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PERSPECTIVES ON CREATIVITY:
THEORIA, PRAXIS, AND POIESIS

by

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A dissertation submitted in partial fulfillment of the requirements
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ABSTRACT

Theoretical perspectives on creativity encompass ideas such as risk, inquiry, resistance to conformity, and attraction to complexity. In response to these philosophical tenets I have organized my dissertation into three distinct but related manuscripts that explore creativity through *theoria* (knowing), *praxis* (doing), and *poiesis* (making). These manuscripts present an integrated approach to creative pedagogy.

1. The first manuscript is a review of literature with the aim to: provide a brief overview of creativity theories; consider an imbricated definition of creativity; and evaluate current empirical research. Research in creativity should provide a spectrum of methods that reflect the complex nature of the phenomenon.
2. Illustrated through the combination of text and authentic photographs, the second manuscript explores how preservice elementary teachers conceptualize their professional identity. This manuscript includes preservice teachers' photographic submissions related to professional identity. Implications include considering how these perceptions affect teacher recruitment, retention, and professional regard within our society and school systems.
3. Understanding the interaction between ritual and creativity can elucidate essential qualities of creativity. The third paper will consider the lived experiences of ritual in the creative process of ten Pro-c individuals. As a result of interview analysis, a definition of ritual that is unique to the creative process is revealed. Ritual in the

creative process is delineated into three hierarchical categories: (1) *Ritual construct*, an element of the ritual; (2) *Ritual quality*, a distinguishing characteristic of the ritual; (3) *Ritual purpose*, the value the ritual provides in the creative process.

Keywords: creativity, divergent thinking, innovation, a/r/tography, photography, and ritual.

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To my husband, Hardin, and our two children, Nora and Samuel: The three of you are my three hundred and sixty degrees.

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CHAPTER ONE: INTRODUCTION AND LITERATURE REVIEW

Abstract

The creative works of human beings expose the depth, intricacy, and wonder of our experience on earth. Philosophers, psychologists, educators, artists, authors, and scientists have all theorized, dissected, and studied creativity. This “all in” interest reflects the complexity of the topic. By nature creativity is an expansive phenomenon. Therefore this review of literature does not aim to be exhaustive in scope but aims to provide a brief overview of: creativity theories, the definition of creativity, and current empirical research methods. Kaufman and Sternberg (2010) summarized leading theoretical perspectives in creativity, including primary assertions that vary across fields. Within these theories are concepts such as cognitive domains, levels of magnitude, and six P’s focus. To illustrate the complex nature of creativity, an imbrication of the following theories is considered: a cognitive process as described by Graham Wallace (1926), a systems model described by Mihalyi Csikszentmihalyi (1996), a culminating and self-actualizing experience as described by John Dewey (1934) and Abraham Maslow (1968), and the acknowledgment of an ineffable quality of creativity. The goal of creativity research should be to respect the ineffable, subtle quality of creativity.

Keywords: creativity, divergent thinking, a/r/tography

The Complex Nature of Creativity

The creative works of human beings expose the depth, intricacy, and wonder of our experience on earth. Both our exuberance and our agony compel us to create such things as Delacroix's *Massacre at Chios* (1824) and Copland's *Appalachian Spring* (1944), to carve eleven cathedrals down into mountains in Lalibela, to design devices that pump the hearts of premature babies, and to build ships to take us to new lands. It is no wonder that creativity has been contemplated across ages and over oceans. Philosophers, psychologists, educators, artists, authors, and scientists have all theorized, dissected, and studied creativity. This "all in" interest reflects the complexity of the topic.

Theoria, Praxis, and Poiesis

Theoretical perspectives on creativity encompass ideas such as risk, inquiry, resistance to conformity, naïve perspectives, attraction to complexity, and intuition. In response to these philosophical tenets I have organized my dissertation into three distinct but related manuscripts that explore creativity through *theoria* (knowing), *praxis* (doing), and *poiesis* (making). Aristotle's constructs of knowledge are based on his fundamental belief that *theoria* is the purest pursuit of understanding (Jowett & Davis, 1920). This knowledge is true and unchanging. The review of literature on creativity acknowledges this through identifying the untruths of creativity research. By doing so, I acknowledge the pursuit of understanding as a pure form of creativity.

Praxis, or doing, in Aristotle's view should be ethical. The second manuscript represents my practice as a teacher educator and the practice of preservice teachers' exploration of professional identity through photography. This manuscript embodies risk and provides a voice to the participants. These elements extend the practice of teaching in an ethical manner.

The third manuscript discusses ritual in the creative processes with Pro-c individuals. This article explores the poiesis of artists—their act of making something distinct from themselves. Ideas of theoria are interwoven here as well, as we attempt to define ritual in the creative process. The red thread that connects and weaves these papers together is the interplay between theoria, praxis, and poiesis in the understanding of creativity. Each paper builds on the framework that theoria, praxis, and poiesis provides to further enrich understanding.

Literature Review

The intricate concept of creativity is the topic of numerous comprehensive books (Amabile, 1996; Csikszentmihalyi, Feldman, & Gardner 1994; Finke & Ward, 1996); handbooks (Chan & Thomas, 2014; Kaufman & Sternberg, 2010; Runco, 1997; Shui, E., 2014; Sternberg, 2009); and literature reviews (Brolin & Ryhammar, 1999; Collier et al., 2013; Dietrich & Kanso, 2010; Feist & Runco, 1993; and Glor, 1998). The breadth and depth of literature on creativity illustrates the complexity of the topic. Therefore, this review of literature does not aim to be exhaustive in scope, but rather seeks to serve as a representative sample with the following goals:

- Present a brief overview of creativity theories;
- Consider an imbricated definition of creativity that honors its complexity; and
- Evaluate the limitations of current empirical research methods.

To striate creativity is to miss the essence of its nature. By nature creativity is an expansive phenomena, infinite in its manifestations. Much like the blind men who were unable to fully know the elephant from their limited vantage, we are unable to fully know creativity by reducing

it to its parts. Therefore, the purpose of this exercise is to be reflexive and critical of the theories to follow. The interested reader is encouraged to consider the limitations of each.

A Brief Overview of Creativity Theories

Healthy debate exists among theorists studying creativity. Kaufman and Sternberg (2010) summarized leading theoretical perspectives in creativity, including primary assertions that vary across fields. Within these theories are concepts such as cognitive domains, levels of magnitude, and six P's focus. A brief overview of these ideas follows.

Cognitive Domains

Gardner and Policastro (2009) defined domains as “bodies of disciplined knowledge, which have been structured culturally, and which can be acquired, practiced, and advanced through the act of creating” (p. 216). Theorists question whether creativity is transferable between cognitive domains or whether it is domain specific.

Gardner (1993) believed that creativity is domain specific. Creative individuals work with a variety of symbols: words, spatial schemes, colors, sounds, or speeches, for example. In addition, the process is multidimensional:

Not only did these symbols and symbol systems differ dramatically from one another, but the kinds of mental skills needed to work with them, and to communicate discoveries to others, are distinctly different—so much so, that grouping them all together as symbol systems obscures as much as it clarifies. Indeed ... these creative individuals were involved, respectively, in at least five distinct kinds of activities: solving a particular problem, putting forth a general conceptual scheme, creating a product, a stylized kind of performance, a performance for high stakes. (pp. 372-373)

Yet other evidence supports the idea that creativity is widely distributed across fields. Feist (2009) believed that while there are domain-specific personality traits, other traits also integrate the scientific and artistic domains. Individuals who are scientifically creative have personality traits that include openness to experiences, drive, achievement, dominance, hostility, and autonomy. Artistically creative people are described as being more anxious, emotionally labile, and impulsive and having a proclivity for intense affective experience. Both groups are described as intuitive, having low socialization, nonconformist, hostile, and arrogant (Feist, 2009, pp. 280-284). Feldman (2009) expanded on this contradiction:

The role of the domain in the process is probably the least well understood, perhaps because it has received the least attention thus far. We know that domains change because they are transformed by great creative effort. We also know that a close examination of major shifts in domains will very likely reveal how great creative work is accomplished. (pp. 177-178)

Levels of Magnitude

Within creativity theory, concepts of creativity are graduated on a continuum from everyday creativity to paradigm-shifting genius works of creativity. Finke et al. (2009) provided insight into the varying degrees of creativity:

Though they are not always recognized as such, examples of the fundamental nature of human generativity abound. Beyond the obvious examples of artistic, scientific, and technological advancement that are usually listed as instances of creativity, there is the subtle but equally compelling generativity associated with everyday thought. One of the most widely noted examples of the latter is our undeniably flexible use of language

through which we craft an infinite variety of novel constructions using a relatively small set of rules. (p. 190)

Everyday or common creativity is termed Mini-c or Little-c; high levels of creativity are termed Pro-c or Big-C (Kaufman & Sternberg, 2010, pp. 27-28).

Runco (2014) considered the implications of these gradations within an educational setting. He guarded against the dichotomy, emphasizing that enabling creativity within an educational environment should be distinctly viewed:

The main educational consideration is that avoiding the Big C/little c distinction is more consistent with the educational practice of looking for creative potential in all students, not just those who express their originality in socially recognized products and performances. Education for creativity should focus on the fulfillment of potential.

(p. 132)

Six P's

Baer and Kaufman (2010) organized creativity theories into six P's: person, place, process, product, persuasion, and potential.

Person

Who is the creative individual? Theories in creative personality present contradicting and diverse characteristics. Researchers have attempted to distinguish identifying personality traits of creative individuals. "A wide variety of personality traits have been associated with creativity, including independence of judgment, self-confidence, attraction to complexity, aesthetic orientation, tolerance for ambiguity, openness to experience, psychoticism, risk taking,

androgyny, perfectionism, persistence, resilience, and self-efficacy” (Baer & Kaufman, 2010, pp. 17-18).

In his book, *Creating Minds*, Howard Gardner (1993) presented case studies of seven creative individuals throughout history. Included are close examinations of the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi. His findings highlighted the following commonly held personality traits: self-confidence (often negatively exaggerated as egotism and narcissism), dedication to work, little social life, the ability to self-promote personal work, an amalgam of child- and adult-like behaviors, public displays of emotions, and, finally, the experience of some kind of breakdown or depression (pp. 364-367). Gardner (1993) also postulated that each of these individuals used personal relationships to leverage their creative works (p. 369). His research highlighted not only the positive personality traits but also the negative. Gardner’s theory of multiple intelligences (1983) clearly influenced his gaze; the individuals are considered under his defined intelligences: mathematical, verbal/linguistic, spatial, musical, intra- and inter-personal, naturalistic, existential, and bodily/kinesthetic.

Csikszentmihalyi (2009) outlined creative personality traits to include intrinsic motivation, perseverance, openness to experiences, and the propensity to adopt conflicting behaviors. Interestingly, Csikszentmihalyi (1996) pointed out that the converse side, or shadow of one’s personality, can also influence creativity, stating, “Carl Jung’s thought, which includes the concept of the ‘shadow,’ or the dialectical opposite of the traits a person usually acknowledges and displays. This dark side of the personality can cause severe inner conflict if it remains repressed” (p. 422).

Runco and Sakmoto (2009) stated, “Intrinsic motivation has long been recognized as one of the most prevalent traits in studies of the creative personality” (p. 75). Creativity from the

view of the social psychologist includes a level of enjoyment on the part of the creator (Burlinson, 2005). Runco and Sakamoto (2009) indicated that various factors can decrease intrinsic motivation in creative efforts. Research by Amabile, Goldfarb, and Brackfield (1990) showed that these include coercion, surveillance, and evaluation. Additionally, evaluation and rewards inhibit the creative process (p. 76).

Place

Creativity is not absolute nor does it stand still in time. It varies across time and cultures. “Even the most abstract mind is affected by the surroundings of the body” (Csikszentmihalyi, 1996, p. 127). Environments conducive to creativity should be considered on a societal/cultural level (Sternberg, 2009). Csikszentmihalyi (1990) recognized that on a societal level validation of a work is at risk of being circumstantial. Many artists are not appreciated as creative until after their death.

Rembrandt’s contemporaries did not believe he was that creative and preferred the work of several painters less well known to us. ... Rembrandt’s “creativity” was constructed after his death by art historians who placed his work in the full context of the development of European painting. ... The point is that without the comparative evaluation of art historians, Rembrandt’s creativity would not exist. (Csikszentmihalyi, 1990, pp. 198-199)

Csikszentmihalyi (2009) emphasized that while personal attributes must be in place, societal and cultural circumstances serve as catalysts for creative breakthroughs. “Creativity cannot be recognized except as it operates within a system of cultural rules and it cannot bring forth anything new unless it can enlist the support of peers” (p. 333). Additionally, historical

circumstances contribute to creative environments. Simonton (2009) indicated that political fragmentation and diversity contribute to creativity.

Researchers are also interested in creative individuals' personal background in regard to both childhood experiences and education. Gardner (1993) noted particular childhood environments shared among his case studies. Family of origin characteristics included being supportive of creative interests, being warm but not overly loving, and strictness. Additionally, individuals were marginalized within their society by immigration, gender, or class (Gardner, 1993).

Feldman (2009) also discussed family and educational background among creative individuals. He found the following trends in family history: multiple generations practicing the same skill, early parental loss, and childhood trauma. While school performance is viewed as most important in developing creativity in the scientific fields, mentorship is found to be critical in all fields. Interestingly, research indicates that some form of isolation or trauma as well as mild oppression may positively influence creativity later in life (Feldman, 2009).

Process and Product

Does creativity exist in the creative process, the product, or a combination of both? Finke et al. (2009) put forth their own definition of creative processes:

The search for novel or desired attributes in the mental structures, the search for metaphorical implications of the structures, the search for potential functions of the structures, the evaluation of structures from different perspectives or within different contexts, the interpretation of structures as representing possible solutions to problems,

and the search for various practical or conceptual limitations that are suggested by the structures. (p. 192)

Adding to the complexity of creativity, distinguishing precisely what is creative is difficult. Creative products are valued in relation to place and time in history. Piffer (2012) outlined criteria that can be used to determine the creative value of a product. These criteria include degree of novelty, appropriateness, and impact within society (p. 258). Plucker and Renzulli (2009) indicated that research in the field of creative environment is in its infancy, adding, “Valid psychometric tools are not yet in place” (p. 46-47).

Gardner (1993) argued that true creative breakthroughs happened just four times over the course of his subjects’ lives and at ten-year intervals (p. 371). For example, Picasso’s original creative breakthroughs during his time in the *Barcelona Circle* were followed by his second breakthrough ten years later, with his work in cubism. Ten years after that, he developed his neoclassical style, and, finally, *Guernica* was created ten years later. The same is true of T. S. Eliot, who in ten-year intervals wrote *Prufrock*, *The Waste Land*, and *Four Quartets* before becoming a playwright a decade later. Einstein had a strikingly similar ten-year period between his breakthroughs: light beam through experimentation, followed by special theory of relativity, then general theory of relativity, and finally his philosophical works (Gardner, 1993).

Persuasion and Potential

These two concepts offer new perspectives in creativity theory. Simonton (1990) asserted that part of creativity is a person’s ability to persuade others to change the way they think. Runco (2008) suggested that the above-described ideas of place and personality represent

creative potentials (Kaufman & Sternberg, 2010). This brief overview of creativity theory reflects fragmented, divergent, and conflicting perspectives.

An Imbricated Definition of Creativity

To illustrate the complex nature of creativity, an imbrication of the following theories is considered: a cognitive process as described by Graham Wallace (1926), a systems model described by Mihalyi Csikszentmihalyi (1996), a culminating and self-actualizing experience as described by John Dewey (1934) and Abraham Maslow (1968), and the acknowledgment of an ineffable quality of creativity.

Graham Wallace and the Creative Process

Born in 1848, Graham Wallace was a contemporary of John Dewey and one of the founders of the London School of Economics. Wallace's theory of the creative process (1926) served as a thoughtful departure. Wallace proposed a creative process that, similar to the writing process, has four unique stages: preparation, incubation, illumination, and verification. These processes are not necessarily linear but can be experienced in a circular or overlapping fashion. In the initial phase, preparation, the individual absorbs as much information as possible about the topic, looking at it from multiple perspectives and angles. This gathering of information and details is a conscious process and will become the source well for ideas. During incubation, the individual steps back and takes a break from the information, allowing the subconscious mind to integrate the gathered ideas. Illumination is defined by the "ah-ha!" moment that clarifies a new idea or question about the information. Wallace believed this flash of insight cannot be forced or willed into action. Finally, during the fourth phase, verification, the individual creates a

manifestation or representation of the idea. The individual consciously challenges the idea, expanding and revising it as necessary (Wallace, 1926).

Mihayli Csikszentmihalyi's Systems View of Creativity

Csikszentmihalyi and his colleagues interviewed thousands of creative individuals from world-class athletes to musicians and artists. Using a three-part systems model, Csikszentmihalyi developed criteria to establish rare creative works (vs. common creative works). These criteria include domain, field, and person components. Csikszentmihalyi defined this model as:

Creativity is any act, idea, or product that changes an existing domain or that transforms an existing domain into a new one. And the definition of a creative person is someone whose thoughts or actions change a domain, or establish a new domain. (1996, p. 28)

Abraham Maslow's Theory of Self-Actualization and Creativity

Maslow's hierarchy of needs (1968) presented a pyramid-shaped model of human motivation. The base of the pyramid begins with basic biological needs and safety, followed by love and belonging, esteem, and independence. The cognitive domain is positioned in the center of the pyramid. The top three tiers recognize our human desire for (1) beauty, balance, and form; (2) self-actualization; and (3) transcendence in helping others meet their potential. "My feeling is that the concept of creativeness and the concept of healthy, self-actualizing, fully human person seem to come closer and closer together, and may perhaps turn out to be the same thing" (Maslow, 1971, p. 57). Maslow characterized the self-actualizer as one who seeks

- Beauty; dichotomy-transcendence; order
- Perfection

- Completion; fulfillment; destiny; fate
- Justice; orderliness; fairness; lawfulness
- Aliveness; spontaneity; self-regulation
- Richness; complexity; intricacy
- Simplicity; abstraction
- Honesty
- Goodness; benevolence
- Uniqueness; idiosyncrasy; novelty
- Effortlessness; lack of strain; grace
- Playfulness; joy; humor; exuberance
- Truth; completeness; honesty; reality
- Self-sufficiency; autonomy; independence; living by its own laws (Maslow, 1968, pp. 93-94).

John Dewey's Art as Experience

John Dewey (1934) provided a meaningful framework for personal experience with the artistic creative process. Dewey believed that through the creation of art a consummate experience occurs that allows for clarity regarding how the world is put together and what is important.

The Ineffable Quality of Creativity

The many theories of creativity represent much thought and consideration. However, creativity has an ineffable quality that cannot be understood through words or theories alone. As Elliot Eisner suggested, the arts make vivid that language cannot express all that we know

(2002). Creativity exemplifies this idea. Personal experiences with creative works provide reference points of the essence of creativity through our intuitive human understanding. This experiential knowledge informs and transcends theoretical perspectives.

Limitations of Current Empirical Research

Until the second half of the twentieth century, research regarding creativity was sparse. In his 1950 presidential address to the American Psychological Association, Joy Paul Guilford called for research investigating the theory of creativity (Comrey, 1993). Peter Medawar (1969) described the contemporary research in creativity:

We have come to recognize, then, that the study of creativity and its development is one of the broadest and largest topics for research: the analysis of creativity in all its forms is beyond the competence of any one discipline. It requires a consortium of talents; psychologists, biologists, philosophers, computer scientist, artists, and poets would all expect to have their say. (p. 46)

Considering the multifaceted theories of creativity, research using empirical methods is a unique challenge, particularly since much of this research relies on the complicated, and perhaps unachievable, task of measuring creativity. A brief overview of these methods follows.

Measuring Creativity

Advantages of measuring creativity are multifaceted. Alencar, Bruno-Faria, and Fleith (2014) identified the benefits: expanding our understanding of human giftedness, helping educators and psychologists identify unique talents, defining common terms within the literature to help advance research (p. 5).

However, challenges with creativity measure persist. Baley and Furnham (2006) reminded us that:

Researchers should consider the role of demographic and cultural differences in trying to generalize across studies. Questions still abound with regard to the nature of creativity in men and women, in younger and older individuals, and in different cultures. The study of intellect and personality with respect to demographic and cultural differences has been undertaken, often with controversial results. However, systematic studies of creativity in this light have yet to be initiated. (p. 410)

Additionally, current research relies heavily on divergent thinking (DT) metrics, particularly the Torrance tests and Remote Access test. “The Torrance tests were used in three quarters or approximately 75% of all published studies of creativity involving elementary- and secondary-school students, and 40% of all creativity studies with college students and adults” (Baer & Kaufman, 2010, p. 15).

Interest in divergent thinking as a model for testing creativity was initiated by Guilford (1967). In this framework, participants were asked to generate multiple solutions to open-ended questions. “Over the decades, researchers have developed many methods for deriving scores from these tasks. Two scoring methods—uniqueness scoring and subjective ratings—have been used most extensively” (Nusbaum, Martin, & Silvia, 2009, p. 81). This is an extensive, costly, and time-consuming process, involving multiple judges rating several individual responses, comparing them to other responses within a set, and determining the fluency or number of responses for each participant. Judges look for unique responses within a sample set; so the larger the sample size, the more likely a response is repeated by another participant, and thus seems less unique. Alencar et al. (2014) expanded on these challenges:

The Torrance Tests of Creative Thinking do not lead to creative response of high standard, and there is still the issue of a time limit for each item or task, which is a factor that cannot be overlooked, because the number of responses is emphasized in the test instructions. (pp. 18-19)

Other researchers, including Amabile (1996), used the Consensual Assessment Technique to measure individuals' creativity. "Subjects create some product (such as a poem, a collage, or a story) in response to the experimenter's prompt, and then the creativity of their products is judged by multiple independent expert raters" (Baer & Kaufman, 2010, p. 16). These products are subjectively judged using specific criteria. Numerous variables can bias the results, including the judges' personal aesthetic experiences and the participants' specific orientations or experience with the task. (How much background experience do participants have? Are they practicing artists?) Baer and McKool (2014) identified the Consensual Assessment Technique as the gold standard in creativity assessment, stating:

The Consensual Assessment Technique is a powerful tool used by creativity researchers in which panels of expert judges are asked to rate the creativity of creative products such as stories, collages, poems, and other artifacts. The Consensual Assessment Technique is based on the idea that the best measure of the creativity of a work of art, a theory, a research proposal, or any other artifact is the combined assessment of experts in that field. Unlike other measures of creativity, the Consensual Assessment Technique is not based on any particular theory of creativity, which means that its validity (which has been well established empirically) is not dependent upon the validity of any particular theory of creativity. (p. 81)

Abbreviated psychometric measures, called snapshots, of the DT and Consensual Assessment Technique attempt to save time and energy. Snapshot creativity assessment attempts to abbreviate the current process of evaluating creativity in the hopes of encouraging researchers to address it. Snapshot scoring is based on a limited divergent thinking task. Here, the individual is asked to indicate which response they think is their most creative. This is the only response that is scored. Additionally, three personality inventories are administered. Finally, individuals' self-assessed art experience is evaluated. These three factors are combined for an overall snapshot score of individual creativity.

Piffer (2012) investigated the confusion with measuring creativity, citing varying definitions of creativity as well as questioning the validity of current psychometric tools. He believed that creativity can only be measured indirectly, arguing:

A person's creativity is a biographical phenomenon, and, as such, it cannot be assessed with psychometric instruments. Researchers eager to measure people's creativity must be aware that neither DT tests, nor IQ tests, nor the Consensual Assessment Technique can measure a person's creativity. At best, these instruments can assess aspects of his/her creative potential. But even then, no single measure can tap into "trait creativity."

Since creativity is the sum of creative accomplishments, measures based on both external objective and subjective criteria must be used in order to tap into the different aspects of creativity... Unstructured or semi-structured interviews would allow the researcher to collect precious information about people's creativity that would not be revealed by more impersonal methods such as those based on external recognition or standardized questionnaires. (p. 263)

Piffer argued a strong point. Not only would unstructured interviews provide nuanced and rich information, but they can also be used with experts in a variety of fields.

Cognitive Science Methodologies

Cognitive science research in the field of creativity uses brain imaging techniques, such as EEG, ERP, and neuroimaging, to see which areas of the brain (localization theory) are active or inactive during creative thought. In a review of EEG, ERP, and neuroimaging studies of creativity and insight, Dietrich and Kanso (2010) categorized three topics of study: divergent thinking, artistic creativity, and insight. Most publications are post-2000.

Dietrich and Kanso (2010) were critical of neuroscientific research. They pointed to: (1) the fact that no theory of creativity passes scrutiny, (2) the selective reporting of existing data, and (3) the lack of progress in theoretical discussions of the divergent thinking model since its introduction in the 1970s.

In their review of creativity research using psychometric tools, Arden, Chavez, Grazioplene, and Jung (2010) also critiqued neuroscientific research in creativity:

Measurement variation in creativity studies leads to an ineluctable confound in comparing across experiments. We cannot interpret, or integrate across, imaging studies that use such diverse creative cognition measures, most of unknown reliability and validity, and report activity in different brain regions of interest. It is impossible to know whether any results should be attributed to the measures, to the imaging modality or to unreliability in one or both. (p. 152)

While recent history has shown an increase in neuroscientific research in creativity, the results have yielded little clarity. Neuroscientific research in creativity is nascent, fragmented, and

confounding as the result of new technologies, use with numerous research methods, and varying definitions of creativity.

Discussion

A balanced research approach to any subject is healthy and desirable; however, the complex nature of creativity particularly lends itself to research methods that allow for rich and nuanced results. The goal of creativity research should not be to confine or constrict creativity's potential (as in the Consensual Assessment Technique or DT assessments) but to respect the ineffable, subtle quality of creativity.

An analysis of the state of the art on creativity measures leads us, therefore, to conclude that we are still at a preliminary stage of knowledge on this topic, with much to be done in order to clarify the many issues regarding creativity measures. (Alencar et al., 2014, p. 20)

The nature of creativity is best understood through a balanced and diverse set of perspectives, theories, and methodologies.

