

Defining Creativity S2 E1: Fredricka Reisman transcript

Debbi: Hi, everyone. Thank you for joining me for the launch of season two 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. Today's episode features a guest who has spent a lifetime helping others recognize and develop their creative potential, a leading creativity scholar, and mentor to many, including me. So, a very special welcome to my guest...

Freddie: I'm Fredericka Reisman.

Debbi: Thank you so much for joining me today, I am so excited and I've really been looking forward to this conversation. So, you've spent your life helping other people discover their creativity. I'm curious as to what first awakened your own?

Freddie: Ok, Debbi, well, I met Dr. Torrance when I was on faculty at the University of Georgia in Athens, and before that, I had not heard of creativity, wasn't aware of my own creativeness, and this lovely man was standing outside of my office door my first year on faculty at Georgia. He had the most beautiful blue eyes, and he said, "I'm Paul Torrance, and I need a favor." I said "okay." Now, of course I knew that he was chair of the division of ed psych.

He said, "I want to get certification in the gifted approved in the state of Georgia. Will you go with me to talk to the state superintendent of schools and see if he'll give us that certification?" So I said sure. Well, we went, we did our pitch, and we walked out of there with approval for certification in the gifted. And, of course, Dr. Torrance embedded creativity in that whole operation. So that's how I became interested in creativity, and we ended up doing research together, presenting at conferences, and after I came to Drexel, after I left Georgia, Dr. Torrance and I wrote three books on learning math creatively, because he also had been a math teacher.

But a story that I would like to share with your viewers: Dr. Torrance and I went into an elementary school in Athens, and we worked with two different first grade classrooms, and the purpose was he wanted to administer his Torrance Test of Creative Thinking, but at that time The Metropolitan Readiness Test was required, and these two little boys, they were in different classrooms. They came out in the retarded range in the Metropolitan Test, and in the gifted range on the Torrance Test of Creative Thinking.

The teachers, the two teachers, said to Dr. Torrance and me, "But these two boys they're troublemakers, they don't pay attention, they don't interact with their peers, and they lie. They're terrible liars." Well, Dr. Torrance kind of smiled and he said to them, "Well, lying is a creative activity, and now these little boys have to be shown how to use their creativity in socially acceptable ways." And Dr. Torrance then gave them several strategies to use with the boys, as well as their full classes. And they promised they would implement them. We went back in two or three weeks and met with the teachers, and they said, "We can't believe it." They said, "We used the strategies that you gave us. We were accepting of them. We let the rest of the kids in the classes know that we liked these boys, and in fact, one of the little boys," the teacher said, "even carried my stuff to my car one day."

[5:03] Well, the little boys ended up mentoring their peers in reading and in math, because these kids were bright, but they just didn't do well on the Metropolitan Readiness Test. And they just turned their life around. Now, if their creative strengths hadn't been recognized, they would have ended up in the retarded classes all through high school because in Georgia that was the policy at that time. That was in about 1972.

Debbi: Wow!

Freddie: Yep. So here is an example where creativeness really changed the lives of two kids.

Debbi: That's amazing.

Debbi: [6:12] You were saying how Dr. Torrance sort of opened your eyes and invited you into this conversation and into this world of creativity and awareness of creativity. So, after now a lifetime devoted to that study and research and just to creativity itself, what do you understand about creativity today that maybe you couldn't have understood when you first began that journey?

Freddie: Well, the main thing that I think all of us need to understand is that every one of us has creativeness, and it can be enhanced through intentional instruction and practice and knowing that you have creative strengths and perhaps some areas that you might want to enhance.

Now my Riesman Diagnostic Creativity Assessment, the RDCA, the whole purpose of that is to make the person taking the test aware of their creative strengths, and the RDCA is built off of the Torrance Tests of Creative Thinking, which in turn is built off Guilford's research in creativity. But there are eleven factors that I identify: *originality*, which involves coming up with novel or unique ideas; *fluency*, generating many ideas; *flexibility*, coming up with different categories of ideas; *elaboration*, providing details—now that can be through speaking, writing, drawing; *resistance* to premature closure... Have you ever been in a conversation, and someone finished your sentence, and it's not what you wanted to say?

Debbi: Yes.

Freddie: They aren't being creative.

Debbi: No.

