims the pluralistic approach to societal values:

American society has always leaned toward such pluralism. We need only be true to our deepest inclinations to honor the many facets and depths and dimensions of human experience and to seek the many kinds of excellence of which the human spirit is capable.

In psychology, the newest development of recent years is what Abraham Maslow termed "third force" psychology, also called humanistic psychology, existential psychology, and ego psychology. Thus the pendulum has swung full turn from the original reductionistic behavioristic school, popularized by J. D. Watson and currently B.F. Skinner. The revival of phenomenology as a psychological method allows individuals to be individual, allowing for differing viewpoints. The assumption is that the multiple vision more accurately resembles society, where there is no longer one way of looking at objects, experiencing events, and interrelating with people.

b. Social Phenomenology

The trend toward self-centered weltanschauung was given substantial credence by R. D. Laing, who places great emphasis on action. This action (behavior) is a function of experience and the experience is usually related to other people or objects.³ According to Laing, "Our behavior is a function of our experience. We act according to the way we see things."⁴ "The other person's behavior is an experience of mine. My behavior is an experience of the other."⁵

What this theory of social phenomenology tries to do is to justify individual perception. Its task is to relate my experience of your behavior and my behavior as I see it and my behavior and your behavior as you see it. There may be a world of difference, and what is most important is not the agreement of a single vision, but the relationship of the person to the experience.

This discussion of pluralism and social phenomenology seeks to establish a firm basis for a new perspective of human behavior. To claim that philosophers and statesmen have realized individuality for thousands of years is not the point. What is important to realize is that the theory of individuality, especially that of independent perspective, is no longer a theoretical issue. If we are to cope (I use the word cope rather than survive, because survival is a relatively easy thing, not requiring much effort) in the society we are producing for ourselves, then we must make individuation a reality.

c. Ramifications

This has several ramifications. First, means that each person is given, not in theory but in actuality, certain unalienable rights-- the right to his own feelings, thoughts, and opinions; the right to a basic amount of credibility; and the right of acceptance.

With the decrease in absolute standards (towards what I hope will be extinction) will come a new burst of freedom for our society. With the acceptance of other people's values will come a broadening of behavioral alternatives producing a richness and diversity in all our lives. A simple example of this is the vision of the backwoods farmer who only knew his home and his town and probably never ventured out of his state. With the means at our disposal today and the direction we are moving, it is becoming increasingly more difficult to remain isolated from the rest of society. We are approaching a true global community, where everyone is not the same but where the diversity and exposure to the diversity, makes each one of us a richer person. All things become relative in the awareness of alternatives. Marriage customs, religious deities, financial transactions, modes of dress all are responsive to the subcultures that produce them. Yet other subcultures can learn from them, adapting when necessary and accepting the others' integrity and right to be different when not. Lest anyone think that pluralism verges on anarchy, let it be understood that acceptance is tempered by respect for differences.

3. General Semantics and Symbolism

A second source which nourishes the theory of creative behavior is general semantics. Begun in 1933 with the publication of Alfred Korzybski's Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics, general semantics is a cross between linguistics and philosophy--perhaps a linguistic approach to ontology.

a. General Semantics

Because Korzybski's book was so difficult to read and understand, most people ignore his contributions in favor of one of his populizers, S. I. Hayakawa. Hayakawa translates Korzybski's concepts into language and terms most laymen can understand. The premise of his work is that words are symbols for what they represent. Therefore there is one or more levels of abstraction between what we say when we communicate and what the actual experience is in reality. As he puts it, "The symbol is not the thing symbolized; the word is not the thing; the map is not the territory it stands for."⁶

Confusion arises when there is a symbol that does not describe accurately that which it is supposed to. And at other times the inadequacy of words to describe the situation is only too apparent. How often have we experienced an event, like a sunrise or a waterfall, or a closeness to someone and have been totally at a loss as to explain the experience to anyone else without greatly distorting the experience itself. The inadequacy of words as symbols is illustrated by this

quotation by Hayakawa:

There is, as has been said, no necessary connection between the symbol and that which is symbolized. Just as men can wear yachting costumes without ever having been near a yacht, so they can make the noise, "I'm hungry," without being hungry.

In terms of word meanings, Hayakawa defines two separate concepts--extensional and intensional. The extensional meaning of a word is that which it points to or denotes in the extensional world. It cannot be expressed in words since it is that entity not the word. The intensional meaning of a word is that which is suggested or connoted in one's head, something that can be given meaning by using words. Extensional meanings are based on something verifiable; intensional meanings are subject to interpretation and dispute.⁸

Because intensional meanings lead to misunderstandings, where we guide ourselves by words and not the sensorily verifiable facts which words represent, Hayakawa suggests that we try to live in an extensional orientation. He provides several guidelines:

1. A map is not the territory it stands for; words are not things.
2. The meanings of words are not in the words; they are in us.
3. Contexts determine meaning.
4. Beware of the word "is," which, when not simply used as an auxiliary verb ("He is coming") can crystallize misevaluations....
A thing is what it is. (Unless this is understood as a rule of language, there is danger of ignoring alternative ways of classifying, as well as of ignoring the fact that everything is in process of change....)

5. Don't try to cross bridges that aren't built yet. Distinguish between directive and informative statements.
6. There are several senses of the word "true":
 a report that can be verified (Columbus is the capital of Ohio)
 a statement we agree with (Peg is a bright student)
 a directive which we believe should be obeyed (all men are created equal)
 a statement consistent with the system of the statement ($E=mc^2$)
7. There is usually a multi-valued orientation in every issue ("If it is not good it must be bad") is an example of two-valued orientation.
8. The two-valued orientation is the starter, not the steering apparatus.
9. Beware of definitions, which are words about words. Think of examples rather than definitions whenever possible.
10. Use index numbers and dates as reminders that no word ever has exactly the same meaning twice.⁹

Picking up where Hayakawa leaves off, Harry Weinberg expands Korzybski's non-aristotelian world. Epictetus once said that men are troubled not by facts but by their opinions of facts. Weinberg emphasizes this statement with his explanation of the difference between factual statements and inferential statements. A factual statement is one that is based on observation and verifiable by possible standards. An inferential statement need not be based on observation and hence has no standard for verification.¹⁰ Knowing the difference between factual and inferential statements can be very valuable:

If we know that we are making an inference and not factual statement, then: (1) We are less sure of what we assert, and therefore are less likely to assert it dogmatically. (2) We are prepared to be proved wrong, and therefore are

much less likely to be hurt, physically and emotionally, if we are proved wrong. (3) We expect the unexpected and therefore are more prepared for it.¹¹

The openness of one's mind set by the simple adaptation of this difference can produce a less aggressive, assertive, dogmatic, accepting, imposing personality, one is bound to be open to change and difference, one who is in tune with nuances and shades of differentiation, in short someone who is more perceptive and discriminating.

Weinberg makes the case for subjectivism by abolishing the possibility of certainty:

Verification, by definition, requires at the minimum, two observations of the "same" event. But the "same" even never occurs again. So we have a changing organism reacting to a changing event. Absolute certainty, then, is an impossibility.¹²

What we are left with then are sensations and feelings which we experience. Since Hayakawa established the assumption that words are not the thing described, what words to represent are descriptions and labels that evoke sensations and feelings. And it is obvious that the same word is capable of evoking entirely differing responses with different people.

By moving from the non-verbal level of sensory characterizations of an experience as "roundness," "redness," "sweetness," to the point that you must use these descriptions, factual statements, and labels you move along a continuum of abstraction away from the actual experience itself, yet as Weinberg points out, "We can choose the level of abstraction upon which we shall operate in a given situation."¹³

The real strength of general semantics, as Weinberg professes it, is its therapeutic power to inject a structure of reality that can help people understand their world. Chief tenets of the philosophy is the assumption that nothing is verifiable, hence nothing absolute. If nothing is absolute, then there are more alternatives of behavior. If there are more alternatives of behavior, then man is capable of more, by choosing more alternatives. Both free will and determinism are inferential and not observable facts. No one has ever seen a cause, so how can there be an effect measured by it? Although free will is not more verifiable, we can gain greater freedom by assuming we can make our own choices. Feeling free is a non-verbal occurrence; determinism is of a higher order abstraction. According to the rules of general semantics, the two can't be compared because they are on different levels. Each one has its implications as you want to determine them. According to Weinberg:

We have to act as if we do choose and that how we choose affects our lives. The whole system of general semantics is based on the assumption that by becoming conscious of the abstracting process we can choose more mature behavior patterns.¹⁴

b. Symbolism

Our process of abstraction, and our awareness of the process, finds an analogy to the teachings of Zen Buddhism. Weinberg proclaims:

By life I mean the non-verbal level, our most real, most important innermost world of sensing

and feeling. This is the most important level of abstraction for each individual. His higher-order abstractions are tools for achieving the satisfaction of his lower-order wants, needs, desires....All my knowings are living knowings and each moment of living is timeless eternity. At the non-verbal level I am immortal; on the verbal I have a measured and measurable span.¹⁵

Alan Watts, American popularizer of the Zen philosophy, echoes much of what Weinberg claims:

...man suffers because of his craving to possess and keep forever things which are essentially impermanent. Chief among these things is his own person, for this is his means of isolating himself from the rest of life, his castle into which he can retreat and from which he can assert himself against external forces. He believes that this fortified and isolated position is the best means of obtaining happiness; it enables him to fight against change, to strive to keep pleasing things for himself, to shut off suffering and to shape circumstances as he wills. In short it is his means of resisting life.¹⁶

The practitioner of Zen seeks to stop using his symbol-making processes to discover a more reliable understanding of himself, his world, and his relationship to it. Zen writings aim at eliminating intellectual activity (abstracting from experience) to produce a more open-ended, more natural, non-verbal experience. Watts explains:

Reality cannot be grasped in the idea of Being, because Being is meaningless apart from Non-being, and vice versa. The true Self is not an idea but an experience--the experience which comes to pass when the mind has voided every metaphysical premise, every idea with which it attempts to grasp the nature of the world.¹⁷

One useful function of words is for communication with other people. Words act not only as sensory stimuli, but also

as cultural symbols. Although how we express a situation (ourselves) determines what we express and vice versa, meanings of symbols are usually bestowed upon them by societal agreement. According to Joyce Hertzler, symbols:

...are the instrumentalities whereby men codify experience, or create a "map" of the territory of experience. Their utility depends upon the fact that all group members are conditioned to react more or less uniformly to them.¹⁸

In order to function in society, that society's symbols must be given an interpretation. Otherwise the symbol has no meaning and hence no use. The rules must be set up before you can plan to play a certain game. Without the rules the game does not exist. Hugh Dalziel Duncan explains:

A symbol is "meaningless" only because we do not know how to interpret it, just as the dream was "meaningless" until Freud gave us clues to its interpretation. And perhaps it is the ambiguity of symbols which makes them so useful in human society.¹⁹

Just as words are only symbols, it can be postulated that action, too, is symbolic. I. A. Richards, Kenneth Burke, and George Herbert Mead addressed themselves to the question of symbolic action. Although they all differed in interpretation, all agree that there are several stages which lead to action. Mead describes symbolic action as 1) impulse, 2) perception, 3) manipulation, and 4) consummation whereas Richards maintains that all you need are 1) mental processes, 2) a symbol, and 3) a referent. Burke's theory postulates 1) a scene (situation), 2) an act (what was done), 3) an

actor (who performed the act), 4) an agency (the means used to perform the act), and 5) the purpose (why the act was performed).²⁰ We must, at all times, take into consideration the dramatic context of every act, as Burk points out. Only in this way, by considering the scene, act, actor, agency, and purpose, can you receive it as a unique entity, as the general semanticists would approve of.

If we agree with Mead in his theory that the self emerges from his roles, and that the self tries on many roles to discover himself, then there must be a corollation with Laing's theory of social phenomenology, whereby my role influences the roles of others around me. What emerges is the dramatic parallel of improvisation, where each player becomes so much a part of the ensemble that it is impossible to determine where action initiates and where it is imitated. Improvisational acting is both the least structured but most disciplined of all dramatic forms. Its content is not prescribed; it draws from the situation as it is happening and molds the situation as the players interpret it.

The concept of man as a player, living life in a dramatic context, draws from his reflective ability to see himself in his own context. Drama is not actual life; it is rather a portrayal of life from a reflective position. In such a position, our everyday life can take on dramatic resemblances. The difference between a player in life and a player in a drama is that the actor on stage has a set script. As long as a person is bound to a script, he is playing a role and not representing himself.

To relate this discussion back to the context of creative behavior, two basic ideas have been proposed. The first, which derives from the teachings of general semantics, is that there is little or no verifiable experience, hence little that we can call fact. What that leaves us with is a wide range of inferential opinions, highly subjective, highly personal. This is a freeing force, which eliminates much authoritarianism and didacticism, freeing the individual to be open to change and nuanced differences.

The second idea, from the context of symbolism in society, is that since words are only symbols for experience, what we can do is to de-symbolize our lives by not using the symbols but by becoming the symbols. Mircea Eliade explains myth as the basic of religion in this way. According to Eliade, man consecrates time and space by re-enacting the ancient primordial myths. And only sacred time and sacred space are real, since they are the only things that have an antecedent. The basic action of transforming chaos into a cosmos is a re-enactment of the creation, hence any such transformation becomes a sacred act and hence it is real.²¹ Shakespeare wasn't far wrong in his "All the world's a stage and all the men and women merely players"²² speech. The sociologist Johann Huizinga makes this point in Homo Ludens²³ (meaning Man the Player). The current therapy model of transactional analysis received its impetus from founder Eric Berne's book Games People Play²⁴ and the 1972 bestseller I'm OK--You're OK²⁵ by Thomas Harris, which uses a concept of a "life script."

What all these people have realized is that man is leading a second-hand existence, several levels of abstraction from the source of experience. What they don't realize is that man can make his own script, a creative one of blank pages that he can fill any way he wants. In a nutshell then, the contribution of general semantics and symbolism to the theory of creative behavior is the realization that man is not so boxed in as he usually puts himself and that by recognizing the difference in the levels of abstraction and by realizing the symbols he uses to abstract from experience, he can free himself to live a life of greater flexibility.

4. Existentialism - Philosophy

A third source of inspiration for the theory of creative behavior is the philosophical tenets of existentialism. Our discussion will take two paths; one exploring existential philosophy and the other exploring existential psychology.

Although existentialism has a history as far back as the Hebrews and Greeks, it is its 19th and 20th century advocates that have made it a dominant philosophical force of today's world. Heralded as a panacea for the post-World War II France, existentialism has its modern roots in the thinking of three 19th century philosophers--Kierkegaard, Nietzsche, and Heidegger.

a. Kierkegaard

Kierkegaard's writings came not so much as an attempt to define the times or to start a new philosophy, but rather in response to the overwhelming feeling that life was too easy

and someone should make it harder. In rebelling against the positivistic Hegelian logic, he found his vehicle in describing and defining existence. Existence itself, intangible and elusive, must be taken seriously, Kierkegaard maintained. Existence takes three forms, in the following progressing: aesthetic, ethical, and religious. Each person's existence must embrace an aesthetic, ethical and religious premise--a *raison d'etre* or else admit spiritual bankruptcy. Kierkegaard's major concern was a defense of Christianity, but his ideas demanded rigorous defense of one's existence. Christianity becomes an individual matter, a matter for individual responsibility.

b. Nietzsche

This theme was echoed in Thus Spake Zarathustra when Nietzsche proclaimed "In the end one experiences only oneself."²⁶ Widely thought of as an immoralist for his noted slogan "God is Dead," it is unjust to leave unmodified such a gross generalization. Man kills God, in Zarathustra, because he couldn't stand to have anyone look at his ugly side. Ugliness is a sign of inferiority and mediocrity which shouldn't be put upon man with his birth into a world with a God in it. To isolate himself from the mediocrity of everyday life, Zarathustra begins to climb the mountain, symbolically rising above quotidian existence and becoming, not a god, but an overman. Life on the mountain is lonely, but in order to be an overman, one must rise above the need for consolation of loneliness, accepting ones aloneness, and accepting responsibility for oneself. In the end, however, Zarathustra makes his descent to become a

man again, but the Utopian concept of the overman lives on. In a later work The Will to Power, Nietzsche presents his alternative to God--power. According to William Barrett, Nietzsche saw power as:

dynamic through and through: power consists in the discharge of power, and this means the exercise of the will to power on ever-ascending levels of power. Power itself is the will to power. And the will to power is the will to will.²⁷

By proclaiming God as dead, Nietzsche maintains that all things are possible. We can attain to his heights; we can make of ourselves whatever we will. For Nietzsche the greatest depth one could sink to is mediocrity.

c. Heidegger

Heidegger picks up where Nietzsche leaves off by accepting the premise of mediocrity of man. Heidegger calls it *Verfallenheit*, a state of fallen-ness, but gives a solution for getting out of that state. Man exists in a field of Being a *Dasein*. For Heidegger, beingness is outside the person, an essence. Our everyday confrontation with life is called "the One."

The One is the impersonal and public creature whom each of us is even before he is an I, a real I. One has such-and-such a position in life, one is expected to behave in such-and-such a manner, one does this, one does not do that, etc., etc. We exist thus in a state of "fallen-ness", according to Heidegger, in the sense that we are as yet below the level of existence to which it is possible to rise. So long as we remain in the womb of this externalized and public existence, we are spared the terror and the dignity of becoming a Self.²⁸

Human existence bears three traits: mood, understanding, and speech. Far from being an internal state as we are accustomed to thinking of it, mood is a feeling that permeates the entire dasein. The predominant mood is anxiety, because of the uncertainty of our here-and-now existence. By understanding, Heidegger means an understanding of the concept of Being, an understanding of the inherent truths of one's existence. To fully understand, everything must be open, unhidden, unconcealed. Only in that way can truth be known. Understanding is rooted in existence, that force outside of your self. By speech, Heidegger suggests that silence serves as a primordial attunement among two people.