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CHAPTER TWO: PHOTOGRAPHIC CONCEPTS OF PRESERVICE TEACHER IDENTITY: AN A/R/TOGRAPHY

Abstract

Illustrated through the combination of text and authentic photographs, this a/r/tography explores how preservice elementary teachers conceptualize their professional identity. This question is explored through the method of a/r/tography. A/r/tography is an emerging action-based methodology that embodies the experience of the artist, researcher, and teacher through living inquiry. This manuscript includes preservice teachers' photographic submissions related to professional identity. Preservice elementary teachers enrolled in Integrated Arts and Movement in the Elementary Classroom (EDE 4223) at the University of Central Florida participated in this study. The images illustrated two distinct and oppositional perceptions: teaching as an idealized profession versus teaching as a powerless profession. These viewpoints were bridged by a small group of images that portrayed a more balanced, yet critical, concept. Implications include considering how these perceptions affect teacher recruitment, retention, and professional regard within our society and school systems.

Keywords: a/r/tography, creativity, integrated arts education, semi-professionalism, teacher identity, teacher retention, and photography

Introduction

Illustrated through the combination of text and authentic photographs, this a/r/tography will explore how preservice elementary teachers conceptualize their professional identity. Implications include considering how these perceptions affect teacher recruitment, retention, and professional regard within our society and school systems. The innovative research method of a/r/tography does not seek to answer questions; it invites dialogue and tension for the purpose of understanding. This manuscript includes preservice teachers' photographic submissions related to professional identity. A/r/tography demands a thoughtful response to the concepts conveyed in these images.

Statement of the Problem

Twenty-first century learning goals intend to prepare American students to be creative, problem-solving, innovative, and collaborative global citizens. Yet elementary school teachers' judgments of favorite students negatively correlate with student creativity (Dawson & Westby, 1995). To enable creative pedagogy, teachers need to become conscious of both the creative process and the attributes of creative individuals. Creative pedagogical practices are supported by personal experience with creativity.

These learning goals were the impetus for a visual arts assignment in an integrated arts education course for preservice elementary teachers. The assignment needed to be both relevant and engaging. Preservice teachers would create two original photographs and an accompanying artist's statement using either of these topics:

1. Their greatest challenge as a teacher and their greatest freedom as a teacher.

2. Society's perception of them as a teacher and their self-perceived identity as a teacher.

The preservice teachers received the assignment as presented in Appendix A.

Methods

Illustrated through the combination of text and authentic photographs, this manuscript illuminates how preservice elementary educators conceptualize their professional identity. This question is explored through the method of a/r/tography. A/r/tography is an emerging action-based methodology that embodies the experience of the artist, researcher, and teacher through living inquiry. Informed by phenomenology, feminist theory, educational action research, and contemporary art criticism, a/r/tography provides a methodological space for imbrication and complication of ideas and knowledge not unlike the creative process itself. It represents the in-between, fluid, and dynamic space of the artist, researcher, and teacher. Using both art (characterized as open to all artistic media including poetry, theatre, dance, visual arts, or any combination) and text, a/r/tography research unsettles perception, provides multiple perspectives, and acknowledges the relational and evolving nature of knowledge through personal experience. According to Irwin and Springgay:

All three ways of understanding experience—theoria (knowing), praxis (doing), and poiesis (making)—are folded together and form rhizomatic ways of experiencing the world. ...This is important as we come to appreciate how a/r/tography is conceived as research. Whereas many forms of research are concerned with reporting knowledge that already exists or finding knowledge that needs to be uncovered, action research and

a/r/tography are concerned with creating circumstance to produce knowledge and understanding through inquiry laden processes. (2008, p. xxiv)

A/r/tography emphasizes process rather than a rigid method.

For me, a/r/tography is not a method like a toolbox or a method like a paint-by-numbers set. Instead, a/r/tography is a way of standing in the midst of experience and inquiry in order to artfully and heartfully attend to possibilities of meaning-making. (C. Leggo, personal communication, July 20, 2015)

This interpretation is positioned in six conceptual practices, termed rendered possibilities. “Renderings offer possibilities for engagement and do not exist alone but in relation to one another. Though it is tempting to suggest these renderings are criteria for a/r/tography, they are better perceived as rendered possibilities” (Irwin & Springgay, 2008, p. xxviii). These six renderings are: contiguity, living inquiry, metaphor and metonymy, openings, reverberations, and excess.

(1) *Contiguity* is explored in three ways: through the relationship between artist, researcher, and teacher; through the relationship between a/r/tography and the phenomenon being studied; and through the relationship between the artistic representation as it portrays the artist/researcher/teacher.

(2) *Living inquiry* is represented through living engagement with the world, understanding context, process, exegesis, and a commitment to the arts.

(3) *Metaphor and metonymy* are used by a/r/tographers to illustrate complex and abstract concepts through relational subjects and objects.

(4) *Openings* are dialectical spaces that are created through a/r/tography that favor conversation with others in lieu of informing others. Openings are not predictable.

(5) *Reverberations* shift understanding of the phenomenon being studied. They provide the opportunity to take an unpredictable course.

(6) *Excess* in a/r/tography methods is understanding and experiencing that is created when we risk venturing outside the acceptable. It has the potential to be magnificent, sublime; to represent the yet unnamable. (Gouzouasis, Irwin, Leggo, & Springgay, 2008). These six rendered possibilities intertwine within the a/r/tography experience.

Unlike traditional research methods, a/r/tography combines art with text to unsettle perceptions and create new knowledge. In lieu of traditional methods that present results to the reader, a/r/tography values dialectical spaces that shift understanding of a phenomenon.

A/r/tographer Positionality

A/r/tography (Gouzouasis et al., 2008) imbricates the lived experience of artist, researcher, and teacher.

What identifies a/r/tography as unique is the emphasis on the interconnected roles of artist and researcher and teacher. When I claim these roles, I claim the inseparability of my multiple identities. Like a triathlete, I am committed to a vigorous pursuit of complex identities. (C. Leggo, personal communication, July 20, 2015)

Each a/r/tographer's positionality and identity is unique. Briefly, my particular orientation as an a/r/tographer is as follows:

Art: My undergraduate degree is in art history and I am a photographer;

Researcher: Currently I am a Ph.D. candidate in education and am thus a budding researcher;

Teacher: I have experience in museum education, elementary education, and preservice teacher education.

Sample and Ethical Considerations

Preservice elementary teachers enrolled in Integrated Arts and Movement in the Elementary Classroom (EDE 4223) at the University of Central Florida participated in this study. Preservice teachers enroll in integrated arts, a reading methods, and a math methods course while they participate in their first internship. During their first internship, they spend two-and-a-half days per week in schools with two different placements (usually a primary grade (K-2) and an intermediate grade (3-5)). The three classes require fieldwork experiences, such as making classroom observations, teaching integrated arts lessons, and creating a reading case study. The preservice teachers are finishing their degree and are in their last semester of classes before they enroll in their full time internship the following semester.

The University of Central Florida's Institutional Review Board designated this study as human participant research that is exempt from regulation (see Appendix B). On the first day of class, preservice teachers were informed that they would have the option of participating in a study, but their participation would in no way affect their course grade or my perception of them. Of the 103 preservice teachers enrolled in three sections of Integrated Arts Education, 93 are represented in the study. Four preservice teachers chose not to sign the release or participate. The release is shown in Appendix C. I eliminated the work of eight preservice teachers because their photos contained partial views of children's faces and without specific permission, I did not feel comfortable using those images. Of the participants enrolled, 10 were initial certification masters preservice teachers, and 83 were senior undergraduate preservice teachers. All were

studying elementary education at the University of Central Florida. None of the participants were self-identified artists.

Framework for the Visual Arts Creative Process

To facilitate the photographic visual arts process, Project Zero researchers Lois Hetland, Kimberly Sheridan, Shirley Veenema, and Ellen Winner's *Eight Studio Habits of Mind* (2013) provided a dynamic framework for the creative process. Aware of the inclination of arts researchers to appeal to the public and policy makers by emphasizing the arts as instrumental to non-arts cognitive processes such as math, science, and language arts, this group evaluated the intrinsic benefits of visual arts education. From these analyses *Four Studio Structures for Learning* and *Eight Studio Habits of Mind* emerged within the visual arts classrooms. The *Four Studio Structures for Learning* include demonstration-lecture, critique, students-at-work, and exhibition. Presented in Table 1, the *Eight Studio Habits of Mind* represent non-hierarchical dispositions experienced by the students within the structures for learning (Hetland et al., 2013, p. 6). During the semester, each studio habit of mind interwove into our class discussions. This served a valuable purpose, particularly in encouraging risk, reflection, expression, engaging, and persisting in these willing preservice teachers with limited background in the arts.

Table 1: Studio Habits of Mind

Habits	Description
Develop a craft	<p>Technique</p> <ul style="list-style-type: none"> • Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint); • Learning artistic conventions (e.g., perspective, color mixing) <p>Studio practice</p> <ul style="list-style-type: none"> • Learning to care for tools, materials and space.
Engage and persist	Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks.
Envision	Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.
Express	Learning to create works that convey an idea, a feeling or a personal meaning.
Observe	Learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby to see things that otherwise might not be seen.
Reflect	<p>Question and explain</p> <ul style="list-style-type: none"> • Learning to think and talk with others about an aspect of one’s work or working process <p>Evaluate</p> <ul style="list-style-type: none"> • Learning to judge one’s own work and working process and the work of others in relation to standards in the field.
Stretch and explore	Learning to reach beyond one’s capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.
Understand art worlds	<p>Domain</p> <ul style="list-style-type: none"> • Learning about art history and current practice <p>Communities</p> <ul style="list-style-type: none"> • Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

Hetland et al., 2013, p. 6

Data Collection Procedure

During class time, preservice teachers learned how to use their camera including: learning about ISO, shutter speed, aperture, perspective, cropping, and composition. They also learned how to evaluate photographs using aesthetic principles of design: light, form, composition, and cropping. As a group we engaged in class discussion evaluating evocative contemporary photographs. Twice during the semester, preservice teachers uploaded rough draft images to a password-protected wiki site for class critique. Fellow preservice teachers made suggestions for improvements as well as noted successful aspects of images. Preservice teacher comments were generally noted to be both candid and respectful.

On the final day of submission, preservice teachers read their artist statement while showing their images. Artist statements addressed the following areas: personal background, intention of the artwork, medium used, artistic process as represented through the *Eight Studio Habits of Mind* (Hetland et al., 2013), and the effectiveness of the principles of design as shown in their work. Sample artist statements by Brittany Davies and Erin Mannion can be found in Appendix D.

Each preservice teacher created two images totaling 186 images. I saw the image or iterations of the image several times over the course of the semester: twice on rough draft presentation days, once on final presentation days, and periodically on the wiki site to see that preservice teachers were able to upload the images. I grouped the images into categories with like subject matters. I chose the most successful aesthetic representation from each group using standard principles of design: line, shape, composition, lighting, and mood. The resulting images reflect my personal opinion as such. This process narrowed the images down to 20. The same preservice teacher created two of the images.

I spent approximately three hours and twenty minutes once a week over four months (16 class sessions) during the fall semester 2010 with each of the three classes. Part of each class time was spent discussing the visual arts assignment. On presentation days, the entire class was devoted to presenting and critiquing the images. Through our classroom discussions, I found preservice teachers heightened awareness of the gap between what philosophical educational principles learned in school, what they hoped to be as teachers, and what they were actually seeing in the public school system.

This study examines the images that the preservice teachers created and the artist statement that they wrote to accompany their images.

Results

In response to the assignment, the images illustrated two distinct and oppositional perceptions: teaching as an idealized profession versus teaching as a powerless profession. These viewpoints were bridged by a small group of images that portrayed a more balanced, yet critical, concept. For each image, I will discuss a brief aesthetic interpretation as well as provide a segment from the preservice teacher's artist statement. However, per the methodology of a/r/tography, I encourage the reader to first engage in the images independently. Consider looking at each image and asking yourself these questions:

1. What do I see?
2. What do I wonder?
3. What do I believe?
4. How do I interpret these ideas?

Formulate your own analysis. Personally engage with the poignant images that these preservice teachers gave us.

Idealized Perceptions



Figure 1: Photograph by Kristi Carvalho

This image (Figure 1) by Kristi Carvalho is open and simple. It becomes a more abstract representation because the desks are outside in a field instead of in a traditional classroom setting. Kristi writes that teaching has the “opportunity to mold young minds that are open to the impossible.”



Figure 2: Photograph by Krista Kalina

This (Figure 2) is a crisp image with vivid contrast and a definite silhouette by Krista Kalina. Krista writes, “I related the ocean and its never-ending horizon to all of my goals that I plan on one day reaching as a teacher. I want to show children that anything is possible and that they should live their life without restriction or regret.”



Figure 3: Photograph by Lauren Stracuzzi-Purkey

Lauren Stracuzzi-Purkey appears angelic in a white dress, elevated, with light emanating around her as a young child looks up at her (Figure 3). Lauren writes, “I wanted the picture to depict the image of a student gazing up to their role model. I feel the light gives an illusion as if it is coming out from behind the teacher up in the tree, giving even more of a channeling feeling.”



Figure 4: Photograph by Jennifer Phillips

Jennifer Phillips' image (Figure 4) reminds me of *Pleasantville* where everything is clean, fresh, and perfect. "I placed myself at the lower section of the photo to make the window and sky appear larger. This way it illustrates the many opportunities teachers have."



Figure 5: Photograph by Marian Houston

Marian Houston (Figure 5) is the All-American teacher hero: smiling with the flag waving in the background. Marian’s “intention was to convey the happiness teaching brings to me and the state of mind that I am in when I’m at the front of the classroom instilling knowledge in future generations.”



Figure 6: Photograph by Brittany Davies

In the classroom, Brittany hopes to be a facilitator rather than a leader. So in taking this picture (Figure 6) she told the student to go to whatever she was interested. The image is one of the first she snapped. Brittany did not decide the content of the picture, her student did. Brittany believes, “You can see the freedom that children have. Their sense of discovery comes through in the photo.”



Figure 7: Photographs by Martin Rohleder

Martin Rohleder's images are satirical and playful (Figure 7). "The photo design was intended to show a classic classroom and teacher with brightly contrasting colored elements not always found.... I've always viewed myself as someone that stands out from the group... I want to lead my students on an adventure."

Powerless Perceptions



Figure 8: Photograph by Kristine Cervero

Kristine Cervero (Figure 8) appears both strong and fragile in her picture, gazing directly at the viewer without makeup or frill. “I got my inspiration from the Proposition 8 photographs. FCAT strips teachers of everything. I pulled back my hair and took off my makeup.”



Figure 9: Photograph by Erin Mannion

Students hold up white paper plates, replacing their faces and identity with their FCAT test scores (Figure 9). Notice the higher scores are on the top row. “Students are no longer seen for their gifts and special characteristics, but instead, they are labeled by standardized test scores,” writes Erin Mannion.



Figure 10: Photograph by Elizabeth Strubbe

Elizabeth Strubbe's rotten apple atop a Scantron is vivid and gross (Figure 10). Elizabeth writes, "Some people perceive educators as the problem...undereducated and not effective."



Figure 11: Photograph by Jill Iracelanos

Jill Iracelanos merged three images for this dramatic interpretation of the interplay between standardized tests and the teacher (Figure 11). Jill believes, “Teachers spend so much time and energy focused on standardized testing. It feels as if tests float on the surface as I drown.”



Figure 12: Photograph by Amanda Myer

To the point, Amanda Myer attempts symbolic meaning in her image (Figure 12). “An educator is not to deviate from the chosen format. The electricity tower is symbolic of the pressure teachers face.”



Figure 13: Photograph by Leonore Chamberlain

Leonore Chamberlain places herself within a large storage container (Figure 13). I like the contrast between her constraints and her calm disposition. I do not think this was intentional, but the passivity is startling. “I am in a small box that does not allow me to move.”



Figure 14: Photograph by Elizabeth Menaham

In our class discussion, Elizabeth Menaham told us that her roommate has always belittled her decision to become a teacher. So for this image (Figure 14), she asked this same friend to pose as the incompetent teacher. Elizabeth describes society's secret thoughts about teachers: "I feel this is how teachers are viewed, but people will never confess this to the teacher and only talk behind their backs. This is why the words are painted on her back. Society's opinions make teachers feel vulnerable."

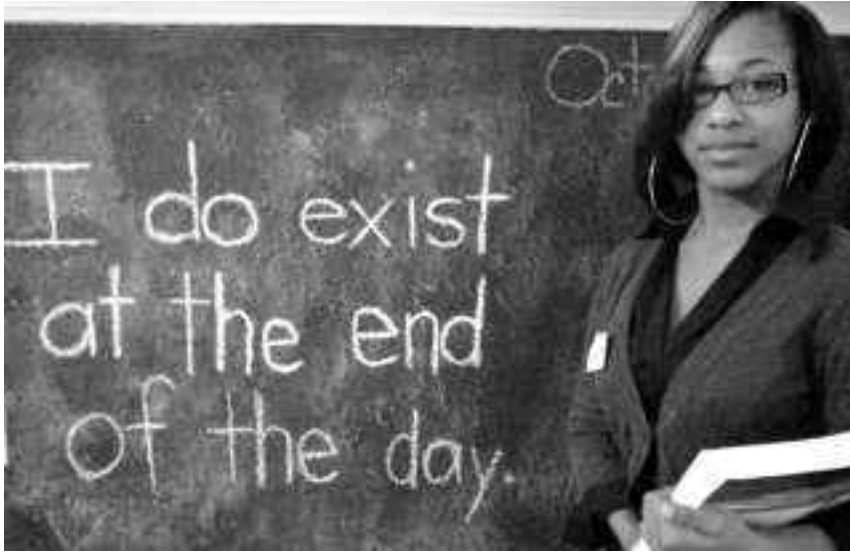


Figure 15: Photograph by Lisa Sternschein

Lisa Sternschein created a direct and effective image (Figure 15). She believes, “Teachers need to be viewed as individuals.”



Figure 16: Photograph by Jamie Titmus

Jamie Titmus's use of finger paint, a flowery shirt, her facial expression and even the way the paint is smeared on her show her willingness to attend to details and take risks in her image (Figure 16). Jamie describes the impetus for the image: "While doing my internship in a third grade class, I brought my fiancé a miniature apple pie and told him that my class made them today. He replied, 'What are you doing tomorrow? Finger painting?'"



Figure 17: Photograph by Jacqueline Araujo

The spot-on facial expression of the journalist redeems Jacqueline Araujo's school project T.V. To me, the woman appears to be answering the tag "it's the teacher's fault" and not reporting the message (Figure 17). She appears strong and resilient. Jacqueline asserts, "If the students fail to make progress, the media and society point the finger at the teachers."

Critical Perceptions



Figure 18: Photograph by Amy Dinardi

Amy Dinardi is one the oldest participants, at 35. Her life experience as a mother may give her a different perspective of teaching (Figure 18). Amy understands, “Many students come to school ready to learn. Others come to school damaged—physically and emotionally. Our system functions under the belief ... that we can mass produce perfect replicas.”



Figure 19: Photograph by Brittany Davies

Brittany Davies's image (Figure 19) is successful because she used a specific and personal example and created a conceptual piece in triptych form. Brittany describes her work:

My first image shows the desk in an empty classroom. The walls are bare and there are no windows. This first image was inspired from the classroom from which I was placed during my Internship I. My classroom was located directly in the center of the school, with no windows, and there was a policy against hanging materials from the walls. The majority of lessons were taught directly from the county-adapted textbooks. My second image shows the same traditional desk, but in a non-traditional learning environment. Rather than being constrained to a classroom, the student experiences learning through exploration and innovation. A laptop, camera, and observation notebook take the place of textbooks. In this environment, a teacher facilitates learning, as students teach each other through inquiry-based learning. When overlapped, a third image shows how even with a classroom's physical constraints, teachers can create a learning-conducive

environment by integrating technology and inquiry-based models. Students can take virtual field trips and use experimentation to learn in a way that is meaningful to them.

The last three images maintain the sense of individuality for each teacher, while also addressing the real day-to-day limitations that teachers face.

Review of the Related Literature

Within the idealized images, visual constructs include open blue sky, bright light, open doors, clear desks, and even an iconic American flag. These images and their accompanying artist statements provide insight into the sincere altruistic impact these students hope to make in their profession. In contrast to this, visual constructs within the powerless images include faces covered by test scores, mouths taped closed, and teachers drowning beneath scantrons. The emphasis on standardized testing is vividly portrayed within these images. Additionally, society's perceptions of teachers as incompetent or the cause of blame for failing schools is provocatively and directly confronted.

In the following passages, I invite the reader to reflect on concepts such as teacher retention, teaching as a semi-profession, and teacher self-perception. Consider your own personal experience and your analysis of the images. I offer the following research to consider in relation to and tension with these images.

Teacher Retention

One of the identifying factors in students' and schools' success is the ability to retain qualified teachers, yet teachers are among the most likely to leave their profession (Ingersoll, 2001, p. 513). Ingersoll (2001) identified the following factors for attrition: inadequate

administrative support, poor salary, student discipline problems, lack of faculty influence, lack of student motivation, class sizes too large, inadequate time to prepare, unsafe environment, poor opportunity for professional advancement, lack of community support, interferences in teaching, lack of professional competence of colleagues, and intrusions on teaching time (p. 521). To ameliorate the problem, Ingersoll (2007) suggested that “to upgrade teacher quality, schools need to go beyond just holding teachers more accountable. They need to give teachers more control (p. 20).”

Buchanan et al. (2013) echoed the above concepts, indicating the following categories impacted early teacher perceptions of their profession: collegiality and support; student engagement and behavior management; working conditions and teaching resources; professional learning; workload; and isolation (p. 118). Furthermore, Buchanan et al. (2013) offered that “teachers need recognition and affirmation, and that this process facilitates the development of the resilience that is essential if teachers are to thrive in the profession” (p. 126).

Teaching as a Semi-Profession

Bassett (2007) illustrated the criteria of professional careers and how they compare to teaching in this adaptation of Boles and Troen’s (as cited in Bassett, 2007, p. 10) criteria (Table 2).

Table 2: The Criteria of Professional Careers

Characteristic	Not a profession	A profession
Professional relationships	Isolation	Teaming and Collaboration
Entry and training	Poor preparation: “anyone can do it”	Rigor: high entry requirements
Induction	Little to no mentoring	Mentoring is the expectation
Professional development & research	Weak or nonexistent	Integral to career
Accountability	Student outcomes unrelated to promotion and salary	Research informs practice, accountability across the board
Power structure	Little impact on institutional decisions	Shared decision making
Career path	Egalitarian—no career ladder	Recognition for achievement—clearly defined career path

Boles and Troen’s (as cited in Bassett, 2007, p. 10)

Many of the described criteria are supported through the student images. Bassett (2007) discussed the benefits of professionalizing teaching:

When we actually invite our faculty "to think about thinking" and about teaching and learning via presenting their research and work, we inevitably have amazing results. I witnessed this most recently at the 90-minute workshops led by faculty at the 2006 NAIS People of Color Conference in Seattle. The three sessions I attended were extraordinary:

- Courageous Conversations: Does Huck Finn Belong in Your Classroom?—presented by Clay Thomas, Menlo School (California) and Willie Adams, The Head-Royce School (California).

- Achievement Patterns of African Americans in Independent Schools—presented by Edward Trusty, Gilman School (Maryland).
- LGBTQ Themes in K–Sixth Grade Classrooms: Both My Moms' Names Are Judy-- presented by Sandra Chapman, Little Red School House and Elisabeth Irwin High School (New York).

All three were rooted in day-to-day realities and difficult challenges faced by practicing teachers in schools. All three sessions involved original teacher-directed research, observation, and multimedia presentations by independent school practitioners. All three had much to contribute to addressing the challenges. None of the three shied away from controversial subjects and difficult conversations. (pp. 11-12)

Many real and difficult issues in education are “solved” by people outside the profession. Myers (2007) believed society and legislative factors such as “the far right,” the standards movement, and No Child Left Behind contribute to teacher de-professionalization. Doctors, lawyers and other professionals possess a body of esoteric knowledge that the general public does not have. According to Myers (2008):

The esoteric knowledge that professions possess takes an extended period of time to acquire. ... By contrast, teachers are generally required to have only a bachelor’s degree before they can be certified to teach, but their training in education per se is limited, usually to a dozen courses in professional education but in some states, far less. (p. 5)

Gunzenhauser (2013) discussed the context of accountability for teachers within dominant systems that reward competition and value test scores.

At the very least, students of education who anticipate going into roles as teachers and administrators need an understanding of how their roles are shaped by relations of power beyond the scope of the institutions within which they work. Addressing relations of power is important for helping educators bridge their ideals and their practice. This requires thinking of oneself as a creative thinker, the promotion of which is a fundamental aim of philosophy of education, along with articulating ideas of what aims, practices, and experiences are possible; the implications of our ideas for the larger aims of education and for the future of education; and the identification of unanswered questions. (p. 201)

Teachers are deprofessionalized through lack of access to the current power structures, entry requirements into the field, isolation, lack of access to professional education and research, and inequitable accountability measures.

Teacher Self-Perception

Johnson, Yarrow, Rochkind, and Ott (2010) found there are three types of teachers, the disheartened (40%), the contented (37%), and the idealistic (23%) (p. 5). Ware and Kitsantas (2007) found that teacher efficacy affected professional commitment, administration direction, influence on control, and classroom management as major contributing factors (p. 307). Chong and Low (2009) followed teachers during their initial teaching experience. They found teachers who initially had altruistic ideas about teaching finished the first year with a dip in that perception (p. 59). The combined factors of professional status, legislative restrictions, and lack of esoteric knowledge begin to explain the de-professionalization of teachers.

Discussion

At the beginning of the semester, I introduced the photography assignment by contextualizing it with my personal experience. I shared with my preservice teachers that as I shifted from an elementary educator to teacher educator, I noticed a shift in people's response to my career. This shift was paradoxical. Teaching fourth grade, well, is an immeasurably difficult undertaking. Typical challenges include:

- Welcoming a student who has been bused across town, to his new class, our class, after a brain shunt gone bad has left him blind;
- Piecing together that another student may be riding his bike to move drugs for his father in KFC take-out bags;
- Wondering how I can engage the child with a 142 IQ who tries to inconspicuously read his novel in lieu of listening to the math lesson of a concept he easily mastered two years ago;
- Thoughtfully responding to the parent who waits outside my door worried that her daughter with a learning disability is not self-advocating.

