

Defining Creativity S1E5: John Holzhüter transcript

Debbi: Hi, everyone. Thank you for joining me for this episode of Defining Creativity, a podcast that explores where and how creativity is found. I'm your host, Debbi Ponella, a creativity researcher, cultivator, and devotee. On today's episode, we're joined by...

John: My name is John Holzhüter. What do I do? I'm a chaplain, and I think that that's very much a person that connects with people who are in need.

Debbi: Welcome, John. I'm so thrilled to be speaking with you today about creativity. How about we start by finding out how you see creativity as part of your profession, or even your everyday life, as I'm sure chaplain goes way beyond a nine-to-five job?

John: Well, it does, and as it should, and I think creativity is sort of lifeblood for a chaplain, because what we do is we MacGyver things, truly, in that old sense. And really, I'm a great chaplain because I like that. I like being called to be creative, and I was not a great pastor, because within that, I found that I was rigid and not flexible.

And somehow chaplaincy, whether or not we're dealing with a disaster, maybe it's a flood or a tornado recovery, or whether we're dealing with death, or whether we're dealing with someone who's hurting, or whether we're dealing with a baby or a baptism, there's always some need to take or make something that we don't normally have the tools for. And the challenge then is also the blessing that says, you know, God gives us wonderful things, and if we don't have a space, how do we make a space?

If we don't have the right words to say, how do we open ourselves up that the right things come through? And if we don't have sandbags or sand, what do we find to stop the water? And it is a blissful challenge, because so many times things materialize, not ready to go, but the raw materials are there and you know exactly what you can do with them. And I've always thought that that, to me, is divine creativity. That truly is where the spirit of the divine—what I like to think of as grace—comes and manifests. Where like, I see nothing but a bunch of sticks and some mud, and suddenly those things just set up in your brain as the exact things you need to be the ingredients to have people make the difference.

Debbi: Can we just take one quick step back for my benefit, but also the audience? Just explain the difference between a chaplain and a pastor, if you will?

John: Sure. Well, technically I'm a friar, and that basically means that I'm sort of a guy that doesn't have a church space, and then I sort of go out into the world and see what I see. And chaplaincy, and at least what I do here in the States and what I've worked with, with my friends at the American Baptist Home Mission Society, is with the school here, because I'm at Ottawa University in Kansas and in Arizona, and with my Vietnam vets and some other people, is I sort of go when they need someone to pray or to lead or to do. It's sort of situational.

My specialty is triage, and a lot of times then I'll work disasters. So, they have different stations. They have a place that they're sort of spotlight colors. They have green and yellow and red, and then I'm black. And so the station that I go to is a lot of times with people sometimes who have died, and I'm with their families, sometimes who are dying, and I don't want them to die alone. And you don't know a lot of their background, and you don't know their faith or their preference within that, but you have to ask.

And a lot of times I've had people who would say, I'm Jewish or Muslim, and I have to say, well, I'm not. I know some traditions. What can I give you that would help you at this time? And that's where that creativity comes in, because what you find is a ton of common themes or common prayers or things that really, really do help. Even though you didn't have any idea that they were what was needed, they are.

And sometimes you find that what manifests is something that is incredibly clear that says, here is a path to give people peace or grace or calm, and it's not from the materials you thought you would have pulled from. It's not what you usually say to someone who's scared or who's hurt or who's dying, but it's something from your life that you know that helped you or that helps, and it just fits. And chaplaincy then so many times is taking what's on the road and making it work.

But for me, it's perfect because where I wasn't good was in the sort of day-to-day things with running a church. I didn't care about color of carpet. I didn't care about if somebody always sat here, if we always did... It just wasn't important to me because it wasn't creative.

And although there is some ability to enjoy having a groove that you can fall into, I found that it was like my soul and my soul food got pretty dry, because you just sort of went in and followed the groove and spit out on the other side of the path, and I didn't look to see what was on either side of the road that I just walked it. And because you don't know what you have and you have to be creative, it really caused me, at least, to find that there's more joy there than I realized, even when people are hurting or sad or mad.

Debbi: Wow. Well, it's very obvious, listening to you talk, that you're really creative. And what I'm hearing in what you're describing is the aspect of creativity where you're connecting with people. There's give and take and almost a collaboration of sorts. You aren't just dictating what should happen in a situation or going in with an assumption or judgment. You're open and flexible to whatever possibilities might develop in a particular situation. It develops from all of the parties involved in a unique kind of collaboration to navigate the circumstances.

