8

Boundless Creativity

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From an open-minded perspective of creativity knowing no bounds, this chapter discusses some darker aspects of creativity and the role of ethics in responsible design practice and considers the potential need to engage with unethical perspectives in order to "design" more responsibly. This chapter also describes how "Cyclic Countering of Competitive Creativity" (C4), as a critical design process, enables effective engagement with the likes of crime and terrorism.

The intention is to first discuss perspectives on the darker side of creativity in recognition of there being naturalness to it that comes as a condition of human beings' reflexive use of knowledge and to propose that the value of the perceived "good and evil" achieved through creativity is in its balance. This includes an acknowledgment that worldviews and our use and abuse of socioeconomic and technological opportunities can tip that balance in ways that create a need to correct through cessation or redirective practices (Willis, 2008).

When there are no bounds to creativity, creative processes may equally identify and apply opportunities for good or evil, although the concept of good and evil is a human construct relating to helping or harming. We may claim that conscious perception of good and evil enables virtuous behavior, yet either outcome may be achieved by either thoughtful or thoughtless responses to opportunity in more complex situations. At times, to appreciate the nature of a given situation, an understanding of consequences requires higher levels of thinking – systems thinking (Checkland, 1981). Even so, group debate to aid the systemic thinking and the decisions taken, on later reflection, still may prove to be questionable if the problems remained ill informed or ill structured (Simon, 1996).

The categorizing of thoughts and actions and an understanding of what influences the process of decision making (Lehrer, 2009) may serve

134

to simplify our perception of complex situations, enabling quicker and more appropriate decisions to be made. The categories of *good* and *evil* may be viewed by some as separating humans from beasts, as if in some way it makes us more virtuous than animals, such that we should not condone acting like animals. Yet, as Bohm (1996) pointed out, animals rarely kill one another through their violence, but also that following a conflict, animals would appear to show no further concern. Whereas humans, through maintenance and development of "shared memories" (Whittaker, 2007), can keep conflict alive sometimes for hundreds of years. Sternberg (2005) noted that stories can be created and successfully passed on to generate hatred and commitment to false beliefs. It could be said, however, that even apparently more reasonable beliefs may serve to threaten the order of things, for example, the fear of crime when there is belief but no actual evidence supporting the fear and its resulting behaviors. If we are to design more responsibly, we need to question our beliefs. In discussion of wisdom, Pascual-Leone (1990) makes the point that wisdom is not about *believing* but *questioning*, and reference is made to the Book of Job in the Bible, where God praises Job for challenging him.

Whatever worldview an individual lives by, it can be argued that there is a spectrum to our experiences of love and hate and pleasure and pain that is part of life. As MacIntyre (1998) noted, Chrysippus had argued that one perspective cannot be conceived to exist or be experienced and fully understood without experience of the other. Similarly, it is proposed here that we also cannot effectively counter dark creativity without experience of it. Any approach to gaining such experience, however, requires consideration and balance. Mental and physical harm are possible from knowing and applying what is known. Some people, in their investigation of the unethical can become fascinated, risk altering their perspective on life, and even fall into practice. Not everyone is suited to the investigation of the unethical. Ethical review therefore serves to question and monitor intent and actions in order to avoid further harm and should be part of any crime-prevention process.

Ethical review cannot, however, be relied on to predict every negative consequence, and the review process itself may be considered negative if it cannot reach timely decisions, resulting in the opportunities being lost and situations possibly worsening. It also could be argued that if everyone considered the possible negative consequences of their actions, innovation, in terms of change and diversity, would be reduced as we sought to prevent further opportunity for unethical behavior. In such a scenario of conservative sensitivity, even simple creations such as thriller novels might be

censored to the point of ceasing to thrill with their accounts of characters' alternative ways of thinking and responding to situations of opportunity or threat. It might be argued that it is the dark side within us that enables us to understand the threat of the dark deed.

Nevertheless, for most individuals, this cognitive engagement ends at the experience of being thrilled. In some cases, however, the dark individual may be inspired. Trevanian (1979), author of *Shibumi,* described, in an author's note, how he was deeply saddened to find that someone had been killed after their murderer had been inspired by a technique described in his novel. In a previous case, described by Katz (1988), the murderer had been inspired by a scene in a Clint Eastwood movie, where a prostitute had been forced to drink drain cleaner and had died swiftly. In this case, the script was not realistic, as the murderer found. His two victims screamed in agony for some time before he decided to finish them with a gun. Effective scriptwriting may require consideration of the darker needs of the villain in order that the author may entertain his or her audience, accepting that this may inspire fantasy and, in some cases, unethical behaviors. This is often done by writers and editors considering whether a story line really needs the proposed scenario or form of description. Nevertheless, what might be most creative and effective for the story line may in a few cases have an impact on the real world.

