

# **Free bodily movement in a creative process: an autoethnographic inquiry**

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<p><b>Abstract:</b></p> <p>This study investigates how bodily movement influences a creative process. The requirement for creativity in media companies is constant. Most people oversee or underestimate the value of bodily movement in the personal creative process. The first part of the thesis contains an overview of interdisciplinary research on creativity, creative processes, and the connection between bodily movement and creative processes. Human creativity is a field of study that reflects inner processes, this is the reason for conducting an empirical part of this study in the form of an autoethnographic inquiry. This research method allowed an immediate, holistic and intimate access to the primary data source – the self. The empirical part includes a preliminary 6-month investigation phase and free bodily movement experiments. The experiments were planned during the preliminary phase, their structure is based on a personal bodily movement experience and on the doctorate research of Gill Green “Fostering creativity through movement and body awareness practices: A postpositivist investigation into the relationship between somatics and the creative process” (1993) and Rosalinda Ruiz Scarfuto “Investigations into the impact of tactile perception on the artist's creative process” (2018). Free bodily movement enhances the body-mind connection, and through that, the entire body-mind system takes part in a fluid and spontaneous creative process. The challenge is to provide an effective framework supporting this process. The key elements of this framework can be grouped into three interconnected topics: space-time, safety, and constraints. During the course of my research, I discovered that the larger shifts in the social structures are needed for enabling the holistic body-mind attitude in a creative process. Though this research is an individual journey, the findings and ideas emanating from it can be applied much on a wider basis. As an example, I would suggest free bodily movement sessions as a means of helping Master's degree students struggling to write their theses in a socially isolated and sedentary environment.</p>	
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## FOREWORD

In a tiny room in Temporary – a collective space in Helsinki, which does not exist anymore, we are stretching on the floor after the rehearsal. Anna, my creative partner in [UtoUto theatre duo](#), and I. It is actually a production meeting; we are discussing opportunities and practicalities of being involved with one festival. It is not the first time when we discuss “business” things while moving in space, spontaneously and unintentionally. I’m feeling clearer and more fluent with my “business” thoughts and ideas after and during the improvised movement session. When I’m giving my body space-time freedom to be independent, ideas become fluid and at times unexpected. It is the first time I consciously realize bodily movement - ideation connection. Free movement and free thinking/ideation are the part of one process, they are interconnected.

At that very time, I was struggling with the choice of my thesis research focus in the field of creativity. I went online and found very interesting articles in neuroscience research, where a very clear connection between brain function and physical movement was shown. One of the inspiring articles was by Hanna Poikonen from the University of Helsinki on the development of the dancers’ brain: “A dancer’s brain develops in a unique way” (Poikonen 2017).

I’m not a neuroscientist nor a psychologist. But I am an actor, a performing artist, a dancer, a theatre practitioner, a web content manager, a translator, I am also a photographer, a video editor, a devoted cyclist, and an occasional runner. And finally, I am a writer and a thinker, a scholar. All in one, like any other person. I move, I dance, I enjoy feeling the speed and work of my muscles and joints. I can say I have a good connection with my physical self. Also, I create – theatre performances, movement sequences, texts, videos, communication patterns. And I use my whole body-mind system and friendly systems around to do that, I don’t limit myself to static thinking in front of a computer screen. I don’t like to be static. Moreover, if we talk about creativity – my system requires different types of movement (including stillness, pauses) to produce something new and valuable. I am a human and I share my human characteristics with other humans. I’m a social animal, like almost any other human – at some level, I’m a part of the society I grew up in and of the society where I live now. So, I decided to put

myself onto a research table as a sample and find out what triggers creativity from a bodily movement perspective, how environmental adjustments can support a creative process. One of the paths towards this knowledge lies through an autoethnographic inquiry.

“I use movement when I’m stuck when I start to work with a new production or write something. Just a small simple sun salutation helps to loosen and unlock the body, which consequently unlocks my mind/brain.”

*(21.10.2018, Helsinki. From the conversation with Anna Olkinuora, an actor and co-founder of UtoUto theatre)*

# 1 INTRODUCTION

We know now, I hope, that being creative consistently—from ideation to block-busting to execution to launch & ship—involves much more than sitting and thinking. The body is not merely a shell. "The artist takes the body with her," Maurice Merleau-Ponty noted a few decades ago. The rest of the body—movement, gesture, musculature, autonomic functions—shapes how thought happens.

*Jeffrey Davis, Psychology Today, 2012*

Creativity as a term, as a slogan, as a teaser, as a tasty word and a marketing product is present in the daily life of most players in the media field and in “creative industries”. “Create” becomes the operating word in media firms, where the requirement for creativity is constant (Küng 2008 p. 132). People listen to lectures about creative thinking, participate in workshops devoted to creative decision making, measure their creative skills with various tests and even use different substances to boost their own creative potential.