Two people are talking together. They understand each other, and they fall silent--a long silence. This silence is language; it may speak more eloquently than any words. In their mood they are attuned to each other; they may even reach down into that understanding which, ...lies below the level of articulation. The three--mood, understanding, and speech (a speech here that is silence)--thus interweave and are one.²⁹

With the acquisition of these three things, man can move from the "One" to the "Self."

d. Sartre

Although Heidegger lived to see the popularization of existentialism from the French writers, his writings seem to take a back seat to the children they produced. The names of Sartre and Camus are linked to the philosophy of existentialism, chiefly because of their works of fiction, describing existential situations. Although Sartre has since given up

writing fiction to become an essayist, his play No Exit represents a paradigm of the existential predicament.³⁰ In No Exit three people find themselves assigned to share the same room in purgatory. There are no windows, the door is locked, and upon entering, their eyelids begin to atrophy. A battle for co-existence ensues between the lesbian, nymphomaniac, and man. Each is there because of a crime committed yet none admit it until rigorously cross-examined. The three characters are left, at the end of the play, facing the realization that they are condemned to spend the rest of eternity with each other, tormenting each other, exposed to each other, and with no exit. In one scene, Inez, (who has designs on the pretty Estelle, who has designs of her own on Garcin, the man) says to her "Let me be your eyes," as Estelle seeks a looking glass to wee herself put on makeup. This is the existential situation, where you cannot control your own vision. You can only see yourself through other people, an abstraction and an essence. Hence, you are responsible to make your existence as meaningful as possible, because ultimately you will be judged by others, not yourself.

e. Camus

Camus' vision of the existential man occurs in each of his novels but probably most widely read in The Stranger.³¹ Here Camus introduces his concept of the absurd. The story is of an Algerian who in the heat of a summer day at the beach kills an Arab. The circumstances surrounding the event make it highly unmotivated and even Meursault himself was unaware of

consciously doing it. He is convicted and sentenced to death, and meets the day of his execution with as much aloofness as every other day.

For Meursault, life is totally beyond his understanding. He responds to the color of Marie's dress, the smell of the city, the pathos of a neighbor's scabby dog, yet maintains a detachment from all feeling. In fact his lack of feeling during his mother's funeral is cited as evidence in his conviction. For Meursault, life is absurd, it has no understandable meaning and thus must be lived according to the sensations it presents.

Camus sets forth his theory of absurdity in a treatise called The Myth of Sisyphus.³² After setting forth a theory of an absurd reasoning, the absurd man, and absurd creation, he retells the story of Sisyphus, condemned to roll a huge stone up a hill only to have it roll back down again. For Camus, Sisyphus is the absurd here, condemned to what seems to be futile eternal labor. The myth is only tragic if Sisyphus is conscious of his futility. Otherwise he can take pride in this ascent. And like Nietzsche's Zarathustra, Camus's Sisyphus becomes tragic and mundane only when he makes his descent from the mountain, realizing that he could not stay on high.

5. Existentialism-Psychology

It should come as no surprise to discover that existentialism spread in influence and popularity into diverse segments of life. In reply to Sartre's espousal of atheistic existentialism, Gabriel Marcel countered with a theistic existentialism in which God is not dead. Most notable,

however, is the influence of existential philosophy on psychology.

Psychology is a relatively new field of science, unofficially founded less than 100 years ago by Wilhelm Wundt in the 1880's. Before that time, all study of the mind was the task of philosophers and physiologists. One such zoologist-physiologist was the Russian Pavlov, whose experiments on the salivary system of dogs lead him to the stimulus-response theory on which early psychology is based. This first force of psychiatry still remains very much in action, as practiced by Harvard psychologist B.F. Skinner. The second force of psychological thinking was begun by Sigmund Freud. Described as analytical psychology, Freud's work dealt mainly with analyzing his patients' neuroses and psychoses, much as a doctor would. Hence the term psychoanalysis, the analysis of the psyche. Freudian psychology dominated the first half of the twentieth century, and as modified by Jung, Adler, and Reik still dominates in many places.

With the rising popularity of existentialism, a new force of psychology was born, this one based on the premise that man is innately healthy and capable of reaching great potential. Existential psychology is more optimistic, but also demands more of the person. There are three major branches of existential psychology--Dasein-analyse, logotherapy, and Gestalt psychology.

a. Dasein-Analyse

Dasein-analyse uses the concept of Dasein that

Heidegger introduced. Dasein, according to Heidegger, is the field of Being in which man lives. Binswanger, who developed the theory of Dasein-analyse, maintains that man lives in a figure-ground relationship, where he cannot be aware of himself and his environment at the same time, just as he cannot look distinctly at an object in his foreground and background at the same time. The concept of putting yourself in context and identifying the figure-ground relationship you view the world from is the basis of Dasein-analyse.

b. Logotherapy

Victor Frankl developed his theory of logotherapy while an inmate in a concentration camp. For Frankl, life only has meaning when there is will to meaning. Echoing faint phrases of Nietzsche, Frankl uses Nietzsche's quote "He who has a why to live can bear with almost any how." A firm believer in the power of man to sustain seemingly debilitating hardships, Frankl maintains that:

man is ultimately self-determining. Man does not simply exist, but always decides what his existence will be, what will become in the next moment. By the same token, every human being has the freedom to change at any instant....Yet one of the main features of human existence is the capacity to rise above such conditions [biological, sociological, psychological] and transcend them. In the same manner, man ultimately transcends himself; a human being is a self-transcending being.³³

We discover meaning in life in three ways: 1) by doing an act, 2) by experiencing a value, and 3) by suffering. It is easy to see how doing an act of will can give your life meaning. By experiencing a value, Frankl hopes that it will be a

strong fundamental value like love, which obviously gives life meaning. If suffering can become an act of love, it would not seem so much as suffering. As Frankl says:

Suffering ceases to be suffering in some way at the moment it finds a meaning, such as the meaning of a sacrifice....It goes without saying that suffering would not have a meaning unless it were absolutely necessary.³⁴

Much of today's unhappiness is a result of meaningless suffering. Either the suffering people put themselves through has no meaning in the first place or else they bear it as a cross, when it is not necessary to bear it at all.

c. Gestalt

The word Gestalt is a German word meaning whole. What Gestalt psychology tries to do is complete unfinished parts of people's psychological development.

Only the completed Gestalt can be organized as an automatically functioning unit (reflex) in the total organism. Any incomplete Gestalt represents an "unfinished situation" that clamors for attention and interferes with the formation of any novel, vital Gestalt. Instead of growth and development we then find stagnation and regression.³⁵

We all have many unfinished situations within us and are constantly playing a figure-ground game with ourselves as the need to finish certain situations become more pressing. Gestalt therapy, like most existential philosophies has as its basis a firm commitment to the sovereignty of the individual. Fritz Perls, leading developer of Gestalt psychology explains:

So, we come now to the most important, interesting phenomenon in all pathology: self regulation versus external regulation. The anarchy which is usually feared by the controllers is not an anarchy which is without meaning. On the contrary, it means the organism is left alone to take care of itself, without being meddled with from outside. And I believe that this is the great thing to understand: that awareness per se--by and of itself--can be curative. Because with full awareness you become aware of this organismic self-regulation, you can let the organism take over without interfering, without interrupting; we can rely on the wisdom of the organism. And the contrast to this is the whole pathology of self-manipulation, environmental control, and so on, that interferes with his subtle organismic self-control.³⁶

Gestalt therapy uses a few guiding principles. We have seen how the figure-ground relationship works. Another important aspect to observe is body movement. The person is a whole Gestalt and his body is just as significant as the mind in bringing to awareness a psychological tension. All work takes place in the here-and-now, concentrating on present feelings, not hypothetical headtrips. Gestalt therapy aims at bringing to awareness the client's self-contradictions, ones that he tends to reject because they don't coordinate with his self-image. By reversing the normal order and making the self-image not the figure but the background, the client can regain what he once rejected.

...this therapeutic approach invites us to reverse the figure-ground relationship involved in this self-perception and start experiencing ourselves as the background: not the one that is being depressed, but the one that depresses himself; not the one that feels guilty, but the inner judge condemning himself; not the one that feels half dead, but the one that does the chronic self-rejection and killing. Only by sensing how he does this

can a person stop doing it and put his energies to better use than engaging in fruitless battles.³⁷

Again, as we have seen in the theory of pluralism, general semantics, and existentialism, the individual emerges, charged with responsibility and self-control. The principles of existentialism are very much a part of creative behavior. Man is truly on his own to create his own life. He is endowed with a will to power, a will to meaning, and a will to will. Armed with these three, he has the capacity to grow and realize his innate potential.

6. Humanistic Psychology

Directly related and deriving in great part from existential psychology is the most recent of all branches of psychology--humanistic psychology. Its advocates are numerous and popular and the means they use in their therapy sessions are varied. What is significant about the movement is the theory behind it--the humanistic vision of man.

Erich Fromm explains his conception of humanistic ethics:

Humanistic ethics...is based on the principle that only man himself can determine the criterion for virtue and sin, and not an authority transcending him..Materially, it is based on the principle that "good" is what is good for man and "evil" what is detrimental to man; the sole criterion of ethical value being man's welfare.³⁸

Good in humanistic ethics is the affirmation of life, the unfolding of man's powers. Virtue is responsibility toward his own existence. Evil constitutes the crippling of man's powers; vice is irresponsibility toward himself.³⁹

According to humanistic theory, man is a responsible being, responsible for making his own decisions in his own best interests. It is a theory which gives man credit for tremendous power, power to face and answer the existential questions that only he can be aware of. Only man has the capacity to think with a high degree of sophistication. Only he can speculate on his existence and the existence of the world around him. In the face of such overwhelming questions, man has the capacity to overcome his existential despair:

There is only one solution to his problem: to face the truth, to acknowledge his fundamental aloneness and solitude in a universe indifferent to his fate, to recognize that there is no power transcending him which can solve his problem for him. Man must accept the responsibility for himself and the fact that only by using his own powers can he give meaning to his life.⁴⁰

a. Maslow

Almost no two people have contributed more to humanistic psychology than Abraham Maslow and Carl Rogers. Maslow's contribution lies in his basic attitude that too often psychiatrists look for the pathology in man and not for his strengths. Instead of deficiency motivation man operates by a growth motivation, in which he is trying to make the best possible world for himself. Maslow's work derived from management psychology, but has application to everyone.

There is a hierarchy of needs, according to Maslow, and the individual cannot begin to fulfill the upper-level ones until the lower ones are satisfied. Healthy people have satisfied their needs for safety, belongingness, love, respect, and

self-esteem, and are free to be motivated by needs of self-actualization. Maslow defines self-actualization as:

...ongoing actualization of potentials, capacities and talents, as fulfillment of mission (or call, fate, destiny, or vocation), as a fuller knowledge of, and acceptance of, the person's own intrinsic nature, as an unceasing trend toward unity, integration or synergy within the person.⁴¹

Instead of telling us the way to become self-actualized, Maslow prefers to pass on observations of a group of self-actualizing persons that he has studied. The characteristics they exhibit are:

1. Superior perception of reality.
2. Increased acceptance of self, of others and of nature.
3. Increased spontaneity.
4. Increase in problem-centering.
5. Increased detachment and desire for privacy.
6. Increased autonomy, and resistance to enculturation.
7. Greater freshness of appreciation, and richness of emotional reaction.
8. Higher frequency of peak experience.
9. Increased identification with the human species.
10. Changed (the clinician would say, improved) interpersonal relations.
11. More democratic character structure.
12. Greatly increased creativeness.
13. Certain changes in the value system.⁴²

For Maslow, self-actualization is the end-point of a process. Most of his subjects were old and accomplished. However, the

model applies for everyone, since the process is one that he terms as a growth process.

b. Rogers

Carl Rogers agrees with Abe Maslow on many issues, but central to both is the assumption that life is a process. For Maslow it is a process of growth; for Rogers, it is a process of becoming. In his therapeutic sessions, Rogers aims to have his client become aware of what he is. So many people today are living in a unembodied stage where they are not operating according to their own consciences but what they think they should do, how other people would want them to act. By becoming aware of his experience:

...the person becomes for the first time the full potential of the human organism, with the enriching element of awareness freely added to the basic aspect of sensory and visceral reaction. The person comes to be what he is,...What this seems to mean is that the individual comes to be..in awareness--what he is--in experience. He is, in other words, a complete and fully functioning human organism.⁴³

The greatest task facing all of us, according to Rogers, is the process of becoming a person. There are four characteristics of the person who emerges from the process of becoming. By dropping his masks, and becoming open to experiencing feeling, he can begin to experience himself. There are four characteristics of the person who emerges from the process of becoming.⁴⁴ The first is openness to experience. The opposite of defensiveness, the open person does not see things in preconceived categories. A tree is not all trees,

it is tree. This is what Hayakawa means by indexing. This openness is open to change at any given moment. Because nothing is absolute and permanent, all things are possible and the fully functioning person is open to the opportunity. The second characteristic is trust in one's organism. The fully functioning person has a good knowledge of his feelings and impulses and knows which are to be trusted. He can sense social demands as well as his own desires and can evaluate consequences to discover a course of action.

The third characteristic is an internal locus of evaluation. By this, Rogers means that you are the best authority in the world on yourself and nobody can tell you what you are thinking or feeling. To a greater extent nobody can tell you that you are wrong, especially if he has trust in himself. He does not need external approval; his approval comes from within. He realizes that nobody else can tell him what he should do. This is the case for existential despair, but as part of the humanistic philosophy it is an opportunity to advance not retreat.

The final characteristic of fully functioning persons is the willingness to be a process. Instead of striving toward a fixed state he is willing to become part of an ongoing process that never seems to end. He realizes that he never will become a finished product, if in fact he will be a product at all. Man is constantly changing; there seems to be a contradiction in looking for end points.

Thus the stage for the theory of creative behavior has been set by the greatest minds and social forces of the

past century. As diverse as they may seem, they are all inter-related. Phenomenology and general semantics (phenomenologically in orientation) give rise to existentialism. Maslow points this out in a chapter entitled, "What Psychology Can Learn from the Existentialists." His first point is that existential psychology places a great stress on the concept of experiencing one's identity. The second lesson the humanists learn from the existentialists is an emphasis on phenomenology--personal subjective experience as the foundation upon which abstract knowledge is built."45

AUTHOR'S NOTE

I am shocked and alarmed to find myself limited by our English language to descriptions like "his" life, "his" behavior, and "his" choice, where a majority of the people I am referring to are not "his"s at all. As the English language would have it, I would eliminate any identification for any female reading this. Of course, I could have been shrewd and used unwieldy constructions like "one's" behavior, "people's" lives, or "His/her" actions, but this would not be facing the issue head on.

Consequently, from this point on, a new series of neuter pronouns will be in effect:

he/she becomes hesh (pronounced heesh)

Example: "Everyone did what he thought best" becomes
"Everyone did what hesh thought best."

him/her becomes herm (pronounced herm)

Example: "If everyone knows what's best for him, he'll do it." becomes
"If everyone knows what's best for herm, hesh'll do it."

himself/herself becomes hermsel (pronounced hermsel)

Example: "Everybody should do what's best for himself" becomes
"Everybody should do what's best for hermsel."

his/her becomes hirs (pronounced herze)

Example: "Everyone acts on his own behalf" becomes
"Everyone acts on hirs own behalf."

This may not be the ultimate solution to the problem, but it is certainly a much needed step in the right direction.

CHAPTER IV

THEORY AND PROGRAM FOR EVOLVING CREATIVE BEHAVIOR

1. Definition

Before outlining the program for evolving creative behavior, it would be beneficial to first spend some time discussing what exactly that term means. The term evolving creative behavior was chosen deliberately, after much thought and searching for the best words to describe the concept.

a. "Behavior"

The root of the meaning of the phrase lies in the noun-subject "behavior." This is where this theory departs from most all other pursuits of creativity scholars. Creative behavior does not focus on creative production or creative thinking or creative personality, although a personality, thought process, and production are all by-products of this sort of behavior. Instead it goes right for the broadest of frontiers-behavior-and works from there.

b. "Creative"

The kind of behavior I am trying to produce is what I call "creative" behavior. Chapter One's struggle, confusion, and multiplicity of definitions makes any attempt to define that word here almost invalid. Yet perhaps a contrast can

be drawn between creative behavior and other types of behaviors.

In terms of ideologies, clearly a hard-nosed self-righteous conservative is just as closed-minded as a hard-nosed self-righteous liberal. Although one ideology might be more flexible, the behavior exhibited by these people is totally independent from their political attitudes.

In terms of life-styles, the societal dropout who moves to a farm in the country may or may not be making a step in the creative direction. He may be simply exchanging one set of rules and regulations for another. In terms of the search for freedom, very often the things we hold up as cultural symbols of freedom are nothing but the illusion of freedom. It may be that what man seeks is not freedom itself, but the ideal of freedom. Faced with the reality of freedom, most people back off and, as Erich Fromm calls it, "escape from freedom." The habit of most people to enslave themselves to means and devices of security is one aspect where behavior can be considered non-creative. The concept of freedom is crucial to the concept of creative behavior, both as a prerequisite and as a consequence.

DISCURSION ON FREEDOM

The philosopher Frithoff Bergmann in an unpublished manuscript on freedom describes three models of looking at freedom.¹ The first is the Dostoyevskian Undergroundman's vision, where freedom is only that which is done irrationally, where the action had nothing whatsoever prompting, tempting, or predicting it.