This is part of the argument for heavier censoring of programs, films, and video games. However, the counterargument relates to the nature of those minds which become inspired to enact and develop such behaviors. Eron (1982) concluded that while violence on television may be followed by aggressive behavior, aggressive individuals preferred to watch violent television. With a dark mind, inspiration can turn everyday objects, such as a newspaper or a paper cup, into lethal weapons (Trevanian. 1979). In those terms, it is not feasible to censor or design against all threat because we do not have complete control over individual differences (Eysenck, 1994) or free will. As Giddens (1973) proposes in discussion of his theory of the *structurization* of society, society is a human creation and yet beyond human control. It is therefore understandable why any dream of utopia is unreachable because we acknowledge the paradox of diverse human interaction and creative influence.

Everyone is involved in "designing" as a process of creating and organizing new value, but some of us are more capable of effective design than others. This chapter engages the reader with considerations of the *creatives'* role in a responsible design process, actively using "fantasy" for a balanced rather than negative outcome.

MEANING

For any audience to understand and engage in new discussion or the development of new propositions, it is important that the meaning of the key concepts first be defined. Therefore, this section further considers the *meaning* of "boundless creativity," starting with two quotes:

> There were no limits here. Once the bomb had fallen, *anything* could happen. What atomic weapons meant, what the death camps in Europe had meant, was that nothing evermore was sacred. In our day, it had been revealed that human beings are capable of demolishing every imaginable boundary. (Driver, 1991, pp. 43–44)

> Creativity can and does occur naturally, universally, perennially, in all people, in every walk of life, be they primitive or civilized, psychotic or neurotic, "gifted" or "normal". Like evil, creativity cannot be proclaimed the exclusive propensity of some particular portion of the population; nor any specific profession, vocation, personality type, or pathological condition. Creativity – as much as evil – is a congenital potentiality in every individual. (Diamond, 1996, p. 256)

The diversity of our languages maintains and develops differences in our thinking and communication. Many cultures have languages that apply dichotomies such as good and bad and saint and sinner. The Blackfoot Indians, however, as described by Bohm (1996), take a morphological approach to the construction of individual words to fit the object or situation. This suggests a dimensional as opposed to categorical worldview (Hilton, 2006) but acknowledges a need to create labels as references in order to share experience of change. Bohm (1996) also described how, as the meanings of words or concepts shift and set again or new meanings develop, some words may become axiomatic in our cultures, going unquestioned. Thus, while there may be no boundaries to creativity itself, the boundaries and blocks we experience are a result of our core beliefs "blinkering" us from seeing things in more insightful ways. Creative minds can order and arrange available images, memories, ideas, feelings, and reflexes in new ways to arrive at solutions, but the outcomes of such ordering may not always be positive. It is also possible to justify the reason and meaning for actions taken by remembering the context differently.

If this is taking place regularly, enabling the slipping of moral boundaries, for example, then it raises the question, "How can we inform our decisions wisely?" It may be argued that it is more effective to do so not on an individual basis but through a multiperspective community approach – a

"social wisdom" that questions and then understands a relationship of its conclusions to the context of its present.

In developing social wisdom, through sharing perspectives, we might see "art" as Bohm (1996) suggested it might be, the "essence of human life" and viewed as the consideration and expression of the confusions that are experienced. By these artistic processes, he suggests, the means and end are the action of "fitting." Our literacy, our understanding, and our application of these considerations and expressions might then relate to how, through our wisdom, we become aware and alert to the "nonfitting." Nevertheless, that which "fits" may change over time and context, so we must question the "fitness," or our wisdom becomes outdated and therefore "unwise." Csikszentmihalyi and Rathunde (1990, p. 25) also suggest the need to guard against *dismissing without question* the ways and beliefs that have come to appear out of date. "To ignore the hard-won insights of the past about issues that are vital for survival is like blinding ourselves on purpose out of false pride."

Holistic questioning would seem to be an effective approach to wisdom. Bohm (1996) said that the meaning of who we are arises from our overall contacts with the whole world we live in, yet, "It is not enough to have holism, it must also be coherent." He went on to point out that the Nazi's had a kind of holistic theory – it just ~~wasn't~~ coherent.

