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# Memory, Presence, Emergence: Creativity in Time

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## First Reader

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Memory, Presence, Emergence:  
Creativity in Time

by

Amy E. Frazier

An Abstract of a Project  
in  
Creative Studies

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Master of Science

Spring 2011

Buffalo State College  
State University of New York  
Department of Creative Studies

## ABSTRACT OF PROJECT

### **Memory, Presence, Emergence: Creativity in Time**

This project is an exploration of the ways in which memory, present-moment awareness, and emergence support and are involved in our creativity. Our creative relationship to time is also explored. The project involved research and writing, and resulted in the script of a one-woman show, *Creativity in Time*, which was presented in two performances as a staged reading. The script synthesizes a portion of the research, and is loosely structured on a narrative framework of personal experiences. An additional theme is the nature of the “a-ha” moment of creative insight, and how it is linked to memory, present-moment awareness and emergence in the context of our own lives. My involvement with these concepts invited me to reflect upon the journey which brought me to this valuable Master’s Program. The personal outcome of the project work has been both deeply confirming and transformational.

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Amy E. Frazier

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Date

Buffalo State College  
State University of New York  
Department of Creative Studies

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Dates of Approval:

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A symbolic bow is given to Mercury, Mnemosyne, and all those Titans in the surf...

The project is dedicated to my mother and my father.

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## **SECTION ONE: INTRODUCTION**

This project began as an exploration of the relationships of memory, present-moment awareness, and emergence to creativity. It evolved to include our relationship to time, and the vital importance of creativity in helping us invest our time-bound lives with a sense of meaning, care, connection and development. The nature of the “a-ha” moment of insight also became a major theme in the work. A big surprise along the way was found in the role my own “a-ha” moment came to play in relationship to the initial idea for the project, its process and outcomes.

### **Why Presence, Memory and Emergence?**

My interest in present-moment awareness stems from my prior experience in theatre. For twenty years, I was a professional actor and theatre producer. I moved away from performing in order to apply what I had learned in theatre to organizational and leadership development. I had come to believe that theatre, which involves extensive training and practice in being present and embodied, could help others attain a stronger state of awareness, which would then contribute to their personal and professional effectiveness, as well as their creativity and wellbeing. It was pursuing this call that led me to this Master’s Program.

Regarding memory, I believe our connection to cultural, personal and even biological memory grounds us in meaning. Memories form the foundation of how we know ourselves. Today’s technologies offer an invitation to swim in a constant data stream, which threatens to alter our connection to the source of meaning found in personal and cultural memory. The repercussions of this are profound and unsettling. To let slip the richness of memory would be to lose a tremendous part of what it is to be human.



As to the phenomenon of emergence, I see it both as evoked by and evoking of our creative efforts. When we engage our creativity, we are calling upon a future state, brought forth through the efforts and serendipities of our creative acts. However, in the face of complex challenges, it is easy to feel overwhelmed and lose faith in our ability to create a beneficial future. The beauty of attending deliberately to the phenomenon of emergence is that it helps us sharpen our visions, and empowers us to draw new possibilities into awareness.

Memory, presence and emergence thus formed a sort of triptych of timeframes to explore—past, present, future, as it were. I discovered, however, that it is the interrelatedness of the three concepts that is by far the most provocative. It is not, in fact, by parsing them out as separate entities that the power of memory, presence and emergence in relationship to creativity is fully realized. Nevertheless, taking past-present-future as a starting point offered a familiar organizing principle for those of us who are creatures of time.

### **Process and Outcomes: Telling the Story**

The major outcomes of the project were a script and presentation, which evolved during the project work into a staged reading of a one-woman show. This was the first one-woman show I had ever produced. In this it represented a return to the talents employed in my first professional career, as well as a bracing challenge for skill development after many years of not being on stage. It also offered me an opportunity to synthesize major learnings not only from the Master's Project work, but also from the Master's Degree overall.

As the show developed, it took on an increasingly autobiographical tone. This was

initially required to bring story structure to the research findings, by giving the audience a character (me) with whom to identify. However, by the time of the staged reading it was clear that the autobiographical element had become catalytic—not only for the audience, but for me as well. I learned a profound lesson in this: as creativity practitioners and creative people, we cannot fully invite others into a journey which we ourselves have not experienced. And we have not fully journeyed until we've come back to tell the story.

### **Memory, Presence, Emergence: A Short Introduction**

**Memory:** In ancient Greece, the Muses—symbols of creative inspiration—were seen as the daughters of Zeus and Mnemosyne, the Titan goddess of memory. Memory provokes our creativity through providing important sluice gates to the waters of our past. These waters run in various channels: the individual memories of our autobiographical selves; externalized memory, found in works of art, writing, and other artifacts of culture; and the depths of our collective past, witnessed through archetypal imagery, myth and symbolism. The channels of memory are also found in our minds and bodies—the encoded memories distributed throughout the synaptic warrens of our brains, and the muscle memories necessary to performers, athletes, artisans, and to varying lesser degrees, those of us who have bodies.

**Presence:** Present moment awareness is the bedrock of our creative efforts. Presence is characterized by heightened awareness, and the comfortable state of alert readiness. When one is deeply and firmly present, multiple perspectives are available: inner and outer, focused and broad, self and other. These perspectives feed the variety of our creative experiences and expressions. The act of being fully present also draws us into a

sensory world of embodiment. Our senses feed important information to us which helps spur creative connections. When we are engaged with a sense of curiosity and attention, we are better able to notice differences and distinctions in the world around us, which contributes to our cognitive complexity. Presence also has a distinct feeling quality to it, a somatic state that gives us steady feedback of our lived experience in the moment.

**Emergence:** A creative act implicates the future. When we create, we are bringing something into being which does not yet exist. Engaging emergent possibilities enacts a conversation between the intention to create, and the act of creating. This engagement is characterized by a sense of attunement to change and the peeking-forth of the object of creation from the field of possibility. Scientists, artists, writers describe the sense of standing on this liminal edge, and drawing forth, sometimes as though from beyond their conscious control, the emerging creation. The emergent edge may be experienced as a heightened energy, a moment of pregnant stillness, or the sense of being somehow met or encountered by the unfolding creation.

## SECTION TWO: LITERATURE REVIEW

The means whereby we experience memory, presence and emergence are complex and interrelated. They involve—as does creativity—our brains, bodies, habits of mind, history, culture and biology. To propose a comprehensive review of the many facets and operations of memory, present-moment awareness and emergence is beyond the scope of this project. Instead, select research perspectives and writings have been gathered and assembled in a sort of mosaic—a design formed of key understandings into how these constructs support our experience of creativity.

### Memory

The terrain of memory is vast, and its power over our lived experience profound. It marries the intimacy of autobiographical nuance with the dynamism of mythological force. Mircea Eliade (1975) wrote, “by virtue of the primordial memory that he is able to recover, the poet inspired by the Muses has access to the original realities...(constituting) the foundation of this World” (p. 120). This connection between memory and reality holds true in modern storytelling as well, and is often focused on the nature of personal realities. The many movies about memory which have been produced since advances in neuroscience in the 1980’s have been largely concerned with forgetting. Yet the amnesia “makes sense only in light of the protagonist’s personal histories, experiences and existential quests” (Vidal, 2011, p. 395). Paring this existential quest down to the bone, Antonio Damasio (2010), attributed to memory the very nature of human awareness: “the ultimate consequences of consciousness come by way of memory” (p. 290).

The various forms of memory—implicit, declarative, working, semantic, episodic—form a coordinated matrix of remembrance, the beauty and complexity of which may be

considered the “most fundamental of higher cognitive processes” (Matthews, 2011, p. 124). Memory involves the emotions (Damasio, 2005; Freedburg, 2011; Nalbantian, 2011b; Rolls, 2011), as well as the body (Changeux, 2011; Favorini, 2011; Freedburg 2011). It is built up through the experiences of a lifetime, and transmitted across generations through culture and ritual (Damasio, 2010; Dissanayake, 2000).

Some of the cognitive and neurological mechanisms thought to link memory and creativity include: associative thinking and defocussed attention, which promote a broader distribution of neuronal memory sites, thus multiplying the potential for creative combinations (Gabora, 2010); the role of the cerebellum in accessing working memory during creative thinking by modulating thoughts in an action that feeds forward novel information to the cerebral cortex (Vandervert, Schimpf, & Liu, 2007); and the overlapping functions played by the hippocampus and other core brain regions in both memory and imagination, described in a fascinating theory aptly named the Janus Hypothesis (Dudai & Carruthers, 2005; Suddendorf & Corballis, 2007). “Neuroimaging studies...reveal striking commonalities in the brain networks that are activated when people remember past episodes and imagine future ones” (Schacter & Addis, 2007a, p. 27). According to this theory, the adaptive function of memory is not to be found in accurately recording the past, but in preparing for the future.

Episodic memory is a form of long-term declarative memory, and is often referred to as “autonoetic” (Tulving, 1985), a way in which we know ourselves. Though it forms an important part of our self-knowing, episodic memory can be fragile, malleable, labile. In fact, the very act of remembering can change the memory (Lehrer, 2007; McClelland, 2011; Nalbantian, 2011a; Nalbantian 2011b; Silva, 2011). With findings such as these

indicating that long term episodic memories are not so much retrieved as reconstructed or reconsolidated, memory itself becomes its own creative process.

In summing up the link between creativity and memory, Stickgold (2003) offered not so much to relate them, as equate them: “Creativity can be thought of as the process of identifying new and useful associations among pre-existing memories” (as cited in Nalbantian, 2001b, p. 268).

### **Presence/Present Moment Awareness**

Presence is a way of being in the world. It is identified as a quality of engagement with oneself and one’s surroundings. This manifests in greater self-awareness through mental concentration and attention to internal feeling states (Aldous, 2007; Sarath, 2006). The absence of this self-awareness may emerge in feelings of boredom and disconnection (Langler, 2005). Or, in philosopher Ortega y Gasset’s (1985) words, “So many things fail to interest us, simply because they don’t find in us enough surfaces on which to live” (p. 357). The cultivation of present-moment awareness calls upon the whole of our selves, and can be understood through both cognitive and somatic perspectives (Kabat-Zinn, 2005; Palmer, 1994). Or, in an artificial shorthand: through both mind and body.

**Mindfulness.** The construct of presence shares qualities with mindfulness, which Bishop, Lau, Shapiro, et al (2006), in their operational definition described as self-regulated attention, coupled with an attitude of openness, curiosity, and acceptance. Openness, curiosity and acceptance are fundamental affective skills for creative thinking (Puccio, Murdock & Mance, 2007).

Mindfulness also assists in the identification of novelty, another keystone principle in creative thinking (Langer & Moldoveanu, 2000). Langer’s (1989) earlier work

underscored the cognitive benefits of mindful engagement: the brain is able to identify and structure novel categories, which supports creativity through building associative complexity, as well as awakening us to the life of the present context, and not the past, reconstructed. McGilchrist (2009), in his compelling voyage into the divided functions of hemispheric processing, *The Master and his Emissary: The Divided Brain and the Making of the Modern World*, drew attention to the crucial distinction between the right hemisphere's ability to "presence" the world, (attuning to the novelty of the moment) versus the "less-authentic" re-presentation compulsively conducted by the left hemisphere (p. 244).