Freddie: ...and *tolerance of ambiguity* relates to that being open to the unknown, being comfortable with the unknown; *risk taking*, smart risk taking; *intrinsic* and *extrinsic motivation*. Intrinsic being where you do something for the love of the task; extrinsic where you get a reward. Another story if I may.

Debbi: Sure.

Freddie: [9:07] In my doctoral work, I was the clinician in the arithmetic study center at Syracuse. It was the only such center in the country at that time. And, I had a lot of middle school boys referred to the clinic for help in math, and of course I was the only clinician. Well, these kids didn't want to work with this lady, you know. So, my office was on the fourth floor—I took them down to the basement where the candy machines and the drink machines were, and they got snacks and we came back up to my office, and I start talking to them about themselves: What do they do? What are they like? Are they in sports? Are they in music? What, you know, what's your interest? And as we talked, I would slip them an easy computation. And then I would get a little harder.

And they would talk to me and everything, and they would do these computations. I remember a couple of the kids, I would say, "Well, this has been really nice, but our time is up." And they would say, "Give me a couple more of those." So, researcher Teresa Amabile from Harvard, and her research always emphasized intrinsic motivation; said that you get more creative results from intrinsic motivation, and I disagreed with that because in my experience, the extrinsic motivation was the trigger to get the person involved in an activity, and then as they became successful, then I could see the intrinsic motivation taking over, and her latest book that she came out with a few years ago with her husband, she now acknowledges the role of extrinsic motivation.

Debbi: Yeah. I find that applies a lot in like my own work. So many times, I'll have a cello student or a piano student or some—especially young children because mom's making them because they have some idea that this is what's supposed to happen. And maybe I'll get a student who's had a different teacher, and they wanted to quit, so that extrinsic motivation, maybe their parents promise something, or there's they're doing it to make their parent happy, but that's why they're there; it's something extrinsic. It has nothing to do with they want to learn to create music and be part of the music-making experience. But then my job as somebody who's helping that unfold, their love of it, their interest. Finding how it's relevant for them, you know, making it something that they like to do.

And just as you said with you know, you start at the candy machine, whatever the sweet spot is for me, in that lesson or in a group setting, where you just find that and you can plug into that, then that's where that grows. And I absolutely think that um you can't put a label extrinsic, intrinsic, good, bad, you know this means you're more motivated or not. It's just taking whatever that situation is, applying creativity and so many of the different characteristics you just named and finding that. What does it mean to them? Who are they creatively? Musically? What is that voice? If you can find that, no matter where that original motivation or why they're there, let's find a way to make it something valuable and to grow from it.

Freddie: Right. Right. And then they become your partners with their wanting...

Debbi: Absolutely

Freddie: ...to enhance their own creativity and their learning.

Debbi: And isn't that... Dr. R., isn't that how we grow as teachers, mentors, as participants in that learning? We're learning too, and it's so exciting.

Freddie: [13:23] Well, you know, that brings me to the crisis in teacher preparation. We did a catalog study of the top one hundred teacher prep programs according to U.S. World. Eight of the hundred incorporated a little bit of creativity in their programs. I've just done some research, and I found that the University of Maryland was the only teacher prep program that talked about creativity coursework.

But in looking in depth and in talking to some of the people from the University of Maryland, there's nothing about creativity; it's just on paper. But in practice, there's nothing. I have had so many students at Drexel in teacher prep and from the corporate world who are angry, really furious, that they were never exposed to creativity studies in their program. And it's a real crisis. In fact, I brought Larry on as a co-author on the book *Crisis: The Result of Lack of Creativity Studies*, and it's really, it's something that we've got to focus on. And yet, there's really not a lot of attention to the fact that we have to start teaching teachers first of all how to identify their own creative strengths.

Debbi: Mm hmm.

Freddie: But teachers think that their creative kids are the ones that smile, that agree with them, that sits still in their seat, that are not behavior problems. Whereas creative kids, they're a challenge.

Debbi: Yeah.

Freddie: And when they get bored, they daydream.

Debbi: Right.

Freddie: And, Getzels and Jackson, forty years ago, filed this, what I've just described. Now, this is a real problem because teachers who aren't aware of their own creative strengths, how can they identify kids who are creative? And here we have teachers who are preparing our leaders, our future leaders, and instead of nourishing their creative strengths, they're punishing them.

