

## Creative Profile Outline

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**Abstract:** By analyzing the wealth of concepts and definitions, generated by the restlessness of creativity, we can accept that being creative involves the ability to recombine your knowledge/skills and – implicitly – the need for introspection. In other words, the first step towards creativity leads to the awareness of point A, from which one departs to the wished-for Z; the visualization of the desire/objective, the usefulness of the idea (perhaps even the urgency), and the state of agreement with the non-negotiable values outline the route whose starting point is in what we could generically call *the identity of the moment*.

In the stage space, however, the journey unfolds in two dimensions: a real one - traveled by the artist (actor, puppeteer, dancer, director, choreographer, etc.) and a fictional one - traveled by the character, regardless of its form of spectacular transposition. Analyzing these connections can determine the degree of exploitation of your creative potential (infinite...!). The ways of shaping the *creative profile* reveal their multiplicity; we choose to propose the creation of a creative (and creative) identity profile through three key elements: self-image, introspection, and... price.

**Keywords:** creativity, introspection, self image, price, the arts of spectacle

Analyzing the wealth of concepts and definitions, generated by the restlessness of creativity, we can accept that being creative involves the ability to recombine your knowledge/skills and – implicitly – the need for introspection. In other words, the first step towards creativity leads to the awareness of point A, from which one departs to wished-for Z; the visualization of the desire/objective, the usefulness of the idea (perhaps even the urgency), and the state of agreement with the non-negotiable values outline the route whose starting point is in what we could generically call the *identity of the moment*. We say of the moment because each new stage brings with it transformations regarding vision and the degree to which potential can be capitalized on. This aspect represents a recognition of the validity of a universal law, called *the law of vibration*, from which we cannot do abstraction; we live under the sign of permanent change and reformulation.

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fictional one - traveled by the character, regardless of its form of spectacular transposition. In this context, their knowledge, the way they manage their emotions, the ability to move in space/occupy space, and the degree of connection with the spiritual realm become the mirror of thoughts/ideas, emotions, beliefs, attitudes, actions, and – implicitly – of the results. Analyzing these connections can determine the degree of exploitation of your creative potential (infinite...!). Thus, the classic *approach to the character* sheet will cross the border of the “five w. magic questions” - among the criteria for justifying actions, real or staged, a new heading will be entered for introspection and self-image, filtered through the four types of intelligence involved in shaping creative personalities or created characters: IQ (intelligence quotient), EQ (emotional quotient), PQ (physical quotient) and SQ (spiritual quotient), whose interdependencies are analyzed in numerous specialized works. The ways of shaping the creative profile reveal their multiplicity; we choose to propose the creation of a creative (and creator) identity profile through three key elements: self-image, introspection, and... price.

### **Self Image**

In this context, the possible biunivocal real-fictional translation draws our attention. Accepting the idea that self-image defines our relationship between desire and results, we trigger that level of awareness that determines the degree of involvement/renunciation of the subject - performer or character in his own life (which also includes creative actions); the performer will access his knowledge, experiences, programming and place them in the fictional mirror of the character, which, in turn, offers a space of experiences that can be accumulated without major gaps, generated by personal and metaphorical associations. This (simple) principle can equally light the way to the Chekhovian character or ... Little Red Riding Hood. Even if such an association may seem forced, the arguments are given to us by the specific aesthetic principles of a certain spectacular structure, which determine differences at the level of convention, established between the audience and the creators, regarding the degree of fiction; performance, documentary-theatre, image theater, animated, classical or poetic – all require a certain degree of acceptance of the mystification of reality, through which we can understand the acceptance of different creative visions. Thus, self-image can function as a ferment or as an inhibitor of creativity, because it is the key to obtaining or blocking permission to express ourselves (including through reception), to reach our maximum potential, but also to make mistakes; the limit is set by your self-image: lid or rainbow? The choice – is always -, personal. The creative process involves the cyclical travel of the path between thought/dream, experiment, failure, evaluation, repeating the experiment, and obtaining a result, which, once evaluated, will take the form of a new thought.

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The fictional story can offer, through the characters, life lessons in the real space, not so much because it mimics/reproduces reality, but because the receiver (performer or viewer) connects to it, and finds itself in the mirror provided. The way we will evaluate/self-evaluate the intermediate results of an experiential journey will, however, stem from *self-image*. The importance of this aspect does not result from theater treatises, but from the inter/trans-disciplinary approaches; we bring to our attention the volume *Psychocybernetics*, which shows the role of our own beliefs about ourselves. "But most of these beliefs about ourselves have been subconsciously elicited from past experiences, successes and failures, humiliations, triumphs, and how others reacted to us, especially in early childhood. From all this, we have mentally constructed a self (or a self-image). As soon as an idea or belief about us enters the picture, it automatically becomes *true* as far as we are concerned. We do not question its validity but act *as if it were real*."