These types of challenges were coupled with the rigorous demands of the profession, including responsibilities such as authentic and meaningful curriculum planning (five to seven lessons each day, with multi-tiered accommodations), building and maintaining a classroom culture of respect; continuing professional development and lifelong learning goals; and evaluating and assessing my students' academic and psychological needs. Yet, contrary to my lived experiences as a fourth-grade teacher, my response to the question, "What do you do?" was met with a, "Oh, how sweet. You must be great with kids," kind of answer that left me with a tinge of indignation.

When I began working as a teacher educator I noticed a marked change in response. In contrast, when I answered, “I am a teacher educator,” people shifted their shoulders back and tilted their chin down and responded with such things as, “Ah, you teach teachers,” nodding in approval. Yet my daily responsibilities were much lighter. For the most part, preservice teachers are self-sufficient, bright, adults. I taught 12 hours a week, had ample time to plan, assess my students, and engage with my colleagues. My lived experience lay in tension with the way others regarded my profession. These conversations, both overt and subtle, are not only impactful on a personal level, but also revealing on a fundamental level of the way our society perceives and regards educators.

As the preservice teachers in my class began their first internship in the schools, they discussed with us the disconnect between what they’d learned to be developmentally appropriate teaching practices and what was expected of classroom teachers and children within our school system. At this particular point in their experience, making these photographs served many functions. On a cognitive level, they gained personal experience in the creative process. “I would say that adding art is highly significant—this isn’t the exception rather, it makes the research exceptional! You are adding another layer(s) of understanding” (R. Irwin, personal communication, July 21, 2015). They experienced intrinsic benefits of creating authentic works of art outlined in the *Eight Studio Habits of Mind*. They engaged and persisted, stretched and explored, took risks, developed their craft, and were able to make sense of their world.

Affectively, this last habit may have been the most valuable. Through the process of creating their artwork, discussing it with their peers, revising their work, and expressing with words their intentions as artist, these preservice teachers were given the opportunity to decompress the disconnect with the educational theory they had learned, the personal hopes they

had as teachers, and the reality of the American elementary classroom—full and ripe with love, hope, diversity, complexity, pain, and tenacity. Their images are honest, perceptive, and disturbing portrayals of this tension. Their provocative images speak loudly and describe real challenges within our schools, including the impact of teacher retention, self-perception, and teaching as a semi-profession.

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CHAPTER THREE: A PHENOMENOLOGICAL STUDY OF RITUAL IN THE CREATIVE PROCESS OF PRO-C INDIVIDUALS

Abstract

In the area of creativity research, to date no scholarly research has been done on the role ritual plays in facilitating the creative process. Many creative individuals describe the “ah-ha” moment or flash of illumination during the creative process as involuntary or uncoaxable. Yet, others use ritual as a tool to access the subconscious mind. Understanding the interaction between ritual and creativity can elucidate essential qualities of creativity. This study examines the lived experience of ritual during the creative process of ten Pro-c individuals. This qualitative study takes a transcendental phenomenological approach to examine the phenomenon. The data include historical primary sources, interviews, and written self-reports. As a result of interview analysis, a definition of ritual that is unique to the creative process is revealed. Ritual in the creative process is delineated into three hierarchical categories: (1) *Ritual construct*, an element of the ritual; (2) *Ritual quality*, a distinguishing characteristic of the ritual; (3) *Ritual purpose*, the value the ritual provides in the creative process.

Keywords: ritual, creativity, phenomenology

Introduction

In the area of creativity research, to date no scholarly research has been done on the role ritual plays in facilitating the creative process. Many creative individuals describe the “ah-ha” moment or flash of illumination during the creative process as involuntary or uncoaxable. Yet, others use ritual as a tool to access the subconscious mind.

This study examines the lived experience of ritual during the creative process. This qualitative study takes a transcendental phenomenological approach to examine the phenomenon. The data includes: historical primary sources, interviews, and written self-reports. Primary source historical documents provide background information and context prior to interview analysis. Interviews and written self-reports with Pro-c individuals produce overarching themes that develop meaning and essences of experiences.

Research Questions

Drawn to understanding the nature of creativity and creative individuals, I began to take note of rituals individuals used in the creative process. The following qualitative research questions are explored:

1. Within historical primary sources, what evidence provides a glimpse into how rituals facilitate creative works?
2. What are the essences and meanings of rituals in the creative processes experienced by Pro-c individuals?

A Definition of the Creative Process

For the purpose of this study, creativity will be approached as a cognitive process as described by Graham Wallace (1926). Wallace (1926) identified four stages, including

1. Preparation: Information is gathered and stored, providing a source well for creative problem solving;
2. Incubation: The individual allows the subconscious mind to distill the information gathered in preparation;
3. Illumination: Uncoaxable, clarity is achieved by the individual on how to solve the problem at hand;
4. Verification: The idea is made into a manifestation that can be verified by expert peers to be shaped and presented by the individual.

These stages are non-linear and may be experienced in any order. Although many iterations of this process exist, Wallace's four-stage model serves as solid departure for understanding the phenomenon.

A Definition of Ritual

Rituals are the series of repetitive and transformative actions that artists take during the creative process. Bell (2007) asserted that ritual manifests in different forms across cultures, between and within individuals, and over time. Yet, within ritual behaviors, Insoll (2011) defines the following six attributes:

1. *Formalism*: specifically organized gestures within a code of communication;
2. *Traditionalism*: adherence to preceding cultural actions;
3. *Disciplined invariance*: precise repetition and physical control;

4. *Rule-governance*: culture norms that restrict actions;

5. *Sacral symbolism*: signs that evoke a higher level, for example humankind, the cosmos, God, or a nation;

6. *Performance*: deliberate and self-conscious public actions (Insoll, 2011, pp. 116-118).

In the act of ritual the individual, “tends to see themselves as responding or transmitting—not creating” (Bell, 2007, p. 167). The complexity of the nature of ritual allows for various manifestations. Therefore, for the purposes of this study, a ritual will include the following criteria: *disciplined invariance* (a physical act or acts, repeated by the individual during the creative process) and *sacral symbolism* (those acts described by the individual as aiding in creative output or energy).

Assumptions

The underlying assumption of this study values the complex nature of creativity. It was assumed that Pro-c individuals’ personal experiences would provide insight into the phenomenon of ritual in the creative process. Since this single study is exploratory in nature, it is assumed that it will provide a springboard for future research.

Delimitations and Limitations

Creativity is influenced by domain expertise, cultural values, and historical events. Within these broad variances individual differences also exist. This multiplicity conceptualized over history, between domains, and across cultures indicates that these findings are unique and not generalizable for all people, at all times, and in all places. Participants are limited to those I have access to, who are also willing to provide interviews. This study will not account for all

experiences with ritual in the creative process, nor does it assume that ritual is a necessary attribute of the creative process.

Significance

To date, no scholarly research has been completed on the role of ritual in the creative process. This study will add new knowledge to the body of literature on creativity.

Understanding the interaction between ritual and creativity can elucidate essential qualities of creativity.

Literature Review

The intricate multifaceted concept of creativity is the topic of numerous comprehensive books, handbooks (Amabile, 1996; Becker, 1995; Chan & Thomas, 2014; Csikszentmihalyi, Feldman, & Gardner, 1994; Finke & Ward, 1996; Gaut, 2010; Kaufman & Sternberg, 2010; Runco, 1997; Shui, E. 2014; Singer, 2010; Sternberg, 2009), and literature reviews (Brolin & Ryhammar, 1999; Collier, 2013; Dietrich & Kanso, 2010; Feist & Runco, 1993; Glor, 1998; Sternberg, 2006). The breadth and depth of literature on creativity illustrates the complexity of the topic.

The Search Strategy

In order to learn of existing research on ritual in the creative process I systematically reviewed the literature. The search strategy and the exclusion and inclusion criteria are outlined below.

A preliminary literature search was conducted to develop criteria for selecting studies to include in the review. Computer searches of EBSCOhost 1975-present, ProQuest, and

psychINFO databases were searched for published articles, conference proceedings, and dissertations without date or language constraints. The keyword search included the following index terms: ritual, creativity, creative process, artist, scientist, musician, theatre, actor, mathematician, writer, and author. These terms were divided into three groups: (1) ritual, (2) creativity and creative process, and (3) artist, scientist, musician, theatre, actor, mathematician, writer, and author. One part of each of the three groups were combined to exhaust the possible combination of search terms: (ritual + creativity + artist) or (ritual + creativity + scientist), for example. I excluded articles that were duplicative or irrelevant as well as articles that did not directly explore ritual as it relates to creativity.

Results

The search of the EBSCOhost database resulted in 347 titles. All of the abstracts were reviewed, finding no publications on the research of ritual in the creative process. The ProQuest search for conference proceedings and dissertations resulted in 190 results; none included research on ritual during the creative process. PsychINFO's search resulted in 127 titles, none provided evidence of academic research in the subject. Index searches for 'ritual' in encyclopedias of creativity, synthetic books, and handbooks on creativity (Amabile, 1996; Becker, 1995; Chan & Thomas, 2014; Csikszentmihalyi et al., 1994; Finke & Ward, 1996; Gaut, 2010; Kaufman & Sternberg, 2010; Runco, 1997; Singer, 2010; Shui, 2014; & Sternberg, 2009) were completed, resulting in no relevant results.

The results did yield three articles that provided theoretical frameworks for understanding the phenomenon. Dissanayake (1979) argued that artistic expression has roots in early human ritualized and ceremonial behavior. Humans use ritualized behavior to make symbolic

representations of complex and intricate phenomena such as death and bonding. She identified fundamental characteristics of ritualized behavior that can also be found in artistic forms such as rhythm, repetition, and balance. Additionally more abstract concepts such as need for order, metaphorical adaptations, attachment to others, sense of meaning, and belonging, are also intertwined between ritual and art.

Meddin (1980) argued that ritual behavior helps to contain or control symbolic production within human consciousness. Symbolic production is a conscious form of making meaning from highly intricate concepts. Meddin described symbols as arbitrary but generated voluntarily by the individual. In his model, symbols can proliferate in infinitum. The use of ritual can help to diffuse or control this proliferation, or it can create more anxiety.

Metcalf and Game (2010) described ritual as a vehicle through which the creative process (termed gift in this article) flows. This flow is from a “creative source other than human subjectivity” (p. 165) that is accessed through repetition.

While these three articles provided theoretical connections between ritual and creativity, they did not directly address the phenomenon of ritual in the creative process.

Methodology

No extant research exists on ritual in the creative process coupled with the multifaceted nature of creativity; this study aims to be descriptive in its findings. “Phenomenology is the *first* method of knowledge because it begins with ‘things themselves’” (p. 41, Moustakas, 1994). Historical primary sources provide context and background that is useful in gaining understanding in this new area of research prior to analysis of emergent themes from interviews with Pro-c individuals about their personal experience with ritual in the creative process.

A transcendental phenomenological approach to inquiry presented by Moustakas (1994) is used to examine the lived experience of creative individuals who have developed rituals during their creative process. Moustakas's transcendental phenomenology is an extension of the writings of Edmund Husserl (1859-1938) who viewed personal experience as the primary source of understanding. Husserl's perspective was in reaction to emphasis during the 19th century on scientific empiricism (Creswell, 2013). Transcendental phenomenology approaches inquiry with the following tenets: *intentionality* and *intuition*. *Intentionality* is our individual consciousness directed toward a specific phenomenon and our beliefs and meanings about the experience. *Intuition* is our expectations of an object and how that creates meaning for that object. Reflection and understanding of the experiences of intentionality and intuition provide essences of the phenomenon that become the basis for scientific understanding (Moustakas, 1994). This fundamental understanding of ritual in the creative process through a transcendental phenomenological perspective was chosen as a starting point to deepen understanding for two reasons. First, no research has been conducted on the phenomenon; therefore, understanding ritual in the creative process at a basic defining level is valuable. Secondly, phenomenology and its varied perspectives benefit a complex understanding of the nature of ritual in the creative process.

I applied the practice of epoche, phenomenological reduction, imaginative variation, and synthesis of composite textural and composite structural descriptions as described by Moustakas (1994). Epoche consists of bracketing personal experiences as much as possible to understand the phenomenon from an unbiased perspective. Phenomenological reduction examines the phenomenon through various perspectives or horizontalizations. These horizontalizations describe distinct angles and views of the phenomenon providing rich detail. Textures of the

given descriptions eliminate nonrepetitive, nonoverlapping constituents. These constituents were clustered into themes from both the individual perspective of each participant and into groups through an integration of all of the individual textural descriptions. Imaginative variation explored possible meanings and perspectives of the phenomenon. The process of imaginative variations allows the following processes: construction of a list of structural qualities of the experience, development of structural themes, employment of universal individual and composite structures as themes, and finally synthesis of the meanings and essences of experience (Moustakas, 1994, pp. 180-182).

Population and Sampling

Within creativity theory concepts of creativity are graduated on a continuum from everyday creativity, called mini-c, to paradigm shifting, genius works of creativity, called Pro-c (Sternberg, 2009). Ward, Smith, and Finke (2009) identified creativity as present at the genius level as well as during everyday thought processes. Knowledgeable subjects were identified as Pro-c individuals, that is those who earn a living in their field of writing, visual arts, dance, drama, or music. For the purposes of this study Pro-c adults will be included. A sampling of ten Pro-c individuals who describe the use of ritual in the creative process were selected for interview. Entry into the field was gained through existing relationships; thus a level of trust was established with the participants prior to the interviews. This small purposeful sample provides an entrée into the discussion on ritual in the creative process.

While creativity is addressed holistically in this study, it was interesting to tease out the domains that were represented as shown in Table 3. Included are the number of individuals that were asked to participate in each domain, the number of individuals who agreed to participate, as

well as historical representations. Writers and visual artists represent the majority of the participants, followed by dancers and musicians, and finally actors. Note that a particular individual may be in multiple categories. Maya Angelou, for example is both a writer and an actor.

Table 3: Domain Representation

	Asked	Agreed to participate	Historical representations	Total
Writer	2	2	7	9
Visual artist	11	6	3	9
Actor	2	0	1	1
Dancer	1	1	1	2
Musician	2	1	1	2
Total	18	10	13	23

Historical Primary Source Data Collection

Primary source historical accounts of ritual in the creative process were examined. The inclusion of these documents represents my intentionality and intuition as a researcher. I began to first notice the phenomenon of ritual in the creative process while listening to or reading about Pro-c individuals' descriptions of their creative process. These descriptions piqued my curiosity to explore the phenomenon. Passages that described ritual in the creative process were extracted from interviews completed in the following sources: *The Paris Review*, *NPR Fresh Air*, Curry's (2013) *Daily Rituals*, Ghiselin's (1952) *The Creative Process*, and Barron, Montuori and

Barron's (1997) *Creators on Creating*. The following 11 snapshots include all the evidence I found in my reading that revealed the Pro-c's ritual in the creative process.

Historical Primary Sources

The following passages provide glimpses into rituals and how they participate in the creative process. These historical primary source passages are presented one-by-one in order to provide context and background information. Additionally, by providing their accounts verbatim, each artist's voice and authenticity remains intact for the reader to experience and interpret.

Research Question 1

Within historical primary sources, what possible evidence could provide a glimpse into how rituals facilitate the creative works of artists?

Pablo Neruda

Born in Chile in 1904, Pablo Neruda was a Nobel Prize-winning poet.

Ever since I had an accident in which I broke a finger and couldn't use the typewriter for a few months, I have followed the custom of my youth and gone back to writing by hand. I discovered when my finger was better and I could type again that my poetry when written by hand was more sensitive; its plastic forms could change more easily. In an interview, Robert Graves says that in order to think one should have as little as possible around that is not handmade. He could have added that poetry ought to be written by hand. The typewriter separated me from a deeper intimacy with poetry, and my hand brought me closer to that intimacy again. (Guibert, *The Paris Review*, Spring, 1971)

Ernest Hemingway

Born in 1899 in Illinois, Ernest Hemingway was a Nobel Prize-winning author.

When I am working on a book or a story I write every morning as soon after first light as possible. There is no one to disturb you and it is cool or cold and you come to your work and warm as you write. You read what you have written and, as you always stop when you know what is going to happen next, you go on from there. You write until you come to a place where you still have your juice and know what will happen next and you stop and try to live through until the next day when you hit it again. You have started at six in the morning, say, and may go until noon or be through before that. When you stop you are as empty, and at the same time never empty but filling, as when you have made love to someone you love. Nothing can hurt you, nothing can happen nothing means anything until the next day when you do it again. It is the wait until that next day that is hard to get through. (Plimpton, 1958)

Georgia O’Keeffe

Georgia O’Keeffe, born in 1887 in Wisconsin, was a visual artist best known for her large-scale flower paintings and landscapes of the American Southwest.

I like to get up when the dawn comes. The dogs start talking to me and I like to make a fire and maybe some tea and then sit in bed and watch the sun come up. The morning is the best time; there are no people around. My pleasant disposition likes the world with nobody in it. (as cited in Curry, 2013, pp. 178-179)

Maya Angelou

Maya Angelou, born in Missouri in 1928, was a civil-rights activist, author, actor, and producer.

When I'm writing everything shuts down. I get up about five, take a shower and don't use the Floris—I don't want that sensual gratification. I get in the car and drive off to a hotel room: I can't write in my house; I take a hotel room and ask them to take everything off the walls so there's me, the Bible, Roget's *Thesaurus* and some good, dry sherry, and I'm at work by 6:30. I write on the bed lying down—one elbow is darker than the other, really black from leaning on it—and I write in longhand on yellow pads. Once into it, all disbelief is suspended; it's beautiful. I hate to go, but I've set for myself 12:30 as the time to leave, because after that it's an indulgence, it becomes stuff I'm going to edit out anyway.

Then back home, shower, fresh clothes, and I go shopping for nice food and pretend to be sane. I don't see Mrs. Cunningham or Mrs. Garris or my gentleman friend, nobody. I play a lot of solitaire—in a month when I'm writing I use two or three decks of cards. After dinner I re-read what I've written. ... If April is the cruelest month, then eight o'clock at night is the cruelest hour because that's when I start to edit and all that pretty stuff I've written gets axed out. So if I've written 10 or 12 pages in six hours, it'll end up as three or four if I'm lucky. But writing really is my life. Thinking about it when I'm not doing it is terribly painful but when I'm doing it...it's a lot like if I was a long-distance swimmer and had to jump into a pool covered with ice: it sounds terrible, but once in it and two or three laps done, I'm home and free. (as cited in Barron et al., 1997, p. 133-134)

T. S. Eliot

T.S. Eliot, born in 1888 in Missouri, was a Nobel Prize-winning poet and philosopher.

That was a very curious thing which I can't altogether explain. At that period I thought I'd dried up completely. I hadn't written anything for some time and was rather desperate. I started writing a few things in French and found I could, at that period. I think it was that when I was writing in French I didn't take the poems so seriously, and that, not taking them seriously, I wasn't so worried about not being able to write. I did these things as sort of tour de force to see what I could do. That went on for some months. The best of them have been printed. I must say that Ezra Pound went through them, and Edmond Dulac, a Frenchman we knew in London, helped with them a bit. We left out some, and I suppose they disappeared completely. Then I suddenly began writing in English again and lost all desire to go on with French. I think it was just something that helped me get started again. (as cited in Hall, 1959)

Anna Halprin

Anna Halprin was born in 1920 and is a pioneer in postmodern dance and choreography.

Recently I've gotten very involved in developing a new use of body training through principles that have to do with getting the body in positions of stress. And then—it's almost like isometric exercises—from the stress position it goes into a trembling that gets you into a kind of forced breathing. It must change the chemistry in the body, because it's as if your whole circulatory system just comes alive. This is something very new to me, because I've never been able to get at the circulatory system before. I'll show you some of the movements afterwards, if you'd like to see them. The efficiency is just incredible. By placing your body in a position, you get all the strength and a fantastic sense of your body as a totality. So we've been experimenting, as we constantly do, with

new methods to get deeper and deeper into the body itself. (as cited in Barron et al., 1997, p 47)

I have a tremendous faith in the process of a human mechanism, and in creativity as an essential attribute of all human beings. This creativity is stimulated only when the sense organs are brought to life. This faith in the process is the only goal or purpose I need. What happens as a result creates and generates its own purpose. So I don't question the purpose beforehand: I've already accepted the process as the purpose. In this sense it's nonintellectual. I don't get all sorts of intellectual theories that this dance or this new pieces in this blah blah blah, but this is where we are in our growth, this is where we are in our educational commitment. The process is the purpose; let it be, let it keep growing, and something will happen. And what happens generates its own purpose. (as cited in Barron et al., 1997, p. 49)

Maria Kalman

Maria Kalman, born in Tel Aviv in 1949, is a writer, visual artist, and designer.

I have no phone, or email, no food or anything to distract. I have music and work and there is a chance there is a nap if needed. And in the late afternoon it is often needed. ... I procrastinate just the right amount. There are things which help me get in the mood to work. Clean for one. Ironing is great. Taking a walk is always inspiring. Because my work is often based on what I see, I am happy to keep collecting and changing images until the last moment. (as cited in Curry, 2013, p. 229)

Toni Morrison

Toni Morrison, born in 1931 in Ohio, is a Nobel Laureate and Pulitzer Prize-winning novelist.

Recently I was talking to a writer who described something she did whenever she moved to her writing table. I don't remember exactly what the gesture was. There is something on her desk that she touches before she hits the computer keyboard—but we began to talk about little rituals that one goes through before beginning to write. I, at first, thought I didn't have a ritual, but then I remembered that I always get up and make a cup of coffee while it is still dark—it must be dark—and then I drink the coffee and watch the light come. And she said, Well, that's a ritual. And I realized that for me this ritual comprise my preparation to enter a space that I can only call non-secular. ...Writers all devise ways to approach that place where they expect to make the contact, where they become the conduit, or where they engage in the mysterious process. For me, light is the signal in the transition. It's not being in the light, it's being there before it arrives. It enables me, in some sense. (Schappell, 1993).

Gerhard Richter

Gerhard Richter, born in Germany in 1932, is a visual artist known for his photorealistic and abstract paintings, photographs, and glass pieces.

I love playing with my architectural models. I love making plans. I could spend my life arranging things. Weeks go by, and I don't paint until finally I can't stand it any longer. I get fed up. I almost don't want to talk about it, because I don't want to become self-conscious about it, but perhaps I create these little crises as a kind of secret strategy to

push myself. It is a danger to wait around for an idea to occur to you. You have to find the idea. (Kimmelman, 2002)

Maurice Sendak

Maurice Sendak, born in New York in 1928, was an author and illustrator of children's books.

All of my pictures are created against a background of music. More often than not, my instinctive choice of composer or musical form of the day has the galvanizing effect of making me conscious of my direction. I find something uncanny in the way a musical phrase, a sinuous vocal line, or a patch of Wagnerian color will clarify an entire approach or style for a new work. A favorite occupation of mine, some years back, was sitting in front of the record player as though possessed by a dybbuk, and allowing the music to provoke an automatic, stream-of-conscious kind of drawing. Sometimes the pictures that resulted were merely choreographed episodes, imagined figures dancing imagined ballets. More interesting to me, and much more useful for my work, are the childhood fantasies that were reactivated by the music and explored uninhibitedly by the pen.

My intention is not to prove music is the sole enlivening force behind the creation of pictures for children. But music is the impulse that most stimulates my own work and I invariably sense a musical element in the work of the artists I admire. (as cited in Barron et al., 1997, p. 130)

Tom Waits

Tom Waits, born in 1949 in California, is a singer-songwriter and musician.

Like with songs, if you don't play for awhile—if you stop playing for like, even like a year—sometimes it all builds up in a really great way. But there's no such thing as not playing. You know, there's just—you know music has rests in it, so you are on a rest right now. And the music will begin shortly. You know, it's like an orchestra tuning up. I used to try to get myself started. I would take a tape recorder, and I would put it in the trashcan and—the ones that are on wheels, you know? And I'd turn it on, and then I'd roll around in the yard with it, and then play it back and see if I could hear any interesting rhythms, you know that were just part of nature, you know.

Or I tell you, the best snare drum on earth is a trampoline in like, November, when all the branches have landed and they're heavy and they're wet. And the you jump on the trampoline; they all lift up and come down at the same time. It's like wow. (Gross, 2011)

Discussion

The above primary source descriptions reveal both elemental constructs of rituals as well as the purpose the ritual enables. Elements such as environment, time of day, schedule, particular materials, and physical activity are described in the accounts. For example, Maya Angelou's description of her process: the bare hotel room, the position she writes in, and the materials she uses to write are very explicit. These descriptions also illuminate the purpose of the ritual. Toni Morrison's interaction with the sun as it rises symbolizes her entrance into what she describes as the “non-secular” where she can engage in the mysterious process of writing. These are the types of descriptions I heard during my daily life that piqued my intentionality and desire to understand the interaction between ritual and the creative process. Therefore,

contemporary Pro-c individuals were interviewed about their lived experience with ritual in the creative process.

Research Question 2: What are the essences and meanings of rituals in the creative processes experienced by creative individuals?

Interview Data Collection

Contemporary Pro-c individuals were interviewed using a semi-structured interview format to explore what role ritual has in their creative process. Participants had the opportunity to respond to the prepared questions freely, with the ability to add thoughts and ideas. Initial contact was made via email (see Appendix E). The following question was asked:

What is your lived experience with ritual in the creative process? Use as much detail as possible and provide specific examples.

Participants had the option to complete the interview in three forms: written email, a person-to-person interview, or a phone interview. Interviews in person or over the phone were recorded and then transcribed verbatim. Of the ten participants (Glazer, Hill, Katchadourian, and Simonson), four chose audio interviews. Participants had the opportunity to member check their responses (see Appendix F) to provide clarification or expansion after the interview process.

Pro-C Interview Consent Process

On December 11, 2014, the University of Central Florida's Internal Review Board designated this study as human participant research that is exempt from regulation (see Appendix G). Consent was obtained through the consent document and process as outlined by the University of Central Florida's IRB (Appendix H). Prior to the interview individuals were

informed their role was to volunteer their perspective. I emphasized that consent is completely voluntary and there would be no penalty for not participating. All participants speak English. Participants could choose to withdraw from the research at any time without consequence. No claims of anonymity were given. The data were stored on the researcher's personal computer and backed up on external hard drives. The data will be stored indefinitely.