Contrasting the Undergroundman's theory of freedom is Plato's, which takes almost the opposite viewpoint. For Plato, only that which is done out of reason is the free act. This presupposes, however, that those things that are not part of your rationality (i.e., your emotions, desires, body) is not part of your freedom.

A third theory is Aristotle's disagreement with his teacher. For Aristotle, every part of you can stimulate action, including your emotions, desires, and body. For him, reason is not in a privileged position, but emotions, et. al., have just as much dignity as motivating forces for behavior.

The key to understanding freedom is the question, what experiences does this presuppose. What part of myself can I identify with. For the Undergroundman, the answer is nothing. He can relate to nothing that happens to him. He is disassociated from all events surrounding his life, since the only ones that he considers as free ones are the totally spontaneous, unpredicted actions. For him, his world is one of little freedom and because of these pressures from within and without, he has retreated both away from others and within himself. In the Platonic concept, a person can identify with more of his life, that part that is a result of reason and logic, but here too, he is disenfranchised from those other parts of himself that Aristotle accepts. It is the Aristotelian concept that allows for the greatest degree of identification, allowing freedom to develop from reason, emotion, the body and desires. For Aristotle, all these things represent the person. Hence his conception of freedom is the most flexible for it meets

Bergmann's definition of freedom. According to him, "an act is free if it is done in an area of self-identification."²

To draw some conclusions from this, the more a person can identify with, the greater is his freedom. It seems apparent that the more a person can identify with, the more alternatives he can choose from. Or the other way around, the more alternatives a person can choose from, the greater the freedom of choice he has and the more things he can accept as things he can identify with.

Politically, a person is not free until there is some identification with his government. Socially, a person is not free until he has some identification within a group. There is a fallacy rampant in humanistic circles that the only thing we need to identify with is ourselves. This is essential for self-identity and self-identity is essential to interpersonal relationships, but it is by no means the only goal worth pursuing, and in fact can lead to a kind of slavery of the self to the quest for the self.

c. "Evolving"

Let us get back to our original task of defining "evolving creative behavior." With creative behavior in mind, it is left only to explain why the word "evolving" was chosen. The process of creative behavior, it seems apparent, is certainly not innately present. Differing from intelligence, which in some degree is a function of pre-natal care and genetic determination, creativity, and, in particular, creative behavior begins with birth, with each person at full but

undeveloped potential. The process of creative behavior may be reduced to overcoming obstacles put in your way as you mature, obstacles like criticism, fear of failure, fear of risking. In fact the Nebis Blocks to Creativity, make just this assumption, and come fully equipped with exercises to help overcome some of these socially conditioned blocks to creativity. The assumption I would like to make is that creativity and creative behavior is a constantly evolving process. The newly born child is not the master of enough cognitive data to maximize his creative potential. This is one facet of his evolution. Hesh does not have enough experience with perceiving and processing sensory data, and hesh spends his life evolving these tools. Hesh does not have enough opportunity to make conscious decisions over his life (and certainly has not the cognitive apparatus to do so) and does not have a developed value system. These are other avenues of evolution.

The new born child is in an enviable position by some standards of creative behavior, since hesh has not yet fallen prey to the numerous debilitating, numbing, and limiting forces of life. In this sense, by a count of negative factors, hesh is our most creative person. But this is an oversimplification. By a count of positive factors the newborn child is underdeveloped. As hesh begins his life hesh begins to evolve his creative behavior.

The word "evolve" was chosen because it best represents the process of behavior. It is not so much the sense of molding, as much as the sense of trying out new things to see what works. In the truest sense of the word, it is an organized

differentiation of the parts of the whole into a more highly organized entity. By another definition of the term, evolve means to unfold or expand. What better connotation could there be for this process of evolving creative behavior.

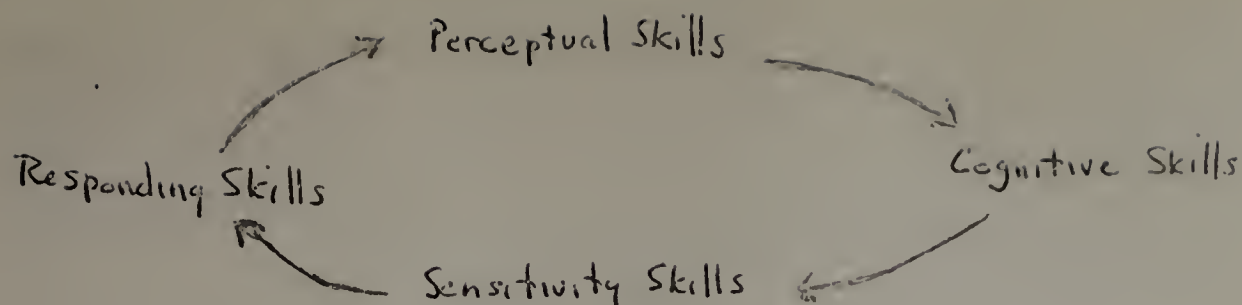
Judith Groch has marvellously and frighteningly captured the predicament of the child faced with the vicissitudes of growing up:

As he is introduced to the style and attitudes of his culture, the child learns what may be expressed and what must be suppressed. At this critical point in his upbringing, the child who once "turned on" each morning as he tumbled out of bed, and for whom each day was a spontaneous "happening" is in danger of losing his former openness to experience and his delight in responding to it intimately and authentically. Gradually he turns off his own eyes and ears, dons the community's astigmatic spectacles, and installs its recording equipment. Now he sees the world as others project it and listens to the recorded sounds of indifferent drummers. His ability to grow and to transcend the closed framework of the world he inherits atrophies and he learns to judge experience in terms of what is good for and what others will think about it. He is half blind, half deaf, and only partly alive. Homogenized in the great bland cradle of his culture, he exchanges the adventure of being human for a bit of dubious security.³

This is the sad case of the non-creative (and hence we are talking about a vast majority) person. The alternative to this is the evolving creative person.

2. Means Toward Creative Behavior

The means toward creative behavior as alluded to before, take the schematic form as shown in Figure 3.



a. Increasing Perceptual Skills

Increased perceptual skills are the first requisite to maximize your behavior. This can be understood in both a literal and a figurative way. Literally, it means that you sharpen your powers of ocular observation, practice audial and olfactoral discriminations, experiment with tactile sensations. In other words, be as perceptually receptive as possible. Much of this is very cognitive; it entails discriminations and categorizing. It means becoming allocentric in viewpoint, seeing objects in their objectivity as much as possible, and when not possible, knowing what the measure of uncertainty is. The perceptive person can read other people, because he sees things that most people, and maybe even the person himself, are not aware of. The perceptive person can sense nuances and feel gradations of meaning. Hesh catalogues past experiences and this acts as a storehouse for present needs.

b. Increasing Cognitive Skills

The second step is increased cognitive skills. To borrow from Guilford's study of the intellect, the content areas of the cognitive domain include the figural, (here described as those cognitive processes involved in perception) symbolic (mastering of a sign system), semantic (discovering

the meanings in words and symbols) and finally behavioral (developing a social intelligence, a social perception, empathy-- to be described in greater detail later).

On another level, this cognitive development includes all knowing and thinking. With the increase of knowledge comes the increase of potential matrices. The more facts or ideas you have running through your mind, the more possible that some combination of ideas will occur. This, in essence, is what Arthur Koestler was describing by his term bi-sociation (see Chapter I).

c. Increasing Sensitivity Skills

With the increase in perception and the increase in cognition comes, in sequence, the increase in sensitivity. This is the second part of the perceptual development, the figurative meaning, where the increase leads to a sensitivity about what you perceive. Whereas perception is linked very closely to physiological skills and apparatus, and whereas knowledge is very closely tied to cognitive skills, the concept behind an increase in sensitivity is closely tied to a development in the affective part of a person's makeup. Affect, as it is generally used, refers to those reactions rising from feeling or emotion. For this very reason, it is an essential part of a well-balanced personality and an essential ingredient of a creative person. Often thought of as the antithesis of reason and rationality, affective development was for centuries frowned on and discouraged. It has just been in this century that psychologists have rediscovered and revalidated emotions

as legitimate concerns for development. So much so that several therapeutic theories charge that psychological health depends solely on nurturance of the affective, domain of personality.

The increase in sensitivity is not intended to be only turned inward, as the development of the affect implies. It also can be allocentric as used to empathize with others. Sensitivity represents and awareness of what is going on around you, using your developed perceptions to make cognitive statements and to formulate a feeling from that. The ability to be sensitive is distinct from perception in this regard: sensitivity demands an emotional reaction.

d. Increasing Responding Skills

The last step in our sequence of developments is an increase in responding. Herein lies the crucial step of creative behavior. Only by acting on the emotions generated by the cognitive based on perceptions can you increase your behavioral boundaries. For purposes of clarity, here, behavior is being limited to those external gestures of action. This relegates the experiencing of new emotions to the realm of the affective; this relegates the ideation of new ideas to the realm of the cognitive; and this relegates the awareness of a new perception to the realm of the physiological. Which doesn't for a moment deny their validity--it just distinguishes perception, thought, and feelings, from behavior. In fact, behavior would be impossible without the former three. This is what makes creative behavior a progression in which all three prior states must be developed before the fourth can

operate. This means that the development toward increased perception, toward increased knowledge, and toward increased sensitivity must be cultivated or else conscious behavior will not be able to take place.

In a nutshell, creative behavior is increasing your behavioral boundaries. It is the process of increasing your response repertoire. It is using an object not as it is traditionally used, but for all the many things it can be. A living room in a designer's floorplan need not be a living room, but any kind of room you want it to be. A chair need not be used standing on its four legs, as indeed many summer beachgoers discovered by turning it upside down and using their beachchairs as a backrest. When faced with a situation in which several responses are possible and even appropriate, why take the tried and true?

3. Two Basic Principles

There are several things that a person can do to approach more creative behavior. There are all sorts of growth processes that can be undertaken to acquire or refine certain skills. Many of these have been listed and described in Chapter II. The remainder of this chapter will be devoted to describing some exercises that also can be helpful in acquiring some of the attitudes described so far.

a. Defer Judgement

In addition to all the theoretical premises of creative behavior that have preceded this, there are two more bases on which the program rests. They are the principles of DEFER JUDGEMENT and DO IT. By DEFER JUDGEMENT, it is meant that some time should pass in carefully considering the consequences of your action. It is the failure of deferring judgement that is directly related to prejudice (for what is prejudice, but judgement made priorily?), stereotyping, and generalizing. When you DEFER JUDGEMENT you accept an experience for what it is, not based on what you think it will be like or what it should be like. When you DEFER JUDGEMENT, you abolish all expectations and allow the experience to speak for itself. Remember the principle of general semantics that all objects should be dated and indexed. This means that everything is unique and, even though categorizable, certainly not generalizable. By asking you to DEFER JUDGEMENT, it is not meant that you should have no judgement or opinion of an experience at all, but rather that you should wait until the experience has passed before ascribing any judgements to it, and even then in such a way that you do not set up any prejudgements for similar experiences in the future.

b. Do It

The brother axiom, DO IT, might seem contradictory, but is really very complementary. The concept of DO IT implies that your life must be action oriented. You cannot be creative

and think about things. This is the difference between creative behavior and creative thinking. Creative behavior demands that you act. You have to try new things consciously. You have to take risks. You have to make that little bit of effort to get beyond the surface and really perceive, really know, really sense, and really respond. None of this is a passive role. Many people stop themselves from creative behavior at crucial choice points.

In our everyday behavior, there are times when you reach a point where you say, "shall I go to that lecture or shall I stay home?" "Shall I try that new recipe, or shall I make it the same way?" "Shall I walk down that new street or shall I walk home the way I always walk home?" "Shall I go there?" "Shall I try it a new way?" "Shall I do it"--all these questions can be answered "YES!!! By all means, DO IT; whenever you feel yourself in a behavioral choicepoint, DO IT.

Only when these concepts become part of your life will you really begin to roll back those behavioral boundaries that you have been building around your life since childhood. What will emerge will be not just new behavior but rather a whole new attitude toward your behavior, which more significantly will affect your future behavior.

4. The Evolving Creative Behavior Person

As alluded to before, the theory of creative behavior is based on several premises. The first is that man is self-determining, that he is able to acquire awareness of his position in life and can alter his physical, social, and

psychological circumstances to maximize his life. The second premise is that man is wasting close to 80% of his potential as a person. No man is indispensable to our universe; it will continue without him. One way out of the existential dilemma of giving life meaning is to accept the challenge to live a full life, living up to your potential. The only despair that can set in then is the despair of knowing that you are wasting your life, somewhat like the tragic realization of Sisyphus.

We all have blocks that prevent us from living up to our potential, from seeking, exploring, and experimenting. For some it is the threat of the loss of security that prevents one from trying something new. For others it is the fear of failure. For others it is the fear of changing. For others it is the assumption that a task is impossible. For others it is the dread of attempting something difficult. For others it is the fear of looking foolish. For others it is the risk of losing social acceptance. For others it is the fear of hard work. For some it is a negation of the self. For others it is a fear of taking risks. For some it is the shame of appearing different. All so many reasons why a normal person doesn't test his boundaries.

It seems that today's society is ripe for more experimentation. The social malaise that has pervaded our country is demanding a response. The future shock that is gripping even our aging college students demands a response. The growing reality of life of leisure is demanding that people reorient their lives to adjust to the world, not that they once prepared for (for that world has long since passed), but the

everchanging world they are living in. Philip Slater wrote, "Every generation is certain it once existed but none seem actually to have experienced it."⁴ What creative behavior hopes to do is to provide the guidelines for experiencing your life, by creating your existence, by living it up to your greatest capacity. Very much a part of the human potential movement and growth movement, it is more than just another reason for a group, part-time hobby, fun parlor game. The theory of creative behavior is meant to create a new life style, this one based on the principles of today's society and with provisions for keeping up with tomorrow's future shock.

The following characteristics are meant to be descriptive of a person exemplifying creative behavior. As our chapter on definitions has showed there is a difference between a person engaged in a creative activity or producing a creative product. A person is not necessarily creative because he does different unique, or divergent things. In order to be a truly creative person, one must make the principle of creative behavior a part of his life, making creativity more than just an activity or action, but a dominant part of his behavior.

A person who behaves creatively:

1. maximizes options. Hesh is aware that hesh always has a choice of actions--to either do something or not to do it. In making his decisions hesh takes nothing for granted. For him, all things are possible. Hesh is a generalist, capable in many areas, possessing many skills, exploring diverse interests because nothing is irrelevant. Everything

is worth knowing, worth exploring, worth experiencing.

Sidney M. Jourard captures this spirit:

I do not and cannot transcend my possibilities,
I don't know what they are and won't know until
I stop living. I only transcend my concept of
what my possibilities might be.⁵

And John Gardner in his book, Self-Renewal makes the statement for the generalist, "...in a world of change the versatile individual is a priceless asset."⁶ The versatile individual is a creative individual, creative because hesh maximizes his options, being many things.

2. seeks freedom. Man cannot act freely if hesh seeks these conventions that limit and define herm. The creative person cannot be classified, cannot be defined. Hesh is free to be hermsself and develop hirs uniqueness. In so doing hesh may resemble many different types of people and use many persons, but sometimes the road to freedom lies through a field of convention. Erich Fromm explains:

Indeed, freedom is the necessary condition of happiness as well as of virtue; freedom, not in the sense of the ability to make arbitrary choices and not freedom from necessity, but freedom to realize that which one potentially is, to fulfill the true nature of man according to the laws of his existence.⁷

3. defers judgement. Judgements tend to be premature. When we encounter a problem situation, the tendency is to try out the first solution that appears feasible. By deferring judgement you allow time to pass to consider all possibilities in an apparent problem or situation. Closely related to

premature judgements are pre-judgements, where the reality of a situation is not taken into consideration. We all have opinions and beliefs, but unfortunately they get in the way of truly experiencing a situation, by limiting either the context, the alternatives, or the goal.

4. tends toward non-values. Just as pre-judgements are a block to freely experiencing a situation, so are values. What I propose is not an a-moral society, but one where values are not as codified into ways of life as they are now. One current and popular theory of values clarification gives seven criteria for a value:

1. Choosing freely.
2. Choosing from among alternatives.
3. Choosing after thoughtful consideration of the consequences of each alternative.
4. Prizing and cherishing.
5. Affirming.
6. Acting upon choices.
7. Repeating.⁸

It seems that this encourages repetition of an action, to the point where it becomes a preferred action. The risk is inconsistency and the fear of not espousing values. What seems most important in this issue is the action. Action is the basis of behavior and so what is most important is what action a person takes. A person should act because that is what hesh must do, at that time rather than because hesh must be consistent or show that hesh values something, or because hesh has chosen to do that in the past.

5. is action oriented. Because the theory of creative behavior is based on the assumption that people can actualize

a greater part of their potential, one essential characteristic of the creative person is their action-orientation. Not content to sit and speculate on the things they could have done, the creative person goes out and does them. Hesh defines his existence by his actions. The more actions, the more existence. There is a geometric progression involved in activity, because the more you do, the more doors of opportunity open for you, allowing you to do that much more.

6. is sensitive and aware of hermself and his world.

In order to be open to seize opportunities the creative person must be aware of his capabilities, and the potential of a situation, self-knowledge is very important. The creative person must constantly be processing his actions. It isn't enough just to roll from one experience to another without being aware of what is happening to you. You must be aware of where you are, whether you want to be there, how can you move, what are you going to do about it. Being cognizant of your environment will help you to see opportunities and options.

