

# CLAIMING CREATIVITY



European  
League of  
Institutes  
of the Arts

Columbia  
COLLEGE CHICAGO

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# A MESSAGE FROM COLUMBIA COLLEGE CHICAGO

## *Dear Colleagues,*

Please accept this Claiming Creativity symposium publication on behalf of Columbia College Chicago and the European League of Institutes of Art (ELIA). Many of you had the opportunity to participate in the symposium in Chicago this past April and helped create the electric atmosphere that was present there. These four days in Chicago brought to fruition the wonderful partnership between ELIA and Columbia that began with the planning process more than two years ago.

Claiming Creativity was notable for many things, but most particularly, I think, for the quality of the presentations and discussions, the work of the ELIA and Columbia staff members, and the confirmation of the importance of the life of the imagination (or, if you will, Creativity) across the wide spectrum of human endeavor. I was left with deep appreciation for these and the many other aspects of the symposium that informed and enlightened.

Sadly, some of you who were intending to come were “Eyjafjallajökull-ed” away. Although your absence was felt deeply, we trust that the Claiming Creativity website, which streamed presentations in virtually “real time,” gave you access to the ideas and vitality of the event.

Finally, I wish to thank ELIA for its part in creating this wonderful collaboration—and special thanks to Carla Delfos, Lotte Wennink, Klaus Jung and Chris Wainwright.



Steven Kapelke  
Provost/Senior Vice President  
Columbia College Chicago

# A MESSAGE FROM ELIA

## *Dear Readers,*

We are very proud to present to you this publication resulting from the international symposium Claiming Creativity organized in partnership by ELIA and Columbia College Chicago.

The Claiming Creativity symposium was the first event in my ‘ELIA life’ where due to the ashes of a volcano in Iceland, over sixty delegates from Europe were not able to join at the last moment. It makes you feel humble towards the powers of nature and grateful for the opportunities we normally take for granted when we travel, meet and work together wherever we like. What to do when two days before an international symposium circumstances make it impossible for one-third of the delegates to travel? This brought out a totally different meaning of the term Creativity for the organizers.

Lots of creativity was used to enable the voices of the delegates that could not be present to be heard. Columbia College Chicago has done an amazing job of making it work and of course it was not exactly what we had been expecting, but thanks to all efforts, Claiming Creativity turned out to be a very interesting, special and dynamic event as you can read in this publication.

The discussions around the theme ‘Creativity’ are important in our rapidly changing times and changing political climates.

It seems important to create new arguments for the ‘raison d’être’ of the arts and the arts schools and universities. Claiming Creativity was an event designed specifically to place artists, designers, architects, other active ‘creators’ and those who teach in the creative disciplines squarely at the center of these most important and complicated conversations, along with leaders in industry and commerce who share an interest in the life of the imagination and its value to society.

Claiming Creativity is an ongoing theme for ELIA and we are planning to address it in various ways and during different events. We are very happy with this publication; it will serve as a firm basis for our discussions. We trust you will enjoy reading the outcomes of the international symposium Claiming Creativity in Chicago and the online discussions and I would like to take the opportunity once more to thank Columbia College Chicago for their creative input, support and productive partnership.



Carla Delfos  
Executive Director ELIA

# CREATIVITY: RECLAIMED

This symposium follows the Claiming Creativity symposium, which took place at Columbia College Chicago in April 2010, as a collaboration between ELIA and Columbia College Chicago.

From a rich array of sessions, based on numerous papers from numerous international participants, arises a number of critical questions facing artists and arts educators—and all creative practitioners. These include:

What obligations do artists have relative to the social needs of their communities?

What power can artists exert in legislative matters that will not only assert the primacy of cultural production, but assure a sustained commitment to arts education?

How can the intersections between the arts and other disciplines best be nurtured and developed?

How has the recent emphasis on practice-based research affected the nature and quality of arts education?

The Creativity: Reclaimed symposium will pick up from this but also ask further questions, such as:

Does creativity mean the same inside and outside the arts?

How does an artist's self-exploitive relationship to the term creativity contribute to the understanding of the world?

How can Higher Art Education fine-tune an understanding of creativity that goes beyond the application in the so-called creative industries?

How can Higher Art Education Institutions ensure that an expanded but specialised understanding of creativity is developed and gains influence on future policies in Higher Education and beyond?

Is the term creativity still relevant for a contemporary understanding of art production?

The symposium will start with introductory remarks to summarise the Claiming Creativity symposium in Chicago, both as a live and online experience. This will be followed by a wide discussion which will include all participants. The aim is to develop strategies which can help to better position a Higher Art Education definition of creativity in the international context of politics, economy and education. The symposium leaders Steve Kapelke (Columbia College Chicago) and Klaus Jung (Kunsthochschule für Medien Köln) will chair the discussions.

The Claiming Creativity symposium has developed a strong online presence before, during and after the event. Keynote addresses, workshops, panel discussions and presentations from the symposium are available to all ELIA Biennial participants at [claimingcreativity.com](http://claimingcreativity.com). We strongly encourage all Nantes participants to go to the website and view this work. We encourage you to pay particular attention to the Graphic Facilitation—a specific form of visual note taking, which was introduced to the symposium in Chicago.

Also the follow up, Creativity Reclaimed, will continue online after the event.

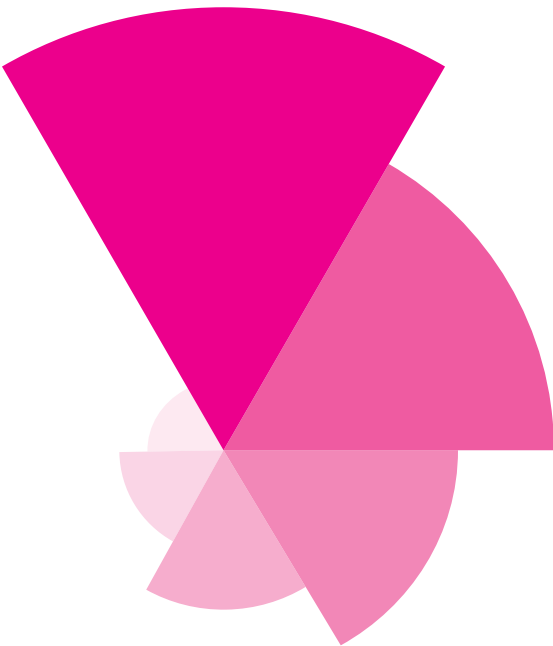


Steven Kapelke  
Columbia College Chicago



Klaus Jung  
Kunsthochschule für Medien Köln

# FACTS AND FIGURES



INSTITUTIONS REPRESENTED AMONG REGISTRANTS

77

INSTITUTIONS REPRESENTED AMONG ATTENDEES

51

COUNTRIES REPRESENTED AMONG REGISTRANTS

22

COUNTRIES REPRESENTED AMONG ATTENDEES

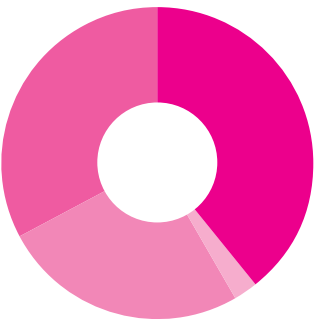
14

CONTINENTS REPRESENTED

5

ICELANDIC VOLCANOES

1



VIDEO RECORDED SESSIONS\*

52

KEYNOTE SPEECHES

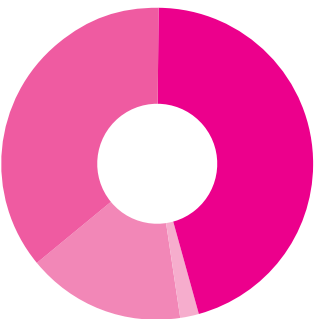
3

SCHEDULED PRESENTATIONS

43

ON-SITE PRESENTATIONS

34



TOTAL ATTENDEES

151

TOTAL PARTICIPANTS

188

GRAPHIC FACILITATORS

9

COMPLETED SCRIBING BOARDS

67

\* (with accompanying discussion forums) available online at [claimingcreativity.com](http://claimingcreativity.com)