However, if coherence is proposed but not tested and evidenced, there is the danger that it is merely accepted "as seen." Creative reframing of situations has seen "victims" become "survivors" and "terrorists" become "freedom fighters" (Whittaker, 2007). While such reframing may encourage some people to "let go" of negative frames and "move on," this is also noted to be a method supportive of indoctrination, which in some cases has been found to lead to mimicry of deeds. Similarly, the very act of labeling, in order to share a frame of reference, has been shown to change behaviors such that those who are labeled, in considering the label's meaning and consequences, begin to behave as labeled (Becker, 1963).

The need to understand experiences and perceptions as part of gaining wisdom should not be confused with understanding in order to just accept, or we may become unwisely permissive. In a speech, former British Prime Minister John Major once said: "Society needs to condemn a little more and understand a little less." This suggestion, however, should not be confused with "zero tolerance" (Wilson & Kelling, 1982) or the promotion of intolerance to difference. Both Gibran (1962) and Florida (2007) have described the value of tolerance of diversity to the creative economy.

Thus, to summarize this section on meaning, we may say that creativity is without boundaries because it is a natural process involving situations and experiences that inspire change to the order of things through the development and selection of new value. Creativity equally may result in conflicting categorical perceptions of a significant change as a great good or a great evil. While it may be a challenge for our cultures to perceive creative acts in the same light, it is important for future coherence that we find vehicles for discussion in order to develop and agree to helpful pro-social boundaries. We also should consider that the perception of these boundaries may serve us better as "boundaries to unethical behaviors and their consequences" rather than wider boundaries to creativity that would risk stifling innovation and resilience.

MOTIVATION

Physical and psychological individuality can enable people to experience the same event differently. We may associate pleasure with feeling the warmth of the sun or eating good food and pain with injury or grief. For some, however, pain may be part of a creative pleasure through tattooing and scarification, whereas for others, pleasure may involve vengeful acts or witnessing people in distress. Many of our sexual fantasies, according to Kahr (2007), involve distressing events that may be a result of and response to trauma experienced in childhood. Kahr's empirical research into sexual fantasies in the United Kingdom involved a large number of confidential interview case studies where analysis looked for common links between participants' descriptions of background and their fantasy content and construction. It is proposed that these fantasies develop in the personality as desires but are often very individual in nature, and some individuals may not even be conscious of them. The investigation indicated that many of the originating traumas are the result of ignorance, the nature of which is difficult to avoid, as the nature of life itself.

Nevertheless, it has been found that in many cases the mind may use these negative experiences to enable positive social and sexual connections to be made. The darker side of our self is a natural part of our identity and can be core to the way we perceive and reason as an individual. The creatives' responsibility, then, is to decide on their ethical standpoint and boundaries and find balance with them in a way that strengthens their competitiveness in providing support for human needs. This also applies to each individual, though, as a creative, in his or her self-actualization, involving destructive as well as constructive actions – destroying the status

quo and old patterns as a response to the need to investigate and develop new and more appropriate opportunities and thus creating new ways of living (May, 1977).

Designers appear motivated to engage with the challenges of ambiguity because of what has been termed "inquisitive discontent" (Spencer, 2008, p. 10), the need to create positive change, and the inability to accept the status quo. In many ways this links to the work of Csikszentmihalyi (1975) on flow, a motivational, self-actualizing balance of ability versus challenge that otherwise may result in boredom or anxiety. This suggests, in terms of applying inquisitive discontent, that we should encourage the deeper, more mindful questioning of our selves and others in terms of both the status quo and future developments in order to better understand the impact of proposed changes.

Some individuals adopt creative thinking to fulfill scenarios and express their desires and needs. A number of forms of sensation seeking that may be considered deviant or bizarre are covered in the works of Franzini and Grossberg (1995). These include the *frotteur*, who takes advantage of, or orchestrates, situations where he or she can press his or her body up behind another person for sensual contact and gratification, and the *necrophile*, who may take the rare opportunity or else resort to murder to fulfill his or her fantasy need for intercourse with a dead body. Often there would seem to be some alternative interpretation of events and messages taking place, as with the *autoerotic*, for whom warning against the dangers of setting up situations for him or her to be strangled is instead experienced as enticement. This links to what Lehrer (2009) has described about the necessary emotional component of decision making being out of balance for some individuals, bringing about impulsive, irrational decisions as a result of one or more of the decision-making components of the brain not being fully developed and perceiving the emotional needs of the present to be more significant than those of the future or their consequences. This leads to the conclusion that making the subject of autoerotica taboo is the best way to reduce the number of accidental deaths each year.