John: [5:48] It is entirely collaborative. For me, I always sort of feel like I'm doing a show and then you get cast in the part that you're the best in- and sometimes you're too old and sometimes you're too short, but you're the best person to play that part. And then you find that you also have to direct the show you're in. So you're frantically trying to say, okay, who can sing, who can dance, who can act? And then people are willing to try and sometimes they are so brilliant and sometimes they take a leap of faith and suddenly you're doing this amazing show in a space you didn't think and joyful noises are happening.

Sometimes again, the reality of that: it's driven because there was a wreck or there was a horrible storm. I had a really interesting experience where it was a horrible, horrible disaster and this lady did nothing but come every morning and bake us pies and they were the best pies I've ever had and I love pie. I love pie. And I talked to her daughter probably a week later and she's like, "You know, my mom's so grumpy. This is the nicest thing she's done. This is the only nice thing she's done in years.

And every morning this lady got up at 3 in the morning and made- I swear I think I got my own individual pie, partially because I made huge yummy noises, but she made me a whole pie every morning and it was the best pie I've ever had. The crust was just magic, I mean. And- and here she was just doing this, and why I don't know, but I will tell you it was such a shot in my arm. When you're dealing with sad people... it was just amazing how things fit and that is the beauty of where I see it is.

It's a show that nobody records and that you can never, ever, ever really recapture, but you experience it in a way where everyone comes together and magic happens truly, and that's the beauty of, I think, being a chaplain, that we get to be a part of these things where we watch other people be creative and we fill in, in those little gaps where you just need something, and it's really cool. It's... and again. I've been so blessed. It's not what I thought it would be when I grow up, but as it is, I could not have found a better thing to do. I just love it. I really do.

Debbi: That's amazing. What a gift. So, you see people in various situations, oftentimes vulnerable or struggling. How do you see their connection with their own creativity or the ability to tap into it? How do you see that affecting how they proceed or process?

John: [8:09] You know, I think that being empty is the best way to be full. I think that the desperation in some ways causes us to be creative. I think there's that weird line that says, for some people, that mutation in itself mutates us to be the best we can be if you know that you don't have a hammer to hammer the nail, finding something that's not going to shatter when you bang that nail in is creativity.

And so much of where I am is a time where people really have lost a lot, or experiencing intense loss and, with that, the way that they push back on that is to find creative ways to cope and in doing that I think the tension of that—almost like hands in prayer—push so hard that you find grace. You find new purposes for things that you never would have seen, and suddenly what used to be a vase turns into the best hammer you have in your house. You may not ever use that again, but there is some pride that says I got the job done by seeing something was right in front of me in a new light, in a new way and at a time where it had to be.

So, I get to watch people use creativity to find grace. Because God gives us those tools, I believe, but not in the way we expect. I think a lot of other times, if you have all the tools, the tools shed, you just go get them and it's like me trying to be a pastor. You just go through the routine of things. It's not terribly creative, your day's done, sort of the drudgery of it. You don't have that ability to step back and go, wow, how did I do that? You just get the job done.

In those times you're like I don't have what I need at all. How can I cope, how can they cope? How can I help her cope? You realize that you've used things in ways that you never imagined, for purposes that they probably were destined for, but you didn't never see it.

Debbi: [9:56] So, it seems like in some of these times that are so difficult, you're finding positive ways to have creativity manifest itself for yourself, for that collaborative healing or going forward that we were talking about. Some of that connection, even as you were speaking about your differences with some of the people and how you were able to connect anyway and find commonality, is such a valuable skill, competency.

Thinking about developing those abilities you've touched on, how do we incorporate that with education, fostering the ability or even desire to connect with others, not just despite our differences, but embracing, respecting, understanding the value of those differences as we collaborate and create a more positive, inclusive, creative, thriving community? How can education support that, and not just in desperate times, but how can education generate those capabilities that I believe are inherent in everyone? How do we nurture that?

John: [11:08] So, I think part of that is thinking about creativity not just as a mutation, or maybe as a mutation, but mutation as innovation. The ability to say that so many times in academia, what we have is a beautiful concept. A hammer is a hammer, and we will teach you how to use it. But where the real magic occurs is when you have to find the thing that's not a hammer. And when you really look for those challenges as not just opportunities, but gifts, the ability to say, we don't have a hammer, "Woohoo!" not we don't have a hammer, crap.