This self-image becomes the golden key to living better as a result of two important discoveries:

1. All your actions, feelings, and behavior—even your abilities—are always consistent with your self-image. (...)

2. Self-image can be changed. Numerous cases have proven it, emphasizing that no one is too young or old to change their self-image and start a new life."<sup>1</sup>

In the spectacular space, two directions of analysis are open to us; the first will trigger reflections on the relationship between the character's path, the evolution of dramatic conflict, and their self-image/self-esteem; the second brings us closer to the need to know the basic principles of the psychology of creativity, (and) in this artistic field. Creativity is directly influenced by self-image. Fear of failure, mistrust, and a passive attitude causes a blockage of creativity. Awareness of fears, limits, and thoughts - which stop us from the process of searching - can be the first step towards reaching a new level of the infinite potential of creativity. "There are students who do very well in classes, but they get stuck in exams. Others are mediocre in classes but become extremely good in exams. The difference between these people does not lie in their innate qualities. It depends more on how they react in crises."<sup>2</sup> Invoking crises is an important point of reflection in the relationship between self-image – preparation and success. The secret lies in how to prepare for possible confrontations with project selectors and the public. "Sir Harry Lauder, the famous Scottish stage and film actor, once admitted that he rehearsed tens of thousands of times before appearing in front of an audience. Lauder was using the style of *shadow boxing*, the shadow here being an imaginary audience."<sup>3</sup> This type of training generates the creation of a mental map,

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<sup>1</sup> Maltz Maxwell, *Psiho-cibernetica corectarea imaginii de sine*, ed. a II - a, traducerea Irina Margareta Nistor, Editura Curtea Veche, București, 2013, pp.24 – 26

<sup>2</sup> Idem, pp. 257-258

<sup>3</sup> Idem. p. 262

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"vast, general and flexible"<sup>4</sup>, which allows the *seeds of success* to be planted and helps us to anticipate the route of the performance and possible accidents.

The relationship between *creativity* and *repetition* takes on various forms in the world of performing arts, generated by the specific characteristics of each type of show and of each creator. Rehearsals must include not only training of interpretative techniques but also the control of emotions. "Many people make the mistake of interpreting emotion as an expression of fear or anxiety, thus as evidence of maladjustment. Until it is directed toward a goal, emotion is neither fear, anxiety, courage, confidence, or anything else but energy built up and exacerbated in your boiler. It is not a sign of weakness. It is a sign of additional power that will be used *as you wish*. (...) Experienced actors know this sensation before the performance. They consider it a good sign. A lot of them even deliberately *set themselves* up to be emotional before they go on stage."<sup>5</sup> Rehearsals can, therefore, also be seen as a form of training for the possibilities of integrating one's image and the image of the character, in the stage image - concentric circles of performance art, intended to envelop the spectator in the story.

Thus, creativity will develop based not only on the memory in the cognitive area, but also on the muscle memory and - above all - that of the emotions. Ignoring the role of self-image can be equivalent to limiting one's success, and one's own life, but also to avoid some important aspects of the life of the characters transposed on stage. Boundaries are fragile; when intuition and inspiration are rooted deep within knowing they can nurture creativity, talent, potential.

Although self-image influences the image offered to the public or professional space, the training of artists in training, in this direction, is insufficiently addressed. Research focused on this subject is rare, isolated, therefore inter or transdisciplinary approaches represent the only viable alternatives. One such challenging author is David R. Hawkins. His books are not part of the usual reading list of a director, actor or puppeteer; and yet ... can we afford the risk of nullifying the meaning of the development of spiritual intelligence - an expression of the summation of spirit with matter? Through it we get closer to another topic, which pushes us to get out of the comfort zone: introspection. Whatever the answer, accepting the differentiation in levels of challenges and depending on the type of performance, subject and target audience, we keep a theme of meditation: "Looking into yourself is an attitude rather than a technique or a spiritual practice." This means giving up fascination with the contents of the mind and the world it reflects."<sup>6</sup> Introspection becomes an integral part of the "fundamental process" of discovering the self and the world.

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<sup>4</sup> Idem, p. 264

<sup>5</sup> Idem, pp. 271 - 272

<sup>6</sup> David R. Hawkins, *Ochiul sinelui de care nimic nu se poate ascunde*, trad. Robert Malischitz, Editura Cartea Daath, București, 2005, p. 155

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### Introspection

Who am I? What defines me? Challenging questions that unsettle creative minds. David Hawkins offers us a perspective in which the "matrix of understanding" (based on the intellect) is taken to another level, of intuition - understood as a form of subtle reception. "In reality, all that exists is self-existent and totally and completely identical with itself. It is only and only what it is, in a radical self-identity that excludes all adjectives, adverbs, verbs, pronouns and even nouns. (...) Neither thing nor person can be an adjective. It can't even be a noun."<sup>7</sup> The interpretations can be multiple, connected to the perspective with which you approach, to the position we choose to place ourselves. *Introspection* becomes a choice marked by art-science connections, especially those in the humanistic sphere. Mihaela Roco, in the paper *Creativity and Emotional Intelligence*, offers us an inventory of creativity theories, from the border between the 20th and 21st centuries, and opens ways of analysis of the links that work between "personal complexes", creativity and emotional intelligence. Among the promoted principles, we can distinguish the "principle of authenticity", with direct applicability in the development of a creative identity, embodied in the proposal of seven directions of action: "The subject is advised to be himself, using, for this, one or more of the *following tips*:

1. *Accept yourself as you are (...).*

2. *Be spontaneous (...).*

3. *Relax (...).*

4. *Assert yourself (...).*

5. *Create something which represents you, in domains which are simple, and without restraints.*

6. *Accept (endure) uncertainty, do not be scared by the new, the unknown, the risk, try to be brave, to confront, to dive in, to experiment with which you did not even think of*

7. *Be realist (...).*"<sup>8</sup>

Seven possible steps by means of which to approach the state of authenticity, so coveted in the world of performing arts. Through it the journey to the "self" acquires revelatory meanings.