When *Hustler* magazine and later the *Oprah Winfrey Show* in 1988 attempted to address the issue in the hope that raising awareness could help to resolve the problem of autoerotica, deaths of some of their audiences followed. There was evidence of their connection to viewing these publicized materials, with age ranges between 11 and 38 years, even though there had been a warning that viewing of the *Oprah Winfrey Show* was not suitable for children. Again, such warnings against viewing appear to have been interpreted as enticement. As with cases of individuals with a

propensity toward violence making them a keen audience for the subject of their behavior, the danger has become increasing ease of access to content on the Internet, where this accessibility may be interpreted as acceptability of such behaviors.

Katz (1988) suggests that deviants tacitly create their sensual perception of the seduction of crime, possibly as a means of deferring guilt, experiencing the situation as if the object and scene were being provocative. While gangs may consciously take on the role of provocateur as they create modes of dress and body language, developing an image that may convey dread or is a manufactured irritation to get a physical reaction from a competing gang, who then might be accused of starting the fight. Presdee (2000, p. 4) said, "The way that we enjoy violence, crime, humiliation and hurt is part of the equation that needs to be examined and thought through."

The difficulty and unpleasantness of such thoughts, though, often are experienced as guilt. Richo (1999, p. 179) argues that guilt, as a "belief that we are cut off from wholeness," is developed over time as a concept and used as a form of social constraint of freedom and change in reaction to a fear of chaos. This concept suggests that guilt has evolved in the absence of other effective natural controls of creative freedom or else suggests that guilt is purely a code of practice placed within a culture to empower certain others. Although guilt is instigated by the culture, it is actually applied by the self, often without question, who potentially experiences the guilt as if the thoughts or behaviors are known to the social group. We may predict guilt for our considered deviation from cultural expectation as a means of denying ourselves some experiences, even though in some cases these experiences actually may contribute to well-being.

In terms of what specifically motivates individuals to carry out socially unacceptable acts, Whittaker (2007) suggests that many terrorists are motivated by discontent, yet terrorists take a more extreme and violent approach to "creative expression and resolution." Terrorists such as the Tamil Tigers have shown "inventiveness and extraordinary persistence" (Whittaker, 2007), and, in an analysis of motivation for reported "hate crimes," Baumeister (1997) found that they actually seemed to be committed out of some combination of boredom and a desire to show off before one's group.

Bandura, Caprara, Carbaranelli, Pastorelli, and Regalia (2001) noted that ordinary people in adverse social circumstances can begin to feel that they are *allowed* to dehumanize and act cruelly toward others, whereas Wootton, Press, and Davey (2008) and the continuing research on "Design Against Crime" indicated that environmental factors have a part to play
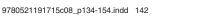
in allowance of antisocial behaviors. For example, an urban area that is poorly maintained in terms of litter and lighting may suggest that other activities such as vandalism have a lower risk of leading to personal consequences. Nevertheless, engagement with such activities may lead to taking greater risks elsewhere and realizing new opportunities for sensation seeking or criminal gain.

By developing a clearer and shared understanding of the changing core motivations behind antisocial perspectives and behaviors, it should be possible to provide a more coherent resource for both the primary prevention and secondary countering of unethical acts, including crime and terrorism. Open-minded creative processes will play a part in the development of such understanding.

Wilkinson (2006) makes it clear that both terrorists and counterterrorists will continue to employ creative thinking to consider scenarios of action, where gaps in legislation and process may become sources of threat. Profiling has been employed by counterterrorism in the investigation of terrorist groups and their threats. One method for terrorist profile development is use of the "Sinai attack indicators" (Sinai, 2005). There are similar established approaches to the profile development of criminals and their organizations, for instance, relating to the resourcing and commissioning of crime, as described by Reiner (2007). The creation of such profiles and consideration lists adds active support to the proposals of Ekblom (1997), Downes and Rock (2003), Gill (2005), and Hilton and Irons (2006) that first-hand knowledge of deviant rule breakers and criminals should be acquired to inform the development of preventative change.