Along with the search for novelty, comfort with ambiguity is essential to creative thinking (Puccio, Murdock & Mance, 2007). Senge, Scharmer, Jaworski and Flowers (2004) spoke to the power of being willing "to accept moments of profound disorientation in which our most taken-for-granted ways of seeing and making sense of the world can come unglued" (p. 38). Kabat-Zinn (2005) offered the "don't know mind," and Langer (2005), in writing of the connection between creativity and mindfulness, affirmed the need to embrace uncertainty: "Mindfulness can teach us that not knowing the outcome is actually preferable" (p. 43). Presaging McGilchrist's (2009) description of the right hemispheric presencing (rather than the left-hemispheric representing) of experience, was Langer's (2005) statement that "the power of uncertainty...promotes a dynamic rather than a static relationship with our world" (p. 225). By being truly present and thus aware of the cognitive traps furnished by categories and representations (living through the past) we invite present moment uncertainty, *and* creativity. "Creativity and mindfulness are natural partners" (Langer 2005, p. 19).

Some states of presence, such as those described above, are trackable, in that we are aware of them as they happen, and can bring to them the conscious self-direction of attention recommended by Bishop, Lau, Shapiro, et al (2006). For May (1975), this purposefulness and deliberate focus of attention and intention were necessary precursors to creative insight.

Other states of presence manifest without what might be termed awareness feedback. That is, the state of attention is high, yet operates outside a person's moment-to-moment tracking. In support of this, Aldous (2007) related that successful creativity is the product of an alternating rhythm "between focused and defocused states of attention" (p. 184). Csikszentmihalyi's (1990) articulation of "flow" described a state where the awareness of time, physical conditions such as hunger or fatigue, and self-consciousness fade in a field of intense absorption. He went on to connect the state of flow to creativity as a "highly focused state of consciousness" (Csikszentmihalyi, 1996, p. 110).

Various forms of meditation also promote intense present-moment awareness (Sarath, 2006; Horan, 2009). Kabat-Zinn (2005) spoke of the intensity of energy generated in deep meditation, whereby a person can "become being, pure and simple" (p. 80). Sarath's (2006) description of transformational meditative states and self-awareness depicted a shift from the notion of a personal self to an experience of being "part of a broader realm of experience or consciousness" (p. 1823). Such profound meditation "enhances engagement, vitality and creativity" (Sarath 2006, p. 1818). Horan (2009) also linked creativity to various brainwave states brought on through meditative practices.

Thus, from a cognitive perspective, presence can be seen to contain both states of focused awareness, and the often equally potent states of absorptive immersion. Since all



of these conditions involve participatory modes of consciousness, perhaps May (1975) summed it up most completely in his use of the phrase “intensively conscious:” “Creativity is the encounter of the intensively conscious human being with his or her world” (p.54).

**Bodyfulness.** If creativity is a conscious encounter with the world, is it the body which makes the encounter possible. Therefore, to the role of mindfulness in supporting present-moment awareness, we add “bodyfulness” as well.

Presence is supported and supplied through the role of the physical senses (Hannaford, 2005; Houston, 1982; Kabat-Zinn, 2005). In his popular primer *How to Think Like Leonardo da Vinci*, Gelb (2004) devoted a chapter to the primacy of *senzazione* to creativity. Kabat-Zinn (2005) noted that *homo sapiens sapiens* (the designation given to our subspecies) is a “double-dose of the present participle of *sapere*: to taste; to perceive” (p. 316). Houston’s (1982) extensive research brought to attention that “in high actualizing intelligence (among) people who use their intelligence for creative accomplishment, there is a constantly recurring pattern of delight in sensory experience” (p. 32).

The sensory awareness of presence is manifested with the greatest integrity—as in a condition of wholeness—in our connections with nature and the phenomenal world (Abram, 1996; Houston, 1982; Kabat-Zinn, 2005, McGilcrest, 2009). In fact, Senge, Scharmer, Jaworski and Flowers (2004) described presence as “a concept, borrowed from the natural world, in which the whole is entirely present in any of its parts” (book jacket). When we move “beyond preconceptions, fears, and distorting ideas of self and world,

toward richer contact with the phenomenal world” asked Richards (2010), “what new awarenesses might arise?” (p. 193).

Phenomenology, “the way in which the world makes itself evident to awareness,” (Abram, 1996, p. 35) connects us to our lived expressions, where the body becomes “the true subject of experience” (p. 45). Firmly placing the body in a central relationship to creativity, Abram (1996), referencing the work of phenomenologist Merleau-Ponty, stated that the creativity we associate with our intellect and cognition is “in truth, an elaboration, or recapitulation, of a profound creativity already underway at the most immediate level of sensory perception” (p. 49).

### **Emergence**

Emergence bursts in upon our creative efforts in the eureka moment—the “a-ha!” which rushes in with the joy of discovery and resolution of creative tension. For some, this moment represents the breaking through of unconscious or preconscious material into the conscious mind (Aldous, 2007; May, 1975). There is evidence to suggest that the emerging awareness comes through an oscillation between visualization and verbal reasoning (Aldous, 2007). Brainwave studies show a peak just prior to the moment of insight (Horan, 2009).

Thagard and Stewart (2011) proposed a sequence of neural bindings which they term “convolutions” to be the antecedent condition that gives rise to new insights; the culminating convolution places emotion and the recognition of novelty into a relationship of emergence which brings forth the “a-ha.” Richards (2010) aligned the “a-ha” moment to the popping of popcorn kernels in the mind. Addressing the state of potentiality of the unpopped kernel, she encouraged openness to experience, “bravely welcoming whatever

may come,” as a method whereby we may “effectively be turning the heat up” (p. 203). For May (1975), the “a-ha” moment is the direct outcome of focused attention and, in fact will be a targeted response to this effort: “answers to problems do not come hit or miss...they pertain to those areas in which a person has worked laboriously and with dedication” (p. 46). Somewhat paradoxically, however, it is the relaxation of effort which appears to finally usher in the breakthrough insight (May, 1975; Richards, 2010).

Emergence also plays a role in wider fields of phenomena such as found in complex, non-linear systems. It is “the denomination of something new which could not be predicted from the elements constituting the preceding condition” (Emmeche, Koppe & Stjernfelt, 1997, p. 85). In this sense, the “a-ha” moment has been associated with an edge-of-chaos experience (Krippner, Richards & Abraham, 2010; Richards, 2010). Richards (2010) further likened the butterfly effect to the moment of “a-ha,” suggesting that the perturbation of small thoughts may ramify over time into extended potentials for new insights.

Land’s (1973) Transformation Theory proposed a sequential series of developments for successful growth. The third phase, mutualism, represents both the apex of creative development, and also the birth of a new creation in its initial, accretive, phase. For Land, successful growth in natural systems, social systems, and personal psychology was predicated upon this dovetailing rhythm of emergence.

Physicist David Bohm (2002) described emergence as a property of the implicate order, which arises from the generative order and unfolds phenomena into the explicate order of the material world. Bohm and Peat (1987) placed creativity in the timeless generative order, which underlies all of reality. Here, there is a “creative intelligence”

which is “universal and acts in every area of mental operation” (Bohm & Peat, 1987, p. 219). In this sense, we are in fact immersed in creative emergent potential.

Emergence on a more quotidian, perceptible, human scale is seen in the applied efforts of the artist in front of the blank canvas who, as Scharmer and Kaeufer (2010) described, has the choice to fulfill a deeper emerging intention, rather than recreate patterns of the past. Bohm and Peat (1987) likewise denoted the artist’s creative work in front of the canvas as the act of “working from the generative source of the idea and allowing the work to unfold in ever more definite forms” (p. 158).

A special place for emergence is found in Scharmer’s (2009) *Theory U*, where, in a state which Scharmer calls “presencing,” a person begins to move toward himself “from the future” (p. 185). Thus, being present and sensing, we let the future come.

### **Selected Bibliography**

Works which had a major impact on the content and direction of the project include:

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### SECTION THREE: PROCESS PLAN

The process plan involved three phases: research, scripting, and rehearsal, all culminating in the presentations.

The research phase took longer than I thought it would, and in some ways was the most challenging part of the project work. As I describe in key learnings, below, it was initially daunting to plunge into complex fields of study with which I had little or no prior research exposure, and a limited timeline in which to work. Gina Lebedeva at the Institute for Learning and Brain Sciences at the University of Washington helped tremendously by pointing me in the direction of some recent publications on memory. Also of assistance was Ellen Dissanayake, a scholar of aesthetics, psychology and evolutionary biology, also at the University of Washington. She allowed me to share my ideas with her, and in the course of the conversation recommended McGilchrist's (2009) *The Master and his Emissary: The Divided Brain and the Making of the Modern World*. This book helped to influence the final portion of the narrative. Dissanayake's work also appears in the research findings; she is quoted in the script as well.

The transition between research and writing took place during a weekend where I converged on the research with the purpose of selecting those things which most called to me and also felt the most relevant to the project (this was sometimes tricky, as there were many compelling tangents). I ended up with a spread of index cards across my living room floor. I had coded the cards with different colored dots for the three frameworks of memory, presence, and emergence. It was at this point that I first began to appreciate how interrelated the constructs sometimes were, as several cards could be coded with more than one colored dot—and some of them held all three!

The work that weekend felt like some pretty heavy lifting, but it paid off. The card spread on the living room floor morphed into a writing outline, and from there the scripting went pretty smoothly. The narrative structure of the final version ended up being close to that of the first draft; I made internal changes and played with different ways of delivering material, but never felt the need to do a major structural overhaul. I think this was made possible through the converging work that weekend. (I go into the scripting process in more detail below.)

The rehearsal and scripting phases overlapped, which I anticipated. However, I found this to be challenging in an unexpected way: I regularly resisted updating the script after the day's rehearsal. I wondered what this was about, and finally determined that my process as an actor and my process as a writer would cycle in contradictory rhythms. The actor in me preferred a sort of refractory period after rehearsal, needing downtime to internalize changes and incubate. To return home and update the script right away disrupted this process. This was very interesting for me to realize, and will be helpful going forward.

The final stage of the rehearsal process involved integrating technical aspects into the show, and training my stage manager/board operator. Having been away from the stage for many years, I had also intended to make time for my own training, by including regular physical and vocal exercises. This happened, but not to the degree I imagined—in part because of time limitations, and in part because I knew I was getting back up on a horse I hadn't ridden in many years, and at times I felt intimidated by that reality. As it turned out, once rehearsals began, I had no choice. The rehearsals ended up putting me through my paces!

The final project phase involved returning to the academic work after the performances were done. This was the biggest transition by far—in particular, returning to the literature review. It was challenging, but I ended up being grateful for the task. The convergence I had done, both deliberately through the card spread, and organically through the rehearsal and scripting processes, had moved key portions of the research into the limelight (so to speak...). But this did not fully represent my complete learnings; neither did it take into account possibilities for different combinations of information to be woven into the script going forward. Wrapping my brain around the literature review as a final task gave me a valuable overview of my research. It also took me back to the beginning of the project work, and helped me to really appreciate the process and all I had learned.