# WHAT IS SCRIBING (GRAPHIC FACILITATION)?



One fresh and unique aspect of the Claiming Creativity symposium was the use of graphic facilitation, provided by The Manufacturing Company (TMC). TMC employs highly skilled professionals (Scribes) that specialize in this rapidly growing discipline. Graphic facilitation (also called Scribing) is the real-time translation of the spoken word into a visually dynamic combination of words and images. During symposium sessions, scribes created large works on 4' x 4' and 4' x 8' white boards, which both enriched and captured the important conversations that took place. Large boards were also placed in common areas, inviting participants to contribute by writing or drawing their thoughts and ideas. After symposium sessions, these boards were placed in gathering spaces in order to share the ideas that had been presented and to stimulate further conversations. You'll find images of these boards throughout this book.



Prior to the event, Columbia College hired a group of students to help support TMC in graphically facilitating the symposium. These Student Scribes, trained by a TMC professional, received both classroom instruction and live event training. Columbia College was pleased to provide this wonderful opportunity to its students, and continues to employ these students as graphic facilitators at various college events.

TMC will be providing their services for the Creativity: Reclaimed symposium, with the support of a Columbia Student Scribe.

Visit: [themanufacturingcompany.com](http://themanufacturingcompany.com)

KEYNOTE SPEAKER  
AMINA J. DICKERSON



Amina J. Dickerson served as Senior Director of Global Community Involvement for Kraft Foods for nearly 12 years, guiding the company's community involvement initiatives, including global charitable giving activities, humanitarian aid and employee involvement programs. Ms. Dickerson brought to this post three decades of experience with non-profit institutions and extensive involvement in youth development,

arts education, museums and cultural programming. Dickerson held senior appointments at the Chicago Historical Society, the DuSable Museum of African American History, and Smithsonian Institution's National Museum of African Art. She served as Vice Chair of the International Committee of the Council of Foundations and co-chair of the Peer Network for International Giving at the Donor's Forum of Chicago.

Ms. Dickerson serves on the boards of the Harris Center for Music and Dance, Chicago High School for the Arts and Congo Square Theatre. She was recognized as the 2002 Professional Grantor of the Year (AFP), and received the 2008 Lifetime Achievement Award from the African American Arts Alliance, the Handy Lindsay Award for Inclusiveness from Chicago African Americans in Philanthropy and was honored as the 18th James A. Joseph Lecturer on Philanthropy for the Association of Black Foundation Executives. Dickerson holds a M.A. in arts management from the American University, studied theater arts at Emerson College and holds a certificate from the Harvard University program in Arts Administration. Dickerson stepped down in June 2009 to pursue a personal sabbatical before taking on her next assignment.



### A Transcribed Excerpt from Ms. Dickerson's Address

Arts education is an integral component of arts participation. Studies like the 2008 National Endowment for the Arts survey of public participation in the arts show that adults who have received arts exposure and education are more likely to attend and participate in arts and culture activities than those not engaged in art education. While the concern for ELIA and Columbia College is post-secondary education, in fact, the pipeline of students is only possible if there is a strong arts education foundation. To the extent that the academy,

at least in the US, can support advocacy efforts for K-12 arts education, they are helping to ensure their own futures.

In addition to the absence of a strong, sequential study of the arts in pre-collegiate teaching, declining participation can also be attributed to the alarming increase in the cost to participate. Average tickets here in the US for opera begin at about sixty-five US dollars. A prime seat can cost you upwards of two-hundred dollars. Theatre tickets for excellent regional theatre begin somewhere between thirty-five and forty-five dollars, and Broadway is beyond the means of many working

parents. A visit to the local museums will often cost a parent sixty dollars for a family of four, and although there may be stronger primary arts education in other countries, the cost of museum and performing arts participation is similarly high and therefore off-limits to rising numbers of lower economic level citizens, as well as immigrants and non-nationals.

As a funder and former arts administrator, I understand the challenges of arts pricing. In the US, it is always a struggle for the non-profit realm to balance the cost of production, presentation, and marketing with the realities of cost of living. I believe that the decline in government funding is also presenting greater challenges here, and particularly internationally, where there isn't the same long tradition of corporate sponsorship.

So, in foreign capitals, as well as in the US, it seems the unspoken message suggests to the overwhelming majority of our citizens that the experience of the arts is geared toward a select group – those with means. And while some special efforts to provide access have been made via the no-fee days and occasional extended hours, the desired goal of increased

participation falls far short of ambitions due to the public's perception that access is not there for them and the barrier of admission costs. Even more discouraging, as the 2008 NEA study revealed, participation in the formal arts is declining across the board at an even higher rate for Latinos and particularly for African-American audiences and communities.

So, in considering our claims on creativity, or our claim to assume a leadership role in strengthening and shaping education programs and public policy, we need to think very carefully. We need to examine not only the modes of production, but the venues where the lay public feels empowered to participate in the arts...

...The Chicago arts community had a revelation several years ago with the publication of a commissioned study from Columbia College Chicago's Center for Arts Policy - part of a larger national study on participation in the arts. This study explored what was termed "the informal arts," that is, adults engaged in diverse artistic practices in multiple disciplines that operate outside traditional commercial or professional not-for-profit spheres. Not only did it show

that such involvement taps into people's creative potential, and expands our concept of artistic participation, but such participation also has the effect of strengthening the entire arts sector. At a time when the decline in participation is alarming, perhaps arts institutions, including those devoted to higher education training, can benefit from establishing stronger training and presentation links to and collaboration with communities. Recognizing the sources of the diverse heritage they embody, our work will be richer for that. In fact, according to the study, despite their economic status, poor neighborhoods had a lively array of informal activity - from drumming and writing groups, to choirs, to dance classes. The study asserted that such informal exposure and access can bridge social, generational, and racial differences, and perhaps offer a path to greater engagement with the professional arts sector.

All these meditations suggest that, creatively, we are standing at a global crossroads - from Monrovia to Manchester, from Barcelona to Brooklyn, to Bamako. Preservation of heritage is being contested. The arts as an instrument of social and economic change are flourishing, even as the issue of

equity of arts access continues to be debated. Our collective histories prove that creativity is indeed embedded in our DNA. Our challenge is to ensure that the tools for innovation and expression, represented in this rich reservoir, are broadly embraced, utilized, and celebrated in the development of our society. We need this in order to move boldly into our mutually dependent new century.