7. takes responsibility. The only person in the world the creative person is responsible to is hermself. Hesh is totally responsible for all his actions, since all of them are freely chosen. This does not give license to anarchy, for responsibility also demands accepting the consequences of your actions. The root of the word responsibility is response, and the creative person is responsive to his own needs and takes responsibility for his action. By not depending on others to tell herm what to do and taking responsibility for hermself,

hesh frees hermself from outside pressure. Hesh doesn't have to perform to someone else's standards. By decreasing hirs dependence hesh is decreasing others' expectations of herm. Expectations are projections of future action, a burden usually imposed with the expectation to accomplish the expected behavior. This not only limits behavioral options, but puts an unfair burden on a person. It is impossible to predict how you will react to a set of stimuli in the future, yet too often people put responsibility on you to perform according to their expectations. This is both difficult and pernicious. Externally imposed responsibility limits your variety of responses, and makes your response something less than genuine.

8. has a positive orientation. Although purely psychological, faith healers like Oral Roberts are able to "cure" thousands of people each year just by making people believe that they can be cured. Norman Vincent Peale's The Power of Positive Thinking has sold millions of copies making the same point--that you can give yourself psychological boost by thinking you can. Sidney J. Parnes in the Creative Behavior Guidebook says:

Sometimes it's hard to realize all the challenges we face because we are used to thinking of challenges as conflicts and we tend to blind ourselves to some of our problems in order to feel more comfortable. If we were to reverse the procedure, and think of problems as "challenges" or "opportunities", we might then be less inclined to ignore so many of them.⁹

The ancient saying "Expect the worst; hope for the best" has application here. By eliminating expectations you can open

yourself up to looking for a positive goal. If you are going to acquire any kind of prejudgement it would be that all things are possible. Since the creative person seeks herself as self-determining, all things are possible.

9. takes risks. With all this positive orientation, what are the chances of failure? Since nothing is known until it is tried, it seems that the fear of failure is an unacceptable reason for limiting your behavior. The creative person takes risks. More often than not, without a preconceived notion of an outcome, the outcome is beneficial. And even when not, it provides a growth experience. By not taking risks, a person risks being left behind, not growing, limiting and stultifying his existence.

10. is open to the experience. For the creative person, anything goes. Hesh is open to all experiences, especially ones hesh has never tried before, and isn't worried that an experience may not turn out well. Hesh does not commit himself to a routine but is free and flexible to go with any opportunity that presents itself.

The characteristics of the creative person are inter-related. They all have, in part, the function of freeing the individual. They also demand conscious awareness and responsibility for your behavior. As C. G. Jung said, "Consciousness is a precondition of being."¹⁰ With consciousness as a beginning and responsible action as an intermediary, we all can aspire to be creative persons.

5. Exercise to Evolve Creative Behavior

Before proceeding to list several exercises that have been used to unlock and evolve creative behavior, it would be fitting to recall the statement by Dr. Maltz:

The self-image is changed, for better or worse, not by intellect alone, nor by intellectual knowledge alone, but by "experiencing". Wittingly or unwittingly you developed your self image by your creative experiencing in the past. You can change it by the same method."

With this as an introduction, the following represent several examples of experimental exercises designed to evolve creative behavior.

1. Mile run: To produce a situation of physical stress, try running a mile. Most people will moan and cry, "But I can't run a mile. I've never run a mile before in my life." All the more reason for trying it. Except in the case of physical handicap, most people should be able to run a mile. And it's not as bad as it sounds: Most people can walk a mile in about 20 minutes. By jogging, the trip might take 15 minutes. No one should get too uncomfortable in eight minutes, so for seven minutes of discomfort, you can run a mile. This exercise points out a basic point that other exercises will echo--there is a great world of difference between discomfort and pain.

2. Rock climbing: For those who never have climbed up or down a face of a stone ledge, this is a must! Again, the task is a seemingly impossible one. But somehow, in the case of an easy face, there are always footholds and handholds

to grab on to. The prospect of clutching onto a crag in the rock as your only hope of staying on the mountain is a scary one, yet insured by a rope, the physical risk is minimal. Equally as unnerving is the rappel from the top, in which you support your entire body weight by your own hands. Again, seemingly impossible, you don't realize that a pulley system helps minimize the weight.

3. 4-hour observation: Choose any place that you would like to spend four hours. The purpose of this assignment is to have you observe your environment to see how it changes in four hours. Take a passive role in your environment but don't shy away from being involved. There are two major choices to this experience. First is the place you choose to observe. It could be a window in your room looking out. It could be a public lobby or a train station. This may determine the second major consideration--how involved you become with your environment. Some of the observations you should make are ones about how your environment changed within the four hours. Other observations should deal with your responses during that time. When did you become bored, fatigued, restless, intrigued, interested? How did you participate? There is not right or wrong response. Four hours can get to be a long time in one place and the time is long on purpose--to go beyond normal attention limits. Hence the outcome is unpredictable.

4. Brain-teasers and mind puzzles: Some people do crossword puzzles for vocabularly building or to while away time. This experience is designed to stretch your limits of

concentration. You are asked to work on a puzzle until you finish it or until the last resource is used. Crossword puzzles are appropriate only when the level of difficulty is not excessive so as to be negatively reinforcing. Cryptograms are intriguing and challenging. Brain-teasers are usually just a matter of looking at a problem the right way; the expertise usually doesn't take more than a little algebra at most, usually simple arithmetic. Jigsaw puzzles usually only take patience. The best problems are those where the answers are self apparent when right. This provides the reward for completion. Again, in this exercise, the point is to go beyond your normal limits of concentration.

5. Share a secret: We all are aware of some things that nobody else in the world knows. Some of these things are about ourselves, some about other people. In this exercise, you are asked to think about the secrets you are keeping about yourself and to share one with somebody. This is a great risk. You have no way of knowing how your secret will be received. The assumption is that you will be accepted and respected for your trust in sharing something so personal. This exercise, like several others to be described here, deals with emotional stress. This is one area of neglected development in most people and one where the stress level is very high.

6. I love you: How easy it is to use the word "love" and not have to explain what you mean. You can love a friend, an animal, a day, a movie, a book, an experience. In this exercise, you are asked to tell two people "I love you" and

mean it sincerely. One must be a male and the other must be a female. It must be done with perfect seriousness, not as a chore, but as an opportunity to express something that you might have felt and maybe even shown, but perhaps never come right out and said. You can tell it to a boyfriend, girlfriend, husband, wife, parent, roommate, someone you might say it to every day or someone you've never said it to. This time, you are requested to go beyond the mere statement, and explain what that love means to you. There is no right or wrong meaning. The assumption of this exercise is that there are two people in this world that you can say "I love you" to and mean it in all sincerity. This is a residual type of exercise in that you can practice it everyday, when you discover someone else you can honestly say it to. If for no other benefit, this exercise is good to develop emotional expression.

7. Group spontaneity: This is one of several exercises best done in a group situation. For one hour, have the group come together with the understanding that no one will talk for that period of time. Since there should be no prior communication, let the group activity evolve as there is a need. If people want to just sit and think alone in a group situation they are free to do that, although they are ignoring the countless other possibilities for action, as well as showing their fear at taking a risk of initiating an experience. An hour may seem like a long time, but if the group is responsive to one another, the time can fly by.

8. Fit on the square: Sometimes we need to graphically demonstrate to ourselves that the impossible isn't so unobtainable. To do this exercise you need a piece of cardboard approximately 2' x 2' and approximately 10 people. Anything more or less, more or fewer will do for the challenge. The task is this: have everyone in your group fit on the piece of cardboard (or marked space) so that no part of them is touching the floor. There is no gimmick to this. You may not tear up the cardboard. You may not use other pieces of furniture. You have to use the existing resources of your group to figure out a way to get everyone on the cardboard. There is no one solution that always works. Much depends on the group, their size and number, and composition. The process of arriving at the solution is always an interesting one to watch. Some people emerge the leaders; others resign themselves to failure right away and have to be cajoled to climb on. Some people's suggestions will be listened to and tried while others suggestions will go unheeded.

9. Casts: For a little more than a dollar you can buy at any drug store, a plaster gauze roll. By cutting strips of gauze and soaking them in water you can manufacture for yourself an imitation cast. Have a friend wrap a cast around your arm, and let it dry and harden. What this does is suspend for a few days the use of that arm as you've probably never experienced it. How easy it is to take for granted the muscle system that enables us to bend our arm so that we can reach our head with our hand. With a cast on, this bending of the elbow is eliminated and life becomes more challenging. Hopefully

the inconvenience will affect every part of your life, forcing you to do everyday activities in new ways. This is a real good test in creative problem solving, for you constantly have to ask yourself, "How can I do this...?"

10. Blindman: Find a friend you trust and have that person blindfold you. For four hours you are to carry on your life as normally as possible. Your friend may lead you around or watch over you. (there should be no verbal communication though) Although many people have tried being without sight for several minutes the sensation of blindness for several hours gives an entirely different dimension. It no longer becomes a game, but you begin to proceed with normal daily functions without sight. Besides giving the opportunity to gain great empathy with blind people, the exercise should help sharpen your tactile, olfactory, and audial sensations. Again, the length of the duration is beyond an easy comfortability. For a real challenge, try 24 sightless hours.

11. Listening perceptions: Too often during daily conversations, we listen without hearing. Someone will be telling us something very personal or very profound and instead of hearing what they are saying, we are wrapped up in formulation of our response to the point where we don't really hear what is being said at all. The listening exercise is patterned after the one used by Carl Rogers. Three people are involved--two people who enter into dialogue and a third arbiter. One speaker will begin a conversation and the other must restate, in his own words, what was said, to the satisfaction of the

speaker and arbiter, before he is able to respond. Then the first speaker must replay the response to mutual satisfaction before he can respond. It is amazing how easy it is to think you know what was being said without really getting the meaning at all. After switching roles to include the first arbiter, all participants should get the appreciation of what it means to truly listen.

12. Optical perceptions: Optical illusions are often a source of fun and bewilderment to children and adults alike. There is something about the phenomenon of not seeing something that is so apparent to someone who does see it. In every optical illusion, the secret is to work out the figure/ground relationships so that you can shift figure and ground. With all optical illusions, practice won't help, but an openmindedness can break a mind set that is not receptive to seeing things that are not apparent. If you are looking for something to emerge in a particular place you are not opening your optical perception to where it may be.

13. Eidetic images: If you let yourself you can train yourself to see images of things that do not exist. An eidetic image is one that is vivid but imaginary. They are the kind of things you see on the ceiling when shadows blend with paint texture to produce something that looks like a boat or a face. If you look, you will be able to turn any surface into a hide-away of eidetic images. Wood doors, walls, curtains, rugs-- anything will do. Clouds have always been the source of these imaginary fantasies. Seeing things that are not there is a

good exercise of your imaginative powers.

14. Body movement: Either in a group or by yourself, turn on some music and close your eyes. Feel the beat of the music, listen to what it is saying to you. When you get in touch with it, begin to move with it, obeying the impulse it sends to you. Move your feet to the rhythm, move your legs, move your arms, and finally get your whole body moving to the music as expressively as you respond to it. Compose your own ballet. No one will judge you or deride your clumsiness. What counts is your effort and the success you feel you are having with the music. This should be an exhilarating experience if you rule out any judgement of yourself and just get into it.

15. Uniqueness: An exercise that is only good for groups, have each person write three or four statements of their uniqueness on a different sheet of paper. The statements should be ways in which you think you are unique of all the people in the room. They could describe accomplishments or feelings. One statement is collected from each person and a leader reads each one. If you recognize the statement as the one you wrote, do not raise your hand. If, however, the statement read describes you, do raise your hand. This will indicate to the person who wrote the statement that he is not unique in that way, while at the same time preserving anonymity. Openness, honesty, and trust are needed in this exercise to admit your identification with statements read. After one round, these people whose statements did not elicit any raised

hands know that they are unique. The game is played until everyone in the room has found something that makes herm unique. Examples of sample statements might be: "I have visited six continents." "I am divorced." "I have never smoked marajuana." "I question my sexual identity." "I have killed a man."

16. Hitchhiking: This is fun with a group of friends, but can be done any time by yourself. Embark on a hitchhiking adventure. If with a group of friends, agree to meet back at a certain place at an agreed time. Depending on where you are to begin with should determine the time allowance. It could range from a couple of hours to a full day. The purpose is either hitchhike as far as possible from the point of departure and be back within the time period, or set out to have the most exciting adventure. There is an element of physical risk involved, so going with a partner might be a good idea, although some people prefer to hitchhike alone. Usually there are no losers; everyone comes back with an exciting story to tell. And it is inevitable. When you set out on the road to hitch a ride, you force yourself to meet strangers. Odds are that within a couple of hours you will meet many friendly people and inevitably find some people that you like very much. Anything can happen along the way and that is what builds in an element of suspense. Although this exercise seems risky, it is no more physically unsafe than some of the other exercises.

17. Sleep outdoors: Camping is a growing favorite activity for many Americans, but usually it is done with great

preparation. This assignment is to sleep outdoors in as close, but comfortable place to where you live as possible. If you live in a house in suburbia, it means putting a sleeping bag outside on the lawn, or in the nearest woods. If you are an urban dweller, the task is more difficult, perhaps a roof of an apartment building, or corner of a municipal park. The change from sleeping in your own bed, in itself is always an odd sensation, but to get in touch with the outdoor sounds of the night is another experience altogether.

18. Initiate meeting someone: How often do we ride buses, elevators, airplanes, and taxis without acknowledging the presence of the people right next to us? By not acknowledging them, we are, in effect, negating their existence, an insult when someone does it to us, but somehow all right when we do it to other people. In this exercise, another residual one that you can do everyday of your life, go out of your way not to negate other people's existence, but rather affirm your own in their presence. Talk to a busdriver, a mailman, the person standing next to you on the elevator or waiting in front of you in line at the supermarket. There is some sort of psychological block that prevents people from taking that first step. Fear of rejection or derision very seldom are well-founded expectations. So overcome that fear. Take a risk. It makes life so much more pleasant.

19. I know someone who: In order to stretch your behavioral boundaries, begin to make a list of attainable accomplishments. One way to do this is to make a list of

people you know who have done things that you think are exceptional. The list should be of people you know personally or identify with and should be stimulation for you to match their accomplishment. Examples of things that might show you how boundaries are flexible might be: I know someone who lived in a tent in Massachusetts for a winter. I know someone who fasted for 21 days. I know someone who lost 40 pounds. I know someone who wrote a movie script. I know someone who has been happily married for 50 years. Examples like these can be found in the newspaper every day, but they don't carry the immediacy and force that having someone you know be the people to act as models.

20. Do something new: This is another residual exercise and one you should be looking for ways to do everyday. Simply, do something you've never done before whenever possible. If that means ordering a new food in a restaurant, or walking to school or work by a different route, or wearing a different combination of clothes, or reversing the order of your daily routine, or doing something special for yourself, this is one way to keep yourself growing, keep yourself flexible and open to new experiences. Remember, when you feel yourself in a behavioral choicepoint, DO IT. It usually will turn out all right.

6. Conclusion

These are just a sampling of exercises that can contribute to evolving creative behavior. Done in a classroom

setting, with plenty of time for field experience, of course, will heighten the sense of feedback and accomplishment.

These exercises and the theories behind them can almost be put into a series for behavioral objectives. Some of these objectives would be:

- to make people do things they've never done before
- to explore what holds people back from trying/
exploring new experiences
- to repress the ego's hold over the id
- to increase perceptions
- to increase knowledge
- to increase sensitivity
- to increase response capacity
- to do emotionally with openness what metaphor
training does mentally
- to foster greater acceptance of different people
and different experiences
- to make people more responsible to themselves for
themselves

These then are some goals of evolving creative behavior, all attainable. What some of the implications of such a program and what work still needs to be done is the subject of the next chapter.

CHAPTER V

APPLICATIONS, IMPLICATIONS AND FUTURE WORK

Given the exercises designed to evolve creative behavior, is there a practical program that can use them to best advantage? This chapter will hopefully spell out an answer. The first part, Applications, will be a description of one test program, which could be used as a model of applying the concepts of evolving creative behavior into a college classroom situation. The second part, Implications, is a series of essays on some vital issues that the theory of evolving creative behavior evokes. To enter into a program without understanding and accepting the theoretical deviations (Chapters III and IV) or without realizing the consequences and repercussions of the philosophy can be dangerous and naive. The final part of this chapter, Future Work, is a series of suggestions of what avenues look most needful of future examination.

1. Applications

During the Spring of 1972 Semester of the School of Education at the University of Massachusetts, a course called "Evolving Creative Behavior" was offered as an undergraduate elective. Eighteen students participated in the course, which incorporated many of the philosophical and theoretical tenets

discussed previously and which used several of the exercises as class activities.

This class was a good choice as an experimental group, primarily because of their homogeneity. Most all were undergraduates with three exceptions. Of the undergraduates, the great majority were sophomores and juniors. Of the 16-20 people who participated in the class, three-quarters were females. According to John Gowan, the ages between 18-25 are potentially a time of increased activity. Occurring at the time that correlates with the Ericsonian concept of Intimacy, the 18-25 bracket represents the time between the formation of the Identity and the establishment of Generativity. During this time the newly formed identity moves out of the introspection of egocentricity and into the realm of allocentricity, seeing better "other" viewpoints. His point of view includes the other, which can be a source of synergistic energy, new appreciations, and self-actualization. Here love and affiliation replace the previous authority pattern that has been prevalent.¹

The class met for 14 weeks, including some optional sessions, several longer sessions, and a 24-hour marathon. Because of the flexibility of the academic community, class attendance was not compulsory and so not all of the subjects were present at every session. At the beginning of the course, a pre-test was administered, with the assumption that it would be repeated at the conclusion of the course. (See page (next) for the test) administered.