### Project Timeline

Date	Activity	Hours
February	Research, interviews	
2/1 – 3/6	Main research	80
by 2/11	Research sources and support team have been contacted	2
2/18	Final version of concept paper due	5
March	Scripting and additional research	
3/7	Draft of sections 1, 2, 3 due	10
by 3/15	Production timeline/revisions	3
3/8 – 3/31	Draft of script; supplemental research	60
week of 3/27	First read-through of script; feedback; revisions	15
April	Rehearsals/production elements/performance	
4/1 – 4/23	Rehearsals/script revisions/supporting materials finalized	60
4/18	Draft of sections 4, 5, 6 due	10
week of 4/24	Final rehearsals; technical elements finalized	30
4/30 & 5/1	Presentation & Video	6
5/2	15 minute presentation/display (video editing & production)	25
week of 5/2	Finalize write up	20
5/9	MP write up due	
	Total Hours	325



## **SECTION FOUR: OUTCOMES**

When I initially conceived of the project, I imaged a keynote address on the topic of memory, present-moment awareness and emergence and how they relate to our creativity. In communicating the idea to the course instructor, it sounded something like this: “I see myself creating a keynote address, which has some elements of theatricality to it—but nothing as fully theatrical as a one-woman show.”

To my surprise, I in fact produced a staged reading of a one-woman show.

The outcomes of this journey thus include:

- academic outcomes as reflected in the project write-up and literature review
- artistic outcomes demonstrated in the script and staged reading
- personal outcomes, which included my own sense of homecoming to the stage

These outcomes are echoed in the three major phases of the project: research, scripting, and rehearsal/production, which I detail below. The personal outcomes are discussed in the key learnings section.

### **Research Outcomes**

In my research I had made the decision, based in large part on the cognitive focus of the Master’s program, to look at what’s happening at the level of cognition within the three perspectives of memory, presence and emergence. This meant that I needed to acquaint myself with at least some of the basics of the cognitive and neurological mechanisms at play. Presence and present-moment awareness had been an interest of mine for some time; I had a bit of a head-start on this topic. I also had some acquaintance with theories of emergence, but not a lot of in-depth learning. Memory was brand new.

Since the project timeline involved not only research, but also scripting and rehearsing, this research portion needed to happen quickly and needed to be effective enough to carry the rest of the process forward.

It was initially overwhelming. I felt in some ways that I was making a blind grab into a jar of marbles, and whatever I happened to seize upon would have to do. This didn't really help me feel like a serious scholar. But, with some guidance, patience, and willful tolerance for the fact that the research timeline doubled beyond what I had budgeted, I was able to find interesting and compelling sources to help me begin to understand and articulate the dynamic relationships between creativity and memory, presence and emergence.

On that last topic, something significant emerged for me within the research phase: the awareness that the three constructs—which I had casually and somewhat inaccurately come to refer to as “past, present and future”—were pointing their fingers, like sentries or explorers, toward the larger and more fundamental question of our creative relationship to time. Interrogating such profoundly existential questions, and relating them to each other, is a massive proposition. Yet it became clear through the project work that they dance together. The work of philosopher Martin Heidegger kept popping up in my reading. His description of *Dasein*, or “Being There,” as he saw the human condition at its most basic, provided inspiration on why it's important to bring awareness to the nature of our relationship to time, in order to fashion a creative response to it, and thus secure a sense of meaning in our lives. The description of this creative response is articulated powerfully in Rollo May's (1975) *The Courage to Create*. The philosophies of May and Heidegger came to form the two major pillars of the content that I moved forward into

scripting.

However, it must be said that *there's so much more out there* than what I found and chose to use. I feel that this could be the basis for an extended exploration, one that could be quite rich and meaningful for me.

### **Scripting Outcomes**

The second portion of the project plan involved converting the research into a script. There were two major versions that were produced: the first, a narrative treatment; the second, a more theatrical one, which also went through several versions. The narrative treatment came together relatively quickly, which was a relief after the extended research phase. An early impulse to begin the narrative with a personal anecdote gave me a jump-start into the narrative flow. This autobiographical reference point came to be a key element in the second phase of scripting.

The script begins with a prologue in the form of an extended flashback to set the personal and thematic context. The major themes of memory, emergence and presence are then elaborated upon in two scenes for each, with the final act addressing our relationship to time. (The scenes are detailed in the synopsis, below.) This structure remained consistent throughout the scripting.

After the first narrative draft was completed, I sought feedback both through having others read it, and also listen to it in a “read-through.” Since I knew by this point that my project was to result in a piece of theatre, the feedback on both the writing and the presentational qualities was crucial to help me make the transition from the page to the stage.

While the research data were interesting, and my synthesis of ideas at least moderately successful, it was not yet a piece of theatre. The narrative lacked the strong through-line of story, and, despite being delivered in first person, it was also rather bereft of character. At this point, it was a staged lecture.

I had solicited directing support from a colleague who has a background in both theatre and organizational development and consulting. His first encouragement was that I bring the story to life through making my own journey explicit. Amy would become more of a character who experienced certain events and then used her story as a framework for conveying information. This recommendation echoed the feedback from others who felt that a through-line was needed. It made sense, and I proceeded in that direction. (How I felt about it, and what I learned through it are addressed below...)

This resulted in a sort of aeration of the script. I came to look for moments when I could “punch a hole” in the delivery of information, by relating an anecdote or element of story. The version of the script used in the staged reading still has areas that are “information dense,” but is substantially more “alive” than the narrative treatment had been.

Following is a script synopsis, along with excerpts of the first scene from the narrative version, and the first scene as it was presented at the time of the staged reading.

### **Creativity in Time: Synopsis**

The script begins with a prologue (*The Next Big Thing*) which sets the dramatic context of the story. I recount the events that led me to the idea of exploring memory, present-moment awareness and emergence. Mercury, the messenger god; Janus, the

Roman god of transitions, thresholds, beginnings and endings (and key creativity icon...); and the Muses, the daughters of Zeus and Mnemosyne, the Titan goddess of memory, are introduced. A dilemma emerges when I am unable to find a suitable topic for my Master's Project. The dilemma is resolved in the moment of "a-ha."

Act One, Scene One, *The Memory of Memory*, explores the topic of memory, beginning with a discussion of the Muses and poetry, and how both were important for learning and memorization in a pre-literate society.

Act One, Scene Two, *Orders of Recollection*, segues into a look at the cognitive and neurological functions and operations of memory. In it we learn of the Janus Hypothesis (Dudai & Carruthers, 2005; Suddendorf & Corballis, 2007), which shows how memory and imagination involve the same neurological and cognitive processes. The act of remembering prepares us to move forward.

Act Two, Scene One, *Coming into Being*, introduces the topic of emergence, with a focus on physicist David Bohm's (2002) concept of the implicate order. The scene closes with a look at the courage needed for creativity, and how this sets us up for breakthrough moments of insight. Intermission follows.

Act Two, Scene Two, *Bursting into Being* begins with a step-by-step look at the elements along the way that led to my moment of "a-ha," including: focused concentration and the breaking through of material from the unconscious, curiosity, deferral of judgment, intrinsic motivation, comfort with ambiguity, openness to experience, and relaxation/diffused attention. Each of these elements is related back to moments in the prologue. Various theories of the "a-ha" moment are presented.

Act Three, Scene One, *Mindfulness*, begins the exploration of present-moment awareness. The audience is asked to diverge in offering synonyms for present-moment awareness. Curiosity and attention to mental categories are offered as being important in the cultivation of mindfulness.

Act Three, Scene Two, *Bodyfulness* moves from mindfulness to the exploration of the senses and the body as vehicles for present-moment awareness.

Act Four, Scene One, *It's about Time*, opens with a recounting of a trip I took to the Pacific Coast in January to prepare for the Master's Project. It introduces the element of the ocean as a symbol of initiation. Philosopher Martin Heidegger's theories are then brought in, evoking our relationship to time. Near the end of the scene, I relate a dream of the Titans emerging from the sea. The show closes with a final reflection on our awareness of ourselves as creative beings, along with the encouragement to engage creatively with "the time of our being—past, present, and future" (Frazier, 2011, p. 36).

### **Prologue - Narrative Version**

Amy

"We express our being by creating." This is a quote from Rollo May, who wrote *The Courage to Create*.

We are of time.

Time distributes itself in us, in our bodies, in our relationship to the world. We metabolize time in a composite of happenings, motion, awareness, recollection and anticipation that we call the past, the present, the future. Through these frames of reference we unfold ourselves to ourselves in an atelier of existence, hammering out the experience of our lives. We express our being through our acts of creating. We create in time.

I became curious about the link between past-present-

future and how they are related to our creativity.

Actually, that's not quite accurate. I was originally interested in the function of memory, present-moment awareness and the emergent and how they support and are reflected in our creativity.

Actually -- that's not quite right either.

This is what really happened.

(pulls up chair/stool. sits)

One day, I was visited by a god. It's true. Or, the image of a god. A Greek god: Hermes - to the Romans he was Mercury. You know, the messenger god. He flashed before my eyes when I was deep in meditation. I recognized him immediately, because he had on the winged sandals. Ok, I thought: Mercury, speedy messenger god. Brings news of battles and FTD deliveries. But there was something different about this Mercury/Hermes. I could tell, he had something about him that was reminiscent of the arts. He was an Artistic Mercury. (Why not: we know plenty of mercurial artists...) When my meditation was done, I looked him up. I Googled Mercury, and I discovered that he had created the Lyre out of a tortoise shell, and had strung it with nine strings, one for each of the Nine Muses. He gave this gift to Apollo, who was the leader of the Muses. Point being, yes, he was the messenger god -- and yes, he had an association with the Muses, he helped to string their lyre.

It was at that point, I believe, that I dug a bit deeper into the Muses, and learned that they were the daughters of Zeus and Mnemosyne, a Titan and the Goddess of Memory. (ni-ma-sen-ee)

So perhaps Mercury was bringing me a message about art, or inspiration, or creativity, or something. Maybe my lyre needed stringing. And maybe memory had something to do with it. I tucked it away in my mind.

Not long after that point, I started exploring the idea of teaching presence and present-moment awareness in organizational settings. (I'd been an actor for 20 years...) I hung out a shingle as a consultant, and called my business Stages of Presence. This led me to think more carefully about

what "presence" was all about. I learned a lot about the body, and our senses, and how they help connect us to our experience.

Then, a few years into that, I began my Master's in Creativity Studies. This took me many places -- into the brain, into cognitive functioning, into the world of psychometric assessments. I learned a lot.

And then, when it came time to decide what to do for my Master's Project, I thought I would go back to this idea of present-moment awareness and how it feeds our creativity... back to the world of the senses. I thought I'd call my Master's project "The Sensual Creative," and lay around all day with bubble-baths and chocolate and wait for the book deal: The Sensual Creative Creating. The second book would be The Sensual Creative in the Kitchen. Then The Sensual Creative in the Bedroom...