In summary, there are many personal, social, and environmental motivations for the development of unethical perceptions and behaviors. Nevertheless, processes of modeling and mapping of these individual differences in motivation can enable more insightful engagement with the prevention and countering of antisocial behaviors. Through an understanding of creative approaches to the maintenance and development of new antisocial behaviors, we will be better informed to identify the root causes and propose more effective redirective practices. It is human nature to identify and procure opportunities to realize our most basic and deepest desires, preferably without consequence or, in some cases even, without fully conscious consideration. However, in time, the consequence of our actions does come to us or our children. While there is a drive to copy some behaviors for particular social acceptances, there is equally a motivation for creative exploration and expression for the individual to take ownership of the experience of these behaviors.

ETHICS

Group discussion of ethical considerations serves to inform socially coherent decisions on the creation of change. Frequently, ethics can, however, be a challenge to discuss in terms of defining the boundaries for our actions with a view to evaluating and prescribing what ought to be (MacIntyre, 1998) because categorizing intentions as either helping or harming can prove overly simplistic, at times leaving us unable to conclude. Responsible design practices take a lead from the social sciences in terms of codes of practice, but there is still room for improvement. Grayling (2003, p. 226) referred to Camus and Sartre for their nomination of "four values that individuals, in creating themselves in the face of absurdity, can impose on the antecedent meaninglessness of existence to give it value: namely love, freedom, human dignity and creativity."

Even if a community agrees on and holds to its ethical standpoint, its members need to appreciate the different standpoints that may be held by outsiders in order to understand how best to engage or disengage with them. A moral compass exercise, as proposed by McEwan (2001), might be used as a means of acknowledging differences in perspective and for then making effective selections for critically balanced engagement and development. However, the success of any process of discussion and decision making depends on effective communication, which beyond openness is influenced by the language used and the communicator's preconceptions.

Jung is noted as commenting about Christianity's attempts to constrain behavior as being "unrealistic" and "an attempt to jump off one's shadow" (Hull, 1954). To suggest that God wishes to punish such behaviors is, as Calvin was quoted in Midgley (1984, p. 103), like saying that God is like "a clockmaker who designs, builds, and winds a clock, and then punishes it for striking." All such perceptions contribute to the ethical meaning behind the language available to consider, discuss, and decide on ethical issues. MacIntyre (1998) discussed Aristotle's concepts of "too much" and "too little" – both being perceived as forms of evil, in some cases recognized by our references to them, including malice, shamelessness, and envy and actions such as adultery, theft, and murder. However, labels such as "anger" and "pity" are insufficient to inform as to whether the behaviors should be condemned because the words lack contextual depth, whereas it seems clearer with words such as "envy" and "malice" that there is an axiomatic expectation that such behaviors should be condemned.

This line of thought would lead us to be wary of being led by the available language and attempt to focus more on the situation behind the unethical

behaviors. However, not all individuals interpret situations or react to them in the same way, and not all individuals have the same creative capacities. The capacity to create dark events is still inspired by situation, but then, no one person can be blamed for the often complex situation itself.

The proposition, then, is to predict consequence more effectively, using "dark" creativity perhaps, and then to work to prevent undesirable situations. The preventative solutions may not be as successful, though, if they focus on the development of counterthreats, which, in some cases, may lead only to escalation. Midgley (1984, p. 174) suggests that using threats as a deterrence can only work in two ways, "either as a friendly warning between parties who already trust each other, but have sporadic conflicts of interest; or as a serious, immediate menace from an undoubtedly superior power to a weaker one, which really expects action to follow." The outcome is that the threatening may serve to provide evidence of the very perceptions that contributed to the situation in the first place, thus leading to escalation.

Our responsible creative practices require ethical guidance that undoubtedly involves wisdom and an understanding of its processes for the development of mindfulness of boundaries to the unethical. The "balance theory of wisdom" (Sternberg, 1998, pp. 347–365) defines wisdom as "The application of intelligence, creativity and experience towards a common good by balancing one's own interests with other's interests and institutional interests over the long and short terms."

COUNTERING ANTISOCIAL CREATIVITY

Having considered meaning, motivation, and ethics, this section gives consideration to how we might use antisocial perspectives on object, environment, and behavior to develop and apply countersolutions to antisocial creativity. Aspects of the lives of criminals have been investigated by anthropologists (Hendry, 1999), who have developed insider perspectives, including the influences of age, education, employment, social group, environment, media, and the affects of the antisocial behaviors themselves. There also have been initiatives such as the British Home Office–funded "Design Against Crime," which has involved Central St. Martins, Salford, Sheffield Hallam, and Cambridge universities in the United Kingdom. With collaboration among academics, crime-prevention agencies, and the affected communities, these initiatives have sought to record, consider, propose, and develop solutions to situational catalysts for crime. These investigations and their developments have enabled a much deeper and more practical understanding to be gained of the challenges involved.