Interview Data Analysis

The following outlines the steps of Moustakas's (1994) approach to phenomenological data analysis:

[Phenomenological analysis] includes horizontalizing the data and regarding every horizon or statement relevant to the topic and question as having equal value. From the horizontalized statements, the meaning or meaning units are listed. These are clustered into common categories or themes, removing overlapping repetitive statements. The clustered themes and meanings are used to develop the textural descriptions of the experience. From the textural descriptions, structural descriptions and an integration of textures and structures into the meanings and essences of the phenomenon are constructed. (Moustakas, 1994, pp. 118-119)

Each interview is presented in the statements below. Consistent with the historical accounts, find the interviews presented in two ways: longer interviews are distilled and presented with essential phrases. Shorter interviews are presented verbatim. So that each elite artist's authentic voice may be maintained, the data are presented verbatim and organized by participant. The full interviews, notated with emergent themes and comments, can be found in Appendix H.

Following the statements, find an analysis of themes integrated into a definition of ritual that is unique to the creative process.

Billy Collins

Billy Collins, born in 1941 in New York, is a Poet Laureate and professor.

When I think of my own practices as a writer (as a poet I should say) the word ritual sounds rather elevated. I think in most of its applications to me and how I go about my work, ritual is just a high-sounded name for habit. For example, I'm in the habit of writing with a pencil which I prefer to a pen because of the existence of an eraser. Not that I erase very often (I'm more likely to scratch something out) but the mere presence of an eraser at the other end of the pencil reminds me that the writing is provisional, subject to alteration. In that respect, I am like Neruda (unfortunately, not in other respects) but I didn't have to suffer a hand injury to figure out that writing with a pencil creates a nice mess on the page, whereas a word processor makes for a clean-looking page. I want to observe how the order of a poem arises out of a visible chaos. Now, if I were in the habit of putting on priestly robes and maybe a papal hat before I wrote, and if my pencil were delivered by an altar boy (pencil lying on silk cushion) I would consider that a ritual. But it's really a habit that has arisen out of fairly practical concerns. A page of hand-writing shows you your footprints, makes the process apparent, shows the failing of it all. A screen, however, makes your words look ready for publication long before they really are. The screen is very useful for one thing. It tells a poet exactly how the poem will look on the page. Prose is like water in that it will fill any vessel you pour it into without complaint. A poem is a piece of verbal sculpture. It has a shape that is the

result of ending the line before you come to the edge of the page as well as the formation of stanza. I have a sense of how the poem will look as I work in pencil, but the screen shows the shape exactly; then, sometimes, adjustments are made with the physical shape of the poem being the only concern. So I put the poem on a screen only in the final stages. I don't revise on the screen, I just refine.

Another habit/ritual I usually follow is that I read some poetry before I write it. I will take down a couple of books from the shelf, often an anthology of Chinese poetry or a book by a poet I admire (75% of the time it's Charles Simic) and read a little to what? Get in the mood, I suppose. I want before me models of clarity, particularly if a bit of mystery arises from the clarity. This might fall under your "Traditionalism" because I am allowing my writing to arise out of previous writing, though I don't feel very traditional when I'm doing it. I'm usually in a favorite chair with coffee, wearing sweatpants (Kay Ryan says her work uniform as a poet is pajamas) while most self-respecting American men are driving to the office. (B. Collins, personal communication, December 14, 2014)

Benoit Glazer.

Benoit Glazer is a Canadian-born composer and musician and currently the conductor of Cirque du Soleil's La Nouba.

Benoit describes the importance of ritual constructs, including the importance of meals, physical activity, and materials.

Everything is about rituals, my preparation for the show and all of that stuff. I go to the same place in the hallway to warm up. My costume is hung in a very specific way. I put

my trumpet. I always play a few notes. I actually get up the stairs in a very specific way. I'm so serious with it. I'm conscious of it. I never take the elevator. I always take the stairs because I try to stay mobile and active. I have a very specific way to climb the stairs before the show, and then after the show, I have [to] run three flights of stairs, and then I go give my notes to the stage manager, and I have to go run down six flights of stairs to get down to the ground level.

Additionally, Benoit alludes to the purpose of these rituals: to transcend. “You're trying to transcend the object and what you're doing with the object. You have a brush, you have paint, you have a canvas, and you're trying to transcend all of that.”

Benoit also discusses how our mind's intention in creative production guides our body's ability to create. “You have to imagine the sound you want to produce...you don't see it. It's all inside.” (B. Glazer, personal communication, February 6, 2015)

Robert Hill

Robert Hill, born in Florida, is a former New York City Ballet dancer and current Artistic Director of the Orlando Ballet.

Robert indicates that attributes such as schedule, physical activity, and meals are important to his ritual. Robert describes the purpose of the ritual:

What the aim is with ballet is you take all the information, you analyze it, and you study it, and you practice it, and you practice it, and you practice it, and you practice it. So that when you go on stage, you forget about all of it. That's the purpose of the ritual. So that you the person, the artist, are then free of all that ritual to just go out and express whatever— They're the vehicle for that expression. And the ritual attached to the

preparation allows the individual, the vehicle, to be free to express artistically whatever it is the intention of that actual piece is.

Robert indicates that rituals should be organic, not stilted:

I think rituals can get stagnant... So you have to figure out ways to maintain the ritual, because that's a must, but to keep the result of the ritual producing on a higher and higher and higher level so that it continues to grow. (R. Hill, personal communication, January 4, 2015)

Nina Katchadourian

Nina Katchadourian is an American-born visual artist whose work focuses on conceptual themes such as mapping, translation, and public space.

Nina discuss the importance of a clear mind in order to begin making a work of art. She describes “clearing the deck” in the following ways:

I think when I started to work with this project originally, I started thinking about mini-habits or systems that I have, that helped get certain kinds of anxieties or those sorts of distracting thoughts that sometimes get in the way of getting started, out of my head.

I make them always in the moment, when I am just feeling utterly overwhelmed by how much I am trying to keep track of. It has to be done with these particular colorful markers that are those Crayola markers that kids use, some of which are scented. It is something about the name that is a non-serious art tool, that I think is probably important to this. I make myself a to-do list in the most outrageous colors. It looks utterly childish and sometimes non-serious, but it is really fun to make the list.

Once I have made the list, then it becomes really satisfying and fun to aggressively cross things off the list. The rules are that I have the list in colorful pens. Each line is written in a different color. I have to switch pens constantly as I am making the list, to make it ridiculously colorful. There is always a sort of special headline that is a little bit adorned in some way or another. Over the course of the next few weeks, I try to hack different things off the list. When I cross things off, it is usually done in pencil and usually done with quite a bit of borderline aggressive gusto.

To me, it is a sort of ritual that does not have to do with the direct making. It helps set up better terrain for the next moment.

Nina also discusses the importance of boredom as a state of mind conducive to making art: “There is a very important function that I think boredom has to creativity, that sort of downtime or daydreaming. I think that is very important fertile terrain for the head.”

Nina illustrates the idea of intention without effort, or relaxed effort, through the metaphor of flying in a recurring dream she experiences:

I have also been thinking back to a recurring dream I have had for as long as I can remember. It is a dream that always involves an attempt to fly. It is the sort of funny thing where I am always kind of in the air or I get higher and lower. I keep myself buoyant, in part by this kind of curious balancing act in the mind of thinking about flying and not thinking too much about flying. The minute I start to think too much about flying, I start to go back down toward Earth, like gravity takes over. As I do not think about it too much, I can stay afloat.

I think in some ways it has to do with that state of mind where you are sort of neither here nor there, nowhere in particular, but there is sort of a possibility for many different things to happen, the relationship between effort and effortlessness.

You are just in a place where you have made it possible to think expansively, freely, openly, and optimistically. That is just not something you can force. At the same time, you have to try and not try at the same time.

Through archery, Nina identifies the benefits of physical activity and repetition in her creative process:

There is just something very useful about the repetition, the kind of—the sort of sameness of the task. ... Your whole body is kind of activated in a way that gives you a way to free the mind to some extent. ... There are all sorts of activities I can think about, when the body is occupied just enough, the mind can go somewhere. (N. Katchadourian, personal communication, January 23, 2015)

Stefana McClure

Born in Ireland, but working in New York City, Stefana McClure is a visual artist.

In the mid-eighties, a fascination with ritual drew me to Japan where I lived for 12 years studying the traditional arts of papermaking, calligraphy, tea ceremony, and Noh theater. My work has always had a self-structuring methodology: visual form being determined by the process by which the work is made. My love of foreign film and ongoing interest in translation has led me to make subtitle, inter-title and closed-caption drawings. These films on paper, informed in part by the experience of living between cultures, methodically remove all of a film's subtitles, inter-titles, or closed captions from a rich

monochromatic ground. To make the drawings, I watch a film, pausing each time a subtitle appears, taking screen measurements to determine the exact font size and kerning, the distance between the two lines of subtitles and the distance from the subtitles to the bottom of the screen, ultimately recording all of this information, along with the subtitle, in a notebook. I continue this process until I come to the end of the film. This is a very time-consuming process that, depending on the length of the film and volume of dialogue, may take days, but I stick to it, filling my shelves with notebook after notebook. As the next step is to word process all of the information and print it out as a template, it could be argued that I could skip the interim stage and watch the film armed with a computer rather than notebook and pencil. Why is this something I resist? (S. McClure, personal communication, February 5, 2015)

Christine Peloquin

Christine Peloquin is a visual artist who lives in Florida and is known for her large-scale portraits.

I have found that the ritual of the creative process can be very specific and is extremely important to well established artists. In fact, I believe that the sooner an artist develops their own rituals, the sooner they will meet with their own defined success. My rituals surround creating a sacred place and a mind of peace in my studio. My studio is filled with all my personal trinkets from my childhood and travels and the walls are covered in photos and art that inspire me. Weather permitting, I open all the doors and windows to bring the Florida sunshine inside. I usually need the pace picked up a bit, then I play

music, light candles and incense. I usually collage for days at a time, then draw and paint on the collages on other days. It all depends on my mood.

Many times, I engage my creativity by perusing through art books or Pinterest. Looking at others' work and creativity can instantly get the energy flowing. I know that I need to honor not just the setting up of my studio space, but the setting up of my creative energies before I can expect any really good ideas to start flowing. I honor the fact that this can sometimes take more time than I wish! And that sometimes, it doesn't happen at all! I've learned not to berate myself for this, but to honor the blockage by taking myself out on an artist date... straight out of the fabulous book, *The Artist's Way* by Julia Cameron.

Reading that book and taking it as a class in my 20s completely changed me and made my creative process what it is today.

Artist dates are any venture from your normal routine that wakes up the curiosity and joy in you. Visits to museums or flea markets... farmers markets or picking flowers in a meadow. If you were dating your inner artist, where would you take her? It's about treating yourself! (C. Peloquin, personal communication, January 26, 2015)

Rachel Simmons

Rachel Simmons is a visual artist and art professor whose multidisciplinary work focuses on ecology and economy.

As a printmaker, ritual speaks to developing and keeping good habits in my studio practice when I seek to achieve reliable, consistent and knowable results. When I am producing a print edition, for example, I must use my entire body and focus my mind to make the same movements, over and over and over again to produce prints which are

nearly identical to one another. When pulling a screen print, or inking a block by hand, or feeding paper into a letterpress, habitual movements become a gateway to ritual, a calm and meditative state of mind. Another way to think of it is that rituals are, indeed, our best practices and our best practices become rituals and customs we share we others. When I follow my rituals in the print studio, I am rewarded with mental clarity, a calm working space and successful work. When I forget a step in my rituals, I can become frustrated with myself for not paying attention to my ritual.

Other the other hand, as an artist, aside from my media-specific role as a printmaker, ritualistic behavior can also be stifling. Following the rules or customs of my tribe “the printmakers” can mean always looking over my shoulder to see if my practice meets the standards of our commonly agreed-upon best practices; this leaves me wondering if someone else might achieve these results more efficiently through a more refined/pure process or ritual. Pushing against these things, these rules, habits, conventions, customs and best practices can lead towards experimentation and innovation. This is the process by which new rituals are tested and accepted by ourselves and then by others.

In the end, as a creative thinker, I need both. I need ritual and I need to know when to ignore it, too. (R. Simmons, personal communication, February 1, 2015)

Elizabeth Simonson

Elizabeth Simonson is a Minneapolis-based visual artist and former ballet dancer.

Elizabeth provides insight into how physical repetition and order can create a transcendent state of mind:

So with my beaded work I have these little moments of making decisions about well, what color of bead will I pick. And then once I set that rule up I stick with it. And so getting back to this thing about why I end up feeling kind of like it is a meditative process is I guess to the degree that a meditator will fixate on a mantra or something. The beading makes that happen for me, too. I will sort of fixate on a color pattern and just keep repeating that. And so that becomes—I am intensely focused on that pattern to the degree that someone will be focused on repeating a mantra. And that just kind of brings about the kind of physical spiritual feelings that I think meditation brings for people.

Through physical repeating artistic processes, as a human being, mistakes occur. This organic process is a source of inspiration for Elizabeth:

I thought I am going to make a big painting of the simple action of weaving. And when I did that I started making mistakes. I would get out of sync where it would be over, under, over, under, over, under. And then I would start the next row and somehow I somehow messed that up and I had two overs next to each other, you know what I mean? And then that would then affect the pattern of—then I would have to kind of go—I never would go back and correct it. I would then just build off of that.

It is just so interesting the way doing these repetitive acts just sort of kept opening up new doors for me.

And they were straight for about the first foot of the painting but then as I moved on I started noticing that they started to curve a little bit. And then I realized oh my God that is really interesting. (E. Simonson, personal communication, January 16, 2015)

Laura van den Berg

Born in Florida, Laura van den Berg is a novelist and teacher.

I confess to being a little resistant to ritual. Partly because much of my adult life has been somewhat transient, largely due to moving around for fellowships/academic jobs, and so to approach writing in highly ritualized ways would have often precluded me from writing at all, in some cases. For example, my upcoming novel was written at desks in Baltimore, Pennsylvania, and North Carolina; on the commuter train between Baltimore and D.C., where I taught at GWU for two years; on airplanes as I traveled for readings; at artists' colonies during the summer months.

That said, when I do develop rituals, they are usually attached to places and spaces. For example, when I moved back to Massachusetts in 2013, I joined the Writer's Room of Boston, a communal writing space that requires writers to apply for membership. There it's perfectly quiet and the workspaces have great windows and light. Even though I know I'm just as capable of working at home, I much prefer going to the Room—it just makes me happy being in there! And so I always get much more done when I'm there. Also, I don't do any other kinds of work there—teaching work, e-mail, etc.—and so I think my mind naturally associates that space with creative work.

I would note that I do most definitely have plenty of “preferences” in terms of how I write—I tend to use the same notebook for the duration of a project, for example, and I prefer to write in the morning when possible and I like to work near a window. I say “preferences” because I don't consider them to be quite as ingrained as “ritual” and to be essential to writing, though I certainly acknowledge that the line between “preference”

and “ritual” can be a thin one! (L. van den Berg, personal communication, February 26, 2015)

Rachel Perry Welty

Rachel Perry Welty is an American visual artist.

My first mature, developed body of work came after my experience as a mother to a dangerously ill premature baby. Several years after my son survived 3 months in intensive care, I requested his medical chart, as well as the bill from the hospital. I then began to transcribe by hand his entire 645-page chart, word for word, symbol for symbol, onto large gridded sheets of vellum. In this way I found that I re-described the experience for myself. I organized the pain of the experience. The resulting piece was a 23-page installation of drawings, each drawing containing approximately 21,000 characters. It was with monk-like and maternal devotion that I worked on this piece, a little bit every day, for about a year, channeling the Trollope quote, “A small daily task, if it be really daily, will beat the labors of a spasmodic Hercules.” Ritual is important in grieving.

I use ritual in my work to create a scaffolding, a structure which I then dismantle in the process of the making. In other words, I use the rules to get started, and then break the rules when I’m ready. ritual also keeps me at the grindstone. It helps force the development of habits. Ritual ensures that I will not abandon the work, but come back to it again and again until it is done.

Another example of ritual in my work is collecting. Each time I visit the grocery store I pay attention to bread tags and twist ties. I come home and “harvest” the produce and

fruit stickers from the items I've bought. Then I save the stickers to a sheet of waxed paper kept in a drawer in my kitchen. When the waxed paper sheet becomes full, I take it to the studio whereupon I slice them into thin slivers and create collage drawings with them. In this body of work my ritual of collecting represents our daily rituals as humans on this planet: "Much of our lives are spent in this 'business of living'—we shop, we cook, we eat, we sleep and we get up and do it all over again." (from a talk I gave at the Museum of Fine Arts, Boston, as a panelist with Sherry Turkle, Ph.D., April 2012)

Ritual is glue; ritual is rules; ritual is the etiquette of the anxious. (R. P. Welty, personal communication, February 11, 2015)

Results: A Definition of Ritual That Is Unique to the Creative Process

I interpreted the following emergent themes among the interviews. The themes are delineated into three hierarchical categories:

1. *Ritual construct*: an element of the ritual;
2. *Ritual quality*: a distinguishing characteristic of the ritual;
3. *Ritual purpose*: the value the ritual provides in the creative process.

Ritual constructs include environment, materials, meals, pause, physical activity, and schedule. *Ritual qualities* include the following ritual characteristics: organic, physical repetition, and relaxed effort. *Ritual purposes* include order, system resistance, inspiration, clarity, healing, and transcendence (see Figure 20).



Figure 20: Ritual Categories

Ritual Constructs

Each ritual construct, quality, and purpose may be defined in the following way:

1. *Materials*: preferred tools unique to specific artists and their craft;
2. *Environment*: place, articles present or removed from the space, sound preferences;
3. *Meals*: preferred food eaten prior to the creative process;
4. *Pause*: an intentional break from the creative process, such as a nap;
5. *Physical activity*: bodily movement that requires energy;
6. *Schedule*: particular order and time of processes and tasks, or particular time of day;

Ritual Qualities

1. *Relaxed effort*: the intention but not the exerted effort to create;
2. *Physical repetition*: repetition of a particular action;

3. *Organic*: the need to change, derived from the recognition that rituals can become stagnant.

Ritual Purposes

1. *Order*: moves the artist from chaos to order, evokes peace and safety;
2. *System resistance*: recognizes whether and when the ritual should be broken;
3. *Clarity*: frees the artist's mind, focuses, induces a clear and open mental space;
4. *Healing*: methodically or slowly move through the grieving process;
5. *Transcendence*: elevates to a higher meaning, expresses creative purpose.

A definition of ritual in the creative process includes any combination of ritual constructs with the result or intended result of a purpose. Table 4 indicates distribution of these attributes across participant responses.

Table 4: Distribution of Attributes Among Participants

Participant	Constructs						Qualities			Purposes					
	Materials	Environment	Meals	Pause	Schedule	Physical activity	Relaxed effort	Physical repetition	Organic	Order	Inspiration	System resistance	Clarity	Healing	Transcendence
Collins (Poet)	x	x								x	x		x		x
Glazer (Musician)	x	x	x	x	x	x	x	x	x	x	x		x		x
Hill (Dancer)			x	x	x	x		x	x	x	x		x		x
Katchadourian (Artist)	x			x		x	x	x		x			x		
McClure (Artist)	x			x	x			x		x					
Peloquin (Artist)	x	x					x		x		x				x
Simmons (Artist)	x							x	x	x		x	x		x
Simonson (Artist)	x	x						x	x	x	x	x	x		x
Van denBerg (Author)	x	x			x				x			x	x		
Welty (Artist)	x				x			x	x	x		x	x	x	x
Total	9	5	2	4	5	3	3	7	7	8	5	4	8	1	7

Discussion

This study is preliminary and exploratory in the discussion of ritual in the creative process. I am reminded of Dissanayake's (1979) argument that artistic expression is rooted in ritualized and ceremonial behavior, of Meddins's (1980) assertion that symbols helps make meaning of complex ideas, and the direct correlation described by Metcalfe and Game (2010) between ritual and creativity. These concepts are represented in the above constructs.

The results need to be further examined and teased out for clarity. For example, several participants questioned the word *ritual*, preferring other language, such as system (Katchadourian), routine (Glazer), habit (Collins), or preference (van den Berg). Ritual behavior has associations with religious ceremony and evokes varied meaning based on personal experience and beliefs. I assert that ritual in creativity represents a distinct type of ritual as compared to a religious ritual. Although implicit in the research question that ritual is a component of the creative process, it is also important to note that ritual is not assumed to be necessary to create.

Limitations

This study has several limitations. Within the phenomenological method it is reasonable to question the possibility of truly achieving epoche. Additionally, my interpretations of the data are necessarily biased and limited to my personal experience and knowledge. Therefore, the results cannot be generalized. The sample size is small, limited to those to whom I had access, and within that group to those who were willing to participate in the study. The population was

occidental and contemporary, limiting the creative experience to a particular point in place and time.

Implications

This study provides a springboard for discussion of the essence of the lived experience of ritual in the creative process that can become the basis for universal understanding. The interviews provide rich details of a complex phenomenon. The accounts connect human consciousness and the material world (i.e., the creative inspiration or goal, the process, and the product). This connectedness has wide-reaching implications in all creative-seeking situations, from educational settings to practicing artists to corporate environments. I do not assert that one simple formula or set of instructions can be derived from this discussion to facilitate the creative process. Ritual behaviors appear to be authentically generated by the artist and are as varied as the individuals—not induced by an external force or even necessary to creativity.

Future Research

This definition of ritual in the creative process is presented as a foundation for future research. It is beyond the scope of this manuscript to generalize ritual in the creative process to the larger population or to different cultures and points in history. Possible future research includes distinguishing between creative domains. Of particular interest is the interplay between dance and ritual, which are similar in their physical nature and repetition. Additionally, research that addresses the distinction between religious and creative ritual would be beneficial. I encourage reflection on these initial findings so that future research may continue to refine our understanding of this complex phenomenon.

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POSTLUDE

The experiential and theoretical treatment of creativity used within this dissertation is emblematic of the topic. The use of authentic artwork, theoretical knowledge, multiple research methods, practical experience as an educator, and interaction with a creative community all work together towards a holistic perspective on creativity.

Conducting the review of literature on creativity was an overwhelming, expansive and complex metacognitive process. Synthesizing and choosing the most applicable theories on creativity represents my single perspective at this point in time. It is my assumption and hope that this perspective will evolve.

Using photography with preservice teachers to develop perspectives on their professional identity was both a rewarding and constructivist approach to research and creativity. Standing beside these students, who had very little background knowledge in the arts, as they developed artistic works was a joy. Through the process of developing the photographs and artists statements these preservice teachers clarified and developed their understanding of the explored concepts. They felt confident and proud of their work. Through experience, they learned to value how difficult creating a piece of artwork is.

In the third piece, on ritual in the creative process, I begin to unfold the idea and purpose of how ritual interacts with creativity. After each interview I felt I'd been given a gift—a transparent account of these brilliant artists' processes. I was surprised, excited, and humbled by their descriptions and vulnerability.

These three pieces just begin to explore the complex nature of creativity. Over the past several years, as I've learned about the topic, I have developed an appreciation for its proliferating nature. Each time I explored one small concept within the overarching idea of creativity I found myself in a black hole of knowledge, filled with a multiplicity of theories and experiences and with no absolute understanding. This is what makes the topic exciting and worth learning more about.

I leave this piece only with more questions. Moving forward I want to look at: metaphorical understandings of ritual in the creative process and how rituals manifest in creative works. The ideas of *theoria*, *praxis*, and *poiesis* provide a scaffolding on which to hang new knowledge about this concept of creativity. These three roles—knowing, doing, and making—interconnect and circulate, building little by little my understanding of creativity

**APPENDIX A: VISUAL ARTS ASSIGNMENT DESCRIPTION AND
RUBRIC**

**Visual Arts: Photography
Assignment Rubric**

Student Name:

**Photograph: Principals of
Design & Making Meaning (32
pts.)**

Composition & Form
1.....2.....3

Light & Exposure
1.....2.....3

Use of Perspective & Cropping
1.....2.....3

Focus & Depth of Field
1.....2.....3

Emotion & Mood
1.....2.....3

Authenticity
1.....2.....3
How is the photograph unique?

Meaning
1.....3.....5.....7

Did the photograph accomplish
the artist's goal?
1.....3.....5.....7

Conclusion
1.....2.....3
Restate your intention. Include
your reaction. (Paragraph 7)

Mechanics & Organization
1.....2.....3.....4.....5
Approximately two pages, 10-12
pt. double spaced, new times

**Photograph: Principals of
Design & Making Meaning (32
pts.)**

Composition & Form
1.....2.....3

Light & Exposure
1.....2.....3

Use of Perspective & Cropping
1.....2.....3

Focus & Depth of Field
1.....2.....3

Emotion & Mood
1.....2.....3

Authenticity
1.....2.....3
How is the photograph unique?

Meaning
1.....3.....5.....7

Did the photograph accomplish
the artist's goal?
1.....3.....5.....7

Rough Draft
3 possible images
& 7 paragraph rough draft
brought to class when due.

Yes: full credit
No: -10 pts.

Comments:

roman or similar, 1" margins.
Free of typing, grammar, &
spelling errors. Well organized
with specific examples,
sentences without ambiguous or
blanket statements. Follows the
paragraph-by-paragraph
guidelines outlined in content
section.

**Artist Statement (36 pts.)
Students will read the
statement to the class as the
image is viewed. Turn in a
hardcopy to instructor.**

Intro Paragraph
1.....2.....3
Who? Tell us a little about you.
Your age, your field, your
experience with art. (Paragraph
1)

Theme & Intention
0.....2.....4.....6.....8
What? Discuss the theme of
your work and your intention as
an artist. (Paragraph 2)

Medium
1.....2.....3
How? Discuss the medium you
use and your process.
(Paragraph 3)

Studio Habits of Mind
0.....2.....4.....6.....8
Discuss your personal
experience with the Studio
Habits of Mind. (Paragraphs 4
and 5)

Principals of Design
0.....2.....4.....6
Why? Interpret the effects of the
principals of design in
conveying meaning in your
work. (Paragraph 6)

Total Points:
90+ A
80-89 B
70-79 C
60-69 D
less than 60 F

Course Assignments

A. Visual Art: Photography Assignment 100 pts

Students will create an authentic work of art through the medium of photography. Through this, students will gain a first hand experience in the intrinsic benefits of arts education. Including the disequilibrium involved in learning the Eight Habits of Mind: Develop a Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, & Understand the World. (Studio Thinking, Hetland & Winner, 2008). Students will write and present an artist's statement. Students will turn in hard copy and email a pdf file to the instructor that will be uploaded and shared on wiki page. Email subject: Visual Arts: First name Last name.