KEYNOTE SPEAKER  
CURT L. TOFTELAND



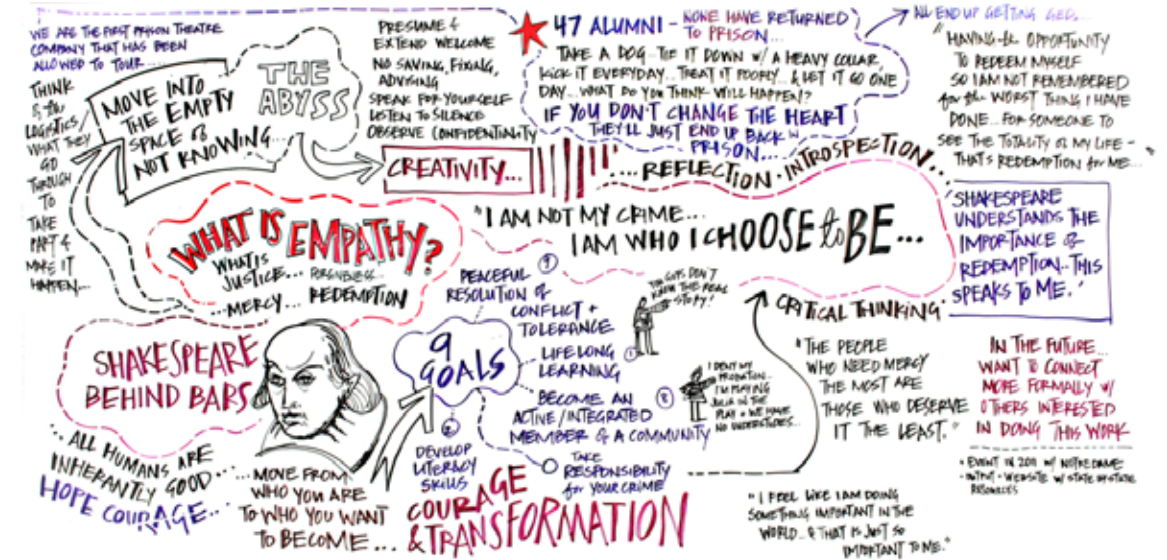
Curt L. Tofteland brings thirty-three years of professional theatre experience to his current role as a freelance theatre artist - director, actor, producer, playwright, writer, teacher, and program developer. From 1989 to 2008, he was the Producing Artistic Director of Kentucky Shakespeare Festival. As a director and an Equity actor, he has 200+ professional productions to his credit. Additionally, he has presented 400+

performances of his one man show Shakespeare's Clowns:  
A Foole's Guide to Shakespeare.

Curt has guest directed for Theatre at Monmouth (Monmouth, ME), American Shakespeare Center (Staunton, VA), Actors' Shakespeare Project (Boston, MA), Foothills Theatre Company (Worcester, MA), Oklahoma Shakespeare Festival (Oklahoma City, OK), and Actors Theatre of Louisville (KY).

Curt is the Founder and Producing Artistic Director of the internationally acclaimed Shakespeare Behind Bars(SBB) program. Philomath Films chronicled SBB in a documentary that premiered at the 2005 Sundance Film Festival and was screened at 40+ film festivals around the world winning a total of 11 film awards. Curt travels across the country to college campuses to screen the SBB documentary and conduct audience talk backs, master classes, and lectures.

Curt is a published poet and essayist. He currently spends most of his time writing about the transformative power of the Shakespeare Behind Bars program. He has published one essay and has two essays in forthcoming books. He is at work on his own book written in collaboration with members of SBB.



program - Behind the Bard-Wire: Reflection, Responsibility, Redemption, & Forgiveness . . . The Transformative Power of Art, Theatre, and Shakespeare.

Curt designed, wrote, and hosted the award winning creative thinking series, *Imagine That*, for Kentucky Educational Television. He was awarded a Doctor of Humane Letters from Bellarmine University, the Fleur-de-lis Award from the Louisville Forum, Petra Foundation Fellowship, Al Smith Fellowship in playwrighting from the Kentucky Arts Council, the Mildred A. Dougherty Award for communication from the Greater Louisville English Council and a Distinguished Theatre

Alumni Award from the University of Minnesota where he received his M.F.A. in Acting.

### A Transcribed Excerpt of Mr. Tofteland's Speech

Billy Wheeler was a little fire-plug of a guy – machismo personified. He was a young man who came to prison in his teens when he got into trouble with drugs. He was given shock probation. After he had served a certain amount of time, he got out, he got back into trouble, and he came back to prison. His shock probation was revoked.

When he came back to prison, he was angry. He was, in

essence, as one of the other guys told me, “hell bent for leather to get killed.” He was involved in any nefarious activity you could get involved in on the prison yard. And then he heard about Shakespeare Behind Bars and he wandered into our rehearsal one day and sat down and watched and came up to me afterwards and asked if he could join.

I said, “Sure.”

Billy had been to a youth performing arts high school for a couple of years, so he had some acting experience. He chose the role of Julia...

We were in rehearsal for about eight months when Billy was asked to come before the parole board. Why? Because his social worker in the yard said his record had been clean for the last eight months. So, the parole board thought, “Well, I guess reversing his shock probation worked. Let’s bring that young man in.” So they did.

One of the men on the parole board, who had been on the board for twenty-five years said, “Mr. Wheeler, we noticed that for the last eight months your record has been spotless.”

”Yes, sir,” Billy said. “I’ve been trying to do my best, sir.”

“We’re very impressed with this, and we’ve been discussing the possibility of reinstating your shock probation. What do you think about that?”

Billy said, “I’m honored. Thank you. When would this happen?”

”We’ll do the paperwork, and certainly by the end of the week we can have you out of here.”

And Billy said, “In that case, I respectfully decline.”

...“Why are you not accepting this?”

“Well, you see, sir, I’m in a play... I belong to a group called Shakespeare Behind Bars.”

“So, would that be a play by Shakespeare?”

“Yes, sir, it would be. It’s one of his early plays, The Two Gentlemen of Verona. It’s not performed very often, but it’s a wonderful play.”

“And, what character are you playing?”

“Julia.”

“...You’re in a play, it’s a play by Shakespeare, and you’re playing a female role?”

“Yes, sir,” Billy said. “You see, here at Luther Luckett, we do authentic Shakespeare and the men play the female roles. Perhaps you didn’t know that in England, during Shakespeare’s period English women were forbidden, it was against the law, for them to be on stage.”

“Alright, Mr. Wheeler, we understand all that, but why are you turning down probation?”

“Well, you see, we’ve been rehearsing this play for eight months and we don’t have any understudies. Julia is a very large role, and if I leave, we’ll have no one to play that role, and I can’t do that to my brothers...”

...There’s a powerful scene at the end of the film where the inmates meet with their families and they’re hugging them and kissing them and the two groups separate and the families go to one sliding door and the inmates go to another sliding door and the door closes and there they are in a line and what’s happening is that they’re going to be strip searched before they go back to the yard. They will suffer that indignity to be able to do the work.

We are the first prison theatre company in the United States to be allowed to tour. Now, think about the logistics of that.