But somehow, despite the appeal of indulging the senses and getting academic credit for it, the idea of exploring the present -- present-moment awareness, presence, etc -- strangely just didn't quite hold a charge for me. Not enough of one, anyway.

Then, after weeks of mulling it over, I was getting out of the shower one morning when all of a sudden I remembered that bit from years before about the Muses being the daughters of Memory. I had always loved that part. "yes!" I said to myself -- "yes, memory. Muses. I'll add memory to presence..."

And then, before I could even really think about it, the thought actually thought me: "add emergence."

The emerging future. During my studies, I been drawn to this phenomenon as well, and how it's often likened to the process an artist goes through in creating their art, emerging something from the future, onto the canvas.

There I had it: Memory - Presence - Emergence. Past - Present - Future. And how they connect to our creativity. It was my Aha.

Now, we're going to unpack all of that. We're going to get back in the shower (I haven't completely left the sensual creative behind...), we're going to look



at memory -- not just the idea of the Muses, but what was it that brought the Muses to me in an idea -- and what was up with Mercury and his message? And we'll look at the moment of Aha, and its link to the emerging future. And yes, we'll look at stages of presence, and what is it to be present to ourselves and our lives, and how does all of this support how we are creative people. How we are creative beings. How we create in time.

### **Prologue - Performance Version**

#### CREATIVITY IN TIME

*Setting: couch upstage center; staging flat upstage right, representing shower; desk with chair and computer, downstage right; staging flat as projection screen, upstage left; flip chart and chair, downstage left. Books scattered throughout. Drawing tablets, pencils, post-it notes and index cards scattered throughout.*

Prologue: The Next Big Thing

*Lights up: Amy on couch, upstage center, sketching; a copy of Rollo May's "The Courage to Create" in her hand.*

(referencing the book) "We express our being by creating."

We are of time.

Time distributes itself in us.

Time distributes itself in us.

In our bodies, in our relationship to the world.

We metabolize time.

(crosses to laptop, typing while speaking the following)

We metabolize time in a composite of happenings, motion, awareness, recollection and anticipation that we call the past, the present, the future.

Through these frames of reference we unfold ourselves to ourselves in an atelier of existence, (that's kind of puffy) hammering out the experience of our lives.

We express our being through our acts of creating. We create in time.

(to audience)

I became curious about the link between past-present-future and how they are related to our creativity.

Actually, that's not quite accurate. I was originally interested in the function of memory, present-moment awareness and the emergent and how *they're* connected to creativity.

Actually -- that's not quite right either.

This is what really happened.

(crossing to couch, taking pillow and dropping it center stage)

One day, I was visited by a god. A Greek god: Hermes - to the Romans he was Mercury. I know him as Mercury.

I remember -- I have such a clear memory of that day. At the time, my life was wide open. Not in a good way. I'd been an actor, for a long time. That was my deal. Then I'd gone off on a big adventure, and decided, when the adventure was over, to write a book about it. A memoir. I was becoming a writer, I told myself, with some anxiety as to what this meant to the theatre.

I had a job, sort of, as a part-time telemarketer. Telefunder. Direct sales representative. Telemarketer.

Then the whole department was laid off. Even better: now I'm a full time writer. The glut of writing brings on rotator cuff syndrome. I'm in traction three times a week for three months. I have to type with a towel under my arm, and wearing a harness. The unemployment is running

out and since I can barely type, I'm back on the phones. This phone job doesn't pay nearly as well. I'm scraping by.

This transition wasn't going so well.

And something else was emerging in my mind:

"This book isn't gonna save me." At this point, I've been writing it for a few years, I end up in traction. And let's say I sell the book. I'll get, what, a dollar a copy? It became clear to me that I was going to need to line up the NEXT BIG THING.

(crossing up to sit on couch, sketching)

At the time, I'd take these sketchpads -- I'm not an artist -- and try to draw it out. Huh. Draw it out. See what was emerging for me in all of this.

(crossing center to meditation cushion)

I was also doing a ton of meditating. Trying to go deep. Get in touch with my intuition or something.

(Mercury flashes on screen)

Woa. Woa. I know him. that was Mercury.

I recognized him; the winged sandals. Mercury, speedy messenger god. Brings news of battles and FTD deliveries. But he seemed sort of...artistic.

So when my meditation was over, I Googled Mercury.

(at computer)

And I discovered that yes he was the messenger god... and he was a trickster and a thief. And he had created the first lyre out of a tortoise shell, and had strung it with nine strings, one for each of the nine Muses -- the symbols of artistic and scientific creativity and learning.

He gave the lyre to Apollo, who was the leader of the Muses.

So, yes, he was the messenger god -- and yes, he had an association with the Muses; he helped to string their lyre.

So that made me curious about the muses. I learned that they were the daughters of Zeus and Mnemosyne, the Titan Goddess of Memory. (ni-ma-sen-ee)

I loved the idea that Memory was a Titan goddess, and I loved the idea that our creative inspirations were the offspring of our memories.

So perhaps Mercury was bringing me a message about art, or inspiration, or creativity, or something. And maybe memory had something to do with it. I tucked it away in my mind.

(crossing to couch, sketching)

Then: the next big thing really did start to emerge. At this point I hadn't been doing theatre for awhile, and I'd become aware of a lot of the benefits I'd gotten out of theatre -- like knowing how to be present, and be in your body -- and I thought that maybe other people didn't really know this, and people stuck in cubicles all day should know this, so I decided that I was going to help people in organizational settings become more present through theatre. And I hung out a single and I called myself "Stages of Presence."

(places folded paper on desk: "Stages of Presence")

Then I decided -- not just organizations, but corporations... not just people, but executives. I'm going to consult to corporations and make executives feel more present.

I've never work in a corporation.

I've never consulted before.

I don't think I know an executive. Like, ever.

Valdo!

Valdo (voice over)

"Hello, this is Valdo"

Valdo's French. He says 'cool' a lot.

Valdo (voice over)

"Cool cool cool cool cool..."

He's great. I was introduced to Valdo by a friend who knew I was interested in consulting.

(image: Valdo on ropes course)

Valdo has a consulting business. Ropes courses. Team building. Leadership. Valdo hired me to rewrite his website. He called me all the time. He almost drove me nuts.

Valdo (voice over)

"Amy, will you be my director of marketing?"

I needed a better job; I could learn about consulting. I wasn't a marketer... unless you counted telemarketing.

I consulted the I-Ching. The Book of Changes.

"What will be the nature of a continued association with Valdo?"

(throws coins)

The Creative. Huh. Ok then. I accept.

Valdo (voice over)

Cool.

(Mercury flashes on screen)

What? *What?* It's ropes courses... so?

So.. it wasn't using theatre to make executives be present, that's what. It was freaking their stuff out 40 feet above the ground.

That has its own sort of presence. (gasps at the height) But it didn't have anything to do with the arts.

Then, about a year later...

Valdo (voice over)

Amy, it's Valdo. Do you have a minute?

Amy

Uh, yeah.

Valdo (voice over)

I want to do a new program. On Creativity and Innovation.

Amy

Huh.

Valdo (voice over)

Can you do the research?

Amy

My version of research at the time was Amazon.com, and Barnes & Noble.

Along the way, I learned about Master of Science in Creativity Studies in Buffalo New York. I enrolled.

(crossing left to flipchart stand; sitting in "school" chair)

It wasn't until I was there for the first two week summer session that I fully understood what I'd signed on for.

On one of the first days in class, the teacher put up this diagram:

(at flipchart/channeling Mary)

"There has been a range of approaches to how we study creativity. Here you have your Cognitive,

Rational and Semantic - that means that it's about thinking, it's orderly, and it involves language. Then you've got your humanistic psychology... and psychodynamic.... and on this end of the scale you have your psychedelic. No, that does not mean drugs -- that means 'mind-expanding,' and it's from the Greek. Now this program you have all enrolled in is based over here, on the cognitive, rational and semantic."

Well, maybe I was a bit more interested in the other end of the spectrum. A big part of the 'cognitive, rational, semantic' bit is a process called Creative Problem Solving. That was one of the first things we learned. It involves a lot of Post-Its.

(placing Post-Its)

A lot.

There's divergent thinking -- which means generating lots of options. ("How do you get a good idea? Have a lot of them.") And convergent thinking, which means sorting and selecting them.

A sign of good creativity is what they call "strong divergent production." The more, the better.

I'm not actually getting a Master of Science; I'm getting a Master of Sticky-Notes.

(Janus on screen)

School is also where I met Janus. Janus is the Roman god of gates, doorways, thresholds, transitions, beginnings and endings. He's depicted with two faces, one looking forward, the other looking back. The term Janusian Thinking is used in the world of creativity studies, to describe holding opposition and contradiction in mind during the creative process. And of being comfortable with ambiguity.

That's an image of Janus which hangs outside the Creative Studies collection on campus. At the

threshold, as it were. I like to genuflect to Janus. Thank you, Janus!

At the summer session the second year (we're only on campus for two weeks each summer), the graduate studies coordinator meets with us to say

(channeling Cyndi)

"In November, I'll need to know what your topic is for your Master's project. No pressure now -- you have plenty of time to think about it. Use the summer and fall to diverge on it, and be ready to talk to me about it in November. Oh, and look for something that really gets you excited. This is *your chance* to create something."

Ok, so that was like, four months, right? Four months to diverge to come up with a subject for my Masters project.

But the summer passed, and I didn't really have an idea that grabbed me.

We headed into the fall. I get an idea:

(writes on Post-It)

Turn Thinking Skills Model into a board game.

(sees Stages of Presence shingle)

Stages of Presence: I was still interested in the whole bit about present-moment awareness and the senses. Hm. "The Sensual Creative." I like it. I could sit around in bubble-baths and eat chocolates and write it up, and then wait for the book deal: *The Sensual Creative Creating*. The second book would be *The Sensual Creative in the Kitchen*. Then *The Sensual Creative in the Bedroom...*

Two ideas.

(pause)



It's mid November now. I have two ideas. I'm getting a Master of Science in Creativity Studies, and I can only come up with two ideas for my final project.

This is not strong divergent production.

(Janus on screen)

The board game has some strategic appeal, maybe they could use it at the school; I could use it in my business. But it doesn't really excite me. I like the idea of indulging the senses and getting academic credit for it, but the idea of exploring the present -- present-moment awareness, presence -- strangely didn't quite hold a charge for me, either. Not enough of one, anyway.

(calling) Nicole!

Nicole (voice over)

Salut, Amy. Ca va?

Amy

Nicole is French-Canadian. She's in my cohort. I thought she could help me sort this out.

Nicole (voice over)

Amy, when I hear you talk about the board game I think that this is ok, it sounds rational and aligned with your interest for organizational creativity. However, it is not where your heart seems to be. I feel that you are deep in you more interested in the other idea about presence and the senses, and this is not the first time that you bring this perspective in our exchanges. This Master project should be yours, for you, your opportunity to explore with passion a topic that you cherish. You may wish to reflect on this prior to making your final decision.

Amy

I was willing to follow that meager bread crumb one more step towards a decision -- it's Nov. 20th now. But I'd love to feel a bit... more... sure.

(to Janus) I'm feeling a little uncomfortable with this level of ambiguity.