Photography (craft)

Perceived professional identity

Photographically depict your identity as a teacher:

One image illustrates your self-perception

Another image illustrates your perceived identity within society

Limitation vs. Freedom as a Teacher

Depict yourself in relation to a limitation in your profession-

(Begin by defining the constraint-time, space, standards, testing, poverty, pay etc.)

Illustrate your greatest freedom as a teacher.

(Begin by defining the freedom.)

Complete the following before class constructive critiques:

Create an image, title it

Post to Mobileme Gallery

Write an accompanying artist statement

Images will not be available for public viewing, but are password protected on our class Mobileme sites.

*Note all login & passwords are case sensitive

Mobileme Galleries & Login Information:

Ways of Seeing- Princeton Elementary

Site: <http://gallery.me.com/h.dbethea#100208>

Login: ede4223.01

Password: ede4223.01

Class Mobileme Gallery Websites:

Wednesday 7:30

Site: <http://gallery.me.com/h.dbethea/100216>

Login: ede4223weds

Password: Weds

Thursday 10:30

Site: <http://gallery.me.com/h.dbethea/100223>

Login: ede4223thurs

Password: Thurs

Friday 10:30

Site: <http://gallery.me.com/h.dbethea/100233>

Login: ede4223fri

Password: Fri

Uploading Instructions:

1. Create image
2. Transfer to computer
3. Give image a title_your_name.jpg
 - a. Example:
 - i. SidewaysTree_Jacob_Fontes.jpg
4. Go to class gallery site
5. Click on the upload to site
6. Enter Name, Email, & security code
7. Hit Chose Files button
8. Select image
9. Upload
10. Confirm that image uploaded

APPENDIX B: IRB DETERMINATION LETTER



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901, 407-882-2012 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

NOT HUMAN RESEARCH DETERMINATION

From : UCF Institutional Review Board #1
FWA00000351, IRB00001138
To : Kathryn M. Bryan-Bethea
Date : October 22, 2010

Dear Researcher:

On 10/22/2010, the IRB determined that the following proposed activity is not human research as defined by DHHS regulations at 45 CFR 46 or FDA regulations at 21 CFR 50/56:

Type of Review: Not Human Research Determination
Project Title: Pre-service Teachers Create Photographs to Represent
Their Professional Identity
Investigator: Kathryn M. Bryan-Bethea
IRB ID: SBE-10-07190
Funding Agency:
Grant Title:
Research ID: N/A

University of Central Florida IRB review and approval is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are to be made and there are questions about whether these activities are research involving human subjects, please contact the IRB office to discuss the proposed changes.

On behalf of the IRB Chair, Joseph Bielitzki, DVM, this letter is signed by:

Signature applied by Joanne Muratori on 10/22/2010 02:36:33 PM EDT

IRB Coordinator

APPENDIX C: RELEASE FORMS

Artwork & Artist Statement Release

Date: _____

I, _____, hereby give Kathryn McDowell Bryan-Bethea, instructor in the School of Teaching, Learning and Leadership at The University of Central Florida, the absolute right and permission, in regard to my artwork and my artist statement,

- (a) To copyright and publish the art, giving credit to the artist, and artist statement in conjunction with an article written by Kathryn McDowell Bryan-Bethea for publication or dissertation.
- (b) To use, re-use, re-publish the same in whole or in part, separately or in conjunction with other artwork in any medium for any purpose whatsoever, including (but not limited to) illustration, promotion, television and film.

I hereby release and discharge Kathryn McDowell Bryan-Bethea from any and all claims and demands arising out of or in connection with the use of the artwork.

WARRANTY: You warrant that the artwork is original with you and that you have the full power to make this Agreement and grant, and that it in no way infringes upon any copyright or proprietary right of others.

Please selection one:

- Yes, It is all right to use my given name in association with my artwork.
- Please use the following pseudo name in association with my artwork:

I have read and fully understand the contents hereof.

Name: _____

Address: _____

Signature: _____

Photo Release

Date: _____

I _____ hereby give Kathryn McDowell Bryan-Bethea, instructor in the School of Teaching, Learning and Leadership at The University of Central Florida, the absolute right and permission, with respect to the photos taken of me, or in which I may be included with others:

(a) To copyright the same in Kathryn McDowell Bryan-Bethea's own name (giving credit to the artist).

(b) To use, re-use, publish, or re-publish the same in whole or in part, separately or in conjunction with other photographs, in any medium and for any purpose whatsoever, including (but not by way of limitation) illustration, promotion, television and film.

I hereby release and discharge Kathryn McDowell Bryan-Bethea, from any and all claims and demands arising out of or in connection with the use of the photographs, including any and all claims for libel.

This authorization and release shall ensure to the benefit of legal representatives, licensees, and assigns Kathryn McDowell Bryan-Bethea, as well as the person(s) who took the photographs.

Please sign one of the permissions below:

Adult Appearing in Photograph

I have read the foregoing and fully understand the contents thereof.

Name _____

Address _____

Signature _____

Child Appearing in Photograph (Adult Signature Required)

I represent that I am the (father, mother, guardian) of _____, the above-named child. I hereby consent to the foregoing on his/her/belief.

I have read the foregoing and fully understand the contents thereof.

Name _____

Address _____

Signature _____

APPENDIX D: SAMPLE ARTIST STATEMENTS

Brittany Davies (#10)

EDE 4223 – Dowell Bethea

Thursday, 10/28/10

Visual Arts: Photography Assignment

Deprofessionalization vs. Freedom as a Teacher

Image #1: Depict yourself in relation to a challenge in your profession.

Learning Environment Constraints

Image #2: Illustrate your greatest freedom as a teacher.

Limitless Learning Environment

Image #3: Merged image

Artist's Statement

As an outdoor enthusiast, it disappoints me that the “norm” classroom is an enclosed space equipped with desks. Though this environment is said to be a conducive working environment, is it really a conducive learning environment? Is society trying to create workers of lifelong learners? As a service-learning teacher, I feel that it is important to expand the classroom to a limitless learning environment. My name is Brittany Davies and I am a senior in the College of Education at the University of Central Florida. I am 21 years old, and gained the majority of my experiences in the arts while attending Palm Beach County's Bak Middle School of the Arts where I studied piano and visual arts. Recently, the majority of the “art” I have created has been in the format of projects and presentations required for my college coursework. I have always enjoyed taking photographs of friends, but never really thought of my photography as “art.”

The theme of my photographs is how as educators, we must make our classroom an inviting and interactive learning environment, that expands beyond classroom walls. I depicted this in two images by placing a traditional school desk in two different environments. My first image shows the desk in an empty classroom. The walls are bare and there are no windows. This first image was inspired from the classroom from which I was placed during my Internship I. My classroom was located directly in the center of the school, with no windows, and there was a policy against hanging materials from the walls. The majority of lessons were taught directly from the county-adapted textbooks. My second image shows the same traditional desk, but in a non-traditional learning environment. Rather than being constrained to a classroom, the student experiences learning through exploration and innovation. A laptop, camera, and observation notebook take the place of textbooks. In this environment, a teacher facilitates learning, as students teach each other through inquiry-based learning. When overlapped, a third image shows how even with a classroom's physical constraints, teachers can create a learning conducive environment by integrating technology and inquiry-based models. Students can take virtual field trips and use experimentation to learn in a way that is meaningful to them.

To create these images, I used photography as my medium. The first photograph, *Learning Environment Constraints*, was captured in an empty room. I placed the textbooks and notebooks on the desk to represent the traditional way of teaching. The second photograph, *Limitless Learning Environment*, was taken at the trailhead of the Little Econ trails in Oviedo.

Technological tools, including a laptop, iPod, and digital camera, as well as an inquiry notebook were placed on and around the desk to demonstrate how technology can create an endless learning environment. Both images were modified using iPhoto editing software. A third photograph was created by blending *Learning Environment Constraints* and *Limitless Learning Environment* together.

During the process of creating my images, I explored each of the *Eight Habits of Mind*. The first habit- *Develop Craft*, I used while preparing for the assignment. To develop craft, I participated in Ms. Dowell Bethea's photography principals of design lessons, focusing on composition, form, light & exposure, and focus & depth of field. To *Engage and Persist*, I immersed myself in the art world to find motivation and inspiration. This included visiting the City of Winter Park's Annual Fall Art Festival. At the festival, I was able to interact with local and visiting artist, helping me to *Understand the Art World*. *Envisioning* my photographs for the theme of this assignment was difficult at first. I knew what I wanted to capture in my images, but was unsure of how to create it until finding the school desk that brought my entire concept came together. Each photograph was taken to *Express* the idea that the physical environment of a classroom can be one of the biggest challenges of a teacher, but that our greatest freedom is the medium we use to reach our students.

By understanding the topics conveyed in the photographs of classmates, I was able to *Observe* their images by seeing the underlying concepts the artist was trying to convey about the profession of educators. I was given the opportunity to *Reflect* on my own images with my peers through discussing an aspect of my photographs. To *Stretch and Explore*, I chose to blend both of my images to create the medium for blending the physical constraints with the limitless possibilities in creating a learning environment for students.

The principles of design helped in conveying meaning in my images. This can be seen by the similar composition of both photographs, where the desk is the focus and is featured in the center of the image. The photographs were cropped to allow the desks to align perfectly together if blended. Due to the time of day when the photographs were taken, both pictures used longer exposures to capture more light. For the picture *Learning Environment Constraints*, the overall color of the image was darkened to capture the uninviting mood.

As an educator, it was my goal to capture the constraints of a classroom's physical barriers and the endless possibilities for engaging students in two simple photographs. This topic has been critical to me after spending time in a barren, windowless classroom. When I put myself in my supervising teacher's shoes, I tried to envision her classroom being mine, and what I would do to the space to make it more inviting to learning. I would long to bring my class outdoors, and if that could not be a possibility, I would bring the outdoors inside, through the aid of technology. It is my only hope that in time, our society will evolve from the accepted concept of lecturing to young students in a single room, to the practice of allowing students to learn through guided exploration and innovation beyond the walls of a building.

Erin Mannion

Artist Statement

When I received the task of a photography assignment, it simply seemed daunting to me. I have never been the most artistic person; my sister stole the spotlight in that respect. I have grown up around art because she has always been involved, but I have never before been the creator of my own piece. Due to this, I was not even sure where to begin this assignment. I have always enjoyed creative activities, but I have never had to come up with a vision for my own work of art. This photography assignment has challenged me in that respect. A little background about me is that I am a twenty-one year old college student, and my major is Elementary Education. I love working with children, so even though art is not my forte, the subject matter was one that really interested me. With time, effort, and using creativity, I have produced two photos that I am actually quite proud of now. Although I am both nervous and excited to share my art work, I hope that my audience takes away the deeper meaning that I have intended.

The topic of a teacher's greatest freedom and greatest restraint was so broad for me because I feel that there are many of each of these that teachers face on a daily basis. After some time and consideration, I chose the subject matter based upon my classroom experiences and what I see as the most crucial aspects to the teaching profession. I believe that the greatest freedom that a teacher is given is the children they get to work with. Children are all different and all have their own special gifts. Working with children to bring out these gifts is something that only a teacher has the privilege to do. Each child brings an individual touch that makes up the classroom. Being that the individualism of children is a teacher's greatest freedom, a teacher's greatest restraint occurs when this uniqueness is taken away from students. This is done in the classroom because of the strong emphasis that has been put upon standardized testing. Students are no longer seen for their gifts and special characteristics, but instead, they are labeled by a standardized test score. Once this labeling has begun, students are now seen as a number and not as a person. Individuality is lost. I want my audience to be able to recognize and appreciate children for who they are and not their testing ability.

Once I had finalized the theme for my art work, I needed to decide upon what medium to use and how to convey my photographs. To take the pictures, I used my digital camera. To represent a teacher's greatest freedom, I decided to take my picture inside the classroom. I placed my students handprints on a white paper plate, so that the painted prints would really stand out. I had my students raise the plates above their heads. To edit this photo, I used a photo editing program called Picasa. I first changed the saturation because I wanted the colors to really pop. I also tuned the fill light, highlights, and shadows in the picture so that the emphasis was really placed on the students. Lastly, I added a slight soft focus to the picture. I did this because I wanted the picture to blur around the edges so that the children and their handprints were the main focal point. In order to capture a teacher's biggest restraint, I chose to take my picture in the exact same location, and again, I used five students. I did this because I wanted to show that this constraint goes on in the same classroom where individualism should be flourishing. The students held white paper plates with FCAT scores written on them over their faces. I used the same photo editing software to edit this picture, as well. I began by making the photo black and white. I wanted there to be such contrast because I feel with a lack of color, the personality disappears as well. I then work on the fill light of the picture so that the white paper plates would stand out even more. I then edited the photo's shadows. I wanted the shadows to be darker so that the main focus was the scores.

Throughout my artistic process, I have used many of the studio habits of mind to develop my final product. The first studio habit of mind that I utilized was engage and persist. Since I have never created my own work of art, this was a completely new experience for me. I did not know where to begin, and at times, I felt really frustrated with myself. I am used to assignments that are more directly laid out, and for this particular assignment, I had to design my own path. Even though this assignment was difficult, I had to persevere through to gain my final product. I had to think through all of the different ideas that were running through my head to be able to focus on the one that was most important to me. Once I had my theme determined, I needed to decide how to visually display the theme and the feelings that it aroused in me. All of these steps took a lot of thought and trial and error. Once I dedicated myself to producing my own photography, I gained a final product that I am really proud of. I learned something new about myself and my abilities, and without persisting through the difficulty, I never would have been able to complete this task.

The other studio habit of mind that strongly guided me was envisioning. Once I had decided my theme, I needed to decide how I could visually express the feeling behind the theme. There were so many ways that this could be done, so I had to envision the end result. I decided on my biggest constraint photo first. I could envision that I wanted to cover up the individualism of the child with a test score. I thought the best way to do this was to cover the student's faces because the face is one of a person's most unique features. If they held the plates with scores over their faces, students would not be seen for who they really were but instead, for their standardized testing ability. The second picture was a lot more for me to envision because I did not know where to start with it. I envisioned using a child's handprint to really show their uniqueness. I wanted to make my pictures flow together, so I decided to once again use paper plates and five children. I painted my children's hands and put them on the paper plates. I had the students raise the plates above their heads to symbolize a child's individuality coming above all. I used the studio habit of mind: express to really convey these deep feelings in the photographs.

I believe the two principles of design that most went into my finished photos were emphasis and unity. Using the coloring techniques that I used, I feel that I put strong emphasis on what the theme was in each of the photographs. In the picture conveying the greatest freedom, I used a saturated color and a soft focus to really make the students and the colors of the handprints pop. In my photo that displayed a teacher's biggest limitation, I tried to really make the plates with the test scores emphasized. The students are barely visible in the pictures as it is when they are labeled. The other principle of design that I applied to my visual arts assignment is unity. I tried to make my photos unified. Even though they are opposite in color schemes, I believe that they are still unified. They were taken in the same location of the classroom and both have five students with paper plates. The paper plates represent very different things, but they are using the same theme.

I wanted this photograph assignment to really display how special each and every student is. I want students to be seen for their own strengths and individuality that they bring into the classroom every day. I hate that children are labeled based off the score for one standardized test and that is the way they are seen for the rest of their school careers. I hope that my audience sees that we need to remove the score from the child so we can see he or she for who he or she really is. We need to recognize and accept differences, and in turn, see the gifts that come as a result of these differences. I hope that my audience will walk away with these same sentiments. I am proud of my work as an artist, and I am now more confident in my ability to continue with this type of work in the future. I have overcome the feeling that I am not capable of producing art

because now I know that everyone is. Art is about the feelings and themes that are behind producing it, and now I have experienced being the creator of my own piece of art. This photography assignment has challenged me in ways that no other school assignment ever has, and I feel that I truly walk away from this having gained so much knowledge and experience that will be so helpful to my future.

**APPENDIX E: INITIAL CONTACT LETTER INCLUDING STUDY
RATIONALE AND RESEARCH QUESTIONS**

Hi Laura, I hope that this note finds you well! I so enjoy seeing all of your success and good work. I am writing with the hope, but not the expectation, that you may be able to help me as I begin my doctoral dissertation research. I am studying creativity and the role ritual plays in the creative process. Through interviews with creative individuals, I hope to better understand the phenomenon. I am beginning by contacting talented individuals that I know to see if they—you—will be willing to talk (or email) with me about the topic.

Perhaps it would be helpful in your decision-making process if I provide you a little bit of background and a preview of the three interview questions:

“Ever since I had an accident, in which I broke a finger and couldn’t use the typewriter for a few months, I have followed the custom of my youth and gone back to writing by hand. I discovered when my finger was better and I could type again that my poetry when written by hand was more sensitive; its plastic forms could change more easily. In an interview, Robert Graves says that in order to think one should have as little as possible around that is not handmade. He could have added that poetry ought to be written by hand. The typewriter separated me from a deeper intimacy with poetry, and my hand brought me closer to that intimacy again.”

Pablo Neruda

The creative works of human beings expose the depth, intricacy, and wonder of our experience on earth. Both our exuberance and our agony compel us to create such things as Delacroix’s *Massacre at Chios* (1824), Copland’s *Appalachian Spring* (1944), to carve eleven cathedrals down into mountains in Lalibela, and to design monitors that pump the hearts of premature

babies. Creativity has been contemplated across ages and over oceans. Yet in the area of creativity, to date, no scholarly research has been done on the role ritual plays in facilitating the creative process. My research aims to better understand this phenomenon.

Defining ritual:

The complex nature of ritual allows for various manifestations. Yet, within ritual behaviors any combination of the following six attributes can be found:

1. *Formalism*: specifically organized gestures within a code of communication;
2. *Traditionalism*: adherence to preceding cultural actions;
3. *Disciplined invariance*: precise repetition and physical control;
4. *Rule-governance*: cultural norms that restrict actions;
5. *Sacral symbolism*: evoking a higher level—humankind, the cosmos, God, or a nation;
6. *Performance*: deliberate and self-conscious public actions.

Interview question

Any details you can provide will be helpful, so please use as much space as necessary.

1. What is your lived experience with ritual in the creative process? Use as much detail as possible and provide specific examples.

APPENDIX F: MEMBER CHECKING LETTER

November 12, 2015

Dear X,

I hope this email finds you well. Please find attached a working draft of a phenomenological study that addresses the first question you answered as part of our extended discussion about ritual in the creative process. This phenomenological research presents my personal interpretations of the collected data and is not generalizable, but serves as a springboard for future research. In fact, I am humbled by the complexity of the subject and know that is beyond the scope of this exploratory study to fully capture the phenomenon.

Your response to the manuscript is welcome, but in no way required. If you were willing, would you please review the document? Ask yourself if your response fully captures your experience with ritual in the creative process. (It's not necessary to correct grammar or syntax, the essence of what you described is what's central.) After reviewing the manuscript you may realize that important experiences were neglected.

If your interview was done in person or over the phone, i.e. is a longer transcribed interview, please look at the excerpts I have pulled out of the longer transcript and emphasized in the document. Have I neglected to emphasize a point you feel is essential?

Please feel free to add comments that would further elaborate your experience, or if you prefer we can arrange to speak again. If you decide to respond, could you kindly return your responses by Sunday, November 29?

I have greatly valued your participation in this research and your willingness to share your experience. If you have any questions or concerns, do not hesitate to contact me.

With warm regards,
Dowell Bethea

APPENDIX G: IRB DETERMINATION LETTER



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

Approval of Exempt Human Research

From: UCF Institutional Review Board #1
FWA00000351, IRB00001138
To: Kathryn M Bryan-Bethea
Date: December 11, 2014

Dear Researcher:

On 12/11/2014, the IRB approved the following activity as human participant research that is exempt from regulation:

Type of Review: Exempt Determination
Project Title: Ritual in the creative process
Investigator: Kathryn M Bryan-Bethea
IRB Number: SBE-14-10818
Funding Agency:
Grant Title:
Research ID: NA

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the [Investigator Manual](#).

On behalf of Sophia Dziegielewski, Ph.D., L.C.S.W., UCF IRB Chair, this letter is signed by:

Signature applied by Joanne Muratori on 12/11/2014 03:26:00 PM EST

IRB manager

APPENDIX H: INFORMED CONSENT



Ritual in the Creative Process

Informed Consent

Principal Investigator: Kathryn McDowell Bryan-Bethea, PhD Candidate, Elementary Education

Faculty Advisor: Sherron Roberts, EdD

Introduction: Researchers at the University of Central Florida (UCF) study many topics. To do this we need the help of volunteers to take part in a research study. You are being invited to take part in a research study which will include between five and fifteen people nationally. You have been asked to take part in this research study because you use your creative talents professionally. You must be eighteen years of age or older to be included in the research study.

The person doing this research is Kathryn McDowell Bryan-Bethea of the University of Central Florida. Because the researcher is a doctoral student, she is being guided by Dr. Sherron Roberts, a faculty advisor in the School of Teaching, Learning and Leadership.

What you should know about a research study:

- Someone will explain this research study to you.
- A research study is something you volunteer for.
- Whether or not you take part is up to you.
- You should take part in this study only because you want to.
- You can choose not to take part in the research study.
- You can agree to take part now and later change your mind.
- Whatever you decide it will not be held against you.
- Feel free to ask all the questions you want before you decide.

Purpose of the research study: The purpose of this study is to understand the nature of ritual in the creative process.

What you will be asked to do in the study: Participate in an open ended interview.

You do not have to answer every question or complete every task. You will not lose any benefits if you skip questions or tasks.

Location: The interview will take place in an agreed upon public place, your home, or via email.

Time required: We expect you will be in this research study for the time it takes to complete the interview.

Audio or video taping:

If the interview is not conducted via email, you will be audio taped during this study. If you do not want to be audio taped, you will not be able to be in the study. Discuss this with the researcher or a research team member. If you are audio taped, the tape will be kept in a locked, safe place.

Risks:

There are no reasonably foreseeable risks or discomforts involved in taking part in this study.

Benefits:

There are no expected benefits to you for taking part in this study.

Compensation or payment:

There is no compensation or other payment to you for taking part in this study.

IRB contact about your rights in the study or to report a complaint: Research at the University of Central Florida involving human participants is carried out under the oversight of the Institutional Review Board (UCF IRB). This research has been reviewed and approved by the IRB. For information about the rights of people who take part in research, please contact:

Institutional Review Board, University of Central Florida, Office of Research & Commercialization, 12201 Research Parkway, Suite 501, Orlando, FL 32826-3246 or by telephone at (407) 823-2901. You may also talk to them about any of the following:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone apart from the research team.

APPENDIX I: PARTICIPANT TRANSCRIPTS

The following transcripts include full responses from participants, with the omission of personal information not relevant to the study question. The column to the right of the transcripts includes codes identified within the response as well as researcher notes.