An investigation of the conjunction of criminal opportunity by Ekblom (2000) highlighted the need for joined-up thinking, and there is now recognition that partial solutions may succeed only in displacing crime to other areas (Wootton et al., 2008). Where possible, the approach of "design *with*" rather than "design *for*" has been adopted, gaining engagement with all sides of the affected communities in the project work to inform effective design decisions. Also, in the development and selection of design proposals, there has been a further inclusive ethic to provide solutions of value to all rather than propose solutions that may in some way stigmatize or exclude. In terms of crime prevention, then, the intention is to discourage or even remove the dark value or reward of these antisocial opportunities from our communities by a human-centered consideration of need.

It might be argued, since Milgram (1963), that the potential for crime and terrorism, as well as crime prevention and counterterrorism, resides in the majority of us. We only have to consider fictional situations that we have read or viewed where many might feel justice appears to require a violent counterattack to prevent further atrocity. However, if this means supporting the minority, then the counter may be viewed by the majority as terrorism, as on TV series such as Cochran and Surnow's (2001) *24* or Moore's (2004) *Battlestar Galactica*. The natural process and conflict of identifying with characters and situations, however, can be turned to effective use in informing new creative perspectives.

Nevertheless, it is argued that to be efficient in our approach to the use of creative perspectives to counter situations and opportunities for antisocial behaviors, there also need to be critical perspectives and action (Barab et al., 2004). As part of the effective management of creative and critical engagement, it is important that the "vulnerability-led" responses (Durodie, 2002) do not overly focus on the boundless "what-if?" avenues but instead more realistically focus on evidence of "what has?" and "what will?"

Wootton and Davey (2003) built on Ekblom's (2001) causal framework and developed their "crime lifecycle," which supports understanding and engagement with stages in criminal progression, covering both situational and offender attributes. Such an approach supports more informed and critical differentiation between the "what if?" and the "what will?" scenarios.

The "Cyclic Countering of Competitive Creativity" (C4), developed by me, enables further support to the approaches of designing *with* and defining the "what will?" scenarios as part of the critical process of crime-prevention development. The process is facilitated in this context through

the perspective of the criminal as *competitor*. The process involves the use of criminal personas to *explode*, or at least critically deconstruct, concept solutions. The name "C4" serves at a metaphoric level, helping to keep the intent of the tool in mind because C4 is a military and security services reference to Compound 4 plastic explosive. Core to the effectiveness of this process is the use of role play to ensure engagement with competitor countering. Personas, rather than profiles, are used for this process.

Profiles, as first developed by Brussel (1968), are "working constructions" of *yet to be identified individuals* using crime-scene data as they are gathered. Profiles are applied as investigative tools to narrow down suspect pools and apprehend the suspect. Nevertheless, it has proven difficult to evaluate their success (Ainsworth, 2000). There are also ethical concerns over the use of profiling. Profiles are not evidence or proof themselves, and inaccurate profiles may lead unquestioning investigators off track. Even with an accurate profile, there likely will be many people who fit the description, so care must be taken not to treat the "suspect" as guilty until proven so.

Personas, as defined by Hilton and Henderson (2008), are "working constructions" of *identified types*. This process uses "open" access to *competitor* reports and direct accounts from the competitors or their associates to develop competitive counterperspectives to be used in team situations as a tool to improve the critical-thinking and analyzing processes in "Design Against Threat." The success of this approach is that it immerses and engages project community members in the development and application of the counterperspectives and more effectively informs the process than the use of assumptions developed from the personal experiences of users alone. There are ethical concerns over this use of personas, however, and users must guard against developing and applying the personas in an unethical manner. The process must challenge and positively change the competition's behavior but not physically or mentally harm the "competition" or their associates or bystanders by either the process of investigation or the role play. Ideally, the acceptable outcomes are responsibly improved, win-win responses to the competition.