I have a colleague in the UK, and he found that only Switzerland emphasizes creativity in their teacher prep, but otherwise several of the European countries—same problem. So, I mean, this is an international problem.

Debbi: So why do you think that that self-awareness and that creative awareness is overlooked? What is driving that?

Freddie: Ignorance. And, the professors of the teachers are ignorant of the strength of creativity, and therefore the teachers have never been exposed to its importance. And so, I, I say ignorance. When I created the School of Education at Drexel forty years ago. You know, Drexel is known for their co-op where the students do a six-month experience in a company related to their major, and so I instituted a three-month co-op rather than having them do a six-month student teaching, I split it three months in a corporation related to their area of certification.

So, like if they were a chemistry teacher, we'd put them in a chemistry company. And it's funny because I built the teacher ed program with the help of the scientists, all of the science programs and math. And by the way, when I started the teacher ed program, we only certified in math and science, which was going with Drexel's strength as an engineering school plus that's where the jobs were. And then I said well I think we should do elementary also but have it strong in math and science and that's what I did. I'd get calls from principals all the time: "We need a physics teacher. Have you got one? We need a math teacher." They knew go to Drexel to get a strong teacher.

Debbi: Amazing.

Freddie: Yeah, but ignorance pervades the School of Ed at Drexel, too.

Debbi: [18:44] I know that part of your crusade against this type of thinking is to give tools. I know you write and research and do books and presentations. And you mentioned; I just want to circle back to the RDCA, the Riesman Diagnostic Creativity Assessment—that is available for free to people...

Freddie: Oh, It's a free online assessment. They can access it through the FRC, which is the Freddie Reisman Center for Translational Research in Creativity and Motivation, and that was created by a very dear friend of mine who gave a million-and-a-half-dollar grant donation to Drexel to create the FRC. So, if people just google "FRC," they can access the RDCA.

Debbi: Right. I use it extensively in my own teaching. It's an assessment that really is about what you've spoken about already: self-awareness and not prediction of creativity.

Freddie: Right. That's right.

Debbi: What I've said often as I'm talking about it with my students or with colleagues, is that the RDCA really gave me a language about creativity? I've often referred to how it changed maybe the questions I was asking of myself and of others. Can you maybe give me an example of what you see with those who take that and take either the assessment or just with all the students and people that you've worked with over the years? What do you see that tells you that that awareness has begun, that creativity... awareness of themselves as a creative being? What do you see? How do you see that change it?

Freddie: Well, they start out saying, "Oh, I'm not creative," and they end up saying, "Wow, I am creative."

Debbi: Yeah.

Freddie: So, it opens their reflection, and it helps them to understand their strengths. And you know, the RDCA puts the test taker in control. If you're low on some of the factors, but let's say you don't care about generating a lot of ideas; fine. Or, maybe you're not a risk taker, and you don't want to be a risk taker. That's okay. It puts you in control of what you want to do, and if you do want to strengthen some of those areas. I have a contracted book right now that I'm working on where I have a lot of activities that strengthen each of those factors.

Debbi: Oh, that's fantastic! I look forward to that. I know I'll use it for myself and for... with others too. And speaking of books you've authored solely, you've co-authored, you've done all these different things where you've mentored colleagues and students, you've edited other people's work. So, tell me maybe about those different roles and how they inform what you see as the relationship between creativity and collaboration.

Freddie: Well, collaboration is a subset of creativity, and my whole philosophy has always been to bring the youngins up, and that's why I... I mean, look—the Crisis book, I did nine out of the twelve chapters, and yet I have... I have three co-authors, because I like to open up doors for their own professional growth. On this new one though, I am just doing it myself. Someone said to me, "Freddie, start taking care of yourself."

Debbi: As far as some of the collaborators though, you talked about writing with Dr. Torrance and thinking through your creative process as a writer or in other ways, can you talk a little bit about your own process of writing as a solo author, but also then with others, and what may be working with some of those people has taught you, you've learned from them, and that process of writing.

Freddie: Well, one thing that I'm aware of now that I wasn't aware of even last year is that I think something is done, and then I get a whole new perspective on it, and I have to throw out what I did. I go with this new idea because it's better, and so that's a new awareness for me.

Debbi: That's wonderful.

Debbi: [23:56] As far as you have a contracted book. Is it that you're asked to write a book about X topic or is it primarily self-driven and chosen what you're writing about and how does that difference about your passion and how you approach the material?