And I think so much within the people we deal with, many times we want the right tool for the right job, especially in education. And what we find is some of the brilliance comes from the tool that, even if it doesn't feel good in our hand, even if it annoys us or we worry it's going to break or break us, is the perfect tool for the job. And that's where innovation occurs, that's where the reality of the world hits that academic theory and says, this is where it works.

And for me, I have to say, that's where I think that God comes in the most, to take the blinders off our eyes and say, just because it looks like a glass, don't just think of it. It's that old art concept where you turn things upside down to sketch them better. That thing that says, don't get too stuck in what you think, you know, no matter how educated you are or matter how much you've trained other people. And as teachers then, for us to make sure that we leave enough wonder in the way that we educate, that people have the ability to allow creativity to solve the problem and not somehow be a roadblock to something. It actually is the gift that says, and now that you've used all those wonderful things you learned in school and the theory's exhausted, now you get to be creative and you get to make it work.

And those times really are blessings because from that, academia is enriched because now we know. From that not having enough of something for your recipe and substituting something else, you've made something so wonderful that you can change the recipe. And that becomes that cycle of academia and real world that makes things live, that makes them continue to morph and do and innovate, so that we don't become the stick in the mud that just goes to work and walk through. We actually do have the wonder of life.

Debbi: And I love that as we're talking about creativity, yes, you're talking about the arts, but you're talking about cooking or about innovating in all these different ways. Creativity does not merely encompass a single kind of creativity. It reveals itself uniquely for everyone and can be applied, really, in all areas. It's life.

John: If not life, it's the spice of life, I think. It's the thing that makes life wondrous and palatable.

Debbi: [14:01] How do we get buy-in from teachers, students, community members, people who are caught up in a web of narrow vision, living in silos and listening only to echo chambers? How do we get people to connect? How do we get them to embrace this view of connection and creativity and commonality while still being individual?

John: That has been probably the biggest challenge of my life, not just... So, in general, what I've always said, one of the reasons that I think I'm a great chaplain is because when a chaplain comes into things, there's need. So, there's been a tragedy, there's been a disaster, and people respond to that need. They come to the call of—we have to sandbag, we need to clean up after the tornado. People are in need. There's been a fire. And everybody is willing to be innovative and wonderful and friendly and neat.

My challenge has always been, how do you make those times without having the disaster? I mean, as a chaplain, then you sort of look forward to the next tornado because you know that people will be friendly and wonderful and everybody will get along and do great things. But how do you do that in times of peace? How do you find... And for me, it really is an issue, I think, through the years of looking in my life and in the world in the difference between urgency, criticality, and importance.

When do we feel that we are urgently called to make a critical difference? When you and I and anybody, when we don't know what else to do but know we can make pies? When are we called to make a pie for a stranger? When are we called to get up at 4 in the morning to make a pie for? And I think that's, how do we as society, as humans, as Americans, as all those things, how do we find a way to share a common purpose that doesn't just cause us to be responsive to bad things, but to actually be a little proactive and say we can make some magic together rather than wait till something falls apart. let's all come together, but to feel that same urgency, to really know that we've got to get up at 4 and do it today, to know that we have to make something work that wasn't designed to be the tool we wanted, because we have to, because if we don't do that, the only time that it happens is when there's a crisis or it just doesn't happen. And so we all sit here, at least I do, and those that I love do, and think I'd love to make a difference, but I just don't know where I fit. Well, you have to find a way to fit and you have to feel we have to fit.

Debbi: Absolutely.

John: That's sort of tricky, you know?

Debbi: Absolutely. Yeah, if we had that answer, that'd be good.

Debbi: So, John, I know that one of the programs you are involved in is with Native Americans, I believe in Western Kansas.

John: [16:51] So, we work with some programs sort of everywhere. We're actually in about 30 states and we do some stuff working with different native tribes and that that's been interesting as far as custom tradition, we have a campus in Arizona, we have a campus here and we have a adult campus in Wisconsin and we work with the Pottawatomie tribe there and that's a really neat crew of people and that one of the things we were blessed to do—and this was with some faith partners—is that we wrote a grant to help people that were struggling with addiction and that we just wrote the grant and did some of the academic portions of it.