BILLY COLLINS-POET	Codes & researcher notes
<p>When I think of my own practices as a writer (as a poet I should say) the word <i>ritual</i> sounds rather elevated. I think in most of its applications to me and how I go about my work, ritual is just a high-sounded name for habit. For example, I'm in the habit of writing with a pencil which I prefer to a pen because of the existence of an eraser. Not that I erase very often (I'm more likely to scratch something out) but the mere presence of an eraser at the other end of the pencil reminds me that the writing is provisional, subject to alteration. In that respect, I am like Neruda (unfortunately, not in other respects) but I didn't have to suffer a hand injury to figure out that writing with a pencil creates a nice mess on the page, whereas a word processor makes for a clean-looking page. I want to observe how the order of a poem arises out of a visible chaos. Now, if I were in the habit of putting on priestly robes and maybe a papal hat before I wrote, and if my pencil were delivered by an altar boy (pencil lying on silk cushion) I would consider that a ritual. But it's really a habit that has arisen out of fairly practical concerns. A page of hand-writing shows you your footprints, makes the process apparent, shows the failing of it all. A screen, however, makes your words look ready for publication long before they really are. The screen is very useful for one thing. It tells a poet exactly how the</p>	<p>Materials</p> <p>Order</p> <p>Clarity</p>

BILLY COLLINS-POET	Codes & researcher notes
<p>poem will look on the page. Prose is like water in that it will fill any vessel you pour it into without complaint. A poem is a piece of verbal sculpture. It has a shape that is the result of ending the line before you come to the edge of the page as well as the formation of stanza. I have a sense of how the poem will look as I work in pencil, but the screen shows the shape exactly; then, sometimes, adjustments are made with the physical shape of the poem being the only concern. So I put the poem on a screen only in the final stages. I don't revise on the screen, I just refine.</p>	
<p>Another habit/ritual I usually follow is that I read some poetry before I write it. I will take down a couple of books from the shelf, often an anthology of Chinese poetry or a book by a poet I admire (75% of the time it's Charles Simic) and read a little to what? Get in the mood, I suppose. I want before me models of clarity particularly if a bit of mystery arises from the clarity. This might fall under your "Traditionalism" because I am allowing my writing to arise out of previous writing, though I don't feel very traditional when I'm doing it. I'm usually in a favorite chair with coffee, wearing sweatpants (Kay Ryan says her work uniform as a poet is pajamas) while most self-respecting American men are driving to the office.</p>	<p>Inspiration Environment</p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
INTERVIEWER: First question, what is your lived experience with ritual and the creative process? Use as much detail as possible and provide specific examples.	
BENOIT: Everyone comes to me expecting to find a very creative person, and I have always considered myself more of an engineer. I was going to go into pure sciences when I was growing up. Not that that's not creative. I think creative has a much wider meaning than a lot of people ascribe to it, but my creative impulse always seems to be rooted in problem solving. I see a problem. I want to solve it. That's always been the impetus for my creative impulse. Even in the arts it seems to be that way. For example, I'm an amateur composer. I'm a utility composer. I compose for a purpose usually. It's very rare that I might use it just to write music. It's happened in the past, but it doesn't happen that much. The same goes for everything. I practice my trumpet because I have to play trumpet. I have two professions.	Order
I have rituals. I suppose that we all have rituals. It's funny because I've been reading a few different articles on the creative process recently. A lot of those rituals might not be perceived by other people. I have concrete things like my breakfast is very important. Now we have a	Meals Physical repetition

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>new dog. It's changed my routine. For example, I used to get up and take a shower right away, and then go have my breakfast, and then my day could start, but I can't do that with the dog. I have to walk the dog the first thing in the morning. I get up. I walk the dog first thing in the morning, and then I have breakfast, and then I go up, and I take my shower. I jog every second day with the dog, and so rituals change.</p>	
<p>Trumpet practice is a highly ritualistic practice or way to practice, practice, you know, the two meanings of practice because it's an instrument where I can't practice for long stretches of time at a time. I have to take breaks, and so I take breaks. Like walking the dog, you think, and you find problems, and you find solutions to problems also. There is a lot of thinking that goes on. Most composers throughout history have taken walks as a way to kind of get the creative juices flowing. It certainly works for me, but also the breaks between practices, and so I'm always very careful. Like, my first practice bit, I've played basically the same exercises for 25 years to warm up on trumpet every day. I mean. I change a little bit. I end making my own and stuff like that, but I mean it's basically the same. There's a structure to. The first stretch of practice is always about ten minutes long, and then I take ten-minute break. Then, I go for maybe fifteen minutes, and then I take another five to ten minute break.</p>	<p>Pause</p> <p>Physical activity</p> <p>Physical repetition</p> <p>Clarity</p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
I'm always very careful not to go to the computer the first two breaks because if I do that, then I get drawn in by the computer and then I don't go back to practice. Also because even though I do a lot of composing on the computer and I do a lot of tinkering and designing on the computer, a lot of the best thinking happens when you're not on the computer. You apply your solution in the computer. I try to find the solution when I'm not at the computer. Usually it doesn't come to me, anyway, when I'm at the computer.	Breaks
Composing sometimes because I have a keyboard and I play along if somebody comes up. It's come out. It's probably more tedious than what you're expecting for an answer, but I actually live a very, very tedious life. I work five nights a week. I do the same show 16 years. I did the same show previous to that. I taught at the university for 10 years. Even though it's a different group of students every year, and even those they're different songs every year, I teach big band and different ensemble classes, you're still kind of saying the same concepts or explaining the same concepts year after year. I'm very much a creature of tedium or regularity, I guess.	Order
I've actually taken to golf in the past couple of years, and so that's	Physical repetition

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>another hobby that requires a lot of micro-rituals. It's the same as trumpet. It's funny because I practice golf. I go back. I practice my trumpet. I usually practice my trumpet before, but they're interchangeable in many ways. I mean. I improve my golf by practicing trumpet, and I improve my trumpet by practicing golf. It's very, very similar. You can't over do it. A lot of music happens in your body, right. Piano you can see a lot of what you're doing and I suppose with guitar and violin you can too to a certain extent, but a lot of it has to do with the imagination and the sounds that you want to produce and things that happen within your body that you have to feel and look inward. Golf is the same way. Bowling would be the same thing, archery.</p>	Relaxed effort
<p>A lot of activities are actually very similar to music making as an instrumentalist anyway. A lot of people don't realize that. When you're playing flute, for example, it's all about your body and what happens and how you see the breathing, the oral cavity, your resonance in your head, and all of that is all concepts. It's all abstract. It's all in your mind. It's all inward. A lot of my thought process relates to that, and so it's no wonder that I would gravitate towards hobbies that require that skill or that have a similar theme. I mean because I'm not one to waste time. I don't like to waste time, and so I always try to do something that will</p>	<p>Physical repetition</p> <p>Clarity</p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
serve me in another area of my life, and so I enjoy golf a lot.	
Actually I've been negligent this week, and it's rained and stuff, and I don't play rounds very often. I just go practice. I go to the range and practice. I don't have time to play rounds a lot, but still the fact remains. I would love to get to play rounds more often, but that's just the way it is.	
We have concerts in the house, and that involves a lot of preparation, long-term preparation of course to book the musicians and the artists, and the cooperation with other organization long-term, medium-term, Atlantic Center for the Arts and Civic-Minded Five and other people, the universities around town, and all of that stuff. The day of a concert involves a whole slew of other rituals of course and then the day after a concert because I have to wash the floor, clean up. I'm also a janitor, which is also very ritual [sic] in nature in the sense that the job is never done and a house has to be redone. You have to do the same job everyday basically.	Order Physical repetition
BENOIT: [I] Chose the spot. There's a park. There's a lot of parking in the areas and stuff, but also when you get off of I-4, it's very	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>industrial looking, and then you very quickly get into a very nice neighborhood. Also at the park there are always homeless guys. When we were building the house copper prices were very high, and there's a big metal recycling, which is one of the reasons why a lot of homeless people gravitate in that area because they can find metal and then recycle it. The side effect that when copper prices were so high is that construction sites would get raided for their copper pipes, a/c and any plumbing would just get ripped out, and they would sell it to the recycled place. I used to go to the homeless people in the park, introduce myself, and say, "Hey. We're building this house because we want to have concerts in there, and you're invited. They're open for everyone. The concerts are free for everyone". I said, "So keep an eye out." We never had any problems with that.</p>	
<p>INTERVIEWER: Brilliant way to handle it.</p>	
<p>BENOIT: We never had our copper ripped out. In fact once in a while a homeless person does come in.</p>	
<p>INTERVIEWER: That's terrific!</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>BENOIT: A lot of these guys are very artistically inclined. I remember this one guy was bummed out one day. I walk the dog in the park everyday, so I talk to them everyday. He says, “Oh man. I'm so bummed out. Somebody ripped off my backpack. I had all of my drawing stuff in there.” I said, “What do you mean your drawing stuff?” All of his colored pencils and sketch paper and all of that stuff? It's expensive stuff. It was one of his prized possessions. It was in his backpack, and somebody stole his backpack. My kids have lots of that kind of thing at the house for several reasons, so I just went to the house and grabbed some stuff, and he was so happy. The thing is a lot of them-- most of the people who I know, it's kind of a choice for them. There's 60 to 75 percent a lifestyle choice. They choose to have the freedom, but they're so cool because they're so easy to please. They're so easy to get along with. They're so easily...</p>	<p>Transcendence</p>
<p>INTERVIEWER: They're grateful.</p>	
<p>BENOIT: Yeah. Happy. Anyway, I have a good time with these guys and ladies. There are a couple of ladies.</p>	
<p>BENOIT: Wayview Park, I don't know if you've been there.</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
INTERVIEWER: Not for a while.	
<p>BENOIT: We're losing a lot of trees because of disease and because they keep trampling the roots with trucks and stuff, but it's the last standing native grove of this particular species of oak and pine in the area. This was the native highland forest, the stuff that wasn't swamped, and there's none left. There are a few trees here and there in other parks, but this is sparse but still healthy forest. It's not super healthy. They have gazebos in many places with a barbecue just like a fire pit. Of course limbs fall all the time and stuff and the guys just gather. Actually sometimes I'll go in when they're too big, I'll just cut them and make them neat piles; otherwise, the park service they come and they shred it, and so these can be useful because they cook their food and stuff, and there's a bathroom facility too. It's cool! It's closed at night, so they can't camp out in there, they have to go someplace else in the night. But during the day I think they feel welcomed there. Like, they don't feel pushed out. After school kids go there, and there's activities. There are people. It's a good place. The community center is right there, but anyway. I digress. Where were we?</p> <p>INTERVIEWER: You were talking about being a kind of janitor...</p>	Transcendence

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>BENOIT: I'm sure everybody's life is like that. Whether you realize it or not, people go to grab a cup of coffee to go to work whatever. They say hi to the receptionist. They go to their office. There are a million micro-rituals that we all do. I suppose that it's one of the things that reassures us and tells us we're in a safe place. I guess you have to just be conscious of them to realize what's happening, but there are definitely rituals involved with work for me. First of all, the schedule of it, every day is the same. I mean. I have to get in for special rehearsals all of the time early and different times and stuff, but I mean once we hear the 30-minute call, whatever the call is. Ladies and gentlemen this is the 30-minute call blah, blah, blah, and then they go through the list of what's happening that day and then the 15-minute call. Everything is about rituals, my preparation for the show and all of that stuff. I got to the same place in the hallway to warm up. My costume is hung in a very specific way. I put my trumpet. I always play a few notes. I actually get up the stairs in a very specific way. I'm so serious with it. I'm conscious of it. I never take the elevator. I always take the stairs because I try to stay mobile and active. I have a very specific way to climb the stairs before the show, and then after the show, I have run three flights of stairs, and then I go give my notes to the stage manager, and I have to go run down six flights of stairs to get down to the ground level. I have a specific way because it's the same staircase every day.</p>	<p>Schedule</p> <p>Order</p> <p>Environment</p> <p>Materials</p> <p>Physical repetition</p> <p>Physical activity</p> <p>Relaxed effort</p> <p>Clarity</p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>There are four flights of stairs, and there's an odd number, and then two even number and then the odd number, so I actually go two, two, two, two, and then two, two, two, three, like, I actually run up the stairs in a very-- Everything I do is very ritual oriented, even though I don't think of it that way. I mean. I just do it, but whether it helps my creative impulse or not, I don't know, but definitely physical activity does.</p> <p>There are plenty of studies that have shown it, but I certainly even without the studies would argue that it's the case. The daily walks and all of that stuff. The walk itself is important, but the fact that it has its own place in the daily is also important. It's kind of like you can go on automatic pilot, so that it frees up your brain to think. If I'm thinking about what I'm going to do next, I'm not thinking about the problem I'm trying to solve. I actually do a lot of problem solving during a show because the show I have like 360-some cues. Sometimes I play in between cues. I'm talking about like cuing the band I cue the band like 260 times or something like that every show, but there are some things I don't play trumpet. In between the cues, its relatively-- I have to keep a little pilot-light of attention towards the stage of course all of the time, but then when there's like approximately 30 seconds of dead time between two cues, my mind is going. I'm thinking about the boat. Right now I'm designing a boat, so a lot of my attention is geared towards that. I am writing a cello concerto, it was a birthday, now it's a belated</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>birthday, but it's a birthday gift for my son. He plays cello, so I'm writing a cello concerto, so that next fall he can audition for competitions and college auditions and what not using that concerto sort of and doing something that no one else can play because they don't have it. Right now, I'm primarily doing the boat just because I have a set deadline. I have the initial seed-money presentation, and I want to make sure I have a really strong solid design to offer something to show these people. I've done I think this is my 30th different design. I actually execute the entire design down to the seats and everything, and then I start over. Every time I start over, I refine it and refine it. The other day, and I switched everything around inside the boat. Everything that was in the front now is in the back. It makes so much more sense now that I've thought about it, but that's the way I work. I designed a valve section for brass instruments several years ago and for months I designed and redesigned and redesigned until I was confident enough to build it, and then I applied for patent on it, and then I was a little premature because a couple of years later, I had an epiphany and I found a better-- Actually it was several years ago, maybe five, seven years ago. And now it's ready to build. It's all in my head. It's so simple. It's very, very easy. It's a much better system. The trumpet world isn't ready for it, so I wouldn't build it just because nobody would buy it because it looked completely alien and foreign, but still I know it's a</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>better system, and maybe at some point I'll just build them for myself. That's the way it works somebody tries it and says, wow! That's better than mine, then they want one. I never had mass-market ideas, but that's not me. I was never going to do much, but whatever my method is it seems to have done what it needs to do for me. It seems to work for me. Is that somewhat of an answer?</p>	
<p>INTERVIEWER: I just would love to know, so that I could imagine because I don't play the trumpet, and I don't play golf. You said the two help each other and you improve. Can you give me a little example?</p> <p>BENOIT: Yeah, sure. When you first start playing the trumpet or possibly other wind instruments for example, you put a lot of effort into it. Over the years, you practice, you practice, you improve, and it turns out that there's very little effort involved. It just seemed that way in the beginning, and then you become more efficient, and you realize that in fact all of this extra effort was detrimental to the quality of the sound that you now produce. It's the same with golf. At first you think there's a lot of effort involved. You're trying to send the ball as far as possible or whatever or a certain distance. You exert yourself, and then you find that it doesn't work. Eventually you realize that there's actually very little effort involved. You're just helping gravity. Gravity is in fact</p>	<p>Relaxed effort</p> <p>Transcendence</p> <p>Inspiration</p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>what's propelling the golf club to propel the golf ball to where it needs to go. It's an example. I did archery. My father actually coached a couple, Canadian Olympians who went to the Sydney Olympics. He was an avid archer, and so I did that as a kid. It's a very Zen practice. It's a little bit more visual. Archery is a little more visual, but there's still an element that's inside. That's what it has in common. Even violin, you can see your fingers. You can see the finger board, but you have to listen to the note you produce, and even though you see your bowing it's the feeling the imagination like I want to play with some more flutelike sound. You're going to change your bow technique to produce a more flutelike sound, and then you want to produce a more trumpet-like sound or brass-like sound, you're going to change your technique to accompany, but you cannot think I'm going to do this first. You have to imagine the sound you want to produce. With practice you get proficient enough that you will, but it's all inside. That's the common thread between golf and trumpet and bowling. My trumpet teacher taught me that many, many years ago. His wife was an avid bowler, and so he would go bowling with her all of the time. She didn't use two hands, but she was a very, very good bowler. He was not. It took a while for him to figure it out. Yeah. I mean. His ball speed was three times what hers was, but she was still a much better player. It took him a while to figure out, okay. I'm going to slow it down. I'm going to</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>copy what she's doing. Eventually he figured out that it's the same as trumpet. It's all about a very specific movement that you feel. You don't see it. You have to feel, and so it's the same with trumpet. It's all inside. It's like you take in air, and then you imagine the sound, and then you try to produce that sound that you hear in your head, and then your body will do what it needs to do to produce that sound. Of course, you're in charge of your body, so there's that element, there's a pilot-light again of attention to that, but your main focus is actually the sound you're trying to produce. The same thing with the golf ball. I'm looking at the target. There's a golf ball, but I'm not thinking about the golf ball. I'm looking at the golf ball, but that's not what I'm thinking about. I'm thinking about the target, and I'm going to let my body and really do what everything needs to do, so that the ball makes it to the target, but I'm not thinking about the ball, I'm thinking about the target. The same thing with the trumpet. I'm not thinking about my lips. The lips produce the vibration that makes the sound, but that's the last thing I'm thinking about. My attention is focused on the sound and the phrasing the music I'm trying to produce. The reptilian brain, not so far back, but that further back of the brain is taking care of business to do what my thinking part of the brain is trying to do. A lot of activities are similar that way. I would argue that most music making is that. Even if you play organ. It's more interior than looking at your fingers and</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>seeing what your fingers do. Of course when you start you have to think, okay, this finger goes there and that sort of-- but if you look at Glenn Gould videos, you quickly realize that he's transcended that stuff long ago, like, long before the performance stuff. He's actually a good person even though you cannot interview him. He's a good person to watch even for your field of study because for example he was a concert pianist. I don't know if you know Glenn Gould. He's a pianist in the '50s and '60s and '70s. He's a Canadian pianist, but he was a world famous soloist. By today's account he would be OCD to the tenth degree. He had like rituals.</p>	
<p>INTERVIEWER: How do you spell his name?</p>	
<p>BENOIT: Gould. Glenn Gould, G-o-u-l-d.</p>	
<p>INTERVIEWER: Okay.</p>	
<p>BENOIT: He had a TV show. There's a lot of video of him; he's a very articulate guy, but anyway. When he was young he was traveling the world giving concerts with orchestras and stuff and playing concertos and stuff. At some point in the prime of his career, he</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>stopped, and he just went to the recording studio. He said, I'm going to use the recording studio as a creative tool, and then he started; for example, he preferred interaction with other people through telephone, through technology. He also discovered that he could learn music faster and better. He did a weekly TV show, right, an hour long. All of the music that he played on this was always by heart. He always played all of the music by memory. Some of it, most of it is difficult stuff. He played a lot of contemporary music, like, Schoenberg very demanding music that nobody plays by heart, and yet he did that. He had a technique. What he decided to do is to find a way to detach himself from the nitty-gritty. He would learn music not at the piano, just by looking at it. Eventually he started talking on the phone and learning music at the same time. He would have hours-long conversations with people. There's a biography. The biographer never met, but he spent, I don't know, hundreds and hundreds of hours with him on the phone, and he wrote his biography and of course interviews of other people in person or whatever.</p>	
<p>At some point he put the radio on, so he had the radio on talking on the telephone, heavy-duty conversation, highly demanding intellectual conversation and learning music at the same time. Eventually he perfected it to another radio to a different station. He would listen to</p>	<p>Inspiration Transcendence Relaxed effort Clarity</p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>two different things. In other words he was trying to detach himself as much as possible from the task at hand if you will. The epiphany for him came because he decided to play a concerto he hadn't played in a long time, and he had to perform it. And so he goes to the piano and says, well, I have to refresh. In his mind there was a passage coming up, hey says, oh yeah. I remember I always have trouble with this passage, and he screwed up the passage. He said, well, I'm going to practice the passage, so he practiced the passage, the passage, the passage on. The next day he comes and he gets to this section, and he messes it up, so he practices, practices, and then the next day just as he's about to go to the passage, the phone rings, and he plays the passage without any problem because the phone was ringing. He was distracted by the phone, and he says, "You know what? I've been getting in the way of myself. I'm the one. My brain is telling myself, well, you keep screwing up there. Watch it! Careful! Think about it, and then you screw it up." I said, "Well, if I distract myself, I won't have to do that." It took a while. It took probably two years, three years, five years for him to develop this, but then that's how he would learn his music. And so he would have the entire score, hear the score in his head while talking on the phone with two different pieces of music playing at the same time.</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
INTERVIEWER: He's brilliant.	
<p>BENOIT: Well because he thought of it, but not because he succeeded at it. I'm not sure. You know what I mean. I think it's because it's a good idea to do that. I don't think you have to be a genius to do it. I think you have to be a genius to think that it could work. The good thing was to have that idea. To do it, I don't think-- Yes. He was a genius. Absolutely! The word applies, and if you see him, when you see him play, you will see that he would sing a lot, like, hum and sing and gesture and conduct himself and all of this stuff. Why? Because he's trying to transcend playing the piano. He's trying to get past that. He hears music in his head, and if he's trying to make it sound like an oboe, not only he hears the oboe, he sings the oboe, and it doesn't sound like an oboe, he sounds awful. His singing wasn't very good, but the idea is that he's trying to transcend the physical instrument, the machine, the thing, and he's trying to get past it. That's what we all try to do, right.</p>	<p>Inspiration</p> <p>Transcendence</p>
INTERVIEWER: Yes.	
<p>BENOIT: It's the same thing for the golfers. It's the same thing for archer. It's the same thing for everyone. You're trying to get past the</p>	<p><i>Universal nature of creative pursuits.</i></p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>object and obtain the goal. There are others-- for example, my arranging teacher taught us, not to write sitting at the piano because then he says, you hear a piano, but you're not writing for a piano. If you're writing for a big band or an orchestra, you have to hear the big band or you have to hear the orchestra. If you're writing for an oboe, you have to hear the oboe because if it sounds good on piano, it doesn't mean it's going to sound good on a different instrument, so you should hear the actual timber of the instrument, but that can only happen in you head when you're creating it. Nowadays with the computer, you can listen to a reasonable facsimile of the orchestra as a conductor when the computer is playing it back for you, but still that stuck with me. All of these little different pieces of information, you come and you synthesize them and say, well, I makes sense. I'm not saying I write music because Glenn Gould composed music too in the same way. He always had noise and music and stuff happening at the same time. I haven't tried that as much, although, there's always noise at my house. Bach had so many kids running around the house. He wrote at the house. He didn't seclude himself. We know he did them three of four different places, but his houses are still around. It's like this is where he had his 13th kid. Some of them died. He had like 18 kids total or whatever. There were a lot of kids around. There had to be noise, and it probably helped him for all we know.</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
INTERVIEWER: If it didn't he would've moved.	
<p>BENOIT: Right. He would've found a quiet space. I'm not saying it can be maddening. If it's music, it's tough. Like, at work my dressing we close the door, we're supposed to close the door, but a lot of people have so much powder and they're makeup and stuff, they don't want to close the door because it gets stuffy in there, but they listen to music. And so the doors open. Routinely I hear four different kinds of music, but when I hear music, I automatically write it down in my head, right. It's all scrolling in my head writing, so when there are two it gets complicated. When there are three and four, it's very, very-- It consumes a large part of my brain, and it gets maddening. That's a different story, but I go to stage managers and I complain. Can you please turn it down? Can you please shut their door? There's a rule. The rule is that the door is supposed to be shut anyway, so yeah. The golf and the trumpet are the same.</p>	
INTERVIEWER: Perfect explanation.	
BENOIT: So it's the same.	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
INTERVIEWER: I understand much better now.	
<p>BENOIT: All of it. Eventually when you grow up, when you have more experience, I think that most people end up concluding the universe is all one thing. It's all one thing. It's all the same, music, science, it's all the same. A lot of physicists are musicians for example are instrument musicians and vice versa. Scientists in general tend to be artistic. A lot of them are musical, but some of them do visual arts and stuff. A lot of singer-song writers are visual artists. Their music side of their life is a lot simpler, like, a lot of that music is simpler, and so there's art in their lyrics, and there's usually another artistic endeavor in life to complete their artistic outlook if you know what I mean because music is one of these fields. Actually they're all the same. Accounting I'm sure is the same. When you become proficient that is you find the simple stuff boring, right, and so the same with me. The visual artist likes complexity too. He likes to enjoy the complexity of even looking at scenery; whereas, someone else who is not artistic or art-minded, might just see the broad picture, the tree, you know what I mean, might not see all the details, the shadows and all the details. I think it's all the same. The more proficient you get at something the more you get the complexity of it, and the more-- The acrobats at work, I'm sure if I kept</p>	<p>Order</p> <p>Transcendence</p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>doing the same layout on the trampoline, they'd get bored very quickly because they like the more complex skills, and the best of them do complex skills and they do it very well, and they can see minute differences in the timing and all of that kind of stuff, which actually I'm not very good at seeing.</p>	
<p>INTERVIEWER: After 16 years.</p>	
<p>BENOIT: I see it every day for 16 years. I can actually count on it. I have to see the subtlety of it because I have to count before it happens, so I have to read their mind so to speak, and so I have to see what's coming. The same would be for me. I would probably the same skill over and over boring, but yeah. I hope that answers that.</p>	
<p>INTERVIEWER: Is there any additional information you think is important to convey?</p> <p>BENOIT: About rituals and the artistic process, right?</p> <p>INTERVIEWER: Yes.</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>BENOIT: Well, the only thing is I don't think it actually is limited to the artistic process. That's the thing. I think it's the same for a football player--all the team sports. I mean to a certain extent. There's a certain amount of creativity in even executing a play like whatever. I'm not a team-sports guy personally, but in any case, I still think that all of it applies to anything we do. To come back to the janitor, I think even the janitor-- Even though you may end up with like a routine-- What's the difference between a set of rituals and a routine? Is there a difference? Is it the same thing? Is there routine? Even though I don't play the same exercises every day necessarily--I mean I play a lot of the same stuff-- the routine is the same, right? To come back to the janitor, you have to do the work over and over again. Someone's going to say how creative can that be? Well, yes. You still have to do it, and you still have to try to explain what I-- It's always dirty, but it's never dirty twice the same. You know what I mean? Even though there's a routine to the janitor-- I'm thinking about a school janitor for example--I mean the interactions with people will change every day. Even the interaction with your tools and with the space will change every day. There's a certain amount of creativity involved in that. It's like, I don't know. Something happened. There was an activity last night in the gym, and so something is different today, and I have to do something different today. The problem is not exactly the same today, and I'm going to apply this</p>	<p><i>Universal use of ritual across domains</i></p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>slightly different solution today. I mean. There have been a few examples of janitors who have contributed more than cleaning up. I certainly think that like janitors, security jobs, there are some jobs that may seem incredibly tedious, but if you were to write a novel or start on a very creative or demanding journey or project, they would be cool jobs to have. If you need to support yourself until your novel comes out and is a blockbuster.</p>	
<p>INTERVIEWER: You can think all day.</p>	
<p>BENOIT: Exactly! The janitors I've known, we're not all artists or mathematicians and things. I've known smart janitors also before, but I've met simple people who do that, and that's perfectly fine. Still to be good at your job, you have to have a certain amount of creativity and a certain amount of-- There's an ingredient that's there to every competent person no matter what you do. I think that's the thing that's common to all of it.</p>	<p>Transcendence</p>
<p>INTERVIEWER: It feels like when you're talking, there's something physical that you're doing to whether it's cleaning, archery, bowling, golf. There's something physical that you're doing, but that physical action--playing the trumpet--is not really the focus. It elevates life in</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
some way.	
<p>BENOIT: Right. Exactly! You're trying to transcend the object and what you're doing with the object. You have a brush, you have paint, you have a canvas, and you're trying to transcend all of that, even your movements into the creation, and so in the end you're trying to transcend even the mop because you're trying to make a clean school. Hopefully at some point, you get to see the school clean. I don't know if it ever happens. Does an artist ever say, this is it? I can die now because I've made the perfect painting. I mean. It doesn't happen, so in essence, we're all janitors. We all do something that needs to be done over and over again. If we didn't we'd be very sad or very depressed. When I say everyone because I've been thinking about, you know, there are people who are just happy. People who are happy are just happy like simple--simple happy. These people you could envy them maybe or not. I don't know. They're usually not very successful because they're happy as they are. You have to feel the need to feel the impetus to do anything. If you don't need anything what's...</p>	<p>Transcendence</p> <p><i>Continue to seek perfection</i></p>
INTERVIEWER: Right.	
BENOIT: If you're not missing anything, there's no reason to change	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
or to do anything, so there's no reason to live.	
<p>BENOIT: I mean there are people who are just happy. I've always wondered, what makes those people tick? Like, my wife she taught this Down-syndrome kid for I don't know how many years now, 10. He's my favorite student because, when she has the recitals, he gives a show. He's nervous usually, but he's so into it. It's like 100 percent this is the most important moment of his life. He finishes, and simple, simple songs. She is very patient. She is an angel, my wife, because she doesn't mind. He's happy. He's always happy. I mean. He still takes piano lessons. He's actually a Paralympian. He does swimming, and he's won medals. He's a very good athlete, but I always wonder how do you get so bloody happy? He's so happy. I love him. It's a different question completely. I was going to say, these super happy people, do they have the same maybe not number [sic]? Do rituals take the same place in their lives as other people, but in his case it's definitely the case. He definitely has rituals, maybe more.</p>	
<p>INTERVIEWER: I don't know if it's connected, but Abraham Maslow talks about self-actualization and what makes you a self-actualized person. I'm thinking of it in terms of having this the way you describe it just you're living the life you should live. You have these peak experiences all of the time. Maslow thinks that self-actualization and</p>	