Two control groups were included in the pre-and post-testing. One class was a graduate course in Jung and the

other a teacher preparation class for elementary school teachers. Unfortunately, neither of the control groups followed instructions in completing the post-test. In the first group, there is no way of identifying the individual scores. In the second group, only six out of 14 completed the test. Although rough conclusions could be made from each group, only the experimental group with complete data will be discussed.

In summary of what went on in the class, I will briefly mention some of the exercises and include student comments about the session. The course was billed as an experimental course, in which the content would be drawn from activities dealing with aesthetics, bionics, body awareness/movement, creative problem solving, emotional stress, mental stress, perception, physical stress, sense awareness, synectics, theatre, and value clarification. In addition, students were advised to "enter this course with a willingness to suspend belief in the world to which they are accustomed and to experiment with tasks they might find silly, difficult, or impossible."²

In the first class, students were asked to come to the meeting room and were met with the message on the board that forbade them from talking. No activity was structured for them; they were free to do whatever they wanted with themselves and with their time. At the conclusion of an hour, in which almost nobody moved from their seats around a long conference-type table, I suggested that nobody was limiting their responses except themselves and that they would have another half hour to really do what they wanted with their time and space.

Reactions from this exercise:

I learned that I am very inhibited, and that I was nervous throughout the class.

Stressful but good in the sense that I feel it opened me up.

I learned tonight that I am existing within a shell and need to break out into a freer and more creative world.

I was uncomfortable for 1/2 of the class. I did finally relax enough to participate. I feel that it won't take me too long to be able to jump right into the action and maybe (hopefully) create some of my own actions!

I'm optimistic and hungry. Challenge me.

The hour of silence gave me more consciousness as to the fact that we can actually communicate without words if we try. In the same time we can observe and not just talk to be courteous.

I learned that I am stifling my own creativity and that I have a fear of being creative. I have confidence in myself in almost anything that I do except being creative. The uncertainty...

It made me very aware of my inhibitions and started me thinking of what I can do to stop it and start doing things that I would normally not do!

The shock of seeing how responsible you can be in determining your own life was a much echoed theme after this first class. As the sampling of comments shows, many people got in touch with their dormant creativity to realize its presence, to realize its dormancy, and to realize that they could reawaken and retrieve it.

In another class, members played the uniqueness game, in which they discovered how they were different from all other members of the class.

Responses of this exercise:

...made me feel unique in the sense that a number of things combined make me who I am--unique--and this is more important to me than coming up with specific unique things.

This uniqueness exercise created an awareness of similarities that sifted through a person's own filtering thought system evolving uniqueness of that person.

...good to find how many others shared the same problems, etc.

I also felt that the unique experience brought me to think deeply about myself and how I saw myself with others.

The unique exercise was sort of a looking deeper inside of me but I don't feel any more unique. But I did like just thinking about me. How egotistical but who cares. It was feeling good.

The unique exercise was good--but I feel that people are neither unique nor alike and are all alike and all the same.

After doing the exercise where 10 people fit on a piece of cardboard, class members had the following comments:

I thought that the cardboard task was challenging in a sense that it forced us to relate to ourselves as well as others in a situation which could under more pressure seem unreal.

...got us all together to solve one problem where we were all at stake.

That exercise relieved basic inhibitions that I held and also noticed an easier atmosphere about the whole class.

I felt I participated--maybe not as fully as I would have liked--but I'm coming.

I felt passive because of my size.

It brought a unity within us and to me it really felt good to just be a part of something like that.

One assignment to be done during the week between classes was to tell two people "I love you," one a male and the other a female. Comments to this exercise were varied:

I don't think I know any guys to whom I would say "I love you." This is for whatever the obvious reasons would be, and my own besides.

The 'love' assignment was a very hard thing for me to do since I'm unusually very undemonstrative but since I'll always try something I did and found it wasn't that hard after all.

I got a lot out of the homework assignment from last week--especially from just knowing how happy it made someone else that means a lot to me!

Some reactions to being introduced to the concept of problems as opportunities:

I feel that my reactions to the meeting today was one of recognition to the fact that I do feel very often in a negative way to problems which arise. But yet I often find myself going ahead anyway and do the best I can.

I am especially new to and excited about the idea of looking at problems as opportunities. I am sure it will help me very much.

I think I learned to look at things especially problems from different points of view.

Realize that I have negative tendencies when confronted with problems.

Made me aware of my initial negative attitude; I usually tend to evaluate according to previous experience which I know can sometimes be deceiving.

Session six dealt with sensory awareness and included some trust building exercises like blind milling, body pass, butting, etc. Comments:

Blind mill was interesting and the most interesting part was that I like to be with people yet I liked to be alone.

I had a feeling of trust for the people in the circle already, the falling just reinforced my trust in them. What was even more interesting for me was the people's, in the circle, efforts to stop someone from falling. They wanted to be trusted.

I enjoyed blind milling much more this time than I did two years ago and feel more open towards people than I did at that time. I let myself go more this time and it was great. In the trust circle I felt less trusting than I did two years ago because I was falling, more than being passed around. The running thing was fun and though I was afraid at first to do it, I felt better after I did it.

It was wonderful to re-experience physically breaking out of myself--especially in the trust circle. Running, I found difficult. After I was hurt I realized how I could hurt someone else. Plus I didn't feel ready until a few people asked me to accept the challenge. Then once I ran it was OK.

I really liked the exercises we did tonight because it opened for me a kind of real m which I really never thought about before. I mean the idea of how much trust I have in other people and most important how much I have in myself. I'm interested in this and will try to find where I am in respect to this.

Today was very comfortable for me.

I've already done the blind mill twice and have developed more every time I do it.

I really liked all the exercises except the last one. I felt more secure when we were in the small circle when our eyes were closed rather than running across a room.

On experiencing eidetic images:

I could see and hear but couldn't smell. I was mini and the curtains were big, a door opening blocked out some of the view.

Exercises in imagination. I continually try to analyze afterwards why I imagined what I did.

The exercises on eidetic images was fantastic. It took me a long time before I could really get into it but once I did, I had some amazing visions.

There are two sets of reactions to the cast that was applied to people's arms during Session 10. The first set were written after the class was led, one by one, into a side-room and without explanation given a cast around their dominant arm. The second set of reactions were written a week later, at the next class.

Initial reactions to the cast:

Right now it itches and pulls the hairs on my arm, but I think it will be interesting to see how long I will be able to keep it on! It's gonna be something to spend the weekend in Springfield with the kid I go out with, with the cast on. I'm really curious to see what happens.

I hope I can make it through the week with this cast. It should be interesting and I really want to think about my inhibitions. I feel I've lost alot of them from the beginning of this course, and I want to see what is left in me. P.S. My arm itches.

I regret having to take it off due to activities (play) not because of what I can't do but because of what others won't let me do.

It's a unique experience but I'll probably take it off if it gets too much in the way.

I haven't much to say about this situation, I will let you know in the future after some experience of living with this cast.

I wonder if I will, at anytime, use the cast as a rationalization to reinforce an inhibition? I believe that subtleties will be the clues for interpretation, not obvious situations of concentration.

I really like the idea. It will be interesting to see how I can cope with the cast and do everything I want to do. I do not mind the inconvenience of a cast because the experience coming from it is worthwhile, I think.

I am looking forward to this experience because I never broke anything before and always wondered what it would be like to wear a cast.

Had negative feelings at first and immediately wanted to know the why's for this exercise. But after a

while thought it would be a good time. But now that I'm informed I think I'll really enjoy it--whether painful or not. Should be very meaningful as I hate my spiteful inhibitions.

No negative feelings. It's a challenge.

And two weeks later:

Decided to tell everyone the exact meaning of the "cast" and not to make up any excuses. Got home and it was noticed and explained about many times. I had a ceremony to participate in and washed my hair and had someone set it for me. I went to the ceremony and to a party afterwards at which no one noticed it. And by that time I was glad of it. When I got back home, I realized that I found myself to dependent on other people, and I didn't like that at all. I wanted to be free of it and I showered it off that night at 2:00 a.m. I that that being dependent on people could give me even more inhibitions than I had in the first place, and that's why I took it off.

When I was wearing it--at first it seemed to hamper activity, but then I had gotten used to it within a few hours. After that I noticed it only when it hurt. Everyday activities were just about normal--but it was almost impossible to wash my hair--I wish the cast were more cumbersome. I kept forgetting about it.

Personally there were times when it really bothered or caused any stress on me. It prevented me from doing things but I sought other ways to do them. The most interesting part for me was other people's reactions towards me. The fact that it was taken for granted that I had hurt myself and other people made up stories for how I had "chipped my bone." When I tried to tell them that I was using it for a class or because I wanted to I was not believed. I took it off Tuesday night because it was no longer filling any purpose for me but was only making other people uncomfortable and worried.

The Sunday morning I was to play volleyball and found that it really didn't matter that I was wearing the cast. I think that the thing which I realized most was that I put up walls around me which hindered my behavior. I now know that I can do things which I might have thought I couldn't.

My first meal was a disaster--half of it landed on the floor. But after that, I began thinking more about it. Feeling more restricted as three days went by. Some scorned me--thought me crazy for being in such a class.

But after three nights without too much sleep (the only way I could was to put my arm straight up in the air) I took the cast off.

Took it off before reaching home as my driving was severely (dangerous) impaired. I've worn casts for real before and already know about them.

It presented no problem to me at all because I decided not to be inhibited. Therefore I tore the thing off as soon as I could. I feel that it was a conscious effort on my part to deal with an inhibition or a stress situation and I did this by simply "getting out of it."

At the concluding session of the class they were asked to fill out the same test of creative behavior they filled out the first session. Of the 19 students who filled out the preliminary test, 15 were present to complete the post-test. The test of creative behavior was simply a list of 20 statements which asked for a rating number which best exemplified the student's identification with the statement (see next page). If for example the statement represented something the participant does very frequently and hence can identify with, he was to rate that "1"; for extreme unidentification, a "5". Hence the lowest possible score could be a 20 and the highest possible score a 100. The lower the score the higher the creativity.

In the pre-test, scores ranged from 38 to 70, the average being 54.9, the mean being 56. (See Tables I and II) The post-test scores ranged from 39 to 66 averaging 52.3, the mean being 51. The distribution of scores occurred as follows:

In the pre-test there were

59	"1"	or	19.6%	of the 300 responses
76	"2"	or	25.3%	
75	"3"	or	25.0%	
50	"4"	or	16.6%	
40	"5"	or	13.3%	

In the post-test there were

77	"1"s	or	25.6%	of the 300 responses
76	"2"s	or	25.3%	
67	"3"s	or	22.3%	
46	"4"s	or	15.3%	
34	"5"s	or	11.3%	

In terms of the change that occurred between testings,

the number of "1"	responses	increased	by	18
the number of "2"	responses	remained	the	same
the number of "3"	responses	decreased	by	8
the number of "4"	responses	decreased	by	4
the number of "5"	responses	decreased	by	6

A simple explanation of this data shows that during the course of the semester, responses moved in an unmistakable direction toward a greater self-concept of creativity. All responses from "3" to "5" decreased; they showed up only in the "1" category. One can only conclude that the changes that took place were not minor ones, which would have resulted in perhaps a decrease in "5" responses but an increase in "4"s, but a significant movement upward that produced an increase of 18 "1" responses. The fact that the "2" responses did not change, points out that many responses jumped more than one place.

Whereas at the beginning of the semester, less than 20% of the responses were "1"s, after the semester, more than 25% were. If we were to discount the "3" responses as being neutral choices and deal only with the extremes, we find that at the end of the course more than 50% (51.0%) of all responses were either "1" or "2" to 26.6% of the responses which were "4" and "5".

TABLE I

Subject 1				Subject 2				Subject 3				
No.	No.	Score	Score	No.	No.	Score	Score	No.	No.	Score	Score	
resp.	Resp.	Pre.	Post	Resp.	Resp.	Pre	Post	Resp.	Resp.	Pre	Post	
Pre.	Post	Pre.	Post	Pre	Post.	Pre	Post	Pre	Post	Pre	Post	
1.	4	13	4	13	6	6	6	6	5	4	5	4
2.	2	0	4	0	9	8	18	16	6	6	12	12
3.	5	3	15	9	4	4	12	12	3	6	9	18
4.	2	0	8	0	0	1	0	4	4	3	16	12
5.	6	4	30	20	1	1	5	5	2	1	10	5
Tot.	20	20	61	42	20	20	41	43	20	20	52	51
Subject 4				Subject 5				Subject 6				
1.	5	4	5	4	4	6	4	6	5	6	5	6
2.	1	3	2	6	5	4	10	8	9	10	18	20
3.	7	7	21	21	6	5	18	15	3	1	9	3
4.	6	2	24	8	2	3	8	12	3	3	12	12
5.	1	4	5	20	3	2	15	10	0	0	0	0
Tot.	20	20	57	59	20	20	55	51	20	20	44	41
Subject 7				Subject 8				Subject 9				
1.	2	5	2	5	2	4	2	4	1	4	1	4
2.	5	3	10	6	6	3	12	6	6	5	12	10
3.	2	3	6	9	2	5	6	15	5	3	15	9
4.	6	4	24	16	3	3	12	12	5	7	20	28
5.	5	5	25	25	7	5	35	25	3	1	15	5
Tot.	20	20	67	61	20	20	67	62	20	20	63	56
Subject 10				Subject 11				Subject 12				
1.	7	6	7	6	1	0	1	0	2	3	2	3
2.	5	7	10	14	3	6	6	12	6	8	12	16
3.	7	6	21	18	8	5	24	15	8	6	24	18
4.	0	0	0	0	6	6	24	24	2	3	8	12
5.	1	1	5	5	2	3	10	15	2	0	10	0
Tot.	20	20	43	43	20	20	65	66	20	20	55	49
Subject 13				Subject 14				Subject 15				
No.	No.	Score	Score	No.	No.	Score	Score	No.	No.	Score	Score	
Resp.	Resp.	Pre.	Post	Resp.	Resp.	Pre.	Post	Resp.	Resp.	Pre	Post	
Pre.	Post	Pre.	Post	Pre.	Post	Pre.	Post	Pre.	Post	Pre	Post	
1.	10	12	10	12	0	2	0	2	5	2	5	2
2.	5	2	10	4	3	4	6	8	5	7	10	14
3.	3	3	9	9	9	4	27	12	2	6	6	18
4.	1	1	4	4	3	6	12	24	7	4	28	16
5.	1	2	5	10	5	4	25	20	1	1	5	5
Tot.	20	20	38	39	20	20	70	66	20	20	54	55

TABLE II

Profile of Responses

Subj.	Pre. 1	Post	Pre. 2	Post	Pre. 3	Post	Pre. 4	Post	Pre. 5	Post
1	4	13	2	0	5	3	2	0	6	4
2	6	6	9	8	4	4	0	1	1	1
3	5	4	6	6	3	6	4	3	2	1
4	5	4	1	3	7	7	6	2	1	4
5	4	6	5	4	6	5	2	3	3	2
6	5	6	9	10	3	1	3	3	0	0
7	2	5	5	3	2	3	6	4	5	5
8	2	4	6	3	2	5	3	3	7	5
9	1	4	6	5	5	3	5	7	3	1
10	7	6	5	7	7	6	0	0	1	1
11	1	0	3	6	8	5	6	6	2	3
12	2	3	6	8	8	6	2	3	2	0
13	10	12	5	2	3	3	1	1	1	2
14	0	2	3	4	9	4	3	6	5	4
15	5	2	5	7	3	6	7	4	1	1
Total	59	77	76	76	75	67	50	46	40	34
%	19.6	25.6	25.3	25.3	25.0	22.3	16.6	15.3	13.3	11.3
Change	+18		0		-8		-4		-6	

Of course the limitations of this kind of survey are numerous. The test itself leaves itself open to criticism and could rightfully be accused of ignoring a multiplicity of other factors. Do the statements really prove a degree of creativity? Are there not other reasons why a person would or would not do some of these things? The answer is simplistic--the test was designed to test for behavior. It could only be measured by subjects appraisals of their own behaviors, not attitudes towards their behaviors like "I like to take risks but don't do it very often." If this were the case the score should reflect the fact that the subject does not, in fact, take risks.

There are, of course, other ways of measuring growth in evolving creative behavior. One other way would be a careful perusal of the comments students wrote after class sessions, to see if they are using some of the concepts of evolving creative behavior, or if their attitudes toward the exercises had changed appreciably. To the best of my ability, I would diagnose the comments as moving in that direction, but have no tangible way of determining how much. Any empirical conclusions will have to be drawn from the results of this pre- and post-test until future work can be done.

2. Implications--Some Theoretical Issues

If one is to truly pursue the goal of evolving creative behavior, there are a series of issues that must be dealt with, either in a theoretical way or in a very conscious behavioral way, in order to fully comprehend and act out evolving creative behavior. The first major issue is that of

divergence--to sort out the difference for yourself between creativity, divergence, and deviance. The second is that of habit--to realize how habituated you are to even the smallest parts of your life, and consequently how great a task it is to overcome the stifling aspects. The third issue is that of responsibility--to fully accept the opportunity to shape your life and what that means. Beyond that are several broader issues that the theory implies.

a. Divergence

The chance for a statistically infrequent action is, of course, based on the ability to perceive as valid an infrequent response. This can happen in several ways. First by not seeing the traditional taboos that have been societally imposed. For example, incest is probably one of the strongest cultural taboos in any society. Yet for some cultures, incest was not only not a taboo but encouraged. The fact that several cultures have endangered the perpetuation of the species due to cross-breeding does not in any way address itself to the physical and emotional and psychological desire to sleep with someone you are close to. It seems like the most natural thing in the world to want to make love to a sister or parent or uncle or aunt or cousin. These are people who know you well, who provide you with the emotional security and love that you seek in surrogate from a mate. Hence a societal taboo is one example of a statistically infrequent action, one which ought to be reconsidered in terms of its validity.