And the people that really ran it were tribal members and they were trying to figure out how to get young folk to not feel so isolated and one of the things that happens, and this is not blaming anyone, but in some ways with the... there's been some additional money that have come to the tribes because a lot of them have casinos and so what used to be an issue of poverty for some of these young men and women they actually receive money and sometimes they don't finish education and sometimes they don't stay as connected with the tribe because they don't need to, frankly.

So now they got some change because the casinos can do it. They have wonderful grandmas and grandpas that have said: I'm not gonna have these kids struggle like I did, and so. But what we found is they get sort of lost, and so what the tribe members and this wonderful man named Eugene did is... and so he would have thought he was this guy who was like, he led the businesses, the tribe, for a long time and I had no idea that he had one ounce of creativity in him. I thought he was just a sort of boring business guy and then I got to see him like in the real world and he's the most creative, artistic, amazing man that you would know. But his job, many times it, causes him to not be able to do that.

So, it's his other life that allows that, to be free and to keep him sane and centered, and it's a lot more fun than dealing with the politics that can go with tribal issues or... So here's this man and he plays Indian flute. And so this program that we worked on it was all his idea was to introduce people, and these are kids who never played any instruments or some had, into not just the traditions of what it sounds like to make a joyful noise or to make a squeak with this flute, but to actually experience what it feels like to make music; to feel what it feels like on the inside to let what music can let out, out; to bring in wonderful emotions, to let out negative emotions; and to do that with the traditions of the songs they've made, which have to do with honoring ancestors and honoring their faith.

[19:19] Now, this guy is, he's Christian and he's pretty active in his Christian faith, but he's also very connected with native traditions, and so he blends and synthesizes these in a way that is not... It doesn't proselytize. It very

much talks about, sort of, God as the great I Am. You know, God as a force of nature, those kind of things, in a way that kids can really sort of process feelings that are hard for them to label. And then the neat thing about this, he's found a man who makes... The grants that we wrote, then each student gets their own flute. And so, the last piece of that is that they actually sort of make these instruments that fit the people in the way that they think that the instruments and the people would connect.

It's really neat. So, they have personalities, they name them. And you know, as a kid I always named my guitars, I think that's neat. So they have that same relationship, but it's something that's fairly portable, you certainly can keep in your backpack if not your pocket, and that it can be both public and private and even secret as far as your engagement. You can take it out when you need a fix because you're having a really bad day. You can take it out when you go to the nursing home to engage people. I mean, you now have this amazing tool, that lets you both on the inside and outside to sort of harness things that only music can be the language for.

Debbi: That's beautiful. And it's cultivating that creative expression, a creative outlet. How do you see the creativity? You're talking about different cultures, right? Granted, they're all American cultures, but so very different. How do you see creativity manifest itself differently in the different cultures?

John: [20:55] I think what I've seen a lot, and I even see that regionally again, we have, we have good groups in different places is, it's back to what we spoke to earlier. Where is creativity sort of a group project? Where is it an onus? I remember as a, you know, I was a missionary kid and certainly when my growing up experience in some of the experiences here in Ottawa, what I was used to, where, where the community would come together to make music. And some of it was wonderful. And some of it was played with the heart.

Anyone who feels they can make music and never had a lesson on the French horn and can still play it, I'm impressed with. But there's a lot of 'furling' that goes out because it's a French horn, which I think is impossible to play. At the end of the day, the fact that somebody in a little village or in a community band could say, I'll take that French horn and try to play it. How willing are you then for people to hear that 'furl' sound, that "frrrt" because that's how you, you mean that plays the part, but it's less than perfect, and people have to hear you learn and see you bobble and stumble creatively and maybe feel that it's okay for them to see that it's a vulnerability that says, do you see I'm trying and I'm having fun? Not do you see that this instrument is really beyond me right now? And it's going to take a long time for me to be able to play it with that noise.

I think that culturally some people want to make sure that they don't get seen or heard until they can really play the instrument. And I think worse yet, I think culturally what I've seen is there's some places where they don't want you to even attempt to play unless you know how to play the instrument, where instead of going, gosh, that was great. But they're like, well, there were four different places that, or they roll their eyes when they hear that sound, you know? And I don't know why culturally that is the way that it is. I don't know why some cultures are more forgiving and understanding, especially in group creativity, that sometimes we fall out of our heels. You know?