As a topic of academic research, creativity started to get serious attention only in the 20th century. There are different approaches to research on creativity and creative processes: historical, educational, psychological, neurological, philosophical, organizational, economic, etc. According to many scholars researching creativity, a creative process involves two major stages: generation and exploration (from “original” to “valuable”): first there is “a ‘blind’ stage of the generation of ideas and a selection stage which chooses the most promising of those ideas for a further consideration”. (Gaut 2010, Green 1993, Runco 2014) Though these stages are not always linear, they often overlap, and it is difficult to establish any rigid division between them. The focus of this research lies in the generative, “blind”, non-censored phase of an abstract idea creation with special attention to the role of the body and bodily movement in a creative process.

In the book “Creativity: theories and themes” Mark Runco talks about zeitgeist<sup>1</sup> as a historical process and about its role for creative individuals. Zeitgeist defines what kind of discoveries or artwork are recognized in what time and in what society, what considered to be appropriate, welcome and valuable is rooted in the virtues of society. “Zeit-

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<sup>1</sup> Zeitgeist – a German word for “the spirit of the times”.

geist may either facilitate creative work and discovery or inhibit them. Zeitgeist favors certain domains at certain times.” (Runco 2014 p. 213)

In the 20th century, the zeitgeist had a dramatic change in the field of dance, movement techniques, and body awareness practices. Artists, writers, philosophers, psychologists, and neurologists turned their attention towards a holistic approach and body-mind connection. Especially it can be seen in the research on dance/choreography and movement/somatics techniques in performing arts and theatre.

Regardless of all the attention (and sometimes even obsession and preoccupation) towards the body in the contemporary Western society, interdisciplinary research on the conjunction between creativity and bodily movement is not widely done. An approach to teaching and training creative skills is still very mind-oriented and relatively static. For instance, Mark Runco’s 500 pages volume devoted to creativity (Runco 2014) has a wide overview of creativity research, but body and movement are barely mentioned only in the chapter “Biological perspectives on creativity”, giving a possible thought that “some creative thinking is muscular or kinesthetic”, but not going any deeper in this direction.

A similar situation is in the industries called “creative industries” (design, advertisement, copyrighting, filmmaking, etc.) or even wider – in management, leadership or life coaching: there are mostly static mind/brain-oriented approaches to creativity and the creative process.

Definitions of creativity, stages of a creative process, as well as research devoted to the connection between the body and mind, bodily movement and a creative process are discussed in more detail in the third chapter.

There are essential external elements supporting a creative process in general. Environmental and safety requirements, the impact of time and space on a creative process are

investigated through an autoethnographic inquiry and discussed in chapters four and five.

A creative process is also influenced internally: individual motivation and personal state of being are essential elements supporting a creative process. There is a wide body of academic literature devoted to the research on personal motivation. (See for instance Baer 2015 p.95)

“The traditional scientific method, with objectivity as its centerpiece, does not apply perfectly to creative studies” (Runco 2014 p. 37). This is the reason for having an autoethnography as a primary method of scientific inquiry: it gives immediate access to the research objects – personal reflections on inner creative processes, opens ways of being creative that are invisible, yet perceptible. In autoethnography, the process of writing is the way of investigation. In the autoethnographic texts, a strong individual approach is also reflected in the language structure when for instance the use of the first-person singular case is one of the innate tendencies of a writing style.

Main sources of data in this research are (auto)ethnographical narratives, where the researcher plays several key roles and switches between them constantly. A good example of skillful switching between the roles is, for instance, Jill Green’s research “Fostering creativity through movement and body awareness practices: A postpositivist investigation into the relationship between somatics and the creative process”, where the author is present as a researcher, a teacher, and a workshops facilitator. Green investigates the creative process not only as it is but also brings social, political and feminist dimensions through the stories of the informants – participators of her course “Somatics and creativity” (Green 1993). Green’s findings and discussion have a great influence on this study. Research methodology of this study, its advantages and challenges are discussed in detail in chapter two “Autoethnography as a method of scientific inquiry”.

## **1.1 Aim of the study and research questions**

In contemporary Western society, only some people (mostly in the area of body-related disciplines, such as physical theatre, dance or holistic work) consciously address their bodies and bodily movement in a creative process. Most people are not aware of their holistic body-mind structure, they oversee or underestimate the value of bodily movement in a personal creative process.

The purpose of this study is to raise awareness of the fact that bodily movement has a significant role in a creative process. The objective is to investigate bodily movement influence on a creative process through personal experience. The empirical part of this research includes free bodily movement experiments where the movement-creativity connection is tested and described with the autoethnographic tools.

This study investigates the influence of the bodily movement on a creative process by addressing the following research questions. It gradually narrows down towards an autoethnographic inquiry and individual experiments on free bodily movement.

**RQ 1** What is creativity and the creative process?

**RQ 2** What is the connection between body, mind, and a creative process?

**RQ 3** What is the connection between bodily movement and a creative process?

**RQ 4** What is the role of the environment in a creative process?

**RQ 5** How can a creative process be enhanced with bodily movement?

Research questions 1-3 are addressed in the theoretical part of this study: chapter three contains an overview of related literature and interdisciplinary research on the creativity and the creative process in connection to bodily movement. The empirical part of this study is conducted in the form of an autoethnographic investigation, it addresses the research questions 4-5 through individual experience validated with the prior research (see chapter four and five).