The next morning -- literally, the next morning -- I'm getting out of the shower, I remember, I was drying off, my foot was up on the toilet like this... And if it had been words in my head, it would have gone something like this:

"Nicole...presence...presence... present. Present... Past. Memory. Memory! Muses! Muses -- Mercury. Past -- present. Past -- present. Past -- present -- future. Future -- future -- future -- future -- future. Emergence!! Emergence. Memory -- Emergence. Memory -- Present Moment Awareness and Emergence. That's my Master's Project!!!"

(To Janus): Thank you!!!

Ok, it wasn't that explosive in the bathroom -- but in my head, yeah.

Now, we're going to unpack all of that. We're going to get back in the shower (I haven't completely left the sensual creative behind...), we're going to look at memory -- not just the idea of the Muses and Mnemosyne, but what was it that brought memory of the Muses to me in an idea -- and what was up with Mercury and his message? And we'll look at the moment of A-ha, and its link to the emerging future -- and what emerged emergence into my mind. And yes, we'll look at stages of presence, and what is it to be present to ourselves and our lives, and how does all of this support how we are creative people. How we are creative beings. How we create in time. (Frazier, 2001, pp. 1-8)

### **Production Outcomes**

I rehearsed the material for three weeks, during which time I continued to revise the script. I had rented space in a small theatre in downtown Seattle, and was able to both rehearse and perform in the same room, which was helpful. I enlisted the support of a former theatre colleague to assist with lighting design, and gave a friend a crash-course in stage management. He also helped with projections and sound. I took care of props and costumes. I had directorial support beginning in the second week.

A typical script development process unfolds over many months, with workshop productions along the way to test the script and help the story evolve. Commonly, an actor's rehearsal process at the professional level will include up to 200 – 250 hours of rehearsal. While it's uncommon for an actor to be called for the full duration of every rehearsal, it's also accepted that actors will use this time to memorize lines and work on character development. I had approximately 50 hours of rehearsal of a script which changed every day. Because of this, I felt it was unrealistic to attempt to memorize two hours' worth of material in the available amount of rehearsal time, and thus billed the event as a "staged reading."

I presented the piece twice, for an invited audience. I did not advertise or do any additional marketing. I enlisted the assistance of a local videographer to record the first of the two shows. The performance was two hours, with an intermission after the first hour. The production values were consistent with a staged reading, which had been my intention. The set was comprised of rehearsal set pieces provided by the venue (Appendix D). Technical aspects included a few dozen lighting cues, a similar number of Power Point projections, and about a half-dozen sound cues, including recorded voiceovers.

(Appendix E). During some portions of the show, I read from the script; other portions were memorized.

I solicited audience feedback in the form of post-show discussion and by placing Post-It notes in the program for audience members to jot down their impressions during and after the show. Most of the feedback was positive and enthusiastic. Representative comments follow. (See Appendix G for complete feedback.)

**On theatricalizing the research material:**

- “Use of drama, theory, literature combined were powerful and effective.”
- “Great attempt to consolidate a lot of information into bite-size, yet connected chunks for non-academics to understand.”
- “Your research is deep and your quotations many. I greatly look forward to the day when you are quoted by others.”

**On effectiveness of the concepts:**

- “Outstanding use of concepts and literature to capture interest of all audience.”
- “Educational – informative. Very deep and engrossing. Makes me want to learn more.”
- “Stimulating concepts. Motivational.”

**On effectiveness of performance:**

- “Outstanding presentation and style.”
- “You kept me suspended in attention and connected with you. When you spoke from your heart this became real and you commanded the space fully.”
- “I loved your energy. I felt like something was being created in the moment.”

**On the potential of the material to inspire and invite further connections:**

- “You got my brain percolating.”
- “I listened/felt your presentation through the lens of my work in prayer and spirituality. So much seemed aligned and parallel.”
- “Opened a window to infinity.”

**On opportunities for improvement:**

- “The middle of Act One felt a little lecture-like.”
- “Second half stronger, more personal. In the first half there are moments where I wasn’t sure why it was a show, not lecture.”
- “The more you connect this stuff to your experience of it, the easier it is for us to keep paying attention to it.”

I also solicited feedback from the director on the process and on my technical and performance skills. He provided the following:

**Director’s Evaluation for Amy Frazier:**

I had the great pleasure to work with Amy both in the development of her script and in her rehearsal process.

Throughout the scripting and rehearsal process her powerful ideas were intentional and clearly constructed in a narrative that she continually developed and refined. She sent me several script refinements, each subtly improving on the narrative path and honing the essential thoughts. She has an amazing capacity to weave together very complex ideas and research into a cohesive, dynamic theatrical piece. No small feat! I am in awe of how much territory she covered and how adept she was at forging a path of clarity and power.

I thoroughly enjoyed working with Amy on the piece, because I learned from her studies and was captured by her story (not to mention that she is an actress with considerable skill - I had a great time watching her masterfully incorporate nuance into her performance). Not many people could carry an audience with such joy and passion through so dense a forest, but I left refreshed and alive with curiosity after each rehearsal and performance.

### **Outcomes Summary**

To research, write, rehearse and produce two hours' worth of solo material in a little under three months meant that certain holes were left all over the creative landscape. They are waiting to be filled in. Having said that, I am very happy with where I ended up. I met my learning objectives, and then some. I had strong support from key people along the way: my course instructor, sounding board partner, lighting designer, stage manager, and important people in my personal life. I couldn't have done it without them.

## **SECTION FIVE: KEY LEARNINGS**

I've identified key learnings in the areas of research, scripting, production, and personal insights. Each step of the project had its own flavor to it, and as I look back, I can see how the learnings fed forward into the next step of the process. For example, the research finding suggesting that the “a-ha” moment is the result of a sequence of mental convolutions (Thagard & Stewart, 2011) provided an entry point to a discussion of the science behind the “a-ha” at the top of Act Two, Scene Two. Activating this for performance led to the staging choice to form a model of the theory out of twisted paper, which then came to stand in, symbolically, for the concept of a Master's Project. (Happily, this got a laugh in both shows...)

The relationships between the different project stages also helped sensitize me to the audience's possible reactions of feeling overwhelmed—as I had felt at times—by the amount of information. This question of information inundation became part of the aesthetic of the staging; by the end of the play, Post-Its, index cards, books and sketchpads littered the stage.

### **Key Learnings: Research**

Within the research portion of the project, I experienced key learnings in both content and process. On the content side, the strong interrelationships between memory, present moment awareness, and emergence were unexpected and, to my mind, remarkable. Rather early on, I realized that what I had intended as three separate buckets of experience (“past, present, future”) could not be apportioned that neatly. Our degree of present-moment awareness not only enhances the vividness of the long-term memories

we create, but it also makes us more available to emergent phenomena. Memory and imagination share the same cognitive and neurological processes—picturing the past and creating images of the future may arise from the same function. The past and the future are constructs existing within the present moment.

This rich interrelatedness was a major key learning. One particular finding that gave me great delight was the theory that both memory and our images of the future may be modulated by the same core brain networks. The name given to this theory, the Janus Hypothesis (Dudai & Carruthers, 2005; Suddendorf & Corballis, 2007), resonated wonderfully with the principles of creative thinking. Another standout learning was that computing technology—in particular, surfing the internet—is having deleterious effects on our ability to consolidate long-term memory (Carr, 2010). I find this important, and troubling. Quoting from the script:

It's the equivalent of topsoil erosion. The rich humus of associations and schema and correlations -- and in fact much of what we might under other names term wisdom, experience, identity -- fails to be built up through the graceful accretion of moments passing into memory. And, not only do we set up a sort of learning infarction in this, but we also neglect to stock the shelves of our precious recollections of everyday live. *La Recolte* is French for "the harvest." And it means "to collect." What happens when there's nothing much to collect during the harvest of memory? We are psychically starved. (Frazier, 2011, p. 36)

An additional insight came in the realization that the framework of past-present-future, which appeared to me upon first blush to be roughly synonymous with “memory-presence-emergence,” was in fact, not the same thing. Again, quoting from the script:



I came up with a handy temporal triptych to describe my project during the early stages. I would say "it's about creativity and memory, present moment awareness, and emergence; you know: past-present-future."

Wrong.

Memory is not the past; it represents, or recalls the past, but it is not the past.

There's more present in the present than the present.

And emergence is not the future. Emergence is in fact, the future-turning-now. It's the candescent future entering the atmosphere of the present.

Time shifted on me. Memory may have evolved in the service of shaping the future... emergence and "a-ha" are phenomena of the future entering the present. Mental time travel to the past or the future pulls out of the station of the here and now.

At one point, I just had to let go. (Frazier, 2011, pp. 32-33)

**On research process.** I learned a lot about exploring complex and unfamiliar fields of study in a short amount of time. I came to appreciate the value of setting objectives and initial broad-stroke criteria before beginning the research, and then adding more detailed criteria soon thereafter. I pulled a lot of papers, and crammed a lot of information into my mind, with the expectation that I somehow needed to develop a working degree of familiarity with these new fields. I tried to go both broad and deep, but I wasn't always sure which was which.

In fact, my objective was to explore the links between memory, presence, emergence and creativity and translate that into a presentation that would excite people's interest. It

was not to attempt a comprehensive analysis. It took me awhile to appreciate the difference, and to let go of the expectation to be comprehensive. That was actually a bit of a struggle – which led to the next key learning: let the form and intended outcomes influence the research criteria. In my case, the form (a presentation) and the intended outcome (arousing curiosity and wonder) were not well-served by “the more, the better.” Uncovering enough solid and compelling information to draw the audience into the exploration was more effective. Along the way, I needed to educate myself on things I hadn’t known about. Much of this information didn’t make it into the final show. I think that’s ok. Therefore, it was less a question of avoiding ending up with research that didn’t make the cut, as much as having awareness for the amount of information that could be successfully communicated in a two-hour delivery; and how to consequently apply some discipline to the research task in order to avoid, in this case, overburdening the script or overwhelming the audience.

**On the nature of research and creative expression.** A final, and very interesting takeaway for me from the research portion occurred as I moved forward into the scripting. I came to see that there were times when I needed to let go of a research mentality in order to synthesize the information. Also, I became increasingly aware of artistic impulses that moved outward from the research, in a sort of intuitive extension, reaching toward insights that might be emerging. When this first began to happen during the scripting, I would want to pull myself up and hunt for the exact reference citations of what I was trying to express. This would kill the writing momentum, as well as some of the flair. I was trying to integrate the research data with my artistic creative expression while writing. In order to let the scripting flow, I had to let up on my impulse to pin down

my thoughts, in the hopes that the story would hold the right amount of data, and yet still have an organic feeling. This learning helped me to appreciate research as a foundational underpinning, but also released me from cleaving too slavishly to it.

### **Key Learnings: Scripting**

Building on the last point, my fundamental learning in the scripting process lay in developing comfort with synthesizing the material and moving it forward in my own voice. The narrative version of the script was able to support a more formal academic tone. However, spoken aloud it became rather deadly. I needed to hone my instincts on how to deliver the material in a more colloquial fashion, and this meant trusting that I had integrated it well enough to do so. This is an ongoing process. I find the final version of the script to still be a bit overly “talky” when experienced in live performance.