The guys suffer huge indignities when they do that because they’re strip searched before they leave, they’re put into orange jumpsuits, they’re shackled - hands and feet - and they ride on a bus with armed guards. When they get to the next facility, they take off the shackles, they strip search them again, they put on their costumes, they do the show. Before they leave that institution, they’re strip searched again, and they’re put back into the orange jumpsuits and the manacles, they get back on the bus, they come back to Luckett where they’re strip searched again, put on their clothes and go back to their dorms. And they’re willing to do that because they see the power of the work.

It was the warden’s idea to tour. I thought he was joking. But, he said, “I want to share this with more inmates and more staff at other prisons and show them, ‘Look what you can do.’”

KEYNOTE SPEAKER  
GUILLERMO GÓMEZ-PEÑA



Performance artist/writer Guillermo Gómez-Peña resides in San Francisco where he is artistic director of La Pocha Nostra. Born and raised in Mexico City, he came to the US in 1978 to study Post-Studio Art at Cal Arts. His pioneering work in performance, video, poetry, journalism, photography, cultural theory and radical pedagogy, explores cross-cultural issues, immigration, the politics of language, the politics of the body,

“extreme culture” and new technologies. A MacArthur Fellow and American Book Award winner, he is a writer for newspapers and magazines in the US, Mexico, and Europe, a contributing editor to *The Drama Review* (NYU-MIT) and an active member of the Hemispheric Institute of Performance and Politics.

For nearly thirty years, Gómez-Peña has contributed to the cultural debates of our times, staging legendary performance art pieces such as, “Border Brujo” (1988), “The Couple in the Cage” (1992), “The Cruci-fiction Project” (1994), “Temple of Confessions” (1995), “The Mexterminator Project” (1997-99), “The Living Museum of Fetishized Identities” (1999-2002) and the “Mapa/Corpo” series (2004-2009).

Continually developing multi-centric narratives and large-scale performance projects from a border perspective, Gómez-Peña creates what critics have termed “Chicano cyber-punk performances,” and “ethno-techno art.” In his work, cultural borders have moved to the center while the alleged mainstream is pushed to the margins and treated as exotic and unfamiliar, placing the audience members and readers in the position of “foreigners” or “minorities.”



A Transcribed Excerpt from Mr. Gómez-Peña's Performance

Standing on the edge of the new millennium, I open my eyes and look at my life in perspectiva—like the aerial view in the beginning of *Fata Morgana*. Remember that early Herzog movie?

And what do I see?

Most of my family has died, my community is in despair and my artistic peers are so marginal and frail.

Controlled by organized crime, my original homeland, Mexico, continues to spiral down into total chaos... As my new country, the US, awakens abruptly from an eight-year-long nightmare – a world besieged by Jesus-freaks and warmongers.

Remember?

We all know we have an intellectual mulatto with a Muslim name for a President, and a black family has been occupying



the White House for over a year—a building which was actually built by slaves—and this is a very powerful, symbolic image. It surpasses any artistic or literary symbol. But, as we all know, our beloved Obama is not running the show.

Well.

I look at the present, and the country is facing a formidable dilemma. The third Great Depression is here to stay for a long, long time.

Is it the end of empire?

The fact is that the citizenry is scared. We're all going through the Big Smoke – New York, Kabul, Baghdad, New Orleans, Port-au-Prince, Tijuana, Chicago, your psyche, my heart.

¡Aye! My broken heart.

As if this weren't enough, my age weighs on my shoulders like, um... like—a towering Chihuahua, and my legs are exhausted from walking non-stop across the continent.

My liver is weak, and so is my memory. My blood is thick, my

sperm count low.

I smoke and drink too much.

I cross the subtle border between enlightenment and illness at least once a week. My best hours and sharpest performances are definitely numbered...

Just recently, a New York art critic referred to me as a quote/unquote “Mexican classic.”

¡Ouch! It hurt.

I am a total mess, but I'm on fire.

So, dear colleagues, all I can offer you today is my art—my most unexpected words... The words of a poet who could have been a criminal, or a shaman, but lost his path and got lucky—found love, friendship, a great apartment with rent control, and an audience that listens.

Dear audience, the only difference between a madman and a performance artist is that a performance artist has an audience. So, thank you for not letting me go mad.



# CREATIVITY AND THE ECONOMY

Can creativity save the economy? Can art save the economy? What kind of economy will we need? How do artists make a living? Will art as we know it survive? Are creative industries good for art? Is art good for the creative industries? Are artists forgotten on the list of creative industries? Does creativity solve problems? Can artists solve problems?





# FREATIVITY: GIFT ECONOMIES + OPEN SOURCE = SUSTAINABLE FUTURES

Kevin Henry,  
*Columbia College Chicago*

Freativity, a portmanteau of 'free' and 'creativity', was intended as an introduction and general exploration of the power of 'open source' and 'gift economics' in achieving sustainable design solutions today. Such developments are challenging more traditional notions of singular authorship in favor of the connected 'mob,' 'crowd,' or 'social network' to arrive collectively at better and open (infinitely editable) ideas. While many people equate open source and gift economies specifically with the shared development of software or informational wikis, the idea is increasingly being (trans)ported over to the physical realm of architectural and engineering problems and designed objects. In a world of exploding population growth, diminishing resources, and climate change, the need to collectively develop and share solutions that can be dynamically tested, quickly improved, and re-launched will become increasingly crucial to human survival.

My presentation began with a quick semantic exploration of the term ‘freativity’ followed by some highlights from Jonathan Lethem’s essay, *The Ecstasy of Influence*—a plagiarism which ecstatically re-contextualizes the work of famous past plagiarists to demonstrate the impossibility of creating in a vacuum uninfluenced by anyone. Lethem’s examples extend far beyond his own world of writing to explore the impact of

outside influence on all creative domains. This was followed by a brief exploration of the historical, legal, and technological aspects of what is sometimes referred to as “commons-based peer production.”

Employing legal scholar Lawrence Lessig's 're-mix' format, I collaged the voices of some of the key proponents of open source thus allowing them to explain in their own words its long and rich history including the Jeffersonian quote: "He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me."

The final part of the presentation explored recent developments in the emergence of open source architecture, design, and engineering largely in response to natural and human induced catastrophes. Architects for Humanity, Project H, and Engineers Without Borders all collaborate directly with indigenous populations to solve short and long-term problems often releasing their solutions to others through open source networks to be further refined. Such activities are linking up with the growing population of d.i.y. hackers, crafters, and technologists within industrialized nations (see [instructables.com](http://instructables.com), [hacknmod.com](http://hacknmod.com) and [platform 21.com](http://platform21.com)) and could serve as a new model for larger scale sustainable collaboration.