Another way of perceiving as valid a statistically infrequent response is by questioning social norms. In a country like the United States, there is the omnipresent attitude of plurality. Although we are a people of diverse cultural heritages, there seems to exist, nonetheless a uniform standard of acceptable behavior. Where this standard comes from, and whether it in fact does mirror the true attitudes of the people who obey its dictates, does not deny its existence. By questioning any given viewpoint, any establishment dogma or policy, you will be acting in the minority and probably doing a statistically infrequent action.

A third way of validating infrequent behavior is by questioning authority. It seems apparent that the age of unyielding absolute authority has passed. Yet most people still cling to the security of an authority figure or organization or establishment as a substitute for their own personal questioning and values processing, as a substitute for their own authority granting, and as a substitute for the insecurity of risking or daring to put oneself on a limb, and as a substitute for taking responsibility for oneself and one's own actions.

What then are the consequences of statistically infrequent actions? For one, it may mean ostracism, if the actions are contrary to the public good. Usually, however, no action is extreme enough to upset or threaten an entire cultural system. Most times, ostracism results from the displeasure of an authority figure of the establishment, who, personally does feel threatened by the cultural alternative. On a level

lesser than ostracism is disapproval, a right of every person. However, because of the overwhelming comfort of an authority system, which also dispenses values as well as behaviors, something may receive tremendous disapproval, primarily because of a social "company policy." This is a direct result of people's abdication of personal responsibility, which will be discussed a little later.

What makes an action disapproved? Usually, it is the difference of the action in question and the accepted precedents before it, which the new action threatens, questions, and in a sense tries to supplant. The new behavior is not judged on its merits, but rather how well it conforms to predetermined standards. Precedents for this kind of rejection are legion in the world of art. Victor Hugo caused a riot when he included an alexandrine couplet in his play, Hernani. Igor Stravinski caused the same kind of commotion with his score to Le Sacre du Printemps. Synge's Playboy of the Western World caused a near-riot because of language used, language which today would not cause the faintest blush and would go unnoticed. Henri Matisse and Pablo Picasso caused mayhem by their departures from the norms. Luis Bunuel and Salvatore Dali collaborated in two films to stand as a protest of measured and disciplined experimentation in the cinema, and produced Un Chien Andalou and L'Age d'Or to shock the audience. In contemporary times, Andy Warhol's vision of a Campbell Soup Can has opened up the frontiers of expression just as much as the other examples cited here, and was met by just as much derision and disapproval.

What then is the difference between divergence and deviance? Inherently, nothing separates these two words. Connotatively, however, the term divergence has a positive connotation; it represents a viable alternative and may even be steeped in creativity. On the other hand, the term deviance connotes something obscene and disapproved, certainly outside the confines of accepted behavior. But in actuality, deviance is nothing more than deviance from the norms. We all are deviant by our inherent uniqueness. To draw this point a step further, there would be no creativity if everyone were more creative. Creativity is a word that designates something new or different--either originally new or situationally new--and if people were more spontaneously new and different in their behaviors, there would be no need to categorize that behavior as divergent. All behavior would be divergent, since there would be no accepted norm.

This is not to say that there would be no norm, but that one type of behavior would not be more accepted or more appropriate. Hence, no one type of behavior would be singled out as deviant, divergent, or creative. This may sound tautological but it makes perfect sense. One goal of creative behavior is to legitimize all behavioral alternatives and as a consequence build an acceptance for all alternatives. What this will do is diminish the discrepancy between the norm and the non-norm. The theory does not seek to abolish the concept of the norm but to broaden the norm to accept all possibilities. Then, perhaps, deviance will become something that is not new or different.

b. Habit

The second question to be considered is that of habit. It is hard to imagine how much of our daily behavior is a repetition of what we have thought, said, or done before. Dr. Maxwell Maltz thinks it is quite high:

Habits...are merely reactions and responses which we have learned to perform automatically without having to "think" or "decide"...Fully 95 percent of our behavior, feeling, and response is habitual.³

In terms of creative behavior, habits affect the clothes you wear, the food you eat and the people you associate with. To take the example of clothes, for instance, how many people have a broad range of clothing? It seems that the teenagers own a wardrobe that reflects the latest trends, collegians own a wardrobe just as uniform if not more than their teenage counterparts. The junior executive owns a wardrobe of moderately modish clothing while the senior executive owns a conservative wardrobe. Of course there are variations within all of these segments, but the generalization is true. An all-purpose wardrobe would possess items of all styles for the very purpose of meeting every situation. It is amazing how our style of dressing limits our behavior.

For example, when playing touch football, it is comfortable to wear loose clothing and sneakers. Not that any other kind of clothing is improper, but it might be limiting. If you don't own a pair of sneakers, you are automatically eliminating yourself from the experience of playing touch football. On the other hand, if you don't own a tuxedo, you may be

eliminating yourself from other kinds of experiences. Not that a tuxedo is the only thing you could wear to a certain type of formal function, but like sneakers on a football field, it may enable you to operate with greater flexibility. The creative wardrobe, then, is one which contains an outfit that will be optimal for the most kinds of experiences, a wardrobe that will permit you the greatest amount of freedom of choice, one that will not limit your options because of a lack of variation.

How does this relate to habit? Simply, by the fact that when faced with the choice of buying a shirt, or a pair of pants, or shoes, people tend to pass on a conscious choice and pass on that responsibility to the shoe manufacturer or shirt designer. Instead of deciding what kind of merchandise they want, too often people rely on repurchasing what they have bought before or if that is no longer available (and manufacturers try hard to make it unavailable) they tend to abdicate their choice to following fashion fads. As a consequence, the majority of people in the same age/socio-economic grouping tend to wear the same kind of clothing without much thought.

The example of food is another case in point. When ordering a meal at a restaurant, how many people go out of their way to order something they never had before? Very few, indeed. The recent skyrocketing in popularity of hamburger drive-in attests to the demand of the tried-and-true. MacDonald's Hamburgers alone have sold over 10 billion burgers. When faced with a chance to eat out, how often do people choose to go to a restaurant they never tried before? Very seldom, and then only if it has been highly recommended by someone respected.

The creative person tries new restaurants every chance hesh gets. And once in a new restaurant, hesh tries to order a food he has never eaten before. The risk is less than one would think: the odds of getting something familiar just the way you prefer it is 50/50. The odds of getting a strange meal that you will like are the same odds--50/50. So, trying a new food can be no more risky than ordering something apparently safe.

As for the people you associate with, how many people associate with people outside their own age group, socio-economic bracket, educational level? Not just in an acquaintance situation, but as close friends. Here again, some deep-seated habit determines who is acceptable for you to associate with and who is acceptable to form close liasons with.

Habits are a deadly menace to creative behavior. Frank Lloyd Wright commented:

habituation must be dead end of the aesthetic nerve... Human habit--"habituation"--is enemy No. 1. And the enemy is he who looks backward toward that to which he has become accustomed as comfort.⁴

Getting away from habits helps you get away from what Milton Rokeach calls a closed belief system. The greatest determiner of closed system is the external authority. The person with an open system is the one who is showing strength, to resist outside pressures. On the other hand:

the more closed the system, the more will the world be seen as threatening, the greater will be the belief in absolute authority, the more will other persons be evaluated according to the authorities they live up with, and the more will peripheral beliefs be related to each other by virtue of their

common origin in authority, rather than by virtue of intrinsic connections.³

To end on a positive note and act as a transition, Dr. Maltz offers an antidote for habituation:

What we need to understand is that these habits, unlike addictions, can be modified, changed, or reversed, simply by taking the trouble to make a conscious decision--and then by practicing or "acting out" the new response or behavior.⁴

c. Responsibility

In order for an action to be a valid one, it must be one freely chosen. To be freely chosen, this means that the action is one that has not been forced upon you, nor does it carry external rewards or threat of punishment. It should be an action that you take complete responsibility for. By affirming yourself by action you are living the fullest truest life possible. You are not dependent on other people for direction or sanction. All actions are self determined and hence only that self receives blame and credit. It is amazing how much responsibility we throw on other people's shoulders, by thinking that they are better authorities than we are, by using them as convenient scapegoats for decisions we don't want to represent us, by thinking that we are incapable of making our own decisions. William Schutz takes an extreme point of view of responsibility:

Every thought, gesture, muscle tension, feeling, stomach gurgle, nose scratch, fart, hummed tune, slip of the tongue, illness--everything is significant and meaningful and related to the now. It is possible to know and understand oneself on all these levels, and the more one knows the more

he is free to determine his own life...Given a complete knowledge of myself, I can determine my life; lacking that mastery, I am controlled in ways that are often undesirable, unproductive worrisome, and confusing.⁵

The creative person who tries to master herself on these levels, can be accused of elitism and validly so. The fully responsible person only does what she chooses to do. She is not coerced into activity by others unless she chooses to be coerced, and even then she takes full responsibility for the outcome. She is free to say yes and free to say no, taking responsibility for the consequences of either. Since she only does what she chooses, her actions become more important, shrouded with personal involvement and laden with value and purpose. The creative person's actions become the most credible representation of that person. And her actions are more credible than anyone else's. She can be considered elite because she is more selective in her actions than most people, and her actions are relatively more significant.

It takes a great deal of internal strength to be creative, to take responsibility for all your actions, to break habits, to diverge from the norm. But the creative person is a growing person:

But go a little further than you think you can. That's where the growth is. Realize that you are responsible for yourself. You are the primary determiner of your fate. Stop blaming everyone else for your troubles. You can do something about them. Taking responsibility for yourself usually feels marvelous.⁶

The creative person is doing more to determine his own life. This concept dates back to Kierkegaard and later popularized by Otto Rank:

At the moment of choice he is thus in complete isolation for he withdraws from his surroundings and yet he is in complete continuity, for he chooses himself as product; and this choice is a free choice, so that we might even say when he chooses himself as product, that he is producing himself.⁷

d. Consistency

There are seemingly contradictory views about the role of consistency in creative behavior. On the one hand, it seems to follow the dictates of creativity--to be open to every experience as a new one, to defer judgement and have no preconceptions, to be willing to have a different reaction to a similar stimulus-- all seem to point away from any semblance of consistency.

On the other hand, consistency breeds a type of credibility. Without credibility, none of your actions have acceptability in the eyes of others. To be totally without consistency leads to an anarchic life style in which none of your actions can be trusted because of the seemingly whimsical nature of their motivation.

This then is the dilemma. Does consistency stifle creativity? Let us take each side of the issue at a time, beginning with the latter.

A person who is whimsical in his actions has no real rationale for them. He is like Dostoyevski's undergroundman who

acts irrationally from irrational motives. For him, the only free act is one done in spite of all restrictions, be they reason, precedents, or feelings. In such case, the actions of the irrational carry little credibility, since there is no reason for them. They lose credibility because there is little reason to assume that they have any consequence. If, in fact, they were chosen whimsically, then the consequences are not to be taken seriously, since the alternatives and consequences were not really evaluated and chosen for their merits.

This assumes that a response is expected by the whimsical actor. If, indeed, a response is not expected, then perhaps whimsical behavior, if done with responsibility toward others and with full responsibility to accept the repercussions, is an extremely creative behavior. However, it is limited because it is done in a vacuum, one where no response from others is expected. This sorts out the seeming illusion that creative behavior can be done in a vacuum, which is not entirely true. Certain creative actions can be done without exterior motivation, but very few can be done without any need or dependence of others for a response. That response, oftentimes, is the catalyst for greater unilateral creative acts.

On the other side of the dilemma, too much consistency can be habituating and debilitating. In an attempt to be consistent, you stand to lose spontaneity. This borders on the discussion of values to be dealt with next. If there is a consistency that you strive for, it can be a consistency of meaning or of purpose. In this context, your actions may be varied, spontaneous, and divergent, yet they all relate to a central

purpose. One such purpose could be simple creative behavior. This legitimizes seemingly whimsical behavior and removes the onus of expectation. For example, if you were committed to trying foods you've never eaten before, your seemingly whimsical behavior of going to all sorts of off-beat restaurants would be understandable and hence would be credible. So it is possible to have inconsistent behavior be credible but only when there is a deeper level of consistency present, a level where the behavior is an expression of a consistent value.

There is a difference between inconsistency and incongruence. To be inconsistent, there must be a discrepancy between actions, where the intention of one action belies the intention of another. For example, if a candidate for public office maintains that hesh is for freedom of the individual and supports legislation like abortion reform, marijuana legalization, and the countless other issues that give the individual the right to determine hirs own life, then hesh is inconsistent if hesh also supports legislation like the draft, tariffs, price controls, and taxation. In this case the freedom of the individual, which is purportedly the behavior to be consistent, is being violated. Consequently there is an inconsistency in the behavior of that politician which in turn jeopardizes his credibility.

Congruence, on the other hand, is a term used by humanistic psychologists to describe a discrepancy between a feeling and an action. If, for example, you maintain that you believe in ecology yet fail to recycle bottles, paper, and cans; smoke cigarettes, litter, own and drive several cars, etc. then there is a basic incongruence between what it is you say you

value and that in fact your actions attest to. If, for example, you do some of these things but not all, then you could be accused of being inconsistent in your value of ecology. This leads directly to a new view of values.

e. An Ethical System of Non-values

Just as a morality is a fixed mindset which opposes spontaneous, freely chosen action, the analogy can be extended to values. In order to discuss this intelligently, we first must more closely define what we mean by a value. Raths, Harmin, and Simon, as mentioned before use what I consider the most rigorous definition. In order to qualify for the valuing process you must:

- 1) choose freely
- 2) choose from among alternatives
- 3) choose after thoughtful consideration of the consequences
- 4) prize and cherish your value
- 5) affirm your choice publicly
- 6) act upon your choice
- 7) repeat your action¹⁰

It is with the last criterion that I wish to pursue. According to these writers:

Where something reaches the stage of a value, it is very likely to reappear on a number of occasions in the life of the person who holds it. It shows up in several different situations, at several times. We would not think of something that appeared once in a life and never again as a value. Values tend to have a persistency, tend to make a pattern in life.¹¹

The result of these valuing processes are values. It seems reasonable enough to exact the price of consistency in order to call something a value. Yet there is a point where consistency

and value patterns become debilitating, restrictive and habituating. To value, even basic things, playing tennis, or keeping neat, or picking up hitchhikers, is hard to adhere to consistently. And without consistency, it cannot be considered a value. To do something absolutely consistently, on the other hand, is to put yourself into an automatic response pattern and cut off a spontaneous response. Hence there is a double bind in holding values--on the one hand it is extremely difficult to follow all seven criteria to begin with and be consistent; on the other hand, to be consistent and hold a value almost negates the possibility for creative behavior.

What I propose is an ethical system of non-values. In this scheme, holding a value is no longer the "right" thing to do (a value itself as imposed by society, religion, ethics). Once you get over the initial shock of no longer striving for values you can lead a more consistent life, consistent to broader actions. You no longer need worry about being consistent--that is no longer a criterion for ethical behavior.

In place of values, I propose actions, which, in fact, is at the root of values anyway. In the context of values, what counts most is what you do, not what you say you might do, or like to do. These represent attitudes, beliefs, and convictions. What is important is what you do about them. Making action the most important part of a behavior system makes values obsolete. Hence we have a system of non-values.

To show that values are unnecessary it is necessary to point out the futility of the absolute position. No value is always right. To take an extreme example, if you believe that

killing is wrong, or to put it positively, that preserving life is something you value, I would have you clarify that iconoclast position by giving you hypothetical situations of killing situations: abortion, euthenasia, self-defense, military obedience, manslaughter, etc. At some point, there will probably be a position where you would be able to justify or condone killing in some form. The claim that you still value the preservation of life, only not all of the time, as noble as it sounds, loses credibility but isn't an issue in the first place. What does attitudes about hypothetical situations show in the first place? What is most important is how you act. Do you have an abortion or a baby? Do you help friends to pursue a C.O. status or allow yourself to be drafted? Do you protect yourself when attacked? No doubt, your actions may fall into a more consistent scheme, but that only represents the experiences that you have had to that point and you should realize that your attitudes and behavior might change. Certainly, if you are open to all options of a situation, you cannot pre-determine what your response would be to a given situation.

To claim a system of non-values sounds like it is inviting anarchy, nihilism, and immorality, but isn't doing anything of the sort. What it is substituting in place of values are carefully thought out actions as a platform on which to claim credibility. Consistency is not the goal credibility is. People should know that you will do what you say you will but not necessarily be boxed into the same response in every situation. This broadens your behavioral response repertoire, while

increasing your credibility. The system is an ethical one, because you affirm your actions by the very fact that you do them. In essence, that is the same criteria that you would apply to verify a value. So what matters is not the hypothetical value-laden motivation for an action, but the action which speaks for itself. In the ethical system of non-values, we don't claim values, but we do affirm our actions, as thoughtful expressions of optical response to a unique situation.

f. Theory of Totality

We are all jugglers, juggling all the hundreds of thousands of sensory impressions, facts, experiences and actions that we accumulate throughout our lives. We begin life with nothing and in a short time are bombarded with so many of these unique, unrelated, meaningless impressions that we have no way of holding them all in our grasp. We resort to a sort of juggling to keep what we can manage in our hands and keeping the rest within reach and recall. As we mature and learn that the color of a fire engine, rose and blood are all called red, these hitherto unrelated experiences have a common attraction with each other and become fused in the mass of juggled balls.

As he gets more acute, the juggler is able to add prior facts, and personal impressions to the fused balls he is juggling. As he tosses these balls of fused facts around, for his life depends on never quitting, the more chance there is that certain facts will fuse with each other through repetition, non-impression, or close relation. These occurrences, like energy, will never be destroyed. They will never dissipate,

but become part of a larger mass of ideas, impressions, and attitudes, even though they are not visibly apparent in the mass.