Freddie: It's all my own ideas. I don't respond to what the publisher wants. One book on really translating the research in creativity and motivation, and Jeff Westfall is one of my co-authors. Jeff has now come out with his own book on making one's work meaningful, which is just brilliant.

He and I we spent a good part of a year developing our concept for the FRC, and I said to him, "Jeff, this translational research, it's powerful." And you know, I started out pre-med. My father was an anesthesiologist, and he was so happy that I was following, until I got to an anatomy class and had to dissect a cat, I couldn't do it. And I said to myself, "If I can't dissect a cat, how am I going to do a cadaver?" And that was the end.

Debbi: Oh my goodness.

Freddie: Then I tried. I looked at the LSAT because an uncle of mine was an assistant attorney general of New York State for eleven years, and he was thrilled. He thought, "Oh good, she's interested in the law." Well, I bombed the practice LSAT. But then when my daughter was in kindergarten and came home reading and doing I math, said this is... Because my undergraduate major was psychology, with a sociology minor. I said this is psychology; I'm seeing her unfold, and that's when I got interested in education. And Syracuse at that time had a summer program where you would do a summer semester in a classroom, and you could get a job teaching while you finished your master's. That's how I got into education.

Debbi: Amazing! Well, we're all glad that you did for sure.

[26:47] So, thinking about creativity and how you do all this to help others find their own creative self, how about you? What has creativity... In your life, what does it continue to? Teach you about yourself. How do you use it and apply it in your life?

Freddie: Well, the gift that Dr. Torrance gave me was the gift of caring, and he was friends with Carl Rogers—unconditional love—and so creativity has helped me unfold caring about others. To care about someone else enriches your life, and I think that creativity is such a human quality; it's such a human characteristic that it just helps one make their life more beautiful.

Debbi: I love that! Oh, I love that, and it's so true.

Debbi: [28:02] All right, so I was thinking about this as I was preparing for this conversation today, and I have bookshelves full of Dr. Reisman books, and I've taken classes with you... I was just wanting to make sure I took the opportunity to really talk about creativity in a new light because people can find your work everywhere, and I encourage them to do so. But I thought it would be fun... You know me well enough to know that I love playing with words and I love playing with metaphor.

So, I was thinking, through this podcast, I've had the privilege of talking with people in just many different backgrounds, and as you know, and has been obvious throughout these conversations is that creativity really reveals itself differently in every life, right? Sometimes its problem solving, or it appears as teaching; sometimes relationships, innovation, expression, curiosity, resilience, so many different ways, and it's almost as though we're all looking at the same jewel, but from different angles, so I want to explore a few of those angles with you.

So, let's do it this way: thinking of creativity as a garden. You've spent decades cultivating creativity in others, and my question is: if creativity were a garden, what have you learned about it that helps it grow, and what causes it to wither? What have you learned as a gardener of human potential?

Freddie: Well, as a gardener, human potential has to be allowed to evolve in a very personal way, and the guider, the person who's tending the garden, has to tend the person's creativity with understanding that you cannot drag it along. You've got to let it unfold and grow within that individual. And sometimes you wish they'd do it faster, but that's when the gardener in you has to back off and let the seed evolve in their own time.

Debbi: I love that. And what about the withering? What would make it wither or stifle?

Freddie: Well, that's what teachers do every day with their students: sit down, be quiet. What do you mean by that? It's terrible. It's heartbreaking.

Debbi: And in our gardening metaphor, I guess not watering it, not pulling the weeds...

Freddie: Yeah.

Debbi: ... not allowing it to be its own individual...

Freddie: Right.

Debbi: ...and grow in the direction of whatever its sun is.

Freddie: Right.

Debbi: Okay, I have one more metaphor that I had written down that I want to lay this one on you: creativity as a companion. So, creativity has been your companion for a very long time. How would you describe your relationship with it today?

Freddie: As a friend.

Debbi: Tell me more.

Freddie: I get a very nice feeling when I actually perceive an entity that is creative. It's almost like a ghost that is hovering around me, very happy, very supportive, and appreciates my creativity.

Debbi: Oh, that's beautiful! That's beautiful. We all need our creative friends hovering, right? We need that.

Freddie: Yes.

Debbi: [32:30] After hundreds of presentations—we've talked about books, interviews, students, conversations about creativity—what questions are you still asking? What as a creative community is still there to search and to find?