# WHERE IS THE TIMETABLE? HOT HOUSING ENTREPRENEURSHIP IN CREATIVE STUDENTS

Tim Middleton, Nic Jeune, Dan Ashton and Antonia Clews,  
Bath Spa University

Our paper drew on the first eighteen months of work at Artswork Media, Bath Spa University's media production studio housed off campus at the Paintworks media park in Bristol. The studio was developed in the light of a five-year programme of pedagogic research associated with the University's Artswork centre for creative industries - [www.artsworkbathspa.com](http://www.artsworkbathspa.com). At Artswork Media, students from a range of programmes—including creative writing, media production, film, publishing and graphic communication – have the option to spend their final year off campus working collaboratively on live briefs and pursuing their own projects. The Artswork Media project seeks to accelerate students' entry into the world of work by immersing them in an entrepreneurial setting and our presentation offered examples of the work ethos created during the first phase of operation, and reflected on the wider implications for curriculum design in creative subjects by reference to the pedagogic thinking behind the project. Our approach turns around questions like:

How does immersion in a collaborative and commercially oriented studio setting shape the work of students from a range of creative disciplines?

Why do traditional patterns of study leave students ill-prepared for the collaborative creativity required in today's creative industry employment settings?

Does a timetable-free approach to teaching enable the development of an entrepreneurial approach to practice?

The symposium gave us a chance to share our work with and hear from practitioners and faculty working in different national contexts where different patterns of higher education frame different ways of working. The discussions highlighted the way that the labor market in the UK, with its traditions of contracted freelancers, meant that whilst our approach might work in a European or even an Australian setting it might not be replicable in the US. The conference also helped us think about scalability and, given that many of the live projects we work on stem from the not for profit and public sector, asked questions about the long term feasibility of our approach.

The ash cloud from the Icelandic volcano stopped several of the team from being present in person but, ironically, a live Skype link up meant that students from Artwork Media also got to participate. We look forward to continuing the debate with ELIA colleagues in Nantes.



# THE HAMMER AND THE ANVIL: DISRUPTIVE ECONOMIES, DISRUPTIVE TECHNOLOGIES, AND ART

Sean Buffington and Neil Kleinman,  
The University of the Arts, Philadelphia

We tend to think of creativity originating in the mind of an artist, taking form through the application of skill, and moving outward into larger social and economic spaces, where it sparks new thinking, innovation and perhaps new forms of creative and economic production. In fact, the opposite may be true. Economic dislocation may drive creativity. New technologies may in turn ramify into second and third order innovations. Perhaps more important, by placing the means of creation in masses of unskilled hands, we redefine not only where creativity or innovation take place but also what counts as artistic expression, as form and even content.

We argue that economic forces and technological change—for starters—have smashed through the studio walls. They demand a reconsideration not of the role of the studio but of the very definitions of artist, of making, of the role and importance of skill, of the meaning of innovation, of the relationship between markets and artistic expression.

These changes have serious implications for art, for creative careers, for community and social change, for traditional ways of thinking about the mores and morals of making. But our

particular interest is in the implications of these changes for the institutions that purport to educate and train artists and creative professionals.

The field of art education is by its very nature conservative. Arts education institutions have built their curricula around time, of which more and more is required in order to achieve a level of acceptable execution. Time and repetition: are these relevant foundations on which to build a creative education? Does skill matter any longer in a society in which few share common definitions of quality? Does content even matter in a visual environment that captures and re-presents any and every piece of text, sound, or image as meaningful?

It may seem as if we are headed toward despair. But we believe these “crises” point us toward new ways of thinking about craft, making, meaning, and innovation. And, as a result, they point us toward new ways of thinking about the education of artists and creative people. We hope in this discussion to share some of our (and our institution’s) thinking and to seek the insights and wisdom of the assembled creative community.





# ART, SCIENCE, AND TECHNOLOGY

What are disciplines? What is between the disciplines?  
 What is beyond the disciplines? Is art a discipline? Can  
 disciplines talk to each other? Is technology a medium?  
 How active is technological interactivity? How creative  
 is science? Will the hype for social networking tip over  
 into a desire for much more intimacy and privacy? Who  
 is still interested in the millions of pictures of 'my' dog  
 with a bent ear?



# DANCE AND MOVEMENT TRAJECTORY COMPOSITION IN CHILDREN WITH CEREBRAL PALSY

Citlali López-Ortiz,  
*Northwestern University & Columbia College Chicago*

Children with cerebral palsy (CP) present abnormalities in muscle tone that interfere with movement and posture. Hypertonia may cause spasticity, rigidity and dystonia. Hypotonia manifests mainly as weakness. Other negative motor signs include reduced selective motor control or the inability to activate a specific pattern of muscles, ataxia or inability to activate the correct pattern of muscles for movement and apraxia or inability to activate the correct pattern of muscles to accomplish a task. These deficits combine to various degrees in individual children. Together they manifest as impaired posture and limb movements that compromise adequate function and participation in social activities.

Weakness aside, many of the abnormalities in motor control are related to the patterns of activation of muscles for the control of posture and movement. Therefore, it is necessary to improve our understanding of the factors that can be manipulated to enhance selective motor control and trajectory formation, as well as active participation in social activities.

In this experiment, we tested the effect of both silence and music on the movement performance of children with cerebral palsy and age-matched control children. We hypothesized that the basal ganglia and supplemental motor areas which

are typically involved in movement executed to auditory stimulation can contribute in similar ways to trajectory formation in intact control children and in most children with cerebral palsy. Thus, we expected that auditory stimulation in the form of both a rhythmic beat and a musical melody would facilitate the coordination of movement in both groups.

We expected that the movement to auditory stimulation would be more stable (i.e. less variable) even though the effect could be less in the CP group due to compromised function of sensory-motor integration as intrinsic to CP. We chose a classical ballet movement pattern for the motor task. This choice had several advantages:

Classical ballet vocabulary organizes personal and extra-personal space in a systematic way

## Dancing is a normalizing experience for the children

It has the potential to develop into greater social participation and motor benefits through the lifespan.

We found that, in intact children and children with CP, auditory stimulation in the form of music had the greatest positive effects on length, duration, and aspect ratio of trajectory segments.





# DIGGING DEEPER: WHAT THE SCIENCE OF GROUNDED COGNITION REVEALS ABOUT THE ART OF DRAWING

Andrea Kantrowitz,  
Teachers College, Columbia University

Thinking through drawing is central to much of professional visual arts practice. In my presentation, I argued that recent developments in cognitive science provide the tools to dig deeper into the drawing process. We comprehend the world in which we live by transforming raw sense data into meaningful information through recursive cycles of perception and cognition. Drawing mirrors and amplifies this process, as marks on paper coalesce into coherent structures.

I discussed theories of grounded cognition which propose that all knowledge is rooted in bodily experience. Some neuroscientists conjecture that language itself is born from an embodied response to others (Rizolatti and Arbib, 2002); yet words, defined through interpersonal agreement, require a level of approximation, and consequent distortion and loss of specificity. When you think through drawing, however, you can root yourself firmly in the ground of your individual sensory experiences.

Recent scientific exploration of non-verbal cognition reveals that much of what we know and understand about the world cannot easily be put into words. It seems that we often make sense of things non-verbally before we are able to explain them verbally. For example, when there is a mismatch between hand gestures and the words that accompany them, the

gestures usually demonstrate higher levels of understanding (Goldin-Meadow 2003). Drawing can be thought of as the trace left by the gestures of our hands. In marks on paper, we can see and feel our minds at work. Through drawing, we can learn to consciously access these non-verbal and pre-verbal levels of understanding.