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creativity are perhaps even one in the same.	
<p>BENOIT: Right. Well, certainly I'm happy. I'm a happy person. I'm not depressed because I don't have time to be, but I like that. I wonder if I would be happy if-- I have a successful life. My life's going very well. You know what I mean?</p> <p>INTERVIEWER: Yes.</p>	
<p>BENOIT: I don't know how happy I would be if my life was not going very well. It's easy to be happy when your life is going well. I'm happy, yet I always have the need to think about something and to solve a problem. If there's not a problem, believe you me, I will find a problem to solve. I don't know if that's a good thing or a bad thing. It seems to be for me it works. That's all that's important for me, but if you think about that, why is that then? How would it affect me and my happiness if my life was different and I wasn't successful in a way? I mean. My father was a very, very, very smart man who had a fourth-grade education until he went back to trade school as a teenager to become an electrician, but he invented a lot more things than I did, even though he doesn't have patents for it [sic] because he wasn't business-like. He was very smart, a very smart man and very happy,</p>	<p><i>Throughout the interview, Benoit discusses additional information that provides insight into the creative process. Here he discusses the purpose of his creative pursuits are to solve problems.</i></p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>never depressed. He was an electrician in a hospital married to a school teacher. Well, they were very much in love, so there's something there. There's a history. We know now, but we didn't know then. My father passed away when I was 15. He was playing hockey and he had a heart attack. Actually there's a genetic thing with that... but we found out in his lineage in my paternal lineage there's a lot of depression problems like my father's brothers and tendencies. You know my brother. My brother has tendencies to be depressed and stuff. I seem to have escaped that or maybe not. Maybe it's just that I keep myself busy enough that I don't have time to be depressed, but whatever the case, whatever I'm doing works. I'm not going to question that. I've wondered since I found that out. Well, he seemed happy, and he seemed to have a similar cognitive process that I do. I seem to share the rigor, the rigorousness [rigidity], not the rigor I guess, but you know to be rigorous, rigor. It just seems to be for dead people, but I think it's a real word from my mother. My mother was a school teacher, and then she went back to school; she became a lawyer, and blah, blah, blah-- highly educated woman. She's very ritual oriented [ritualistic] very structured and very hard working all of her life. She just retired. She's 76. She just retired like two years ago. I seem to have gotten that from [her] and gotten the other like the problem solving, the knack, maybe the taste for it that my father had. I don't know if that is true that self-</p>	

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
<p>actualization and creativity are one in the same. I think there needs to be an outside element to it, which is the goal, the objective, or the problem to be solved, or whatever it is, the thing that you're trying to transcend to, right? It seems to me that it might be related to both, but I think at some point you need that. You need your thesis, right? At the end, I don't know if transcend is the right word, but you're trying to, I guess, attain. Attain is not the right word either because you're not going to get there ever, but the attempt to get there is what you would end up with, but you need that to spark the creativity. In other words, I was going to say waste not; want not, but you need to want. You need to want. You need to need something. Something has to be missing somewhere. Something has to spark. There has to be the darkness that you want to light, or however you want to see, but you need that thing; otherwise, you can get neither creativity nor self-actualization. You know what I mean?</p>	
INTERVIEWER: Yes.	
<p>BENOIT: There's something that's external to us, even if you make it up. If I'm locked up in a 5-by-5 room for example, and I can't have anything external need to fill or whatever, I'm going to have to make one up, but there has to be something external; otherwise, you'd go</p>	<p><i>Benoit provides insight into the impetus for creating.</i></p>

BENOIT GLAZER-MUSICIAN, COMPOSER	Codes & researcher notes
mad.	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
INTERVIEWER: What is your lived experience with ritual and the creative process? Use as much detail as possible and provide any helpful examples.	
<p>ROBERT HILL: Okay. I have thought about this actually because from my perspective it would vary, depending on if it was coming from a—when I was a dancer or when I’m a choreographer or actually when I’m a director. I think there will be more examples of ritual as a dancer in terms of the—so as a dancer, the one ritual that you carry with you throughout your career is the first thing that a dancer does after what they do at home and getting up in the morning. And the first thing that they do in the day is ballet class. It’s the daily thing. You wake up, you start your day with an hour and a half ballet class. And that’s a ritual that you carry through your career otherwise you can’t maintain the level of technique and artistry without continuing to practice. You know, because it’s the kind of thing where ballet, you’re asking your body to do things that are not natural. So you have to remind your body every day what you want it to be able to do. Because it so quickly goes back to being a normal human being’s body.</p>	<p>Schedule</p> <p>Physical activity</p> <p>Physical repetition</p>
So there’s that. I think in terms of performing, I would pretty much	Meals

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>have a ritual of on a day of a big performance where I was basically doing a full evening performance of like <i>Romeo and Juliet</i> or <i>The Sleeping Beauty</i> or <i>Swan Lake</i> or something like that, a three-hour evening of dancing with two intermissions or sometimes three intermissions is hard. So you have to prepare yourself in terms of food. And, typically, on one of those days, I would have some kind of meat for my last meal the day before. And then I would get up in the morning the next day and then I would do a ballet class, maybe a short little rehearsal, go home, take a nap, and then get up and have some kind of pasta. Just simple pasta, not heavy, not cheesy, but just some kind of a pasta because that's like carbs that you can translate into energy. And then I would go into the theater and I would do my makeup first and then I would do my warm up and then I would go to the stage.</p>	<p>Schedule</p> <p>Pause</p>
<p>So that is kind of simple rituals. I don't know if you're looking for something more.</p>	
<p>INTERVIEWER: A ritual is anything that you physically do in a repeated manner in order to elevate your craft.</p>	
<p>INTERVIEWER: Did you miss a dance class? Did you have the wrong</p>	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
meal?	
ROBERT HILL: Yes.	
INTERVIEWER: And how did that impact your performance?	
<p>ROBERT HILL: I think it threw me off maybe more psychologically than anything else. Just because I think part of having a ritual—and you probably can speak to this more than I can—is so that all the other things you have to do in order to focus on that, if they’re the same every time, you don’t have to think about it. So I just know that I’m going to do these things because I always do them and I’m able to stay focused on whatever performance I have coming up, I think. So if there’s something that’s—“Oh, I have to miss the class today because I have an interview.” Or I couldn’t have the meal that I wanted the night before because I had to go out with people and things like that. So while none of it was sort of detrimental—the only thing that would be detrimental is if I wasn’t able to get enough sleep. Or if anything happened where I couldn’t get to the theater in time to do a proper warm up. If I get there just in time to throw on my makeup and just do like a couple of things and throw myself on stage. That would be very disconcerting because I wouldn’t feel like I’d done everything that I</p>	<p>Order Clarity</p>

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
needed to do in order to prepare to step on the stage.	
INTERVIEWER: Okay. So I'm going back to what you said about if you have these predictable parts of your day, your rituals, prior to a performance. Can you describe that to me what it prepares you to do?	
<p>ROBERT HILL: So then, it goes beyond the ritual. You use the ritual in order to express. I mean, certainly with dance. Well, it's interesting actually. But it is all—it's repetition. The physical aspect of being a ballet dancer. I think the rituals will be different for other disciplines relative to dance. But I'm coming from a ballet perspective specifically. Because there's several forms of Modern Dance that are anti-ballet. So let me just throw something else out there. Maybe we can—it's interesting. Because what you do, what the aim is with ballet is you take all the information, you analyze it, and you study it, and you practice it, and you practice it, and you practice it, and you practice it. So that when you go on stage, you forget about all of it. That's the purpose of the ritual. So that you the person, the artist, are then free of all that ritual to just go out and express whatever— They're the vehicle for that expression. And the ritual attached to the preparation allow the individual, the vehicle, to be free to express artistically whatever it is the intention of that actual piece is, right?</p>	Transcend

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
INTERVIEWER: Yes. I think that's a clarifying point there, don't you?	
ROBERT HILL: Yes.	
INTERVIEWER: What additional information do you feel is important to convey?	
ROBERT HILL: I think rituals can get stagnant. Do you know what I'm saying?	Organic
INTERVIEWER: Yes.	
ROBERT HILL: And one of the things that I try to do with ballet is to keep it relevant in the world that we live in, you know. And I think part of it is exactly what I said, that you can't let the ritual get stagnant. So you have to figure out ways to maintain the ritual, because that's a must, but to keep the result of the ritual producing on a higher and higher and higher level so that it continues to grow. Does that make any sense at all?	Organic

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
INTERVIEWER: Yes. I had not thought of that.	
<p>ROBERT HILL: Ritual can also produce complacency. But if you think about it, it's like anything that you do on a regular basis, like brushing your teeth or—that's not it exactly. But I just think about, okay, the first part of the class is the barre, which typically is like 30-35 minutes. And it's a series of exercises that no matter where you're going in the world, if you're doing a ballet class, you start with plies, you do tendus, you do degagés, you do rond de jamb en l'air, you do rond de jamb a terre, rond de jamb en l'air. Then you do fondu. Then you do frappé and then you do grand battement. Then you do an adagio and then you stretch. Okay. Really inspiring teachers know how to give those exercises in a way that challenges the body to be a little bit different than it was yesterday. So that you're not doing everything every single time like a machine.</p>	<p>Physical repetition</p> <p>Order</p> <p>Inspiration</p>
<p>And I think that there's some of the rituals do produce machine-like performances. And I think you've seen that kind of thing, right, from actors— But the ones who are really, really—are the ones who are fresh. And I know that I've danced with a lot of ballerinas in my time and there were some—I would go on stage and not know exactly what was going to be happen and you've got to be ready. And she might go</p>	<p>Physical repetition</p> <p>Order</p> <p>Clarity</p> <p>Transcendence</p>

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>over here for this lift and she might go over there for the pirouette. And you just have to be ready to go with it, you know? And that's a good thing. Unless it's so extreme. But then there are some who are so, "On 5-6, I want to get up on—," "And 7-8, I don't want to get up on 7. I don't want to get up on 6. I want to get up on 5-6 and 7-8," type of thing. So I feel that, again, you have to take all the information, analyze it, explore it, and then when you go on the stage, forget about it. Same thing as a choreographer having people interpret your work. You coach them and coach them and coach them and coach them. And then you have to let go of it and let them be free to express in the moment. Otherwise, it's just machine-like.</p>	
INTERVIEWER: Then all ballets would be the same.	
<p>ROBERT HILL: Yeah, because that gets back to what we were talking about before about if you ask some modern dancers and choreographers that approach it almost as the anti-ballet because they think that ballet is so analyzed and so planned and rigid. And there is a lot of that out there. But when you see it done on a really, really high level, they take all that analysis and it's so fabulous. And the legs and the body and the expression and the technique. And it's all just there and it's not thought about. What's actually happening is a person is speaking. And it's not</p>	Transcendence

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
just this rigid thing that I do every single day. On a really, really high level—it's not easy to achieve in this business.	
<p>There are a lot of very accomplished dancers out there who don't move me. I mean, I can appreciate certain aspects of the physicality and so forth. But, I mean, in terms of the whole artist, the whole expression, the whole use of the language. Because I've seen a lot of really good ones. So it's hard too—but what I always see, the ones that I really kind of am drawn to, is [sic] exactly that. It's you take the information and you get it in there and then get it in there really in a very confident way. And then forget about it and just use it to be Juliet, be Romeo, be whatever it is that you're doing. And it's not just going out and delivering step after step, and 6 and 7 and 8, and a 1 and a 2 and a 3. You know what I mean kind of thing?</p>	Inspiration
INTERVIEWER: Yes. And the feeling you have after completing a performance where you've really done what you're describing. What is that like?	
ROBERT HILL: It's very satisfying. I remember when I was given the opportunity to go on in Romeo. I was still in the chorus. And I was selected by the choreographer to understudy the part of Romeo. Long story short, this is like my second or third year in ABT, so it was kind	Transcendence

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>of unprecedented. And all the Romeos started getting injured. So we were on tour at Kennedy Center and I got thrown on as Romeo. I was still in the corps de ballet. But I was very hungry and I made sure that I knew the part. But it was huge. It's a three-act ballet. And I literally had the choreologist running from wing to wing telling me what's coming next. And at the end, you know, Romeo and Juliet die. You know, he kills himself and then she kills herself. And the curtain comes down and there's this tableau of death. And I remember just starting to sob. And that was charged with a lot of different emotions. But a big part of it was just the fact of having gone through that process of artistic expression.</p>	
<p>And so then, when you're taking a character like that from point A to point B, it's very satisfying, especially if you do all the steps right in the process. But when it's non-narrative, it's basically if you accomplish what you mapped out to do with the steps and the music and whatever interaction you do with other dancers. And there's something about it that makes you want to keep doing it and keep trying to outdo yourself and keep wanting to get better and better and better. I don't know, is it to make people like you? Or is it to get approval? I can speak for, again, I'm speaking for myself here. I hear people say, "Oh, I do it for my audience." No. It's nice to have an</p>	<p>Order Inspiration <i>Robert discusses here the unique interaction between the dancer and the audience in performance arts. Additionally he wonders about the drive or purpose in performing a</i></p>

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>audience that appreciates. And you do need the audience in order to create that energy of being onstage. I never could create the same kind of physical energy in the studio that I would have onstage with an audience just because the audience is there. But I was never like one of those. And there are. There are people that are like that. I just do it because it's what I'm meant to do. It's not that much more complicated than that.</p>	<p><i>dance.</i></p>
<p>I feel fortunate. You know, because you look around in the world and there's [sic] a lot of unfortunate things that happen to people. Why them and why not me? So I feel very fortunate and I feel very fortunate that I've been able to continue to be an artist in this world without having to do something else in order to support myself. Do you know? So I can really just basically focus on the work that I feel destined to do.</p>	<p><i>Robert describes the gratitude he feels for being able to make a career in dance.</i></p>
INTERVIEWER: I think that's the perfect closing sentence.	
Interviewer: What additional information do you feel is important to convey?	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
Robert Hill: I think rituals can get stagnant. Do you know what I'm saying?	Organic
Interviewer: Yes.	
Robert Hill: And one of the things that I try to do with ballet is to keep it relevant in the world that we live in, you know. And I think part of it is exactly what I said, that you can't let the ritual get stagnant. So you have to figure out ways to maintain the ritual, because that's a must, but to keep the result of the ritual producing on a higher and higher and higher level so that it continues to grow. Does that make any sense at all?	Organic
Interviewer: Yes. I had not thought of that.	
Robert Hill: Ritual can also produce complacency. But if you think about it, it's like anything that you do on a regular basis, like brushing your teeth or—that's not it exactly. But I just think about, okay, the first part of the class is the barre, which typically is like 30-35 minutes. And it's a series of exercises that no matter where you're going in the	System resistance Organic

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>world, if you're doing a ballet class, you start with plies, you do tendus, you do degagés, you do rond de jamb en l'air, you do rond de jamb a terre, rond de jamb en l'air. Then you do fondu. Then you do frappé and then you do grand battement. Then you do an adagio and then you stretch. Okay. Really inspiring teachers know how to give those exercises in a way that challenges the body to be a little bit different than it was yesterday. So that you're not doing everything every single time like a machine.</p>	
<p>And I think that there's some of the rituals do produce machine-like performances. And I think you've seen that kind of thing, right, from actors— But the ones who are really, really—are the ones who are fresh. Does that make any sense?</p>	System resistance
<p>Interviewer: Yes.</p>	
<p>Robert Hill: And I know that I've danced with a lot of ballerinas in my time and there were some—I would go on stage and not know exactly what was going to be happen and you've got to be ready. And she might go over here for this lift and she might go over there for the pirouette. And you just have to be ready to go with it, you know? And that's a good thing. Unless it's so extreme. But then there are some who</p>	System resistance

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>are so, “On 5-6, I want to get up on—“ “And 7-8. I don’t want to get up on 7. I don’t want to get up on 6. I want to get up on 5-6 and 7-8,” type of thing. So I feel that, again, you have to take all the information, analyze it, explore it, and then when you go on the stage, forget about it. Same thing as a choreographer having people interpret your work. You coach them and coach them and coach them and coach them. And then you have to let go of it and let them be free to express in the moment. Otherwise, it’s just machine-like.</p>	
<p>Interviewer: Then all ballets would be the same and it wouldn’t be back to what you were saying, like a Balanchine or a Hill. It wouldn’t have that quality if everything was machine-like?</p>	
<p>Robert Hill: Yeah, but when you see it done on a really, really high level, they take all that analysis and it’s so fabulous. And the legs and the body and the expression and the technique. And it’s all just there and it’s not thought about. What’s actually happening is a person is speaking. And it’s not just this rigid thing that I do every single day. On a really, really high level—it’s not easy to achieve in this business.</p>	Transcendence
<p>There are a lot of very accomplished dancers out there who don’t move me. I mean, I can appreciate certain aspects of the physicality and so forth. But, I mean, in terms of the whole artist, the whole expression,</p>	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>the whole use of the language. Because I've seen a lot of really good ones. So it's hard to—but what I always see, the ones that I really kind of am drawn to, is exactly that. It's you take the information and you get it in there and then get it in there really in a very confident way. And then forget about it and just use it to be Juliet, be Romeo, be whatever it is that you're doing. And it's not just going out and delivering step after step, and 6 and 7 and 8, and a 1 and a 2 and a 3. You know what I mean kind of thing?</p>	
<p>Interviewer: Yes. and the feeling you have after completing a performance where you've really done what you're describing. What is that like?</p>	
<p>Robert Hill: It's very satisfying. I remember when I was given the opportunity to go on in Romeo. I was still in the chorus. And I was selected by the choreographer to understudy the part of Romeo. Long story, short, this is like my second or third year in ABT, so it was kind of unprecedented. And all the Romeos started getting injured. So we were on tour at Kennedy Center and I got thrown on as Romeo. I was still in the corps de ballet. But I was very hungry and I made sure that I knew the part. But it was huge. It's a three-act ballet. And I literally had the choreologist running from wing to wing telling me what's coming</p>	Transcendence

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>next. And at the end, you know, Romeo and Juliet die. You know, he kills himself and then she kills herself. And the curtain comes down and there's this tableau of death. And I remember just starting to sob. And that was charged with a lot of different emotions. But a big part of it was just the fact of having gone through that process of artistic expression.</p>	
<p>Robert Hill: I feel fortunate. You know, because you look around in the world and there's a lot of unfortunate things that happen to people. Why them and why not me? So I feel very fortunate and I feel very fortunate that I've been able to continue to be an artist in this world without having to do something else in order to support myself. Do you know? So I can really just basically focus on the work that I feel destined to do.</p>	
<p>Interviewer: I think that's the perfect closing sentence.</p>	
<p>Robert Hill: Okay.</p>	
NINA KATCHADOURIAN-VISUAL ARTIST	Codes & researcher notes
<p>INTERVIEWER: Can you talk to me about your lived experience with</p>	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
ritual in the creative process? Provide as much detail as possible and use specific examples.	
<p>NINA KATCHADOURIAN: Contemplating the question, I realized one thing over-archingly that might be interesting to say. I think that for me, there are fewer rituals involved in the making of the work than there are arguably, in sort of clearing the desk to make the work. I was trying to think of a moment where I sort of like go to the studio and do certain things and kind of... I am not sure it exactly works that way for me. There are certainly projects where there are a lot of systems involved. One interesting question might be the difference between a system and a ritual. I think the way you are defining ritual seems to pass a little bit more than just working habits. If you want to sort of pick up the fork in the road and you want to steer me one-way or the other? You can do that.</p>	<p>Order</p> <p><i>Nina questions the term ritual and presents the word systems.</i></p>
<p>There are... I think when I started to work with this project originally, I started thinking about mini-habits or systems that I have, that helped get certain kinds of anxieties or those sorts of distracting thoughts that sometimes get in the way of getting started, out of my head. For example, I have been interested for a really long time in keeping these sort of to-do lists. I make them, I would say probably every month or</p>	<p>Order</p> <p>Clarity</p> <p>Materials</p>

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>two. I make them always in the moment, when I am just feeling utterly overwhelmed by how much I am trying to keep track of. It has to be done with these particular colorful markers that are those Crayola markers that kids use, some of which are scented. It is something about the name that is a non-serious art tool, that I think is probably important to this. I make myself a to-do list in the most outrageous colors. It looks utterly childish and sometimes non-serious, but it is really fun to make the list.</p>	
<p>Once I have made the list, then it becomes really satisfying and fun to aggressively cross things off the list. The rules are that I have the list in colorful pens. Each line is written in a different color. I have to switch pens constantly as I am making the list, to make it ridiculously colorful. There is always a sort of special headline that is a little bit adorned in some way or another. Over the course of the next few weeks, I try to hack different things off the list. When I cross things off, it is usually done in pencil and usually done with quite a bit of borderline aggressive gusto. It is really nice, getting these things out of the way. After a while, when the list is mostly crossed off, there is a slightly sad moment of making a new list. A few of the things from the old list always carry over. You can kind of see these things as they migrate. Some of them are perpetually not done.</p>	<p>Materials Order</p>

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>To me, it is a sort of ritual that does not have to do with the direct making. It helps set up better terrain for the next moment. I tend to be busy and pulled in a lot of directions. Very much by choice, I get more done when I am really busy. I think my biggest problem is one of distractions. It is really hard to not spend an entire day taking care of tiny tasks, and somehow never getting to the big ones. There are things like that. I keep a paper calendar I have from fourth grade. There is a weekly planner/journal kind of thing. It is intensely notated. They are so intensely notated, and again, there are lots of different colors. It is something about the record keeping around things that I have always done and that feel – I don't know it's a combination of things that are sort of compulsive. On the other hand, sort of help me feel more in control of what is going on, and what I have to get done.</p>	<p>Clarity Order</p>
<p>That is one way, when ritual comes to mind, it comes to mind around things like that.</p>	
<p>There are a lot of things I have been thinking about of late. I am actually working on a project right now, around the subject of boredom. There is a very important function that I think boredom has to creativity, that sort of downtime or daydreaming. There are lots of</p>	<p>Pause</p>

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>different ways that people have begun to research this. It is a serious problem I think, in the large scope, but also for me right now personally. I can feel how much things like having a phone in my pocket all the time, the endless distraction of electronics around me, and the endless potential for constant communication outward that really over the last few years has become difficult and problematic. I am trying to curb that right now, a little bit. I think the time it is limiting is that time when you are doing nothing in particular and sort of spacing out. You are a little bit bored and a little bit aimless. I think that is very important fertile terrain for the head.</p>	
<p>I think that increasingly, lots of things in life tend to sort of occupy that time that for me, 20 years ago would have been taken up by something really different, like spacing out or daydreaming or you know... There are studies that show that there is something a-critical about the way that the creative side of the mind begins to work when it is thinking about nothing in particular, or doing nothing in particular. This is a little long-winded, but I have been thinking a lot about that. I have also been thinking back to a recurring dream I have had for as long as I can remember. It is a dream that always involves an attempt to fly. It is the sort of funny thing where I am always kind of in the air or I get higher and lower. I keep myself buoyant, in part by this kind of curious</p>	Relaxed effort

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>balancing act in the mind of thinking about flying and not thinking too much about flying. The minute I start to think too much about flying, I start to go back down toward Earth, like gravity takes over. As I do not think about it too much, I can stay afloat. I have not had this dream for a few years now, but it is a really, really interesting dream.</p>	
<p>Experientially, I always wake up from it thinking that oh there is something in this that feels really instructive, or there is something to this that means more than just a dream about flying to me. I think in some ways it has to do with that state of mind where you are sort of neither here nor there, nowhere in particular, but there is sort of a possibility for many different things to happen, the relationship between effort and effortlessness, which I think – oh gosh there is a lot more I could say about all of that. I do not know. It is strange. That dream came to mind when I was reading over your questions. It is not something I have talked about much. I do not know when I last had the dream. To me, the best and most creative headspace is a little bit like that space in the dream, where you are not trying too hard to have an idea. You are just in a place where you have made it possible to think expansively, freely, openly, and optimistically. That is just not something you can force. At the same time, you have to try and not try at the same time. I do not know a better way to say it.</p>	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
NINA KATCHADOURIAN: I wanted to pause to see if there were any questions. I can keep going.	
INTERVIEWER: I think this is very articulate. I do not want to interrupt you.	
I have starred things I want to go back and ask you, so you keep going.	
<p>NINA KATCHADOURIAN: Okay. Lately, because I have felt like there is a lot of ... there has really been a problem in the last few months and this is one of the reasons I have gotten interested in boredom. There is a feeling that there is no space in my head to think about things. 2014 rather ended with, quite distressingly, three projects that were all really amazing. They were really amazing opportunities, all of them. And all of them in rather a tricky way, they have had a similar – sort of synchronized the same way. All of them required proposals at the same time. All of them sort of were in the idea generating stage at the same time. All of them were going to culminate at the same time. This was very uncomfortable, because I have just found myself unable to make headway on any of them. I am happy to say that luckily, in the last week or two, the knots loosened up around at least – well I will say all three of them, some a little more than</p>	



ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
others.	
<p>It started to put me into this panic of I have to make room in my head to just let these things kind of percolate. Somehow, it was like some kind of bouncing from the panic about one to the panic about the other. I was just going in circles with all three. It was really, really getting frustrating. I am looking for activities to pull me out of the anxiousness and things that are mentally calming. A couple of months ago, around the corner here from where I live, there was – all of a sudden there was this archery range that opened up. I have never given this sport a thought. I never ever contemplated archery in any way. I know nothing about it. It has never even seemed appealing to me. One night I went with some friends and it was a sort of revelation. It was incredibly pleasant to stand there and sort of set up the body, and do the same thing again and again. Just put the arrow in the bow, aim at the target, shoot the bow, and do it again. Do it again, do it again. There was a lot of interesting stuff with breathing that came into this.</p>	<p>Physical repetition Physical activity Order Clarity</p>
<p>I have been a longtime yoga practitioner. It has been a part of my life for a long time. There is definitely a lot of yoga in the archery, which was very surprising for me to discover. I felt so much better after that first session that I have been going back now. I have been going back</p>	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>every week and sometimes even twice a week. It is not that I am tremendously talented or really good at this. There is just something very useful about the repetition, the kind of – the sort of sameness of the task. I can kind of feel how it makes the breath regular in a way that I don't know... I just most often leave there feeling much better than when I arrived, the same way that I do in a yoga class. But with this, it's sort something so physical that goes on. Your whole body is kind of activated in a way that gives you a way to free the mind to some extent.</p> <p>I think it is just surprising to me that archery has had such a similar quality.</p>	
<p>So that is sort of the new discovery... the new... I do not know if I would call it a ritual, but it is certainly in that sport, there is certainly a great deal of ritual behavior that everybody seems to develop as they set up to shoot. Once you have done it, you do it again, and you do it again and you do it again. That has been really interesting food for thought for me. I guess this may be a funny leap to make, but while we are on the topic of sports... another person who I think about a great deal, is the tennis player Rafael Nadal, who is... My husband and I are huge super-fans of this guy. Do you know him at all?</p>	
<p>INTERVIEWER: I do not know – I don't follow tennis Nina. You have</p>	

ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
to explain it to me.	
<p>NINA KATCHADOURIAN: Oh, I will. That is totally fine. I have never played tennis. I did not grow up playing tennis. I have no history with the sport as a player. My husband has followed tennis for a pretty long time. Probably six or seven years ago, he started following this one player really closely. He is Spanish. He is from the island of Mallorca. He has lived in the same hometown where he grew up through his entire professional career, which is very unusual. Usually, tennis players will move to Florida to train. They leave home. He is this -- ahh there is so much to say about him -- he is famous for having a kind of elaborate series of on-court rituals and tics in a way, that involve lining up his water bottles a certain way and never stepping on white lines and tugging his shorts and shirt, his nose and ears in a certain sequence before he serves. It is completely -- twitchy. These rituals are... People make fun of him a lot for these. He is one of the most incredible tennis players who has ever played. He had a terrible year this year because he has had a lot of injuries. He was World #1 for a long time. He has now fallen to #3.</p>	Clarity
<p>There is something about the kind of... I am really fascinated by the focus that he is able to bring to his game. And in part, I think I have</p>	

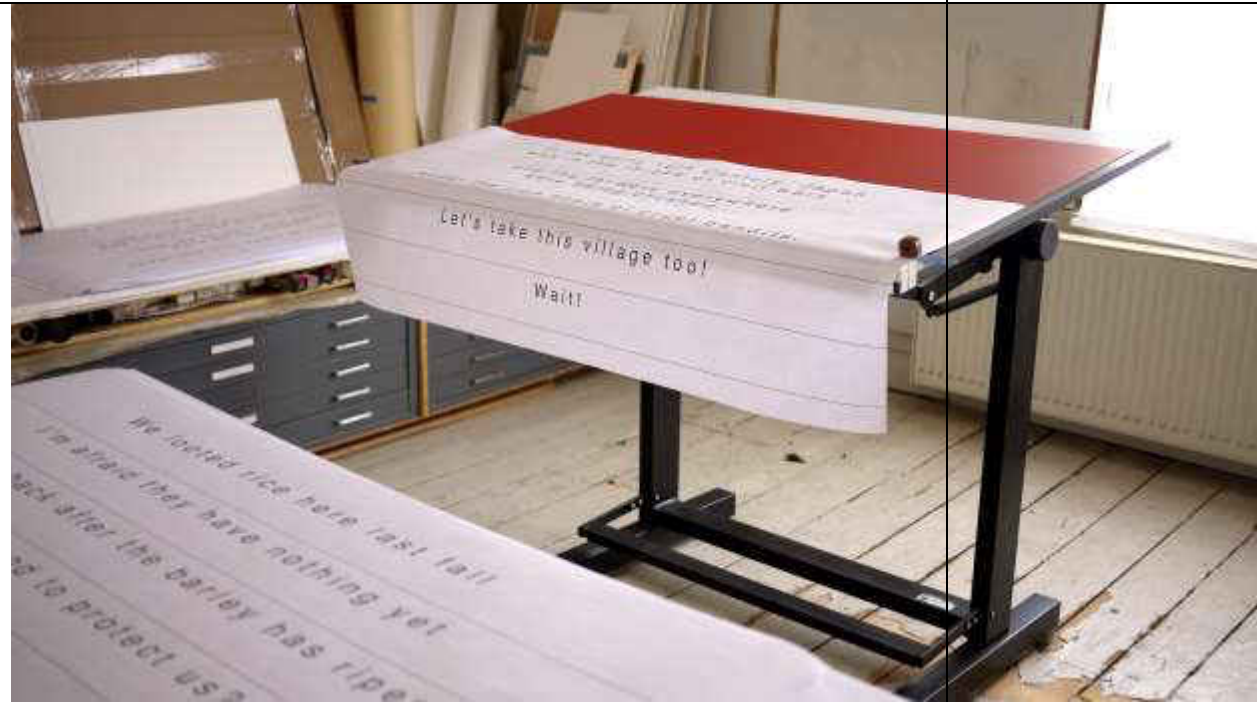
ROBERT HILL-DANCER, CHOREOGRAPHER	Codes & researcher notes
<p>even heard him interviewed about this; about having all of these rituals around the playing kind of defuses something that allows for that focus.</p> <p>I am bringing it up a little bit because I feel like I identify a little with that. That there are things that are not about the making but are about setting the ground for the making, that I also in my own way participate in. Should I pause here? I was going to say a little bit about my specific projects next, the systems and rituals involved.</p>	
<p>And I think – there are all sorts of activities I can think about, when the body is occupied just enough, the mind can go somewhere. I used to feel that way about sewing. I do not have any excuses to sew anymore, but I loved sewing for that reason too. You sit there and you -- your hands are busy and your eyes are focused on something, but your mind can just go somewhere else.</p>	<p>Physical activity</p> <p>Physical repetition</p>

STEFANA MCCLURE-VISUAL ARTIST	Codes & researcher notes
Here's a stab at it:	
<p>In the mid-eighties, a fascination with ritual drew me to Japan where I lived for 12 years studying the traditional arts of papermaking, calligraphy, tea ceremony and Noh theater. My work has always had a self-structuring methodology: visual form being determined by the process by which the work is made. My love of foreign film and ongoing interest in translation has led me to make subtitle, inter-title and closed caption drawings. These <i>films on paper</i>, informed in part by the experience of living between cultures, methodically remove all of a film's subtitles, inter-titles or closed captions from a rich monochromatic ground. To make the drawings, I watch a film, pausing each time a subtitle appears, taking screen measurements to determine the exact font size and kerning, the distance between the two lines of subtitles and the distance from the subtitles to the bottom of the screen, ultimately recording all of this information, along with the subtitle, in a notebook. I continue this process until I come to the end of the film. This is a very time-consuming process which, depending on the length of the film and volume of dialogue, may take days, but I stick to it, filling my shelves with notebook after notebook. As the next step is to word process all of the information and print it out as a template, it could be argued that I could skip the interim stage and watch the film</p>	<p>Order</p> <p>Pause</p> <p>Schedule</p> <p>Materials</p> <p>Physical repetition</p> <p><i>Stefana asks the question, "Why is this something I resist?"</i></p> <p><i>Perhaps it brings clarity or transcendence to her process.</i></p>

STEFANA MCCLURE-VISUAL ARTIST	Codes & researcher notes
armed with a computer rather than notebook and pencil. Why is this something I resist?	
<i>Seven Samurai: English subtitles to a film by Akira Kurosawa</i> , wax transfer paper mounted on dibond, 68.5 x 122 cms, 2011 - 2012	
	
<i>Seven Samurai: English subtitles to a film by Akira Kurosawa</i> (studio view), wax transfer paper mounted on dibond, 68.5 x 122 cms, 2011 - 2012	

STEFANA MCCLURE-VISUAL ARTIST

Codes & researcher notes





Seven Samurai: English subtitles to a film by Akira


Kurosawa (detail), wax transfer paper mounted on dibond, 68.5 x 122

STEFANA MCCLURE-VISUAL ARTIST	Codes & researcher notes
cms, 2011 - 2012	
<p>Another project where ritual is involved is in the making of a series of paper sculptures that deconstruct books (often lengthy ones) reconfiguring them as continuous balls of string. In the case of the <i>Map of the World</i> pieces, for example, I always use the same '80's edition of Rand McNally's Reader's Digest Atlas of the World and reconfigure it starting with the index at the core, followed by the historical and other explanatory information, finishing up with the maps themselves. Of course none of this (apart from the very outside layer used to name the work) is apparent in the finished piece...</p>	<p>Materials Physical repetition</p>
<p><i>Map of the World (United States)</i>, cut paper 56 cms circumference, 2005 - 2006</p>	

STEFANA MCCLURE-VISUAL ARTIST	Codes & researcher notes
	
<p><i>Map of the World (Central Europe)</i>, cut paper 56 cms circumference, 2006</p>	

STEFANA MCCLURE-VISUAL ARTIST	Codes & researcher notes
	
<p>A series of protest stones from 2011 based on Seamus Heaney's anthology <i>North</i>, first published in 1975, where he addresses the theme of the "troubles" in Northern Ireland head-on for the first time, also have an element of ritual involved in their making. The stones came from our then backyard in Brooklyn and, after they were wrapped with text, had the edges knocked off them by being hurled at the stone walls of our basement. This ritual proved to be a fine way of releasing stress at the frustration of living directly across from a building site.</p>	<p>Materials</p> <p>Order</p> <p>Transcendence</p>

STEFANA MCCLURE-VISUAL ARTIST	Codes & researcher notes
	
<p><i>North (a Poem by Seamus Heaney), cut paper, stones, two stones (Left 9 x 9 x 5 cms, Right 10 x 7 x 4 cms)</i></p>	

STEFANA MCCLURE-VISUAL ARTIST	Codes & researcher notes
	
<p><i>North (a Poem by Seamus Heaney), detail, cut paper, stones, two stones</i> (Left 9 x 9 x 5 cms, Right 10 x 7 x 4 cms)</p>	

CHRISTINE PELOQUIN-VISUAL ARTIST	Codes & researcher notes
<p>I have found that the ritual of the creative process can be very specific and is extremely important to well established artists. In fact, I believe that the sooner an artist develops their own rituals, the sooner they will meet with their own defined success. My rituals surround creating a sacred place and a mind of peace in my studio. My studio is filled with all my personal trinkets from my childhood and travels and the walls are covered in photos and art that inspire me. Weather permitting, I open all the doors and windows to bring the Florida sunshine inside. I usually need the pace picked up a bit, then I play music, light candles and incense. I usually collage for days at a time, then draw and paint on the collages on other days. It all depends on my mood.</p>	<p>Environment</p> <p>Order</p> <p>Materials</p>
<p>Many times, I engage my creativity by perusing through art books or Pinterest. Looking at others' work and creativity can instantly get the energy flowing. I know that I need to honor not just the setting up of my studio space, but the setting up of my creative energies before I can expect any really good ideas to start flowing. I honor the fact that this can sometimes take more time than I wish! And that sometimes, it doesn't happen at all! I've learned not to berate myself for this, but to honor the blockage by taking myself out on an artist date... straight out of the fabulous book, <i>The Artist's Way</i> by Julia Cameron. Reading that</p>	<p>Inspiration</p> <p>Relaxed effort</p> <p>Transcendence</p> <p>Organic</p>

CHRISTINE PELOQUIN-VISUAL ARTIST	Codes & researcher notes
book and taking it as a class in my 20s completely changed me and made my creative process what it is today.	
Kathryn Bryan Bethea wrote:	
Hi Christine, I hope you are well (and staying warm!). I have two quick follow ups to your lovely response:	
What is your mailing address (like to send you an old fashioned TY card)?	
And could you give me an example of what you do on an artist date (by the way I have purchased <i>The Artists Way</i> and can't wait to read!)	
Warmly,	
Dowell	
Thanks! Artist dates are any venture from your normal routine that wakes up the curiosity and joy in you. Visits to museums or flea markets... farmers markets or picking flowers in a meadow. If you were dating your inner artist, where would you take her? It's about treating yourself!	Organic

RACHEL SIMMONS-VISUAL ARTIST	Codes & researcher notes
<p>As a printmaker, ritual speaks to developing and keeping good habits in my studio practice when I seek to achieve reliable, consistent and knowable results. When I am producing a print edition, for example, I must use my entire body and focus my mind to make the same movements, over and over and over again to produce prints which are nearly identical to one another. When pulling a screen print, or inking a block by hand, or feeding paper into a letterpress, habitual movements become a gateway to ritual, a calm and meditative state of mind.</p> <p>Another way to think of it is that rituals are, indeed, our best practices and our best practices become rituals and customs we share we others.</p> <p>When I follow my rituals in the print studio, I am rewarded with mental clarity, a calm working space and successful work. When I forget a step in my rituals, I can become frustrated with myself for not paying attention to my ritual.</p>	<p>Physical repetition</p> <p>Materials</p> <p>Clarity</p> <p>Order</p>
<p>Other the other hand, as an artist, aside from my media-specific role as a printmaker, ritualistic behavior can also be stifling. Following the rules or customs of my tribe "the printmakers" can mean always looking over my shoulder to see if my practice meets the standards of our commonly agreed upon best practices; this leaves me wondering if</p>	<p>Systems resistance</p> <p>Organic</p> <p>Transcendence</p>

RACHEL SIMMONS-VISUAL ARTIST	Codes & researcher notes
<p>someone else might achieve these results more efficiently through a more refined/pure process or ritual. Pushing against these things, these rules, habits, conventions, customs and best practices can lead towards experimentation and innovation. This is the process by which new rituals are tested and accepted by ourselves and then by others.</p>	
<p>In the end, as a creative thinker, I need both. I need ritual and I need to know when to ignore it, too.</p>	

ELIZABETH SIMONSON- VISUAL ARTIST	Codes & researcher notes
<p>Interviewer: So here is the first question. What is your lived experience with ritual in the creative process? Use as much detail as possible and provide specific examples.</p>	
<p>Elizabeth: It is interesting because I have never thought about my art making as ritualistic in that I do not go through certain repeated actions for the sake of satisfying some kind of compulsion or maybe even a spiritual situation. What I feel is ritualistic about my work really is just that it happens to be very repetitive. And so I set up—I find that doing something repetitively suggests the possibility of sort of a perfection that might occur but because I am a human being when you repeat things over and over and over again things tend to kind of get askew. It is not like I am a machine that can repeat it over and over. And so that—and so it is in that repetition that I find those things that are unexpected that occur, is kind of what sort of structures my work. And so having said that, like I said, the process that I make my work, it tends to be repetitive. It is usually repetitive because I am kind of in search of finding the unexpected to occur. And then but in fact doing the repetition over and over again does tend to have a meditative, relaxive, almost spiritual like effect. But it is not my intention.</p>	<p>Physical repetition</p> <p>Materials</p> <p>Organic</p> <p>System resistance</p> <p>Transcendence</p>

ELIZABETH SIMONSON- VISUAL ARTIST	Codes & researcher notes
<p>So I think the other thing I can say about doing things that are repetitive is it kind of allows your brain to stop thinking for a while. And when you stop thinking and other artists that might make their work in a way where they are composing, for instance, and arranging, I mean, that is a thinking process. But for me when I do something that is just repetitive I actually kind of stop thinking. And that is kind of a nice experience.</p> <p>So I think that is why I have continued in this path and doing things that are really repetitive. That is all I could say about that at this point.</p> <p>[laughter]</p>	Clarity
<p>Interviewer: That is great. All right, I have two follow-ups and I will go in reverse order. So you said that the repetition is meditative and spiritual. Can you expand a little bit on what else makes it feel spiritual and meditative?</p>	
<p>Elizabeth: Yes. Well, typically it is something that—I do it quietly. I do not ever play music. I do not why; I just find that distracting. And it feels—just the effects of it, I do not know if it is just from that thinking but I do start to get feeling relaxed and kind of out of my, this is really too strong a word, but to some degree a little bit out of my body. And then so then when I am done with what I am doing and I get up, it is</p>	<p>Environment</p> <p>Transcendence</p> <p>Order</p>

ELIZABETH SIMONSON- VISUAL ARTIST	Codes & researcher notes
<p>kind of like rejoining the world. I just sort of feel like I kind of disconnect from the world for a little bit when I am doing it. And I kind of connect with a world that is very simple and clear and the decisions are almost already made. And so but yet they are really—I do make decisions, I mean, when I am—especially like the beaded work, if you look at my earlier work where it is just like one material like wire or tape, for instance, there was even less decision making going on in that.</p>	
<p>So with my beaded work I have these little moments of making decisions about well, what color of bead will I pick. And then once I set that rule up I stick with it. And so getting back to this thing about why I end up feeling kind of like it is a meditative process is I guess to the degree that a meditator will fixate on a mantra or something. The beading makes that happen for me, too. I will sort of fixate on a color pattern and just keep repeating that. And so that becomes—I am intensely focused on that pattern to the degree that someone will be focused on repeating a mantra. And that just kind of brings about the kind of physical spiritual feelings that I think meditation brings for people. I do not know if that added anything to what you asked.</p> <p>[laughter]</p>	<p>Materials</p> <p>Order</p> <p>Physical repetition</p> <p>Clarity</p>
<p>Interviewer: It sure did; thank you very much. The second follow-up:</p>	

ELIZABETH SIMONSON- VISUAL ARTIST	Codes & researcher notes
<p>you talked about you know that repetition suggests the possibility of perfection but that because you are a human being things become askew and the unexpected occurs. Can you provide an example of what the unexpected might be in that process?</p>	
<p>Elizabeth: Yes, well, I can actually go back to how I even came to be interested in this. Oh boy. A long time ago when I was still a painter, and this is way back when I was in graduate school, I was making these large abstract impressionistic paintings. And they were very—I would get critiqued in my critiques like why are you painting like someone from nineteen fifties, and typically, a male. And why are you painting like Franz Kline. Why are you doing that? And of course I had all these elaborate theories about well, my painting is about this, my painting—I had these. But I would say well, my painting is about the connection between two different worlds coming together. I just had all this gobbledygook language to go with my desire to just throw paint on a canvas. And so then I got challenged but the result looks like something that was painted in nineteen fifty, albeit beautiful, but you are not making your statement.</p>	Systems resistance
<p>So then I said all right, so then I just kind of admitted to myself you know what? I just really like throwing paint on the canvas. So what is it</p>	<p>Materials Clarity</p>

<p>ELIZABETH SIMONSON- VISUAL ARTIST</p>	<p>Codes & researcher notes</p>
<p>that I really like about that? What is that thing that is attracting me?</p> <p>And what I realized was it was really the intersection of two brushstrokes. You put a brushstroke in one direction and then when you put another one going in the other direction there is this overlap and there is this kind of visual space that occurs where the two intersect. And so I thought OK, get rid of everything in your painting except think only about what you find interesting which is two brushstrokes interesting. And so what I did is I started painting black and white and I started making these paintings that were just—I would go across my canvas with a bunch of vertical straight lines and then I would go across with parallel horizontal straight lines just to look at what those intersections looked like to me.</p>	<p>Order</p>
<p>Then I realized I could make these interesting weaves where I would go straight up and down and then when I would go across I would go behind a vertical, in front of a vertical, behind a vertical, in front of a vertical and suddenly I had a weaving pattern. So kind of taking everything to its fullest except that I tend to like to do. I thought I am going to make a big painting of the simple action of weaving. And when I did that I started making mistakes. I would get out of sync where it would be over, under, over, under, over, under. And then I would start the next row and somehow I somehow messed that up and I</p>	<p>Physical repetition</p> <p>Organic</p> <p>System resistance</p>

<p>ELIZABETH SIMONSON- VISUAL ARTIST</p>	<p>Codes & researcher notes</p>
<p>had two overs next to each other, you know what I mean? And then that would then affect the pattern of—then I would have to kind of go—I never would go back and correct it. I would then just build off of that.</p> <p>And so I would just create these really weird like God, kind of on initial look, it was a normal weave. But if you looked closer it got goofy. And then it would create these—kind of affected the structure of the painting.</p>	
<p>So that was how it started. But then I decided to simplify it even more. Well, forget the weave. Let us just do straight lines and I started making these paintings where I would create a formal straight line with a rule and then I would go over and they were not paintings, I am sorry, they were drawings. And then I would try to follow the straight line by hand. And wherever I went off of the straight line I would stop the line that I drew. But I decided let us just make this easier and I got some corrugated paper. You know what I mean by corrugated? So it was like kind of—there was a ridge. And I started taking my pen and I would follow the ridge. And wherever I got off the ridge I would stop. And suddenly there became this interesting drawing of—then I called these a measurement of my mistakes. Basically they kind of look like almost like heart reading monitors for the lines which is kind of stagger. And I still have them; they are kind of neat drawings.</p>	<p>Clarity</p> <p>Organic</p> <p>System resistance</p> <p>Materials</p>

ELIZABETH SIMONSON- VISUAL ARTIST	Codes & researcher notes
<p>So anyway so I thought I want to make this really big. So then this I where it just—it is just so interesting the way doing these repetitive acts just sort of kept opening up new doors for me. So then I decided I was going to make a big canvas, go back to painting. I had to—and I was going to do this. I was going to put down a bunch of straight lines and then I was going to follow it. And I thought I like the ridge so I decided to use tape to create rows and rows and rows and rows of straight lines that then I could in between each row of tape do this little thing where I would go along and fall off the row. Well, what I found is when I—I created a canvas that was eight feet by eight feet and then I got some tape that was only a quarter of an inch wide and is started trying to—I just started taping in these rows that were straight or at least I thought they were straight. And they were straight for about the first foot of the painting but then as I moved on I started noticing that they started to curve a little bit. And then I realized oh my God that is really interesting.</p>	<p>Physical repetition Organic Materials Organic Clarity</p>
<p>And in fact, forget the lines that I am going to draw in later; I am just going to keep going with this tape thing. So then the curve turned into creases which then turned into folds which then turned into—and by the time I got to the bottom of the canvas with all this tape it was this</p>	<p>Clarity</p>

ELIZABETH SIMONSON- VISUAL ARTIST	Codes & researcher notes
very sculptural voluptuous weird piling of tape that all started from my not being able to perfectly lay in these perfect rows. And then that went onto—then I went from the canvas to the wall with that.	
Elizabeth: It is a very long explanation or example where doing something repetitive and because I was a human being and it got kind of crazy. [laughter]	Organic Transcendence

LAURA VAN DEN BERG- AUTHOR	Codes & researcher notes
<p>What is your lived experience with ritual in the creative process?</p> <p>Use as much detail as possible and provide specific examples. I confess to being a little resistant to ritual. Partly because much of my adult life has been somewhat transient, largely due to moving around for fellowships/academic jobs, and so to approach writing in highly ritualized ways would have often precluded me from writing at all, in some cases. For example, my upcoming novel was written at desks in Baltimore, Pennsylvania, and North Carolina; on the commuter train between Baltimore and D.C., where I taught at GWU for two years; on airplanes as I traveled for readings; at artists’ colonies during the summer months.</p>	<p>Systems resistance</p> <p>Organic</p>
<p>That said, when I do develop rituals, they are usually attached to places and spaces. For example, when I moved back to Massachusetts in 2013, I joined the Writer’s Room of Boston, a communal writing space that requires writers to apply for membership. There it’s perfectly quiet and the workspaces have great windows and light. Even though I know I’m just as capable of working at home, I much prefer going to the Room—it just makes me happy being in there! And so I always get much more done when I’m there. Also, I don’t do any other kinds of work there—teaching work, e-mail, etc—and so I think my mind naturally associates</p>	<p>Environment</p> <p>Clarity</p>

LAURA VAN DEN BERG- AUTHOR	Codes & researcher notes
that space with creative work.	
<p>What additional information do you feel is important to convey? I</p> <p>would note that I do most definitely have plenty of “preferences” in terms of how I write—I tend to use the same notebook for the duration of a project, for example, and I prefer to write in the morning when possible and I like to work near a window. I say “preferences” because I don’t consider them to be quite as ingrained as “ritual” and to be essential to writing, though I certainly acknowledge that the line between “preference” and “ritual” can be a thin one!</p>	<p><i>Laura questions the word ritual, leaning towards preferences.</i></p> <p>Materials</p> <p>Schedule</p>
RACHEL WELTY- VISUAL ARTIST	Codes & researcher notes
Some notes on the importance of ritual in my work:	
<p>My first mature, developed body of work came after my experience as a mother to a dangerously ill premature baby. Several years after my son survived 3 months in intensive care, I requested his medical chart, as well as the bill from the hospital. I then began to transcribe by hand his entire 645-page chart, word for word, symbol for symbol, onto large gridded sheets of vellum. In this way I found that I re-described the experience for myself. I organized the pain of the experience. The</p>	<p>Order</p> <p>Transcendence</p> <p>Physical repetition</p> <p>Materials</p> <p>Schedule</p>

LAURA VAN DEN BERG- AUTHOR	Codes & researcher notes
<p>resulting piece was a 23-page installation of drawings, each drawing containing approximately 21,000 characters. It was with monk-like and maternal devotion that I worked on this piece, a little bit every day, for about a year, channeling the Trollope quote, “A small daily task, if it be really daily, will beat the labours of a spasmodic Hercules.” Ritual is important in grieving.</p>	
<p>I use ritual in my work to create a scaffolding, a structure which I then dismantle in the process of the making. In other words, I use the rules to get started, and then break the rules when I’m ready. Ritual also keeps me at the grindstone. It helps force the development of habits. Ritual ensures that I will not abandon the work, but come back to it again and again until it is done.</p>	<p>Systems resistance Clarity</p>
<p>Another example of ritual in my work is collecting. Each time I visit the grocery store I pay attention to bread tags and twist ties. I come home and “harvest” the produce and fruit stickers from the items I’ve bought. Then I save the stickers to a sheet of waxed paper kept in a drawer in my kitchen. When the waxed paper sheet becomes full, I take it to the studio whereupon I slice them into thin slivers and create collage drawings with them. In this body of work my ritual of collecting represents our daily rituals as humans on this planet: “Much</p>	<p>Materials Physical repetition Order Transcendence</p>

LAURA VAN DEN BERG- AUTHOR	Codes & researcher notes
of our lives are spent in this “business of living” — we shop, we cook, we eat, we sleep and we get up and do it all over again.” (from a talk I gave at the Museum of Fine Arts, Boston as a panelist with Sherry Turkle, Ph.D., April 2012)	
Ritual is glue, ritual is rules, ritual is the etiquette of the anxious.	Order, Clarity