The longer he juggles, the bigger the balls become, as more associations occur. Soon he is juggling several gigantic balls of interrelatedness, the fusion of the dichotomies and paradoxes of the subjects life, the disparate memories and actions that are hard to reconcile. The reason they fuse is because they are all made of the same substance--life--and can't resist attraction.

The goal is to juggle only one gigantic ball, but that never happens. Some of the balls are solidly fused--appearing like one complete, smooth sphere. Other conglomerations are asymmetrical, like a football bursting at the seams, or an old partially-deflated balloon. In these, one can see each one of its components; the cohesion is weak but apparent.

As he continues to juggle, less differentiation occurs. Not that everything becomes similar, but rather that everything tends toward a unity. This can never totally happen, for sometimes, when he is concentrating on joining two large spheres, several smaller ones will detach themselves from the rest.

Some jugglers are content with forming several large balls of united facts; others prefer to isolate some interesting little ones. No juggler has ever gotten everything together. But some try.

This metaphor summarizes the goal of evolving creative behavior. The creative person is a good juggler, intent on his craft of adding new configurations to the fusing balls within his sphere. The creative person is the consummate juggler, able

to juggle all the alternatives of life and see new connections. He is not so much concerned with establishing a harmony as with making sure that he is juggling to the best of his ability. He is after both quality in his juggling and quantity in the number of items to juggle.

3. Future Work

It would be a sublime understatement to say that this work is complete. So many theoretical issues need to be explored and refined. So much more empirical data ought to be designed, tested and presented. The work of the future can take two directions from this point. First there are the hypothetical constructs on which the theory rests. Are they tenable, plausible, practical--these are philosophical questions which need greater exploration. A second direction is in terms of the program itself-- in designing a better way of measuring creative behavior, or refining the one used here. And third, as a result of the former too, let's us start to make ourselves more creative people.

A list of questions that are in my mind may serve as direction markers for future work. A list of questions might well serve as signposts:

1. What is the correlation between creative thinking and creative behavior?
2. Can creative behavior be nurtured in any other than a behavioristic way?
3. What are the best ages for introducing a program of evolving creative behavior?

4. Within the college-age populace, what are some socio-economic factors which make some people more creative than others?
5. Is creativity a sex-linked characteristic?
6. What are some blocks in increasing creative behavior?
7. Can specific factors which inhibit creative behavior be isolated?
8. What are some motivating factors that help people want to evolve creative behavior?
9. What is the difference between a creative act, a divergent act, and a deviant act, if any?
10. What would be a good empirical test for determining creative behavior?
11. How can the test used in this study be tested to determine which questions are most significant?
12. What are some societal attitudes toward creativity?
13. How can creative behavior be related to specific occupations, like housekeeping, management, assembly line work?
14. What are the detriments of living a life of creative behavior?
15. Is there some way of verifying creative behavior?
16. How long a period of time need a program of evolving creative behavior last to be of any significant good?
17. How often do the sessions need to be to be of optimum benefit?
18. How large a size of a group is optimal?
19. Could a program of evolving creative behavior be effective when done independently?
20. How can you develop the attitude of taking risks?
21. What is the correlation between attitudes and behavior?
22. Can a system of responsibility work as a subsystem within a larger context of non-responsibility?

23. What are the political implications of the theory of evolving creative behavior?
24. How would the theory affect social institutions, mores, customs?
25. Is marriage incompatible with creative behavior?

This dissertation represents the initial stages into an uncharted territory. Whether the land is rich and fertile--and hence a valuable investment of time and energy--is not the point. Some people earn their livings and live their lives in arctic ranges. But I would be remiss if I didn't point out some directions for future work, for the next person to come along or when I am more adventurous. You see, the assumption is that the land is fertile.

APPENDICES

APPENDIX A

CHRONOLOGICAL SUMMARY OF STUDIES ON CREATIVITY--

HOW AND WHAT WAS MEASURED

Kirkpatrick-1900

inkblots
(preschool)

Colvin-1902

inventiveness
sense of humor
imagination
perception in composition
(elem. and high school)

Ribot-1906

thinking by analogy

Whipple-1915

inkblots
(pre-school)

Chassell-1916

originality in:
word building
picture writing
original analogies
chain puzzle
triangle puzzle
completion test
code test
economic prophecies
consequences for novel situations
(college and older)

Simpson-1922

four small dots
(corner of a square)
tested for:
fluency
flexibility
originality
(elementary)

Spearman-1930

seeing or creating relationships--near, part of, because
of, after, result of

Grippen-1933

paintings and verbalizations while painting
(pre-school-elementary)

Markey-1935

observing standard situations
fanciful naming of visual stimuli
leadership in imaginative games
block building
(pre-school)

Harms-1939

representation of words by single line drawings
(elementary and secondary)

McCloy and Maier-1939

interpretive titles to pictures
critical appraisal and interpretation of completed
works of art
compositions
opinions and interpretations of paintings
(college and adult)

Walch-1946

perception of new combinations:
block constructions
sentence constructions
letter construction
short essay construction
(college and older)

Vernon-1948

imaginative construction test--make up stories to four
pictures
(secondary)

Stephenson-1949

poetry writing
art-form test
(elementary)

Thurstone-1952

novelty for the individual

Stein-1953

must be defined by culture
must be useful
must have sensitivity to gaps in our own culture
tolerance of ambiguity
ability to maintain belief as hypothesis is tested

Owens, Schumacher, and Clark-1957
 creativity in machine design:
 power source apparatus test
 design a machine test
 3-D space relations test
 figure matrix test
 (college and adult)

McCarty-1924
 drawings
 (pre-school-elementary)

Hargreaves-1927
 fluency and originality
 word building and composition
 Ebbinghaus Test
 invention of stories
 indeterminate language completion
 unfinished pictures
 inkblots
 indeterminate language completion
 unfinished stories
 writing words
 probable situations
 imaginary situations
 (college and older)

Andrews-1930
 tasks:
 transformation of new products
 observation of imitations
 experimentation
 transformation of objects
 acts of sympathy
 dramatizations
 imaginary playmates
 fanciful explanations
 fantastic stories
 new uses of stories
 constructions
 new games
 extensions of language
 appropriate quotations
 leadership with plans
 aesthetic appreciation
 (pre-school)

Cochran-1955
 U.S. Patent Office criteria for invention:
 must not have been known before
 must be useful
 Patent not given for lack of novelty of invention:
 changes requiring mechanical skill

change in size
 duplication of a part of a devise
 omission of stop of part
 reversal of part
 change of material
 use of same process to analogous object
 adjustment
 change in element of old combination
 aggregation of elements

Guilford-1956

fluency
 flexibility
 originality
 elaboration
 ability to redefine
 sensitivity to problems

Barron-1958

originality test
 mosaic constructions
 anagram test
 drawing completion
 figure preference test
 inkblot test

Harris and Simberg-1959

AC Sparkplug test of creative thinking:
 unusual uses of common objects
 alternative explanations of conclusions
 consequences of unusual occurrences
 alternative solutions to problem situations
 (college and older)

Frederickson-1959

formulation hypotheses test

Harris-1960

20-item test for engineering students:
 possible uses
 guess what it is

Guilford and Merrifield-1960

sensitivity to problems
 flexibility:
 figural spontaneous
 figural adaptive
 semantic spontaneous
 fluency:
 word
 expressional
 ideational

redefinition:
 figural
 symbolic
 semantic

Murphy-1961

belief in individuality
 capacity to learn

Barchillon-1961

ability to throw things together
 ability to choose from alternatives
 ability to synthesize

Rhodes-1961

person
 process
 press
 products

Seyle-1962

creative contributions must be:
 true
 generalizable
 surprising

Crutchfield-1962

productive person:
 functions well under stress
 little generalized anxiety
 free of inferiority and inadequacy feelings
 open in emotional processes
 persuasive
 able to mobilize resources
 active and vigorous
 free from pretence
 expressive
 seeking and enjoying aesthetic impressions

McKinnon-1962

characteristics of creative architects:
 dominant
 aimed at social status
 poised and spontaneous in personal and social interaction
 sociable in participating
 outspoken or sharp-witted
 aggressive and self-centered
 Persuasive and verbally fluent
 self-confident
 self-assured

McKinnon-1962 (Cont.)

uninhibited in expressing worries and complaints
 free from conventional restraints
 not preoccupied with impressions
 independent
 psychologically and cognitively flexible
 perceptive
 tolerance of complexity and disorder
 preference for perceiving than judging
 prefers intuitive judgment to sense perception
 introverted

Mednick-1962

find word which is associative connective between three
 disparate words
 (college and older)

Flanahan-1963

ingenious solutions to problems:
 multiple choice

Burkhart-1963

object questions test--
 ask divergent question about ordinary object

Torrance

Minnesota Test of Creative Thinking
 test of imagination
 product improvement
 product utilization
 unusual uses
 circles (draw as many pictures using a circle)
 ask and guess--measured by:
 fluency
 flexability
 originality
 creative writing, scored for:
 sensitivity
 originality
 organization
 imagination
 psychological insight
 richness

APPENDIX 2

In an attempt to start a new trend in the research of creative behavior, I conducted a survey of artists, dancers, novelists, poets, musicians, movie directors, and social scientists to try to discover something about their creative behavior. Aware of the multiple demands on their time and the impersonality of the anonymity of a printed questionnaire, designed the survey to be as brief and succinct as possible. A copy of the cover letter and questionnaire are following. In essence, the two questions were 1) to list the three words or phrases that best define creative behavior and 2) list the three greatest influences on your creative development.

The purpose of the first question was to see if there were any common concepts that many respondents might refer to in describing their creative behavior. If so, this would add a new dimension and direction to the development of criteria of creative behavior. The purpose of the second question was to get a general idea of what kinds of things, be they people, places, books, meetings, influenced creative behavior in other people.

The limitations of this kind of survey are similar to other surveys of "creative" people. By identifying beforehand who your creative sampling is, you are stocking your own pond, judging these people as creative based on a product they

have produced, a life they have lived. Hence you are ascribing them attributes of creativity before you measure them.

This survey is different in that it doesn't aspire to being a definitive study, only an empirical study of what some people, who some segments of society term creative, consider important in their creativity. The answers are subjective and random; they are imprecise, but do furnish insights into specific individuals as well as artists in general. The survey was conducted on the assumption that the best way to find out what makes someone creative is to ask him directly. Taylor and Holland bear this out. (cf. Chapter I, p. II).

The sampling was derived from selected entries from Current Biographies from 1960 to the present. A final selection of 205 persons was made from this list. Questionnaires were sent to these people in 17 states and 12 countries. In all 128 were sent to persons in the United States; 77 were sent abroad. In all 48 replies came back in various forms. This represented 23.4% of the mailing and 24.7% of all unreturned questionnaires. The vast majority replied by using the questionnaire. Others wrote personal notes on their personal stationary. A few jotted down notes on the cover letter and sent that. Not all the responses were returned by the people to whom they were sent. Some were apologies or replies from secretaries or associates. Not all the responses were favorable. For example, Susan Sontag responded by writing over the face of the questionnaire:

"YOU SHOULD BE ASHAMED OF YOURSELF, MR. KLEIN." C. P. Snow wrote, "I wish I could help you, but your questions have no meaning to me. I don't think of my own creative work in anything resembling these categories. In fact, to be honest, I don't think about it at all." Anaïs Nin wrote back, "It is impossible to answer such subtle and complex questions in such a short form. I am sending you Novel of the Future which contains all the answers." and a few days later it arrived in the mail.

For the most part the responses were as diverse as the people themselves. The supposition that their replies would shed some light on some generality was proved unfounded. One conclusion that emerged was the affirmation that testing for creativity factors is virtually fruitless. This survey, in this respect, probably is the model of a valid measurement. It set no criteria, no hypotheses. What it accomplished was to accumulate data. Unlike the vast majority, every survey I know of, of studies, this one does not and will not attempt to codify from the data trends and generalizations that do not exist. It may be claimed that this test is no valid measurement of anything. My reply is that it is probably as valid a measurement of verifiable data as any test ever devised to measure or define creativity, and probably more valid than 95% of these studies because it sets not external standards and does not seek to measure, or judge or generalize.



The Commonwealth of Massachusetts
University of Massachusetts
Amherst 01002

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SCHOOL OF EDUCATION

january 19, 1972

dear creator:

as part of my doctoral dissertation at the university of massachusetts, i am trying to develop a definition of what creative behavior is. i have selected 200 of the world's leading artists, architects, fashion designers, dancers, novelists, poets, movie directors, actors, and social scientists, to help me reach a definition.

as your time is valuable, i've tried to make the questionnaire as simple as possible to complete and return. the enclosed sheet contains two questions relating to definition and influence of your creativity.

it shouldn't take long to fill out and will be of invaluable service to me in my work. won't you take the few minutes to fill it out now?

thanking you in advance, i am

sincerely yours,

Ronald D. Klein

Using yourself as a model, please list the three words or phrases that best define creative behavior:

Please list the three greatest influences (people, places, books, meetings, etc.) on your creative development:

Signature

Please feel free to add any additional comments about creativity on the reverse side of this sheet.

In seeking to define what creative behavior is, it leaves the comments of the respondents untouched, unedited, and ungeneralized. The primary data remains untainted by an intermediary's commentary. In this sense, the data is purely objective data.

This is how the responses broke down:

Category	No. Questionnaires Sent	No. Questionnaires Received	Percentage of Replies
Artists	26	6	23.2
Dancers	11	3	27.3
Fashion Designers	8	3	37.5
Movie Directors and Performers	34	4	11.8
Writers	90	17	18.9
Musicians	25	9	36.0
Social Scientists	11	6	54.5
	<u>205</u>	<u>48</u>	<u>23.4</u>

The following is a list of all persons to whom questionnaires were sent. Those with an * next to their names connotes a response. Those with an ** means that their questionnaires were returned undelivered. They are listed alphabetically by category. Following this list are printed excerpts of responses.

Artists

Karel Appel
 Anthony Armstrong-Jones
 Leonard Baskin *
 Marcel Breuer
 Alexander Calder
 Marc Chagall
 William Congdon *
 Salvador Dali
 Jean Dubuffet
 Max Ernst
 Buckminster Fuller
 Peggy Guggenheim *
 Jasper Johns *
 Louis Kahn
 Jacob Landau *
 Roy Lichtenstein
 Jacques Lipshitz **
 Rene Magritte
 Henry Moore
 Claes Oldenburg
 Pablo Picasso
 Robert Rauschenberg
 Man Ray
 Edward Steichen *
 Andy Warhol
 Andrew Wyeth

Dancers

George Balanchine
 Svetlana Beriosova

Margot Fonteyn *
 Peter Gennaro *
 Martha Graham *
 Robert Joffrey
 Murray Louis
 Rudolph Nureyev
 Jerome Robbins
 Violette Verdy
 Edward Villella

Fashion Designers

Cecil Beaton **
 Bill Blass *
 Piere Cardin
 Oleg Cassini
 Rudi Gernrieich *
 Mary Quant
 Emilio Pucci
 Yves St. Laurent

Movie Directors and Performers

Charles Aznavorr
 Ingmar Bergman
 Marlon Brando
 Peter Brook
 Luis Bunuel
 John Cassavetes *
 Charles Chaplin
 George Cukor
 John Ford
 John Frankenheimer
 Jean-Luc Godard **

Alfred Hitchcock
 Elia Kazan
 David Lean **
 Richard Lester
 Joseph Losey **
 Joseph Mankiewicz
 Jonathan Miller
 Mike Nichols *
 Tom O'Horgan
 Joseph Papp
 Pier Paolo Pasolini
 Alain Resnais
 Tony Richardson
 John Schleisinger
 Susan Sontag *
 Francois Truffaut
 Agnes Varda
 Bing Vidor *
 Luchino Visconti
 Peter Weiss
 Orson Welles
 William Wyler
 Fred Zinnemann

Writers

S. Y. Agnon
 Conrad Aiken
 Edward Albee
 Kingsley Amis
 Jean Anouilh
 Arrabal
 W. H. Auden *
 James Baldwin
 Stan Barstow
 John Barth
 Donald Barthelme
 Simone de Beauvoir
 Samuel Beckett
 Saul Bellow
 Jorge Luis Borges
 Robert Bolt
 Arna Bontemps
 Elizabeth Bowen
 Richard Brautigan
 Anthony Burgess *
 Truman Capote
 John Ciardi *
 Julio Cortazar *
 Noel Coward
 Robert Creeley *
 A. J. Cronin
 C. Day-Lewis

James Dickey *
 J. P. Donleavy
 Daphne du Maurier
 Lawrence Durrell
 Ralph Ellison
 James T. Farrell
 Jules Feiffer
 Lawrence Ferlinghetti
 John Fowles
 Christopher Fry
 Jean Garrigue
 Jean Genet **
 Alan Ginsberg *
 William Golding
 Gunter Grass
 Robert Graves
 Graham Greene **
 Eugene Ionesco
 Christopher Isherwood
 Arthur Koestler
 Doris Lessing **
 Denise Levertov *
 Robert Lowell
 Archibald MacLeish
 Norman Mailer
 Bernard Malamud
 Mary McCarthy
 Dwight McDonald
 W. S. Merwin
 Arthur Miller
 Henry Miller
 Iris Murdoch
 Vladimir Nabokov
 Anais Nin*
 John Osborne
 Kenneth Patchen
 Harold Pinter
 Katherine Anne Porter *
 Ezra Pound
 Anthony Powell *
 Thomas Pynchon
 Ayn Rand
 John Crowe Ransom
 Kenneth Rexroth
 Ronald Ribman
 Alain Robbe-Grillet
 Philip Roth
 J. D. Salinger
 Jean-Paul Sartre **
 Karl Shapiro
 Isaac Bashevis Singer *
 C. P. Snow *
 Muriel Spark
 Stephen Spender

Allan Tate
 J. R. R. Tolkein
 John Updike *
 Mark Van Doren
 Gore Vidal
 Robert Penn Warren
 Richard Wilbur *
 Thornton Wilder *
 Tennessee Williams *

Musicians

David Amram *
 Vladimir Ashkenazi *
 Daniel Barenboim
 Leonard Bernstein
 Benjamin Britten *
 Charlie Byrd *
 John Cage *
 Pablo Casals
 Judy Collins
 Aaron Copland *
 Miles Davis **
 Jacqueline DuPre
 Duke Ellington
 Benny Goodman *
 Vladimir Horowitz **
 Zubin Mehta
 Oliver Messiaen
 Eugene Ormandy
 Seiji Ozawa
 Artur Schnabel
 Ravi Shankar
 Buffy St. Marie
 Barbra Streisand **
 Randall Thompson *
 Virgil Thomson *

Social Scientists

Saul Alinsky *
 Bruno Bettelheim
 Will Durant *
 Erich Fromm
 Paul Goodman
 Ivan Illich
 Herbert Marcuse *
 Marshall McLuhan *
 Carl Rogers *
 B. F. Skinner *
 Alan Watts

ARTISTS

Leonard Baskin:

It strikes me that a statistical correlation of these lists will get you nowhere. It wd have been far better to have chosen three widely disparate=creative=persons. dead preferably, and study them profoundly, trying to find common causes in the three.