Analogic thinking, which is based on studying the relationships between elements rather than the elements themselves, has been shown to be crucial in aiding the transfer of knowledge from one domain to another. The ability to think analogically is therefore critical to creative thought. Words, however, can impede analogic thinking, emphasizing isolated elements at the expense of configural relationships. Through drawing, we may more easily grasp the whole, making connections and noticing deeper structures.

Conference participants responded with questions regarding the pedagogical implications of the cognitive science research: in light of new understandings of the relationships between brain, eye and hand, how might drawing be taught differently? How can we build a pedagogy of drawing, informed by cognitive science, that will enhance students' abilities to tackle novel situations and problems?



# ART AND THE ENVIRONMENT

Does creativity improve the environment? Does art endanger the environment? How often do we have to point to the problem of global warming? Will global warming change how we make art? Is creativity a game or an attitude to life? Does creativity solve problems? Can artists solve problems? Can we trust creativity? Can we trust creative people? Will art as we know it survive? Can we trust our own creativity?



# DOCUMENTARY & ENVIRONMENTAL ADVOCACY: THE MAKING OF VEINS IN THE GULF

Ted Hardin,  
Columbia College Chicago

Elizabeth Coffman,  
Loyola University Chicago

Our presentation focused on environmental art and advocacy issues surrounding the making of our documentary on the Louisiana coastline, *Veins in the Gulf*. The documentary integrates science and art through the poetry and narration of Louisiana writer Martha Serpas. Serpas serves as a guide for the audience through the complex story of coastal land loss, hurricanes and damage to the marshes caused by oil companies.

We sought to bring to the foreground a series of research questions concerning environmentally-oriented art:

- What is poetry's relationship to the landscape?
- What is the poet's relationship to the problem?
- What is the documentary filmmaker's relationship to the subject?
- Where does documenting stop and advocacy begin?

Complex environmental problems need collaborators to help identify and then to solve them. *Veins in the Gulf* started with a poet, but then quickly connected with an estuary program director, a levee board director, musicians, writers, engineers and the native American shrimping community. Many of the

film's subjects are scientists as well as artists—e.g., levee board director Windell Curole, who plays with a band that records music and has also testified before Congress about Hurricane Katrina.

We have written on issues surrounding collaboration and filmmaking. The process of collaboration and environmental advocacy generally involves the following steps in order for filmmakers to work successfully with communities and subjects:

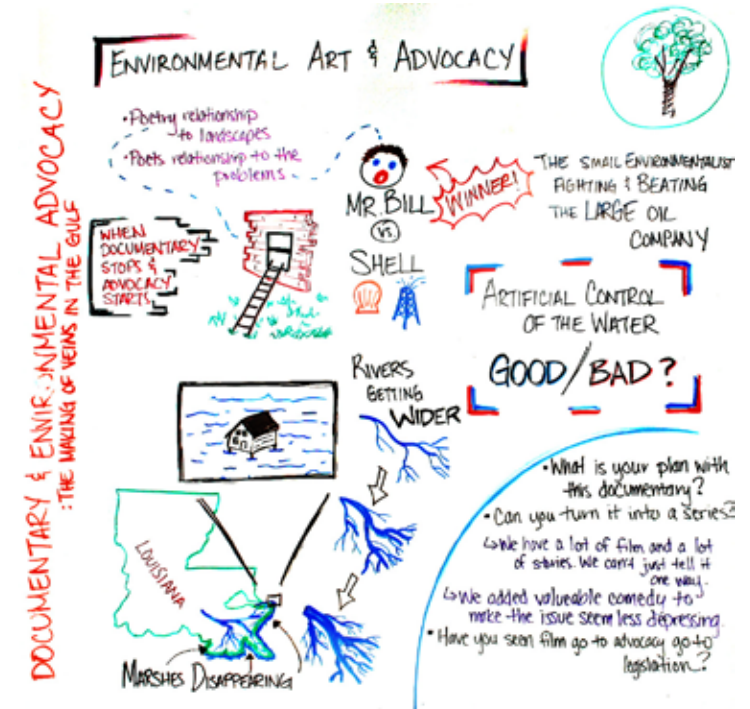
- Identify expressive community liaisons: e.g. social workers, church leaders, journalists, writers, musicians, politicians (who play music); radio hosts (who know your poet)
- Plan community outreach early
- Clarify mutual rewards and benefits: financial, educational, political, cultural promotion, archival, museum-based

As part of our Claiming Creativity Symposium presentation, we played several excerpts from *Veins in the Gulf* that examine the history of the oil industry in southern Louisiana and its impact on the marshes (over 10,000 miles of canals have been dug for pipelines and ship transport.) Another excerpt

looks at the broader history of coastal erosion (a football field of land is lost every 45 minutes) and the challenging problems of building flood protection that does not affect the environment negatively.

The disappearance of the Louisiana coastline and the attempts to understand the scientific, political, and emotional impacts of coastal erosion and pollution are the primary themes of *Veins in the Gulf*.

A trailer of *Veins in the Gulf* is available at [veinsinthegulf.com](http://veinsinthegulf.com)





# CINEMA AS ARCHITECTURE

Doreen Bartoni, Annette Barbier, Michael Niederman, Bruce Sheridan & Chap Freeman, *Columbia College Chicago*

Jeanne Gang, *Studio Gang Architects*

## Doreen Bartoni:

This presentation highlighted the cross disciplinary creative collaborations between architects and media makers to produce a state of the art production facility at Columbia College Chicago. Though it was entitled Cinema as Architecture it could have just as well been called Architecture as Cinema.

Columbia College Chicago's Media Production Center is designed to give visibility to the college and encourage interdisciplinary collaboration. The design is also a result of close collaboration between the faculty, the college and the architect.

It is interesting to note that the skills which define successful media makers are similar to the skills associated with talented architects. Each discipline requires creativity, a collaborative nature, leadership over complex processes and an appreciation of the importance of research and preplanning which allows for nimble solutions when unexpected deviations emerge – whether going from the blueprint to the construction site or from the storyboard to the filming location.

Perhaps that is why it was so seamless for our team at Columbia to work with Studio Gang in creating this building—it was evident throughout the process that we were speaking with a common language and shared similar aspirations.

There has always been an intertwined relationship between cinematic arts and architecture. Directors, production designers, location managers, art directors and modelers are consciously aware of how architecture can advance a story, create a mood or establish a contained universe within films, television and game arts. There is also a keen understanding of the ability of camera angles and framing to metaphorically comment on the environment.

With this understanding of the power and potential of architecture in our team's respective disciplines, we set out to define the scope and architectural goals for the Media Production Center—the first building Columbia College Chicago has built from the ground up.

## Jeanne Gang:

Our plan organized the structure into three programmatic bands: the building's classrooms and workshops are at the front along State Street, film-making, tool storage and check-out are in the center, and the acoustically isolated sound stages and loading are situated in back.

Visual perspectives, aided with clerestory light, extend the length of the structure and outdoor courtyards function as “back-lots” at either end. Views into spaces like the directing studio encourage interaction by bringing the typically behind-the-scenes aspects of the filmmaking into view, while light is used as a material to signify movement throughout the building, with a number of spatial arrangements drawing parallels with cinematic spaces in film.