In application of the C4 process, each project community member who is tasked to take part in designing and critiquing propositions is required to engage with a single persona. This requires continued persona immersion and role play in preparation for and during the application period. Using "research-developed" personas as opposed to guessed or "assumed" personas (Pruitt & Aldin, 1996) ensures that each individual is more effectively informed and prepared to be competitively creative within a specified

context. The critical "countering" nature of the C4 process helps designers and other colleagues to become more objective and less precious over concept proposals. This process also enables a "fail often to succeed sooner" approach (Kelley, 2001) to inform context intelligence and the selection and strengthening of preventative proposals.

Teams of four or five members work well, with each member providing his or her different persona perspectives to the mix. It is the responsibility of each member to focus on his or her own persona, to get into character, and to develop that persona throughout the project period. This means that the personas are to be considered "live" and developing, not set or treated simply as a checklist. Team members are encouraged to generate additional prompts and characteristics as their experience develops, especially "creative prompts," which are the competitive processes and inspirations for countering proposals and arriving at win-lose situations.

In the design process, the personas are applied cyclically. The roles of the *creative* and *critic* are switched as the idea, concept, design, and specification-development stages require designer mode then competitor mode and then counterpropositions in turn. A successful solution is considered to be reached when the competitor "types," represented by the personas, would consider further engagement too risky or not worth the investment of money, time, or effort.

The C4 process does require a period of "coming down" or "returning" following persona application as part of responsible practice; otherwise, it is possible for some individuals who are still not intellectually mature or are susceptible to suggestion to maintain aspects of their persona following use. This might be compared with the way some people's driving becomes erratic following a visit to the cinema to watch a film involving car chases or after playing with a car rally computer game. The emotional element of decision making would, for these individuals, be imbalanced without an appropriate period to "come down" from the experience. This also relates to concerns over the creation and alteration of self-identity through inappropriate role models if negative aspects are maintained for emotional affect and then habituated. As mentioned earlier, not everyone is suited to working with the dark side of creativity.

In summary there are a number of methods for informing the countercriminal processes, and each process has its own merit. C4 as a means of countering antisocial creativity does require an investment of time in developing and applying the personas effectively, but that development provides an immersive experience for the role players. A key aspect

of the C4 process is that it should enable the project community to use the potential motivations and means of the *competitions'* behavior against itself.

DISCUSSION

The martial arts were a creative response to threat of attack built on lifetimes of observation and understanding of the mechanics of human strengths and weaknesses. Practitioners learned to create structures within the body that delivered grounded force or fluidity of motion that maximized speed. Others learned about pressure points and joint locks. Still others learned to use daily tools as weapons so that the rice flail became the *Nunchaku* and the seeding drill became the *Sai.* In karate, the practitioner learns his or her style of fighting by different methods: *Kata* involves sets of moves to be viewed as a battle with invisible opponents using predefined attacks, whereas *Kumite* involves a duel with an actual opponent, where skills are tested with a level of unpredictability. There are many other styles of fighting. Each one feels and is applied somewhat differently and requires the practitioner to think differently. In countering antisocial creativity, we also must be prepared to think differently.

Novels and film scripts have taken the themes of competition and fighting further by proposing conspiracy theories. In Black's (1996) *The Long Kiss Good Night*, government funding was used to create a terrorist event to enable terrorism to be seen as an even greater threat in order to further fund, develop, and sustain the country's counterterrorism agencies. Alternatively, there was the plot of Woods' (2001) *Swordfish*, where government operatives actually stole from the electronic banking system to fund terrorism against opposing terrorists. The ethics of such creative scenarios falls under question because of the cost to innocent others perpetrated by the cold logic of such fictitious operatives. Against the reasoning of "sacrificing the few for the good of the many," it is argued that such operations would only create a continuation of the threat and its fear. It is generally not agreed to be ethical to decide the sacrifices of others because consideration of such action threatens to undermine the very quality of life that is to be protected (Wilkinson, 2006).

It is proposed here that instead of creating the potential for escalation by returning the strikes of the competitor with more power and precision, as in karate, the whole dynamics of threat instead might be changed by using the competitor's force of attack to the ~~defenders~~ advantage. Aikido as a self-defense uses the attacker's momentum and direction in such a

way that control, and then value in persistence, is lost to the attacker. This may be considered a good metaphor for effective countering of antisocial creativity by design and would suggest that by working with the *threatened* and the *threat*, a more effective resolution might be achieved. This latter scenario describes a reactive process, however. To make it proactive, reflexive processes could use competitor experience to forecast future opportunity for threat and then to determine probability and respond preventatively.