A second learning was similar in nature: the confidence to find my own voice in order to state my insights and understandings with authority. I sometimes experienced, especially in the early writing phase, a tendency to want to report on what I had learned to the exclusion of promoting my own thinking. I found this to be a very valuable learning to have on the threshold of completing the Master’s degree. Both are important; to be an effective contributor to the field of creativity studies, I must be equally capable of sustaining my learning, and evolving my own thinking and its distinctive voice.

I mentioned that the first stage of scripting (the narrative version) flowed well. I think this happened for a few reasons. I had needed to really apply myself in order to understand and integrate the research quickly. As I mentioned in the process plan, part of this involved converting my living room floor into a large flow chart of the data I had converged upon. I lived with the spread of index cards for a few days in this visual

configuration. I think this was very helpful in supporting incubation on how the scripting might evolve. Secondly, I realized that the narrative treatment also represented a teaching function, in that I was teaching what I had learned (at that early point to an unseen audience). This motivated me to synthesize and formulate relationships among the data. A final element was the decision related earlier to kick-start the story with an autobiographical anecdote. This not only got the writing going, but also ended up becoming a key framing device for the final version.

### **Key Learnings: Rehearsal and Production**

**Rehearsal learnings.** Many of the key learnings in the rehearsal hall were re-learnings, as I remembered what it is that actors try to do... The directorial support was vital. I suppose it shouldn't have surprised me as much as it did, but having David's outside eye was essential to helping me see parts of the story that I had overlooked, or which were ripe for more development. As an example, on the first morning he attended a rehearsal, David reflected on how the first act was more about diverging, and the second, more about converging onto the key threads of the story. In the middle of it all as I was, this observation had completely sailed over my head.

As we moved even deeper into the rehearsal period, the value of having an outside eye became more evident, along with a reminder of how amazing it can be to find true collaborators, and what a gift this can be to one's own work. I still conducted some rehearsals on my own; David would come in every other day or so. Despite not being present at every rehearsal, on multiple occasions his insights took me to places I don't know that I would have identified on my own. To him, they were evident. His reflections truly helped me bring the work to life.

David's input was also key to the staging aesthetic. At our first script review, he said "I can see a glorious mess. I can see Post-Its and books and sketchpads everywhere" (Appendix D).

**Production learnings.** My FourSight preference is Integrator, and I had years of experience in producing theatre. I'm generally good at knowing or anticipating what needs to come next. However, in the context of the Master's Project, I think this set me up for some hidden challenges in terms of self-producing this project: I underestimated the time needed for technical training and gathering an audience. While the show was not overly technical, it did pose a steep learning curve for my first-time stage manager. He did a fantastic job coming up to speed in a very, very short amount of time. However, in reflection, given the limited amount of time we had in the space for technical rehearsals, I would have had two people to run the show. I also came to wish that I had enlisted a producer or production assistant, as it was a lot of work to arrange all of the production details, in addition to staying on top of rehearsing, script revisions, and the academic requirements of the project work. The lack of production support showed up most clearly in the size of the audience. Attendance was light, and I attribute this at least in part to the fact that I was too busy in the final days before the show to do another round of invitations and promotion.

Early indications in the scripting bore themselves out in performance, both in a positive sense and in an opportunity for improvement. A segment in the first half of the show remained more of a lecture than a play. I felt this to be the case; it's also reflected in some of the audience feedback (Appendix G). On the positive side, my early impulse to begin the narrative by recounting a personal moment from years earlier (the visitation by

Mercury) yielded much benefit. This, along with David's encouragement paved the way for the autobiographical elements to multiply. These ended up being some of the most effective moments for the audience.

A final production learning, which was very gratifying, was that the material resonated with people. There remains work to do to further personalize the script, but I felt that I succeeded in my goal of provoking interest and motivation. In my concept paper, I had stated the following as part of the rationale for selection: "to communicate to others some essential characteristics of creativity which I believe can guide them in their own embrace of their creative potential and their orientation to life." Based on my sense of the work, and the feedback from the audience, I feel this did happen.

### **Key Learnings: Personal**

I was surprised to find myself in a one-woman show.

It represented a sort of homecoming, one I had not anticipated when I began. If someone had suggested a one-woman show to me at the beginning of my Master's Project work, I would have likely rejected the idea. I had not been onstage for many years, a fact that I had strongly mixed feelings about. In many ways I had told myself that I had moved on from being an actor, and in many ways it was true.

During my years as a professional actor, I had often challenged myself to mount a one-woman show. I could never come up with an interesting idea. This entire process has been an unforgettable, and hugely reassuring demonstration of what happens when the idea finds you.

**On autobiography and autooiesis:** I've mentioned that the script became increasingly autobiographical as I went through the rehearsal process. I experienced some

self-consciousness in this, as though this shouldn't be "all about me." But when I looked at the message I was trying to convey—that our memories are auto-noetic, part of the way in which we know ourselves; that being present means tuning into one's own lived experience of the moment; and that emergence is, to reference Sharmer (2009), a meeting of our highest possible selves; and that *all this* makes us glorious creative creatures—then it seemed as though I would actually be pulling my punches if I did not leverage the autobiographical elements which had set me on this path, and through which I had come to know those things that I hoped to inspire others to explore and embrace. Thus I became the object of my project in a way that was far deeper than I had initially intended.

From a directorial perspective, David also helped me to see and appreciate the degree to which my own personal journey through the material echoed the message and theme of the story. In his, he provided a valuable service to the script and to my own process. I was able to reflect upon my experiences in a way that proved to be tremendously enriching.

A final unexpected learning emerged after the performances were done. We were asked to create a presentation on our project work and post it for others in the course to review. For my presentation, I edited the video of the two-hour show down into a fifteen-minute series of excerpts. This took a few days of watching myself over and over, frame by frame. While this can be sort of a tortuous experience, I also saw in the video the passion I have for the material, and the sense of direction and purpose it gives me.

I mention this because this sense of joy and passion was not my full experience of the project work. I must admit to very different feelings at certain points along the way—difficult feelings of lack of inspiration, muted creativity, disappointment, doubt, and bad

acting. Recognizing the very familiarity of these feelings provided another key personal learning:

Before the project semester began, I was vexed that I hadn't found an idea for a Master's Project that really spoke to me. I despaired of finding a meaningful topic, and had almost given up. When the idea finally came to me, its DNA was contained in the way in which it arrived, and its method of arrival was both its message and its purpose: A memory of memory...emergence emerging...leading to the present moment "a-ha:" "Memory, present-moment awareness, and emergence! That's my Master's Project!!"

This dilemma and its release form part of the narrative arc of the show. And I now recognize from the project research that the potential for this insight had been there all along—like Ruth Richard's (2010) popcorn kernels. It required the right conditions: time, psychological preparation and intention, openness to experience, support, context, focus, and letting go. In the script, I address part of what I believe is needed to make it through doubt and uncertainty to arrive at the moment of insight:

I want to tell you something: you don't have to believe in yourself. Lots of highly accomplished creative people suffer terribly with self-confidence and doubts....You don't even have to trust the process. You can say "f---" the process. Just hold on to that thing, that moment...That moment you heard something or felt something or knew that there was something calling you. Just hold on to that, and if you do, if you can brave the unknowing, you have a shot at that incredibly awesome moment where you know deep in your cells that you do know, you do get it. Those wonderful moments of "A-ha!!"  
(Frazier, 2011, p. 21)

After struggling with uncertainty not only in the dearth of ideas before the project work began, but also at times during the project work, I had to ask myself: who writes



this stuff?? There's nothing like saying what you've forgotten you know; there's nothing like searching for what you most need to remember.

Thus, to the idea of autooiesis—or self-knowing—I would add “autoquaestio” and “automemor.” These are my attempts at internet Latin for “self-searching” and “self-remembering.” Knowing, remembering, searching: perhaps another tripartite approach to our creative selves.

## SECTION SIX: CONCLUSION

In the course of the Master's Project term, I've learned compelling things about how creativity relates to memory, presence and emergence. The inquiry has deeply enriched my understanding of creativity and the human condition, my commitment to communicate this to others, and my curiosity toward and embrace of my own life's path. Embedded in the script is the story of a journey that led me ultimately to this program. Writing and performing the script offered me an opportunity to reflect on the contributions the program has made to my life, which is a fitting observation to be made on the threshold of completion.

The process that unfolded during the project term also invited me to consider the question of courage in its connection to creativity. This was ironic and fitting, as the production opens with a quote from May's (1975) *The Courage to Create*. I found that courage, like creativity, can be experienced in terms of our relationship to memory, presence and emergence. I had memories of my former career as an actor with which I needed to contend; there were also symbolic memories of a deeply personal nature that required courage in order to make public. During the course of the project, my relationship to emergence changed. And I was also invited to consider the role of courage in present-moment awareness: if I was going to make a dent in the project work, if I was going to be able to keep plugging on amid the challenges, then I was only going to be able to do that in the present moment. This meant showing up. Showing up for the research. Showing up for the writing. Showing up in the rehearsal hall. Having the courage to allow the work, in fact, to work me.

### On the Threshold

Moving forward, what I see myself doing is... continuing to explore these concepts, and searching for other avenues for their expression, as well as continuing to develop the production. As I noted earlier, both the scripting and the rehearsal periods were slight compared to what one might normally find in a script development process. There are holes in the narrative and chunks of clunky staging that can be improved upon. In terms of the research content, many delicious bits didn't make it into the final show. I see myself exploring how to bring them forth in this, or perhaps in other vehicles. The topic themes are rich, and can provide years of creative work and inspiration, should I choose. I am excited for the possibilities.

Mercury, the messenger god, had a relationship with the Muses, the personifications of creativity and learning. WISMDI continuing to carry the message of creativity and learning into the world by encouraging others to pay the sort of caring present-moment attention to their lives that allows them to build rich memories and vivid imaginations, and to trust in their ability to turn up the heat on their own popcorn kernels. Quoting one final time from the script:

Creativity is a great gift to individual development. I think we all should embrace our creativity and live it out to the degree we are able. But beyond just being an alternative to therapy or boredom, beyond the individual filling out of the creative urge, I think it holds a grander place. The world bestows creativity upon us every day. It waits for our answer. When we create, we create a world.  
(Frazier, 2011, p.37)

I don't want to be naïve; I know there are profoundly daunting challenges to living creative, generative, fulfilling lives. I see myself stumble in the face of these challenges

regularly. It is almost cliché to say that a person teaches what she most needs to learn. Perhaps it's more useful to take the next step and reflect on the nature of deep learning. I believe it's important to acknowledge when deep learning has happened. It's important to not be shy or self-effacing in this, because the best of what we offer to each other springs from the fountain of our experience.

My experience through these short yet full three months has been rich with learning. Challenging and stimulating research, a return to the theatre, the chance to integrate project-specific content with foundational creativity principles, and the self-discovery evoked by using elements of my own story to share a message I believe in, all came together in a process which was actually transformational. That's a big word which I try to not use lightly. I'm not the same person I was when I began. I am tremendously grateful for the experience.