Freddie: Well, I think a really critical one has to do with AI, artificial intelligence. Artificial intelligence is very good at summarizing and digging out answers to the questions that you ask, but the human capacity still comes up with knowing something that is not even imaginable yet. Getting into moral judgments, just the whole aspect of being human, I think this, this whole business now that AI is going to kill us all in ten years, that's scary.

Debbi: Yeah.

Freddie: That's really frightening. It's a frightening thing to see if AI could indeed go rampant. So, I mean that's something that I'm very interested in researching and keeping an eye on.

Debbi: The AI piece is so scary in so many ways, but within that, what does give you hope?

Freddie: Well, I would like see AI being pushed into the medical field, where with what it can contribute, it could help us accelerate coming up with cancer... I saw Fox on the Emmys, where he was remarkable with all of his disability, and now he's saying that they're close to a cure or you know getting help with Parkinson's disease. And I firmly believe that with researchers, they can use AI to benefit humanity.

Debbi: Yeah, I think so too.

The other thing, I really love it, especially it's people using the RDCA in their doctoral programs worldwide. I should have kept track of them. I didn't. I just give them permission, you know, and that's it. But, I think the RDCA is a powerful little instrument. There's a colleague in Columbia, part of a group called GCI, the Greater Creativity Initiative, and I'm on the executive board, and Larry is also. This group is internationally supporting study of creativity. I want to make sure that I mention the Creativity Summit that I designed, that is coming up November 7th, and it's free, free registration. We've got nine of the top creativity researchers from the UK, Dublin, India, South Australia, and about four from the U.S. It's going to be an all-day-long session. It's the first time that a group of the top of top researchers in creativity have come together in one platform, and we're really excited about it.

Debbi: That sounds amazing.

Debbi: [36:43] All right, let's get to this final question. We're going to go back to the gem metaphor as it applies to this exploration of defining creativity. So, every conversation reveals a different facet and no single view captures the whole thing, but each perspective helps us see a little bit more clearly. So, as you and I today have talked about creativity as a garden, a journey, a lifelong companion, and probably a dozen other things during this conversation. But one of the traditions on this podcast is that I do ask every guest the same final question. For you, at this time, because I do think it changes in our time and where we are. How do you define creativity?

Freddie: I can't. I can't define it. I mean, I can give you some thoughts, some opinions, but they aren't worth anything. I could probably have defined it last year. Well, I'll back up. We're at a very interesting time that addresses that question. And the interesting time is how to define creativity. It has been defined... Well, I mean, the traditional is, original and useful, and those two terms are now coming under question.

James Kaufman, my friend from University of Connecticut, and Adam Green, I think he's from George Washington... Anyway, they were the two principals, and they ask 200 of us researchers in creativity and practitioners, "What's your definition?" And it's a massive study. It's ECCO. ECCO stands for Expert Consensus on Creativity, and it's going to be published, I think, in the Journal of Neuroscience. They came up with just hundreds of definitions, and one of the important definitions is: creativity is a process. It is not just a product.

Debbi: Exactly.

Freddie: And that's really important.

Debbi: Right.

Freddie: Even with this massive study, I think they made a mistake by just asking creativity researchers.

Debbi: Yeah.

Freddie: It should have gone out to the whole population, to the medical field, to the health field, to engineers, to business finance, veterinarians, but I think we've by just going to the creativity researchers, we've put a boundary around the answer to the question: What is creativity?

Debbi: That's what this... this entire podcast is about, and it started when I started my Creativity and Innovation degree there at Drexel. Defining creativity, because it is different for everyone, and that's why I'm doing this. I think there are as many definitions as there are people.

Freddie: Yes.

Debbi: I think it is just so important, and that's the whole thing that you're talking about when you know yourself as a creative being. You can't put yourself in a box of what that definition is, because whatever it means for you, is valid.

Freddie: That's right.

Debbi: If you're being honest with yourself and you are embracing and opening up yourself to all of these, this creative potential of who you can be and how you can creatively connect with others and with the environment and with the world, right?

Freddie: Right.

Debbi: I think that's where... That's my little piece of the puzzle that I'm looking to fill is to help people in these conversations maybe see someone that opens their eyes to, "Oh, I'm creative in that, but also it manifests this way." That's the whole idea behind this and that's what I'm fascinated with finding.