William Congdon:

(words or phrases) Humility, capacity
Sacrifice of self
Love transcendent to self-interest

(influences) Serge Demetrios-sculptor
Betty Parsons-gallerist people
Paolo Mangini-lay apostle

New York City places
Venice

Jesus Christ encounter

(and later): I returned, answered yesterday your creators' questionnaire.

Forgive me if I wish to be more precise.

I meant humility in the sense of "poverty of spirit," transparency of self, total submission and obedience to the gift.

Peggy Guggenheim:

(words or phrases) divine inspiration

(influences) Marcel Duchamp
Exhibition of Modern Art, Paris 1937
Alfred Barr's Fantastic Art, dada and
surrealist
Cubism and Abstract Art
Brancusi

Jasper Johns:

Sorry, JJ

Jacob Landau:

(words or phrases) fucking
 courage, and
 an unbearable itch

(influences) Beethoven
 My mother
 My students

Edward Steichen:

Captain Steichen has asked me to inform you that he cannot comply with your request to fill out your questionnaire.

It would take more time than he is willing or able to give, but he thanks you for your interest.

(Kerstin Brown
 Secretary)

DANCERS

Margot (Fonteyn) Arias:

(words or phrases) Excuse me for being so dense,
 I don't understand what 'creative
 behavior' means--probably I need
 a definition.

(influences) people
 nature
 the passing of time.

Peter Gennaro:

(words or phrases) self discipline
 concentration
 alert

(influences) people and movies of the 30's and 40's
 theatrical and dancing schools in which
 I studied
 my wife

Martha Graham:

It is to be deplored that your university should encourage you in so absurd an undertaking.

The word valuable is spelled with an "a"--
 The capital letter has been most useful in the writing
 of English. Do you propose to abandon it forthwith?

(LeRoy Leatherman for Martha Graham.)

FASHION DESIGNERS

Cecil Beaton:

(words or phrases) inspiration
 technique
 discipline

(influences) Oscar Wilde
 Diaghaleff
 The Old Testament

Bill Blass:

(words or phrases) credibility
 contemporary
 discipline

(influences) people
 fabric
 travel

Rudi Gernreich:

Although Mr. Gernreich is unable to answer your
 questions personally, I hope the enclosed biographical
 sketches will be of some help in your dissertation.
 (Fumie Hirano)

MOVIE DIRECTORS AND PERFORMERS

John Cassavetes:

(words or phrases) I don't know

(influences) physical strength
 mental health
 Frank Capra

Mike Nichols:

I'm sorry but Mike Nichols is out of the country then starts immediately to work upon his return, literally has no time to give your questions any thought.

(signature illegible)

Susan Sontag:

YOU SHOULD BE ASHAMED OF YOURSELF, MR. KLEIN.

(unsigned)

King Vidor:

(words or phrases) I have never liked or used the word "creator." I believe creation was done a long time ago. Or perhaps it is all now. Einstein didn't create anything, he just discovered that which already existed. The two words that mean much to me are EXPANDING CONSCIOUSNESS". Take down the small boundaries of conditioned thinking and we get glimpses of an infinite creation.

(influences) People through their books and a growing self-awareness

WRITERS

W. H. Auden:

(words or phrases) I think the word 'creative' a meaningless term. I regard myself as a maker of verbal objects. Some people make shoes; I make poems.

(influences) There have been far too many for me to cut them down to three. If you want a list of the poets and critics in this century who have influenced me most, see p. 372 of my commonplace book, A Certain World.

Anthony Burgess:

(words or phrases) imposing order on chaos
finding likenesses among disparate
making mere morphology enter the
sphere of semantics

(influences) other writers--poets and novelists
 a particular place--Malaya
 the inability to write music and the
 need to find a surrogate

John Ciardi:

(words or phrases) earning the luck one waits for/
 by trying to shape an attention/
 that is connected to the human race.

(influences) John Holmes, poet and teacher (Tufts)
 Professor Courden (U. of Mich.) teacher
 the library

Julio Cortazar:

Creation is a madness. Are we clowns? How one has to
 suffer to write and in that we may be dignified of it. But
 at last what an immense joy. Why do we write? What fascin-
 ating suicide...

(translated from Spanish by
 Roseanne Skirble)

Robert Creeley:

(words or phrases) move
 humor
 curiosity

(influences) Olson
 books
 England

James Dickey:

I'm sorry, but I simply do not have the time to fill
 out your questionnaire.

If it will be of any help to you, however, my
 definition of creative behavior is when a man begins to act
 under laws=of his own nature previously unknown to him.

Allen Ginsberg:

(words or phrases) experience of mortal poignant
 transcendence
 experience of immortal soul
 eternity
 experience of mortal and immortal
 comradeship

(influences) Dostoyevski's Idiot, Blake's Songs of I
& E, Whitman's Leaves
Kerouac and Borroughs later Snyder
N.Y.C. 1940's Times Square

Denise Levertov:

- (words or phrases)
- 1) 'Only connect' (EM Forster, in Howard's End)-or the ability to perceive analogies.
 - 2) Serendipity. The ability to surrender to the discovery of something you were not looking for, even when you have not found what you were looking for. This is related to 'Negative Capability'.
 - 3) A special sensitivity towards the means (for a writer, words, for a painter, paint, etc.) of an art, over and above the sensitivities and sensibility of the average 'sensitive person' together with a strong impulse to make things in that medium not only to receive them.

- (influences)
- 1) spending my childhood in a household in which books were an essential part of everyday life.
 - 2) Discovering very early in life that I had the predilections not in (3) above.
 - 3) People, places, meetings, books etc. much too numerous to mention or reduce to 3.

Anais Nin:

It is impossible to answer such subtle and complex questions in such a short form. I am sending you Novel of the Future which contains all the answers. You may quote from it. I am terribly overworked and cannot collaborate at the moment.

Katherine Anne Porter:

(words or phrases) Sorry--my unfinished work and limited time make it impossible for me to answer questions

(influences) really all you need to know about me can be found in my published Writings.

Anthony Powell:

My feeling is that writers are better not dissecting their work in this manner. You are welcome to quote this opinion.

Isaac B. Singer:

(words or phrases) Observation
phantasy
compassion

(influences) My brother I. J. Singer
Anna Karenina
Pan (Knut Hamsun)

C. P. Snow:

I wish I could help you, but your questions have no meaning to me. I don't think of my own creative work in anything remotely resembling these categories. In fact, to be honest, I don't think about it at all.

John Updike:

(words or phrases) shy
frightened
secretive

(influences) my mother
Walt Disney
James Thurber

Richard Wilbur:

(words or phrases) the "balance or reconciliation"
of opposites
resolution of personal conflicts
through a public medium
rectified irrationality

(influences) the poetry of others
the New Criticism
Baroque architecture

Thornton Wilder:

Your letter to my brother, Thornton Wilder, came while we were away for several months and was somehow mislaid - with a batch of material - by the person helping with the correspondence at that time. Only now has it come to hand.

My brother sends his appreciation of your offering him this opportunity to contribute to your work towards a definition of what "creative" behavior is. But at the same time

he regrets that he is unable to be of use to you. He has always shied away from that word, especially in the way it has been used and over-used and bent into and blown up to so many purposes.

He says to tell you he could not possibly reduce what he might think the right use of the word is to a list of "three words or phrases...." Nor list the "three greatest influences...."

He doesn't see, think or feel in a manner that lends itself to a definition that would be satisfactory to you or himself. He would need more space and time.

Because he is still slowly recuperating from a serious illness of some time ago, has lost the sight in one eye and is strictly limited in the use of the other for reading and writing, this letter must come from me and not him. Also, the phrasing is not his but my attempt to convey to you his appreciation of your interest in his answering your questions.

He hopes that many have been able to formulate replies that will be of value to you and that a solution of the hitherto intangible may be pinpointed for us all. He sends his good wishes for your challenging project.

Very Sincerely,

Isabel Wilder

Tennessee Williams:

(words or phrases) "Our doubt is our passion, our passion is our doubt, and the rest is the madness of art." Henry James.

(influences) The South
New Orleans
"the love of things irreconcilable"
Hart Crane

MUSICIANS

David Amram:

(words or phrases) energy
freedom
perseverance

(influences) Charlie Parker
Dimitri Mitropolous
Brazil

Vladimir Ashkenazi:

(words or phrases)

(influences) This is definitely impossible -- what is the greatest? Sometimes the smallest is the greatest! There are thousands of tiny influences I have had and couldn't even judge which one would be the best or most important. Everything is the greatest -- otherwise forget it. Everything is reflected in my work in music -- consciously or unconsciously. Life and my work is indivisible.

Benjamin Britten:

(words or phrases) ideas
work
sensitivity

(influences) of living people
Frank Bridge
W. H. Auden
Peter Pears

Charlie Byrd:

(words or phrases) Joyful work
Realistic Patience
A Passionate Desire To Relate to
the Outside World

(influences) My family and community
My experience in World War II
The World of the Classic Guitar

John Cage:

(words or phrases) self-alteration

(influences) Oriental Thought (Suzuki)
Electronic Technology

Aaron Copland:

I refer you to my book 'Music and Imagination' (Harvard University Press) which discusses these matters.

Benny Goodman:

- (words or phrases) Egotism--a desire to excel.
 Curiosity--what's beyond what now
 is?
 Energy, a physical as well as men-
 tal
- (influences) Environment
 Family
 Teachers

Randall Thompson:

- (words or phrases) craftsmanship
 diligence
 imagination
- (influences) Monteverdi
 Bach
 Haydyn

I could almost as well have listed other sets of
 three influences, e.g.:

Palestrina	Lassus
Mozart	Gallus
Beethoven	Schubert
Milton	Horace (Ars Poetica)
Purcell	Shakespeare
Moliere	The Bible

e cosi via!

Virgil Thomson:

- (words or phrases) spontaneity
 concentration
 know-how, or schooling

These "words" lead toward achievement, or perfec-
 tion. The cardinal mystery, of the talent itself,
 is power of growth

- (influences) places--Harvard
 Paris

People or their works--Erik Satie--com-
 poser
 Gertrude Stein--poet
 Maurice Grossen--painter

All these places and people I encountered between the ages of 23 and 30, a time when I could profit from them. At that age, of course, I would have been maturing anyway. People and places, all chosen by me, helped me find my direction.

I wish you luck on this fishing trip. But you start off wrong, because the word creativity has no meaning in English or any other European language. You are sure to waste lots of time climbing up and down that mountainous bromide.

Try using artist, artisan, and skilled workman. Therein lie all the possibilities of what creativity might mean. Don't confuse it with interpretation (performing arts), public appearance, scholarship, stardom, or celebrity. These side-issues may be helpful or gravely injurious. And originality, innovation are not valid criteria either. The only touchstone is Style, which is carrying power, a quality not hard to recognize.

SOCIAL SCIENTISTS

Saul Alinsky:

It is with regret that I return your questionnaire just as a way of acknowledging that it was received here in response to Mr. Alinsky's recent request after he had departed for his last trip.

I personally am sorry because he mentioned filling out your form many times--he had either lost the envelope or had lost track of the questionnaire itself--both turned up separately at different times and in turn were misplaced again.

Thank you.

(Mrs.) Georgia Harper

Will Durant:

(words or phrases) Imaginative
original
constructive

(influences) my wife, Ariel Durant
Henry Thomas Buckle
Mozart

Herbert Marcuse:

Sorry, I cannot answer your questionnaire!

Marshall McLuhan:

(words or phrases) Making sense by using all the senses for pattern recognition of processes, not classification.

Representation is never a replica; making the new is never matching the old.

Organize ignorance for discovery through dialogue--thought percepts not concepts.

Today's information environment transforms questions into resources and specialist answers into scrap

(influences) Telecommunications
Marshall McLuhan
James Joyce

(H.J.B. Nevitt)

Carl R. Rogers:

(words or phrases) Trusting my deepest feelings
Expressing myself personally
Forgetting my professional colleagues

(influences) My clients in psychoterapy
My graduate students and young colleagues
Members of encounter groups I have conducted

B. F. Skinner:

(words or phrases) Sorry. It's impossible.

(influences) 1. A high school teacher, Mary Graves
2. Bertram Russell
3. My children

FOOTNOTES

FOOTNOTES: CHAPTER I

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- ⁶F. Paul Torrance. Rewarding Creative Behavior (Englewood Cliffs, N.J.: Prentice Hall, 1965), p. 3.
- ⁷Ibid., p. 3.
- ⁸Frank Barron. "Needs for Order and Disorder as Motives in Creative Activity," in Scientific Creativity: Its Recognition and Development. Calvin W. Taylor and Frank Barron, eds. (New York: Wiley, 1963), p. 152.
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- ¹⁰Carl R. Rogers, "Toward a Theory of Creativity," in On Becoming A Person (Boston: Houghton Mifflin, 1961), p. 350.
- ¹¹Rollo May, "The Nature of Creativity," in Anderson, op. cit., p. 68.
- ¹²E. Paul Torrance, op. cit., p. 86.
- ¹³Don Faber. You and Creativity (Kaiser Aluminum News, 1968), p. 3.
- ¹⁴Ibid., p. 4.
- ¹⁵Torrance, op. cit., pp. 2-4.
- ¹⁶Ibid., pp. 5-6.

- ¹⁷Ghiselin, Brewster. "Ultimate Criteria In Two Levels of Creativity" in Taylor and Barron, op. cit., p. 43.
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- ²⁰Arthur Koestler. The Act of Creation (New York: Dell, 1964), pp. 630-660.
- ²¹George F. Kneller. The Art and Science of Creativity (New York: Holt, Rinehart & Winston, 1965) pp. 41-46.
- ²²Ibid., pp. 28-33
- ²³Ibid., p. 36.
- ²⁴Groch, op. cit., p. 33.
- ²⁵Rollo May, op. cit., pp. 55-68.
- ²⁶Ibid., p. 68.
- ²⁷Carl Rogers, op. cit., pp. 64-72.
- ²⁸Abraham H. Maslow. "Creativity in Self-Actualizing People" in Anderson, op. cit., p. 88.
- ²⁹Harold H. Anderson. "Creativity as Personality Development" in Anderson, op. cit., p. 131.
- ³⁰Erich Fromm. "The Creative Attitude" in Anderson, op. cit., p. 47.
- ³¹Ibid., p. 48.
- ³²Ibid., pp. 49-53.
- ³³Ibid., p. 53.
- ³⁴J. P. Guilford. The Nature of Human Intelligence (New York: McGraw Hill, 1967).
- ³⁵J. P. Guilford. "Intellectual Resources and their Values as Seen by Scientists" in Taylor and Barron, op. cit., pp. 104-118.
- ³⁶Kneller, op. cit., pp. 39-41.
- ³⁷Torrance, op. cit., p. 8.
- ³⁸E. Paul Torrance. Education and the Creative Potential (Minneapolis: University of Minnesota Press, 1963), pp. 94-97.

³⁹Sidney J. Parnes. Creative Behavior Guidebook (New York: Scribner, 1967), p. 27.

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⁴¹Calvin W. Taylor and John Holland. "Predictions of Creative Performance" in Creativity: Progress and Potential. Calvin W. Taylor, ed. (New York: McGraw-Hill, 1964) pp. 15-48.

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⁴⁵Torrance. Rewarding Creative Behavior, p. 45.

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⁴⁹Golovin, op. cit., p. 17.

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⁵³Frank Barron. "Disposition Toward Originality" in Taylor & Barron, op. cit., pp. 139-152.

⁵⁴Taylor and Barron, op. cit., pp. 385-386.

⁵⁵Morris I. Stein. "A Transactional Approach to Creativity" in Taylor and Barron, op. cit., pp. 217-227.

⁵⁶Calvin W. Taylor and John Holland. "Predictions of Creative Performance" in Taylor, op. cit., pp. 24-25.

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FOOTNOTES: CHAPTER II

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⁴Ibid., p. 65.

⁵Ibid., p. 71.

⁶Ibid., p. 76.

⁷Ibid., p. 78

⁸Ibid., p. 83.

⁹Ibid., p. 109.

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¹¹John Gardner. Self Renewal; The Individual and Innovative Society. (New York: Harper & Row, 1964), p. 86.

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