Beyond effective engagement of project community members in "Design Against Threat" processes, further success of redirective practices in resolving or reducing threat could be enabled by the development of social wisdom. The components of wisdom have been found to form six categories. In order of strength, these are

1. "Reasoning ability
2. Sagacity
3. Learning from ideas and environment
4. Judgement
5. Expeditious use of information
6. Perspicacity"
   – Sternberg (1990, pp. 145–146)

These components act against subversion to some extent by enabling people to develop a perception of the positive and negative social consequences of theirs' and others' actions. "They seek understanding of what will 'work' not only for them but for society as well" (Sternberg, 1990).

It is not proposed, however, that the development of social wisdom and "Design Against Threat" processes are the total solution to antisocial behaviors. There will continue to be behavioral concerns owing to individual differences and abnormal psychology, as well as inequalities in education (Lehrer, 2009). Natural systemic thinkers may become wiser than those not capable of comprehending complex issues. In this situation, while the wise may be seen to be comfortable with the challenges of ambiguity, the unwise may become anxious and, in an attempt to deal with their anxieties, may be more emotionally prone to turn to antisocial activities as a perceived means of escape.

Nevertheless, there are no guarantees even for the wise because wisdom does not last. As we age, we lose pace with change and become less wise (Meacham, 1990). Life changes such as retirement, loss of loved ones, and possible loss of independence see us disconnect from the community, which disengages the social wisdom. It may be such loss of wisdom that

breeds doubt and a "fear of crime" through dark imaginings among the less fortunate.

Without boundaries, or with boundaries unchecked or slipping, today's societies would appear, as Bohm (1996) suggests, to be heading toward physical and mental destruction. The desire for power, actualized by creative or mechanical means, ultimately becomes meaningless. However, this "mess" is not new, only the way our cultures facilitate it through our technologies. The Internet has made it easier to engage in criminal activities in part because the criminal is distanced from his or her victim. The technology acts as a dehumanizing filter. Also, Mann and Sutton (1998) have said, "The Internet is a particularly effective medium for criminal recruitment and the dissemination of criminal techniques."

In addition, the audiovisual entertainments now so readily accessible through the Internet, as well as the television, negatively influence child development because they make it more difficult for children to appreciate the need to read. Without reading skills, their engagement with most academic subjects may suffer, reducing individual's accessibility to more positive opportunities. Performance anxieties have been shown to lead to the development of antisocial behaviors, and as mentioned earlier, there is now sufficient visual information through electronic media to inspire the dark creativity behind some of these antisocial behaviors.

Since the development of social wisdom waxes and wanes with changes in understanding, both locally and globally, we should seek to consider the dark side of creativity from a more constructive perspective, to use it against itself, and to innovate incrementally who the human race is.

CONCLUSION

This chapter has contributed to this discussion of the dark side of creativity by considering the influence of creativity's boundlessness in the context of human beings' interactions, particularly crime and terrorism. It has considered the meaning of boundaries or lack thereof and concluded that each community needs to agree to boundaries that are pro-social. The section on motivation acknowledged that while there will remain some differences in perspective, there are creative means of engaging debate and sharing experience that may even use dark creativity as a redirected vehicle for positive change. Ethics are a key consideration in these debates, but it needs to be understood whose ethics are being questioned, discussed, and approved and to what end. The development of social wisdom was proposed to be a common means of enabling systemic thinking and

coherence for contexts of opportunity or threat, but it is important to keep the questioning process alive through social engagement or else the wisdom fades. The discussion of methods of countering antisocial creativity saw that a theme is developing in the context of crime prevention and community safety of engaging in the criminal's perspective, using approaches such as the "crime lifecycle" and C4. In the same way that defender and offender perspectives may be applied in role-play experiences to inform investigation and decision making, it is argued that both the light and dark sides of creativity are necessary for wisdom. Instead of developing only the lighter side of creativity, we must provide some balance by knowing the darker side, acknowledging that not everyone is suited to do so, though. Nevertheless, those who can use these methods of investigating the threats of "what will?" should be better positioned to forecast consequences and propose solutions using the threat itself as the means of developing a wiser future.

It would seem that the way forward for humanity is to acknowledge that the dark side of creativity is in us all, and used in conjunction with the light side, it is proposed to better enable the communication of our needs and experiences. By taking an inclusive approach to "design *with*," providing value to *all*, we should build our wisdom on the ethics of our societies, questioning our propositions, and then look to deal responsibly with the consequences of the things that we do miss on the dark side.

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