I think that sometimes creativity then becomes something that has to be perfect. And I think that that's the enemy of the good in so many ways. If it has to be your back to the color of the carpet or the rigidity of that, you know, I think it's not even creative except in name. And so I think the real question then is how did these places and cultures and people under the auspices of America, and I think we struggle as a country with this. How do we find the common language that we can attribute to creativity or to faith or to citizenship or to a myriad of areas where people don't seem to agree but think that their definition is right and your definition is wrong? And how do we do that in a way that doesn't just squelch the very thing we're trying to fuel?

Debbi: Absolutely. Yeah. And part of that is learning to listen.

John: Amen

Debbi: And generating a dialogue where if you don't listen, it's going to fall flat or not going to work.

John: Yes, yes, yes, yes.

Debbi: This really seems like a through line with what you were talking about earlier when going to these traumatic or post-traumatic events or in these times of need. If you don't listen and appreciate where that other person is...

John: Yup yup, yup yup

Debbi: You know, if we apply that to the citizenry you're talking about and take it into community in maybe not so trying of times and learn to listen, it doesn't mean you have to agree with them, but to listen and understand that the other person is a human being with experiences that are part of who they are, and appreciate that. I think it's so important and such a hard thing to do.

John: [24:37] Well, and to remember the people that are in the audience too, and that, that listening that way... listening to your peers and partners that are making music with you, but also understanding that when you hear a sob out there in the audience or a gasp or a sneeze, that they are there and if you remember and allow them to be present with you, they're making music too, or they're doing a show too. It's just they're doing in their own silent way or their quiet way, but they, they feel a part of it. If you let them. If you don't let them, if they become the voyeurs that wish they weren't there, then somehow, it's all about you, you know. You've defeated the purpose of community then.

Debbi: And even taking that analogy further to the visual arts, there's a quote by Marcel Duchamp that says something like, I'm not gonna get this exactly, but along the lines of: 50% of the art is what you produce and 50% is the work of the person looking at it.

John: Yep, yep, that makes perfect sense. Yes, yes, yes, yes.

Debbi: It's how they interpret it, right? If I'm playing Beethoven or Bach, I'm co-creating because it's their composition...

John: Yes.

Debbi: ...and my interpretation.

John: Yes.

Debbi: I guess it's chamber music. Life is chamber music.

John: Yes, yes, yes. My favorite experience of this was back when I was a younger me, and I used to sing opera and I loved it. And I would go to opera houses in in this little town that I and I would look out, and everybody knew the opera and I would see them singing with me—especially with Puccini or something. All these little faces of people, young and old, and we didn't have teleprompts there. It's like, good grief, how do these people know Italian? Well, they knew Italian because they like the opera, you know.

It's like, how amazing that we just did that experience together. It was that line between music and prayer and that... I wasn't. I mean, I'd like to think they thought it was wonderful and they certainly were glad to have somebody to sing the character, but what they thought was that it was wonderful art, and we were participating creatively together, and it was a privilege to be on either side of that.

I had the same thing happen when I would sing the Messiah. I did a lot of the solos, the bar..., and I would go out there and people would say: don't you hate it when they sing? No, I love it when they sing. When I look out there and they know what I'm singing, that means that we're sharing together in a way that that is really deep and wonderful, and I wish that we could find more ways to do that.

Debbi: Exactly. Or if you think about a rock concert or any kind of concert, when the whole audience is singing along.

John: Yeah, yeah, yeah, yeah.

Debbi: If you took those individuals and ask their political affiliation or opinions on a myriad of divisive topics, we wouldn't be able to have a civil discussion. Yet we can sing a popular song together at the top of our lungs. If only we could tap into those shared experiences and get it to go beyond.

John: Yeah, yeah, yeah, yeah. That again, that's the positive side. That's not a tornado or flood, but that's the... That's what we have to harness. That, to me, is when creativity really is divine, you know?

Debbi: [27:29] I did want to follow up briefly about the Native American flute program. How long have you been running it?

John: We started about six years ago.

Debbi: And what ages have participated?

John: So, the youngest age is 13 and the oldest age is about 25.

Debbi: So, what kind of results have you seen from the program. Where or how have individuals benefited from the experience?

John: Well, so I guess, to be perfectly honest, and let me frame it this context... One of the things I love about being a chaplain is that people come together to sandbag for the flood and they don't care about life and they tune life out. And you have to understand that sometimes after the flood, a month later, that same lady that baked your pies doesn't want to speak to you. So, I understand there's some situations and what we've seen in that program...