The film industry's unique language of color-tests and focus charts (used for calibrating cameras) inform the use of color and pattern throughout the space—forging a connection between the students and tools of their chosen medium. Overall, the design offers an animated prismatic addition to the urban environment while creating interactive and visually connected interior spaces for teaching media production.

PHOTO BY HEDRICH BLESSING



# CREATIVITY AND RESEARCH

Is art producing knowledge? How do we know? Who owns knowledge? Can art make us know? Should artists engage with research? Is researching an artistic technique? Is artistic research ethical? Is science creative? How creative should a researcher be? What will the role for art and artists be in our future societies? Will art as we know it survive?





# EXQUISITE CORPSE: A VISUAL RESEARCH COLLABORATIVE (EC) AND THE IPO PROJECT

Simone Douglas, Jim Ramer and Benjamin Bacon,  
*Parsons The New School for Design*

Exquisite Corpse was a visual research collaboration between BFA and MFA students in Photography at Parsons The New School for Design (Parsons) and BVA, MVA and PhD students in Photography at Sydney College of the Arts, The University of Sydney. A year later the Input, Process, Output (IPO) project ran between Parsons and Tsinghua University, Beijing. This cross discipline and cultural research collaboration included students and faculty from but not exclusive to; Design and Technology, Photography, Fine Arts, Communication Design, and Industrial Design. Both projects took as their premise the surrealist notion of the exquisite corpse that one idea must shed to reveal the next.

At the inception of the Exquisite Corpse project, each participant was placed into groups. Each group was asked to formulate work based on the initial conceptual parameters and text they had been assigned. Each group then inherited the work of another group and was asked to 'corpse' that work into a new work. This process was repeated until all of the groups had rotated through each of the three conceptual parameters.

Over time the lines blurred between the groups, the participants working fluidly with each other. Foucault's Pendulum was used as a working model in its most elemental

form; essentially a radical shift in viewpoint allows us to illuminate new ways of understanding the same stimulus. The significant realization for the students was the opportunity to experience their ideas in a multiplicity of ways. In doing so they were then able to alter their current creative processes and strategies. Critical to this was the act of reframing idea sets embodied in the work inherited at each rotation. Deliberation, translation, Imagining, reconfiguration became an essential part of the project methodology making evident the less tangible elements of creative process.

At the core of the IPO methodology, a 'corpse' of the EC, is information processing. Critical to this methodology is the initiation of a collaborative system that enables the participants to use the IPO framework along with a set of tools, mediums and conceptual ideas to develop critical thinking, collaborative research and art practice and conceptually driven virtual and physical realization of ideas with analog and digital as its loci. The convergence of the IPO and the EC methodologies was a natural marriage of systemic thought, group dynamics and artistic collaboration. The aim of the project was to produce working trans-disciplinary art and design practices following the IPO methodology.

The nexus of Claiming Creativity was for us the opportunity to listen to, engage with and discuss the nature and potential of creativity as evidenced in diverse array of ideas and projects presented at the conference, we include in this the visual graphic responses made by Columbia students throughout the conference. These things in addition to contact with colleagues from across the international spectrum caused us to see new potential in future projects, some of which we have since undertaken. We were also able determine alternate ways of fostering and enhancing creative and lateral outcomes in groups of students already highly creative.



# DIRECTING AS RESEARCH

Per Zetterfalk ,  
Dramatiska Institutet University College of Film, Radio,  
Television, and Theatre

At the centre of my thesis is the artistic formation and, as an extension, the scientific formation. The result also includes a documentary film, Norén's Drama. Lars Norén's internationally acclaimed work has made him one of the most-frequently staged living European playwrights. The film is a close examination of Norén's direction of a new work for the theatre.

My film, Directing as Research, produced for the Claiming Creativity Symposium, addresses the intersection between art and science, and poses the following questions:

How could directing of a film depict directing of a play?

How could an artistic process be a source for analytical theory?

How could my film Norén's Drama on the Swedish playwright and director Lars Norén at work be a point of departure within science?

All science is embodied, and all human knowledge has a practical basis. The experiences within art analysis from encounters with artistic work could be used not only about works of art, but also about works of science.

The creative precedes the rational and belongs to the sensuous. This characterizes artistic formation, which

ultimately corresponds with our senses, not with our thoughts. From this, established science may learn. As little as anything can be fully described, nothing totally escapes description. The unutterable in nature is not expressed in non-fiction. In art, the world can be rediscovered.

In the music experience we might agree that the inner form of the music is right or not, but it is difficult to state why. This is valid also for the work coming into being. Formation gives insights and it is in an essential meaning intuitive. If an act can be understood within a context, the creative choices say something about the creative person and his or her way of viewing the world: the temperament.

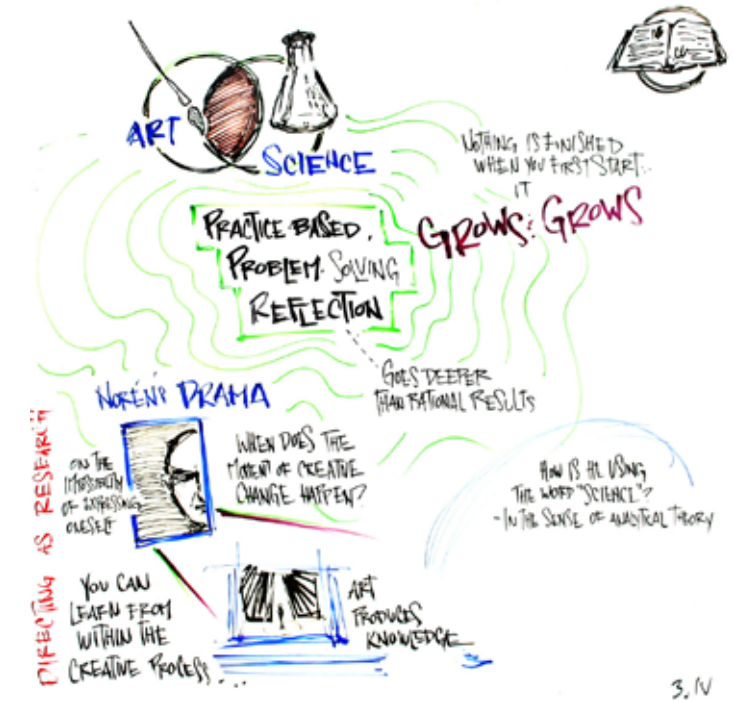
Norén's Drama strives to show the sublime moment when something decisive occurs in the process, when one grasps, when it grows and becomes better. This, the analysis itself would not have allowed. The form becomes central, which challenges the methods within the humanities and the way of posing questions in that tradition—in prolongation the idea of what is a scientific result.

With my film I am trying to make the silent tradition visible—the tradition of the theatre. The words are not enough—it must be shown for the silence to emerge. In so doing, the film

creates an enhanced reality and forms a point of departure for science.

Norén's Drama concerns the inability to express oneself. My formation helps to see the fine structures more clearly. The film result is more than the creative subject Norén seen through his process. I meet with the unutterable within myself. It is not only a few intentions, it cannot be reduced to anything. It could be two film-frames in the editing, which is equal to 1/12th of a second.