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## Appendix A: Concept Paper

# Memory, Presence and Emergence

**Name:** Amy Frazier

**Submitted:** Feb 9, 2011

**Project Type:** Use a Skill/Talent to Improve the Quality of Life for Others

## Section One

### **Purpose and Description of Project:**

The project is intended to explore the relationship of memory, present-moment awareness, and emergence to creativity. It is a look at how the frames of past, present, and future inform, support and help to evolve our acts of creativity. The basis for the exploration can be described in three streams, corresponding to memory, presence and emergence. Each stream of experience will be investigated in terms of their cognitive and somatic/physiological characteristics.

**Memory:** In ancient Greece, the Muses—symbols of creative inspiration—were seen as the daughters of Zeus and Mnemosyne, the goddess of memory. The idea that creativity is the child of memory is supported in creativity practices such as found in Julia Cameron's (1992) *The Artist's Way*. Memory provokes our creativity through providing important sluice gates to the waters of our past. These waters run in various channels: the individual memories of our autobiographical selves; externalized memory, found in works of art, writing, and other artifacts of culture; and the depths of our collective past, witnessed through archetypal imagery and symbolism. The channels of memory are also found in our minds and bodies—the encoded memories, laid in synaptic warrens of our brains, and the muscle memories necessary to performers, athletes, artisans, and, to varying lesser degrees, those of us who have bodies.

**Presence:** The act of being fully present draws us into a sensory world of embodiment. Our senses feed important information to us which helps to spur creative connections. Present moment awareness is the bedrock of our creative efforts. Drowning in the present moment—being completely absorbed in it—is a quality of “flow,” as described by Csikszentmihalyi (1996), and is a hallmark of certain types of deep creative attention. Presence is characterized by expanded awareness, and the comfortable state of alert readiness. When one is deeply and firmly present, multiple perspectives are available: inner and outer, focused and broad, self and other. These perspectives also feed the variety of our creative experiences and expressions. Like memory, present moment awareness has a cognitive signature, as different brainwave states indicate levels of attention and attunement to perception. Presence also has a distinct feeling quality to it, a somatic state that gives us steady feedback to our lived experience of the moment.

Emergence: A creative act implicates the future. When we create, we are bringing something into being which does not yet exist. In our acts of creation, we shape the future in the present. The emergent space, a liminal space of materializing possibilities, is familiar to the artist, who, as Otto Schermer (2009) described, stands ready and expectant in front of the blank canvass. Engaging emergent possibilities enacts a conversation between the intention to create, and the act of creating. Emergence is characterized by a sense of attunement to change and the peeking-forth of the object of creation from the field of possibility. Scientists, artists, writers describe the sense of standing on this liminal edge, and drawing forth, sometimes as though from beyond their conscious control, the emerging creation. In addition, neuroscience also recognizes the flux of energy which accompanies or precedes the “a-ha” moment of insight. From the somatic perspective the emergent edge may be experienced as a heightened energy, a moment of pregnant stillness, or the sense of being somehow met or encountered by the unfolding creation.

The skills and talents that I will use in developing the project are: my scholarly interest in the exploration of the human capacity for creativity; my talents as a writer and a performer; and my ability and desire to connect with, and communicate from, a place of deep meaning.

### **Rationale for Selection:**

I have chosen these skills and talents in order to stretch myself, to return to a place of artistic expression which I find personally meaningful, and to communicate to others some essential characteristics of creativity which I believe can guide them in their own embrace of their creative potential and their orientation to life.

I am motivated toward this project because of the way in which I believe it can support and encourage people to embrace creativity, and also because it gives me the opportunity to explore some aspects of our creative selves which hold a deep interest for me. My background is in the theatre; for 20 years I was a professional actor and theatre producer. I moved away from performing in order to apply what I had learned from theatre to organizational and leadership development. The impetus for this career redirection came in a sudden awareness that many people live their lives in a state of disembodiment, and are therefore cut off from experiencing life in its fullness. I came to believe that my experience in theatre, which involves extensive training and practice in the art of being present, could be used to help others attain that state of aliveness, which would then contribute to their effectiveness in the world, as well as their sense of wellbeing.

Since enrolling in the Master’s program, I have expanded my approach beyond the initial interest in present-moment awareness as a gateway to personal and professional development, and embraced the theories and methodologies of Creative Problem Solving, and other approaches, as additional tools for heightening creativity. However, the opportunity to return my focus to the benefits of presence in cultivating creative awareness and alignment gives me the chance to get back to my roots.

Regarding the additional frames of reference of past and future (memory and emergence), my motivation in exploring these is also quite high. I believe our connection to cultural, personal and even biological/ecological memory grounds us in meaning. I understand the use of new technologies, in particular internet usage, is affecting our ability to encode long-term memory. The repercussions of this, if true, are profound and unsettling. The wisdom of the Greeks, who attributed half of the paternity of our creative inspiration to the font of memory, speaks to this same sense. To let slip the richness of memory, to let it be usurped through the shallow-level processing of a constantly shifting data-flow, would be to lose a tremendous part of what it is to be human.

On a personal artistic level, several years ago I chose to write a non-fiction account of a particularly important event in my life as an actor. In committing a few years to the creation of a memoir, I have a strong sense of how our creativity, when nourished by our experiences, can help us make meaning of our lives.

As to the frame of the future, of emergence, prior professional experiences have included working for consultants in the fields of deliberate intuition, social change, and futurism. Through being exposed to their work, I became aware of the writings of David Bohm and others, who speak of the unfolding quality of experience, that emergent edge, and ways in which our concepts of the future create our present. I have been deeply influenced by Otto Scharmer's (2009) *Theory U*, and its attention to this same quality of emergence, including methods on how to engage deliberately with the future-coming-into-being. I believe that many people, in the face of complexity, feel so overwhelmed they lose their faith in being able to effect positive change; the beauty of attending deliberately to the phenomenon of emergence is found in the way in which it helps us to sharpen our visions, and draw possibilities into awareness.

Finally, on a personal level, tuning back in to this emergent frontier will be good practice for me in order to sharpen my own abilities to lead others, as well as help me to reinitiate important aspects of my own creativity – in particular, writing and performing/presenting.

By way of summing up my sense of motivation and passion toward this project, I'll relate the moment the full concept came to me. For several weeks, I had mulled over the idea of working on present-moment awareness and its link to creativity. I imagined a project which would explore the senses and the quality of somatic aliveness and embodiment. I knew I was interested in these ideas, but somehow they seemed incomplete. Then, not to belabor a cliché, getting out of the shower one morning, I remembered what I had learned about Memory being the mother of the Muses, and in the next instant, my mind was drawn forward into a new awareness of the interest I have in emergence. Thus, I had an encapsulated version of the dynamic I wish to explore: being present in the moment, I accessed a memory, and then immediately sensed something emerging into my awareness. In that moment, I knew precisely what my project was to be.

## Section Two

### **Pertinent Literature or Resources:**

#### **Books**

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### Key People:

David Abram, author. (I know a friend of a friend of Abram, and hope he will connect me).

Ellen Dissanayake, author. (Dissanayake teaches at the University of Washington, and I intend to contact her).

David Robinson. David is a local theatre director and organizational development consultant. I intend to ask him to direct the keynote.

### Other

*Consciousness, Creativity and the Brain.*

<http://www.uwtv.org/programs/displayevent.aspx?rID=4169>

University of Washington Institute for Learning and Brain Science – The institute has done research on creativity and the brain. I will be in touch with them.

Center for Creative Emergence: <http://www.creativeemergence.com/>.

## Section Three

### Process Plan:

I will begin by connecting with key people for research purposes, and to be on my support team—which includes a director and others to give feedback on scripting and production. This will be followed by research/literature review on the three topic areas. The next phase will be writing up of the research findings, and a draft of the narrative (script). The third phase will involve working with my director and scripting/production support team to review the narrative, with an eye toward revisions. The fourth phase will be pulling together supporting elements – video/PowerPoint, music, etc., followed by rehearsal. After a final round of revisions/changes, the presentation will be performed and video-taped.

I anticipate using CPS processes/tools to help organize the research, support the script development and create an action plan.

### Project Timeline:

Date	Activity	Hours
<b>February</b>	<b>Research, interviews</b>	
2/1 – 2/17	Main research/interviews	60
by 2/11	Research sources and support team have been contacted	
by 2/18	Production timeline set	
2/18	Final version of concept paper due	
week of 2/28	Write up of literature review	15

<b>March</b>	<b>Scripting and additional research</b>	
3/6 – 3/19	Draft of keynote script; supplemental research	40
3/7	Draft of sections 1, 2, 3 due	20
week of 3/20	First read-through of script; feedback; revisions	15
3/20 – 4/1	First pass of supporting materials – ppt, video, music, etc.	40
<b>April</b>	<b>Rehearsals/production elements/performance</b>	
4/1 – 4/16	Rehearsals/script revisions/supporting materials finalized	40
week of 4/17	Final rehearsals; technical elements finalized	20
4/18	Draft of sections 4, 5, 6 due	10
by 4/22	Program has been presented and videotaped	5
week of 4/25	Review of video/evaluation	5
week of 4/25	Prepare presentation; begin production of bound version	20
5/2	15 minute presentation/display	
week of 5/2	Finalize bound version	10

(hours above are a very generous estimate of estimated time...)

## Section Four

### **Tangible Products**

The project will result in a one-hour keynote presentation which is designed to bring the research findings to life in a semi-theatrical manner. That is, with the use of story, performance elements, video, etc. I will also produce a finished script, as well as a summary of research/literature.

## Section Five

### **Personal Learning Goals:**

My personal learning goals include:

- Learning more about the connection between memory and creativity
- Deepening my understanding about the connection between presence and creativity
- Exploring the connection between emergence and creativity
- Coming to a greater understanding of how I want to share creativity with others
- Dusting off my creative writing and performance skills

### **Criteria Used To Measure The Effectiveness Of Your Achievement:**

The criteria I will use include:

- Clarity of expression as measured by how well people understand the presentation
- Power of expression as measured by my director's evaluation for technical/performance aspects, and by audience feedback
- Strength of initial concept, reflected by what I find in my research
- Personal excitement and satisfaction, as determined by my energy level and interest

**Evaluation:**

I intend to evaluate the results through a combination of self-reflection, director and support team feedback, and audience response. The director and support team feedback will be through key conversations during and following the presentation. The audience feedback will be conducted through a post-show discussion and voluntary written evaluations. The self-reflection will be in journal entries I keep of the process and in a final reflection/review.

## Appendix B – Program



## Creativity in Time

a Master's Project presentation  
in partial fulfillment of a  
Master of Science in Creativity Studies  
through the International Center for  
Studies in Creativity at SUNY Buffalo.