Freddie: Yeah.

Debbi: Yeah.

Freddie: By the way, we also have to mention that you were the inaugural winner of the Reisman Creative Graduate Student Award.

Debbi: Well, thank you for mentioning that. That was such an honor. I got to have it presented by the one and only Freddie Reisman. So that was an amazing opportunity to get to have that and what Dr. Keiser had

nominated me for was this same research that I'm now still exploring, and the title of the paper and the video that went with it was "Defining Creativity" about an exploration or an unending journey. I forget what my subtitle was at that point, but it is because it's still this process unfolding now.

I want people to understand that they are creative, and I want to find with them where that is and how it looks and what that is and have that conversation because it just... it's amazing.

Freddie: Well, you know that's what I like about the RDCA. It is a vehicle for conversation. It's not predictive. Most of the creativity assessments, and including the Torrance, are predictive, and that was not my focus. My focus was to make people aware. I had a student, and she was very uptight, and on the discussion board, I had probably the most interaction with her from anyone else in the class, and her score on the RDCA was very low about everything. Well, at the end of the quarter, her scores on the RDCA were very high.

Debbi: Oh wow!

Freddie: And she said, "You know, I have to share with you. My husband noticed that I'm so much more flexible than I ever was." And she said, "I guess I'm just going to have to loosen my girdle."

Debbi: I love that!

Freddie: I'll never forget that.

Debbi: Oh my goodness, that's wonderful! Those moments are so precious. Maybe one of the metaphors should have been creativity as conversation.

Freddie: Yes.

Debbi: Because isn't that what it is? In conversation? I guess we could even look at it as in conversation with ourselves and with others. But I've had those same moments when I am talking to people, and they might be in the medical field or wherever, and they say, "I can't be creative in my job. I have to be precise."

But then, as you talk, the ways they approach maybe patients... and if they realize that that's creative, I've had those types of responses later where people come back and say, "Oh wow, this has really changed so I am able to enjoy it or embrace that more."

Freddie: Right.

Debbi: And I think it all comes back to... I guess another alternative title could just be about that assessment, about understanding who we are as creative beings. But yeah, that, that defining it for ourselves.

In the first season of this podcast, I talked to you know nonfiction writers, a sommelier, lawyer, somebody works for the Department of Transportation in Indiana, Broadway musical director, like so, the gamut. And I'll just give you a little taste of what some of their definitions were.

One, a storyteller, social change maker, is what she says, "I define creativity as a practice that leaves space for magic and catalyzing moments."

Freddie: I like it.

Debbi: I had one... oh actually this was interesting. Louise Nielsen, whose book *Mediating with Picasso* I think I used in your class? She was one of my episodes. And she said, "For me, creativity is a resilient and adaptive response to my environment." I have a sommelier said, "Creativity to me is about either producing something from yourself or drawing something from others that creates a level of positive energy for either you or them, whatever it is." I mean the definitions were just so beautiful, and... You know, "an authentic expression of yourself," "going beyond normal." I love this, because one person at a time, I'm getting to explore this and see more facets that that light is as sparkling in so many different ways, and that's what gives me hope.

And as I said, I have to thank you and Dr. Kaiser as well. Larry has been... The two of you started a new journey for me with this, this actual very topic that began there and has reimagined itself throughout my PhD work, throughout the start and stop of doing this podcast and my different research, but that exploring creativity, finding it in myself and others, and you know being a piece of puzzle.

Freddie: And what you're doing with the children is so exciting.

Debbi: Oh well, thank you. They're amazing. They're really incredible. And to see children see their voice as important and work together, and for me, in that way, it's often through music or music composition, but any of the arts, the liberal arts, writing, and just creating. Creating, just making meaning through being creative collaboratively or individually, and a lot of this part of my journey started with you. And so, in addition to thanking you for your time today, I thank you so much for what you do for me and for so many throughout...

Freddie: My pleasure

Debbi: ...your amazing career.

Freddie: This has been fun.

Debbi: So much fun.

Debbi: That's a wrap for Season 2, Episode 1, my discussion with Creativity scholar, mentor, and architect of creative awareness, Fredricka, "Freddie" Reisman. I'm so grateful for Dr. R 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 harpist, harp technician, and software developer, Diego Costa. Meanwhile, be open to possibilities, make connections, and embrace your creativity, however it manifests itself in you.