Introspection can determine access to the right troupe/institution, a good integration into the "troupe", which works/should work as a *creative group*, focused on stimulating creative potential, an aspect that distinguishes it from the creative group, focused predominantly on tasks. The director/choreographer is tasked with finding ways to unlock and creatively amplify the inner resources of each troupe member. The personality of an actor/dancer/performer is, in principle, characterized by an "anti-Procustian" spirit, therefore, creating a climate that stimulates the

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<sup>7</sup> Idem, p.237

<sup>8</sup> Mihaela Roco, *Creativitate și inteligență emoțională*, Editura Polirom, București, 2004, pp. 128-129

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exploitation of the creative potential of each member turns into a condition that ensures the (long-term) success of a show, preserving its shape over time, an aspect that causes polemics.

### **Price**

Creativity and success always have a price. The art world is full of examples; the story of Rocky, told by Tony Robbins deserves our attention. His story helps us to add to introspection the idea of knowing/assuming one's dream. All men live in a dream: some in their own dream, some in the dream of others; the difference comes from the courage to follow your heart and intuition. Obviously, the fulfilment of the dream lies outside the comfort zone, full of proven recipes and templates; it involves accepting failure, looking for the "lesson", starting over and taking the next step. The "wrecked knees" technique is the only viable one; the child's desire to walk, to reach a point Z - known only to him - is greater than the pain caused by falls; similarly, if the desire to fulfill a certain role in a performance is not greater than the (natural) discomfort, pain or fear then – at best – the stage presence will be a technical one.

Introspection involves being aware of your strengths and weaknesses and correlating them with your dream/goal. Attaining the potential of each member of a troupe is a subject of dispute in the institutionalized theatrical space; the perspectives generating polemics are different; our interest is focused on how actors, puppeteers, choreographers, directors outline or recognize their opportunities, starting from their compatibility with various contexts. The relationship between creative identity and spectacular context can take different forms of materialization, but the essence is the same: it represents the form of expression of some intimate insides. The choices of a certain type of stage structure reflect the sum of three elements: the composition of what comprises the subconscious, the technical/specialist knowledge and the specific context (with economic and cultural determinations, alike).

Paying the price that success demands can take many forms; we bring to attention two: "going outside the conventional" and assuming responsibility. The first sends us to the adoption of "lateral thinking" – the subject of numerous studies; Edward De Bono (author of reference in the field) helps us understand the role of intuition in the development of this type of thinking, it causes us to suspend our desire to be right, in favor of the desire to be authentic, to express our creative self. Thus we assume our own identity; the abandonment of the ego, in favor of the self, is accompanied by the transition from the level of "herd" awareness, in which deviation from the norms of the group to which we want to belong produces chills, to that of assuming the price of time, energy and money. Thus, new avenues of analysis are opened, with new challenging themes: setting priorities, time and resource management, and responsibility. Each of the mentioned aspects can influence the degree of capitalization of personal potential and - implicitly - contribute to shaping

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the creative profile. The training programs completed over the last seven years (in the field of "personal development") led me to understand the power of mentoring and a concept promoted in the last decades: *mindset*. The way we think and act is a result of our encounters and readings. For me, for example, the dialogues with the psychologist Daniela Corneștean, the director Irina Niculescu, Daniela Nica (trainer and coach) or Mirela Șerban (trainer and financial analyst) acted as triggers for a new awareness, regarding how transdisciplinarity can function in the world of performing arts, in the training of masters and doctoral students. The common point of intersection of the dialogues can be defined by this concept, which allows the transition from rigid to flexible thinking, differentiated by the way of responding to challenges, to daily requirements; emotions filtered through these two types of thinking make the difference between success and failure. Carol S. Dweck<sup>9</sup>, brings to attention two defining facets of the winner's mentality: accepting failure and controlling success; he argues his ideas through examples taken from the world of performance sports. Going through them underlines to us their validity in any field in which teamwork is involved; performance begins with personal growth (translated through skills, introspection, and self-image), put in the service of the common dream/goal - those in the performing arts world cannot deviate from the rule.

Reading this article will only make sense if it is accompanied by an application exercise by the lecturer, if he answers the question: how does the triad of self-image - introspection - price work for me? Action (according to acquired knowledge and skills), reflection, application – possible steps in the nuance of your own creative profile.

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<sup>9</sup> Carol S. Dweck, *Mindset – o nouă psihologie a succesului*, ed. a II a, traducere Simona Karner, Editura Curtea Veche, București, 2017