April 30 & May 1, 2011  
2:00 pm

Freehold Theatre  
2222 2nd Ave  
Seattle, WA

Creativity in  
Time

## Prologue

The Next Big Thing

## The Memory of Memory

Act I scene 1 - In the Way Before  
Act I scene 2 - Orders of Recollection

## Emerging

Act II scene 1 - Coming into Being

## Intermission

Act II scene 2 - Bursting into Being

## Presenting the Present

Act III scene 1 - Mindfulness  
Act III scene 1 - Bodyfullness

## Time

Act IV scene 1 - It's about Time

Written and Performed by Amy Frazier  
Direction & Script Development Support by  
David Robinson & Shawn Beljea  
Lights by Craig Bradshaw  
Video documentation by Gordon Modine

## Special Thanks to:

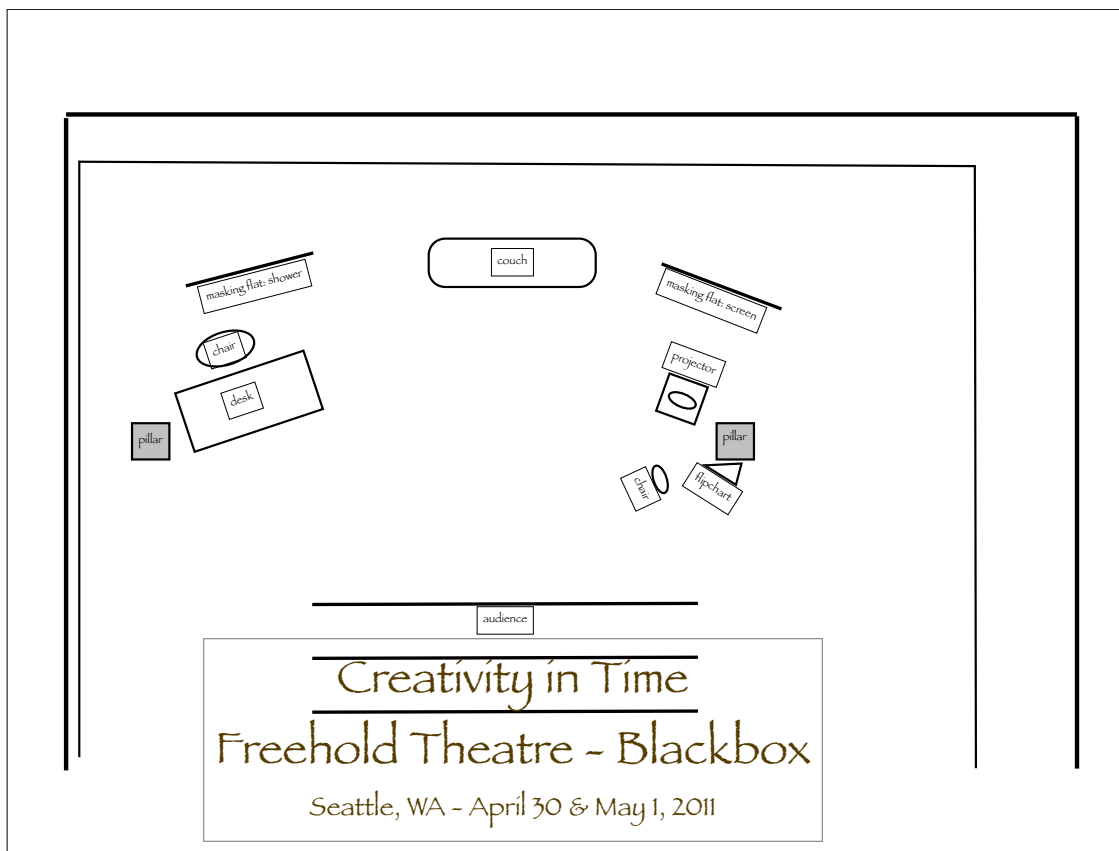
David Robinson, Craig Bradshaw, Dr. Frank Dauer, Shawn Beljea, Gordin Modine, Dr. Cynthia Burnett, Dr. Gerard Puccio, Marta Ockuly, Valdo Lallemand, Nicole Charest, Rob Hyman, Interplay Experience Design, Freehold Theatre, Sandbox Theatre Collective, Zoe Fitzgerald, Gina Lebedeva, Ellen Dissanayake, Jennifer Sundstedt, Sara Frazier, Joan Reddick, Amy Fleetwood, Jennifer Alhasa. And extra-special thanks to Randy!

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(or: "what are all the books I can't quite make out on that chaotic desk up there?")

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Appendix C: Set Design





Appendix D: Show photos



(before Act One)



(after Act Two)

## Appendix E: Sound and Image Assets

Number	scene	type	asset	spec	source	Format
3	opening cue	sound	shower	30 sec; sound of someone showering	in house	MP3
4	prologue	image	Mercury	roman god Mercury, winged sandals; with lyre if possible	find	JPEG
5	prologue	image	lyre	Mercury with lyre	find	JPEG
6	prologue	sound	Valdo's voice	recording of Valdo speaking lines	in house	MP3
7	prologue	image	Vision Leadership	Vision Leadership website; pic of Valdo in trees	find	JPEG
8	prologue	image	Janus	Janus plaque	Amy picture	JPEG
9	prologue	sound	Nicole's voice	recording of Nicole speaking lines	in house	MP3
10	Act1 sc1	sound	Greek music	2 mins; Greek folk music, rhythmic; ancient, or contemporary/world music treatment of traditional;	find	MP3
11	Act1 sc1	sound	melodic classical	Pictures at an Exhibition? (piano or orchestral?) -- find 3 - 4 measures of strongly melodic passage	find	MP3
12	Act1 sc1	sound	melodic classical	1 - 3 measures of resolution to above	find	MP3
14	Act1 sc2	sound	phonological loop	repeat of lines in script	record Amy	MP3
15	Act1 sc2	image	cerebellum	show cerebellum isolated w/i whole of brain structure	find	JPEG
16	Act1 sc2	image	hippocampus	show hippocampus isolated w/l whole of brain structure	find	JPEG
17	Act1 sc2	image	amygdala	show amygdala isolated w/l whole of brain structure	find	JPEG
18	Act3 sc3	image	bird flying	bird in sky; wings in motion	find	JPEG
19	Act3 sc3	image	trees	grove of eucalyptus, seen in midground	find	JPEG
20	Act4 sc1	image	ocean	surf at night	find	JPEG
21	Act4 sc1	sound	ocean	sound of surf	find	JPEG
22	Act4 sc1	image	Heidegger	Martin Heidegger, with an intense stare...	find	JPEG

## Appendix F: Production Schedule

**Creativity in Time – Production Schedule**  
All rehearsals in Black Box, unless otherwise indicated

	Date	Rehearsal	Tech Rehearsal
Sat	4/9		
Sun	4/10		
Mon	4/11	<b>8:00 am – noon</b> Prologue Memory	
Tues	4/12	<b>1:00 – 5:00</b> Memory Presence	
Weds	4/13	<b>8:00 – 11:00 am</b> Presence Emergence	
Thurs	4/14	<b>1:30 – 5:00</b> Time Stumble-through	
Fri	4/15		
Sat	4/16		
Sun	4/17		
Mon	4/18	<b>8:00 – 11:00am</b> Stumble-through	
Tues	4/19	<b>7:00 – 10:00am</b> work scenes	
Weds	4/20	<b>7:00 – 10:00am</b>	
Thurs	4/21	<b>2:00 – 5:30</b> Stumble-through	
Fri	4/22	<b>8:00 – 11:00</b> <b>rehearsal room</b> work scenes TBD	
Sat	4/23		
Sun	4/24		
Mon	4/25	<b>8:00 – 10:00</b> work TBD/run Act 1	<b>2:00 – 5:30</b> set lights
Tues	4/26	<b>1:00 – 5:00</b> work TBD/run Act 2	
Weds	4/27	<b>8:00 – 11:00</b> TBD	<b>6:00 – 9:00</b> paper tech
Thurs	4/28	<b>11:00 – 2:00</b> run	<b>2:00 – 5:30</b> cue to cue
Fri	4/29		<b>2:00 – 5:30</b> cue to cue finish; dress
Sat	4/30		<b>2:00 curtain – opening – video</b>
Sun	5/1		<b>2:00 curtain – closing</b>

## Appendix G: Audience Feedback

Complete written feedback provided by audience members.

- Effectiveness: excellent – use of drama, theory, literature combined were powerful and effective. Interest: outstanding use of concepts and literature to capture interest of all audience. Delivery: outstanding presentation and style. Use of drama to deliver concept was very effective. She deserves an A+.
- Brain and memory connection seems more to do with divergence rather than convergence. For convergent thinking, you have to look at the pre-frontal cortex. Great attempt to consolidate a lot of information into bite-size, yet connected chunks for non-academics to understand. (This feedback was from an ICSC graduate who attended the presentation.)
- Great job! I am very impressed. You kept me suspended in attention and connected with you. Through the show I wondered “Why is this important to her?” and “What is the impact she wants to have on me?” At the end I found out. You shared your deep passion. Lovely. Thank you. Great job blending info with your heart and humanity. The middle of Act One felt a little lecture-like, but overall very impressed. I have seen your enthusiasm before, but today I saw your heartfelt passion. When you spoke from your heart this became real and you commanded the space fully.
- Stimulating concepts. Massive onslaught of new stuff. Reality of self-esteem. Interesting thought process. Excellent twisted paper illustration. Being Here. Creativity gives life time. Motivates memory improvement, presence and creativity. Express life through creativity. Life is clay. Go make something of it. Great! Motivational. What a way to lead us through a great topic. Very effective way to summarize your studies and share some with others. Opened a window to infinity. Thanks. Great information and presentation.
- So well done, Amy! I loved your energy. I felt like something was being created in the moment. I listened/felt your presentation through the lens of my work in prayer and spirituality. So much seemed aligned and parallel. Thank you!
- Second half stronger, more personal. In the first half there are moments where I wasn't sure why it was a show, not lecture. The more you connect this stuff to your experience of it, the easier it is for us to keep paying attention to it.
- Has there been interest in looking to Asia, India or Aborigine's ideas on memory and muses? Conversations with Mercury were a great way to break the depth and allow me to work with it and open up. Convolving crossroads – meeting centers

for the creative brain. Your research is deep and your quotations many. I greatly look forward to the day when you are quoted by others.

- Does changing memory change the past? God? Is Earth calling us to be creative? Constantly? Effectiveness of presentation? Yup – very effective. A video would be great – viewers could rewind! Something for TED, perhaps?
- Educational – informative. Great sense of humor. Very creative method of telling her story and educating us. Very deep and engrossing. Makes me want to learn more.
- Very well prepared. Very well presented. Very well performed. On a scale of 1 – 10, we give you a 10.
- I enjoyed the way you related these theories to your own creative process and weaved it into a performance. Multiple points reminded me of questions I've explored recently in spirituality/religion. It may be outside your focus, but I wonder if you've considered this relationship?
- I really enjoyed your show/Master's project. You got my brain percolating. Thanks so much. And Bravo! What a huge amount of work and a terrific job of synthesizing ideas from so many sources

**Permission to place this Project online as part of the International Center for Studies in Creativity resources.**

I hereby grant permission to the International Center for Studies in Creativity at Buffalo State College permission to place a digital copy of this Master's Project (Memory, Presence, Emergence: Creativity in Time) in an online resource.

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Amy E. Frazier

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Date