These are people that that came primarily because they had some addiction. And where that connection with the flute, with art and with all that it does is strong in all of them. That doesn't mean that it doesn't end up for a lot of them, probably more than not, being dwarfed later by the fact that the same things that led them to addiction, and those are loneliness and despair, lead them back to addiction. And so... Does it break the cycle? No, no. Does it mitigate some of the pain? I think that's clear, that it does.

I think that the hard thing about all that, and I think you have all sorts of issues as our country is a little more frayed and as there's more awareness of the differences between, for example, natives and non-natives, some of that stuff has been reintroduced. I think that the more that people feel raw and hurt, even making good music or letting out stuff inside them can't solve the problems that sometimes smoking a pipe or taking a pill at least numbs out.

And so for me, what I hoped is that people would find it and then life was great and then they'd have their name flute and they'd make wonderful families. And sometimes it does happen, but even in that, sometimes three years later something happens and they go back to where they were, where it's a dark place and they just want to hide. And I think that's the very root of what we've spoken to some, is that if creativity itself is not contagious, if we are not able to reinvent ourselves in society, then we become stagnant.

And stagnant leads to feeling alone in the quicksand yourself, and then even creativity can't save you because you don't have the energy anymore. It has to be contagious and shared because everybody has a bad day. And sometimes you're tired of thinking what other tool you can make, and you just need somebody to say, hey, try this. It boils down to we have to be connected with people that we may not like, but we have to love. And that if we don't do that, we are not happy as society, you know?

Debbi: Right. I think there's a million-dollar question in there about how to break these cycles, whether it's addiction or poverty or any of the...

John: Cycles are not creative.

Debbi: Right.

John: They're not. I mean, they're not.

Debbi: Right. But I do think it can play a role.

John: I think it plays the role in solution. But I think that people get overwhelmed by cycles, and they think that they can't creatively come up with solutions because the cycles are so big. And that's where it's a leap of faith. That's where you have to call your friends and say, how do we do something? And sometimes it's 40 things you do that finally fit together and make the orchestra. But I think that we, and myself included, I think it just seems so insurmountable sometimes, that you just sort of put on your blinders and move on, and nobody tries to play the French horn, you know?

Debbi: Right.

Debbi: All right. As we're winding up here, is there anything creativity-wise that we haven't touched on and you want to share?

John: You know, I don't know that there's anything I want to share, and certainly I think you've touched on a lot. I think the hunger that I always have is, I feel that when you sort of look out in the world, especially with these kind of connectivities, that we have the ability collectively to have all the right combination to make that creative lock open. I don't think it takes disaster.

I just hope that somehow we find the right people to make the kind of music that will solve problems, to make the kind of art and passion that really will bring hope and joy. And I feel that we can do it because I know we do when there's trouble, but it's back to that urgency. I hope that somehow you can help people discover that urgency so that we can have a better world. And as soon as you do, please call me because I want to know it, because I'm really hungry. I want to play! I want to be in the show! I do, I do!

Debbi: Me too.. All right, then. For my final question, I would love to know what is your definition of creativity?

John: Oh, that's a great question. I think my definition of creativity, and this I know sounds preachy, but I can't help it, is truly where God meets us. I think in my mind what that means is that we can be instruments and play notes we never thought if we just allow ourselves to be open to having a master player and to not know if we're a piccolo or a French horn. Creativity, then, is really where God can use us, as the instruments we are, to bring peace, so joy, all those things. To me, it's very spiritual. It truly is.

Debbi: That's great. Well, John, I can't thank you enough for your time and your spirit and all that you do for so many and how your creativity is such a positive force in this world. And I look forward to seeing what more you do, and hopefully we can do, to make the world a more creative and beautiful place.

John: Well met, indeed. Well met, indeed.

Debbi: That's a wrap for Episode 5, A Fascinating Discussion and Reflection of Life as a Chaplain, with the extremely creative John Holzhüter. I'm so grateful for John and for you, the audience, for tuning in. Additional thanks to August Fackler for composing and recording the music. Join me next time as I talk creativity with education consultant, master teacher, mentor, facilitator, and peacekeeper, Cindy Ripley. Meanwhile, be open to possibilities, make connections, and embrace your creativity however it manifests itself in you.