To order your own copy of Directing as Research, please e-mail Dr. Zetterfalk at: [memoriaproduktion@gmail.com](mailto:memoriaproduktion@gmail.com)



# ART, CULTURE, AND SOCIAL CHANGE

Can we change without creativity? Do we need change?  
Can art change lives? Can creativity create jobs? Is art  
political? Is creativity political? Can art provoke a critical  
view of the world? What will the role for art and artists  
be in our future societies? Should artists teach? Does  
creativity solve problems? Can artists solve problems?



# THE DOCUMENTARY ARTS LAB: AN INTERDISCIPLINARY APPROACH TO DOCUMENTING SOCIAL ISSUES

Kristin Pichaske and David Berner,  
Columbia College Chicago

Opportunities for creativity are found in every discipline and in endeavors that may not always be what is characterized as traditionally artist-driven. In essence, art is rarely about the artist but instead about what the art inspires.

Documentary Arts Lab, the new interdisciplinary, capstone-level course at Columbia College Chicago, is designed to expose students to service learning, help them interpret relevant social issues and prepare them for the cross-disciplinary workplace. The course brings together a team of advanced students from Film & Video, Radio, Television, Journalism, Interactive Arts and Media, and Marketing Communications who work together to produce a multi-faceted web-based project that shines the light on a contemporary social issue. Each discipline brings unique aesthetics to the project, allowing for learning that can be cross-pollinating. This permits students—individually and as a whole—to claim ownership of the overall production and approach creativity in established forms, but also allows space and acceptance for creative risk-taking.

During the Claiming Creativity Symposium, where the educational details and learning objectives for this course

were discussed, attendees expressed their enthusiasm for the possibilities in a class of this kind. Many reflected on the unlimited chances for students to learn from each other, to discover the creative boundaries of their own disciplines, and to challenge each other to believe in the possibilities of discovering innovative ways of telling stories and revealing the human side of a complex issue of our time.

As panelists for the presentation, we were also reminded of how teaching a cross-disciplinary class enhances the educator's experience. The instructors quickly realize that the class dynamic is truly Socratic in its method and design, allowing for everyone to learn and create—the students and the teachers.

As this class moves forward at Columbia, instructors will be assigned to teach the course in what can be described as a round-robin style. Two instructors will continue to develop and facilitate the class. But each time the course is offered, only one of those instructors will continue on, allowing a new educator from another discipline to offer new insight and knowledge to the classroom.

There are many ways to incorporate cross-disciplinary learning, but the Documentary Arts Lab formalizes that process, permitting the disciplines to intertwine and allow for the possibility of giving birth to new creative ideas and methods. As long as the approach is truly egalitarian, any class that brings together various creative disciplines and permits an open bond of artistic techniques truly has a chance to produce a unique educational environment.





# GAMES FOR CHANGE: CREATING GAMES OF SOCIAL VALUE

Janell Baxter and Mindy Faber,  
Columbia College Chicago

Computer-based game play is increasingly being used not only as entertainment, but also as a tool for education, science, and industry. As these “serious” games mix learning by doing with interactive media elements, they provide opportunities for gaming to be even more multilayered. Not only are they educational and fun, but they also provide a means of aggregating data about the participants (“players”) and create social networking opportunities.

In the Interactive Arts and Media department at Columbia College Chicago we have been developing curriculum to support “serious” games for over a decade, and have a deep commitment to exploring, learning about, and building games that not only have social value, but also allow the participants to create social change as they play.

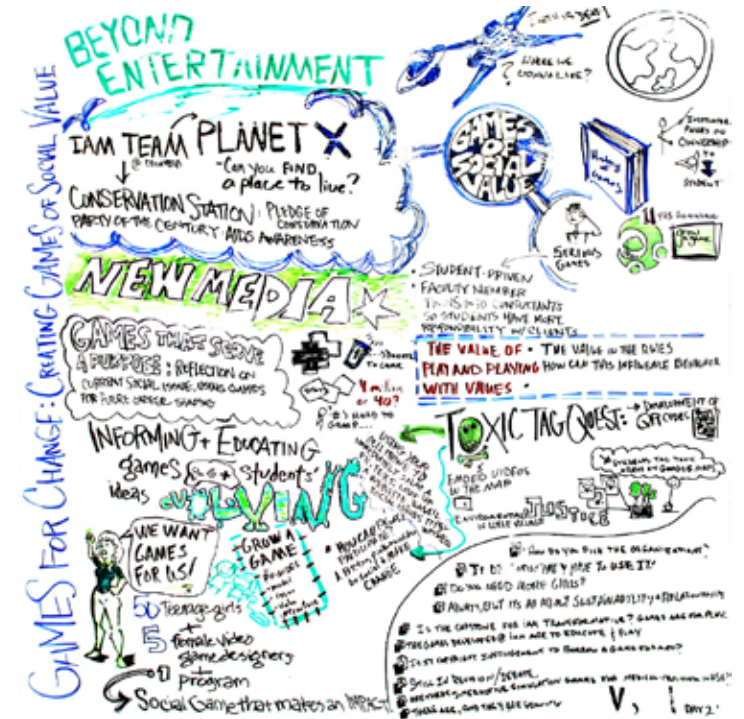
One of our capstone courses, IAM Team, has been working with non-profit organizations to create “educational games”; partners have included Adler Planetarium & Astronomy Museum, Child’s Play Touring Theater, Loretto Hospital, SearchLit.org, and Test Positive Awareness Network. As our students developed more successful educational games, we began expanding our courses to include games that have

social value and that provide a context for, and encourage, participants to create social change.

As a continuation of this process of looking to the future of gaming, we hosted the “3G Summit (Girls, Games, and Gender)” on August 12-15th, 2010. Fifty high-school girls were invited to attend and investigate the types of games they like to play. The tools to build, design and test those play experiences were provided as part of our 3G Lab, along with several leading women scholars and game designers serving as mentors.

Over the past two decades, girls and computer gaming has been a topic of much research and concern. Many educators concur that a significant gender rift exists and that this gap begins at an early age. A body of data shows a disturbing trend: girls’ participation in computer gaming does not serve as a gateway for greater participation in computer science fields in the same way that it does for boys. As our society increasingly moves towards one where STEM competencies predict cultural authorship, civic involvement as well as academic and economic success, what does it mean for our future that girls of all backgrounds are left trailing in the dust?

The 3G Lab is built on a simple premise: if we ask girls, “What do you like to play best?” and then give them the tools to build, design and test those play experiences, they will not only apply their imaginations and intellect to the challenge, but they will teach us, as educators, valuable lessons that surprise and challenge our own pedagogical and curricular frameworks, particularly as they relate to gender and technology. In this way, girls are engaged as self-ethnographers who teach adults through their own language.







## PLENARY PANEL

Having identified the profound importance of creativity in our collective futures, what steps must we take to recast or reshape our institutions, structures and public policies to maximize the potential in this?

Complete video of this panel discussion is available online at: [claimingcreativity.com](http://claimingcreativity.com)

Panelists Left to Right:

Anna Shteynshleyger, *Photographer*

Barry Kaufman, *Attorney*

Oliver Evans, *Kendall College of Art and Design*

Amina Dickerson, *Kraft Foods*

Snejina Tankovska, *Bulgarian National Academy  
for Theatre and Film Arts*

Steve Kapelke, *Columbia College Chicago*





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