## **1.2 Scope of the study**

The empirical part of this research progressed in three phases: Observation and preparation (January – June 2018), Free bodily movement experiments (August 2018 – February 2019) and Data analysis, interpretation and autoethnographic inquiry. The third phase did not have sharp time boundaries, since the data analysis and autoethnographic reflections took place throughout the whole process, shaping towards the end (March-April 2019) into a thesis paper.

### **1.2.1 First phase: Observation and preparation (January – June 2018)**

During the first six months, I observed the influence of different movement techniques and physical activities on an individual inner state of being and a creative process. I participated in various long- and short-term workshops and courses, such as Movement Laboratory (An ideokinesis workshop by Ilija Belenkov, Moscow, Russia); Body Language, Acting Systems, Mime, Oratory (courses in the Higher School of Dramatic Arts, Vigo, Spain, see schedule in appendix 1); Butoh dance (workshops by Ezio Tangini in Lisbon, Portugal, and by Ken Mai in Helsinki, Finland).

During these six months, I kept a field journal where I collected notes, reflections, ideas and thoughts that I wrote during the movement sessions and right after them. Later, I found it necessary to keep a separate field notebook to collect memories of significant conversations and reflections. Based on the outcomes of the first phase, I developed a preliminary structure for the individual bodily movement experiments and tools for collecting the data during the experiments.

### **1.2.2 Second phase: bodily movement experiments (August 2018 – February 2019)**

During the second phase, I conducted nine bodily movement experiments in three different spaces (see the description of the spaces in appendix 2). I gathered the data about the movement qualities and environmental traits influencing my creative process, by

taking the notes before, during and after the movement sessions. I collected the data in a form of structured and unstructured journal entries, voice recordings and drawings. The process is described in detail in the fourth chapter “Autoethnographic inquiry into a creative process”.

The aim of the second phase was to reflect on the connection between the individual free bodily movement sessions and the inner creative process. I paid special attention to the environmental characteristics of the experiments and introduced the modifications to the duration and content of the movement sessions throughout the process.

### **1.2.3 Third phase: Data analysis, interpretation and autoethnographic inquiry (February – March 2019)**

The third phase was about the data analysis, interpretation and composing an autoethnographical text based on the notes and experiences from the first two phases. I labeled the journals, diaries and field notes and classified the entries in several categories: bodily movement descriptions, novel, and creative ideas, reflections on time, space and limitations in movement patterns, frustrations connected to movement sessions. I analyzed my personal experience in connection with a wider societal picture and interdisciplinary academic research.

## **2 AUTOETHNOGRAPHY AS METHOD**

Autoethnography is a qualitative research method combining autobiography and ethnography, where a researcher approaches a raw personal data with ethnographic tools and constructs a link between the personal and the cultural. “Autoethnography benefits greatly from the thought that self is an extension of a community rather than that it is an independent, self-sufficient being because the possibility of cultural self-analysis rests on an understanding that self is part of a cultural community.” (Chang 2008 p. 46)

Autoethnographers focus more on the process of inquiry rather than the results, where writing in itself is a way of knowing (Sparkes 2000). Autoethnography rarely offers strict conclusions, “it instead remains a largely open-ended inquiry” (Nåls, Hyde-Clarke 2017 p. 48) to provoke the reader to fill the blanks, to involve with the researcher’s story emotionally and come up with their own conclusions and reflections.

Research objects in autoethnography are primary self-narratives, written or recorded, it is a memory-based and self-reflective data triangulated and validated with the external sources and contextual information. Depending on the topic of research the sources of the data can include personal documents, notes or journals, interview transcripts, poems, and/or artwork (Wall 2006 p. 151). For instance, Sparkes in his autoethnographic study about personal bodily experience of transition from being an elite athlete to a man struggling with an inflammatory back disease, used such data sources as medical test reports, selections from newspapers with articles about his athletic achievements and reconstructions of some conversations with others (Sparkes 1996).

Different narrative styles in an autoethnographic inquiry (realistic, impressionistic, critical, reflexive, etc.) bring different aspects of the problem to a focus. Autoethnography is both a process of writing and inquiring and a product – a written result of an investigation journey.

“Somatics and human creativity are fields of study that reflect inner processes” (Green 1993 p. 19). Creativity as a process is an individual journey and with the autoethnographic tools, there is straight access to the primary data source – self, with a holistic and intimate perspective. This immediate access to the familiar data (self) and the possibility of an in-depth data analysis/interpretation is the reason for choosing autoethnography as a primer method of inquiry in this research. Besides, “autoethnography is reader-friendly in that the personally engaging writing style tends to appeal to readers more than conventional scholarly writing” (Chang 2008, p. 52).

## 2.1 Subjectivity and the researcher's role

Universalized claims to reality are limited. Anyone – however objective or neutral she or he intends to be – has biases, presumptions and worldviews influencing the choice of sources and the ways of interpreting the research material.

As Jane L. Parpart points in her review of postmodernism, “the postmodernists challenge the notion that concepts such as knowledge, justice, and beauty can be evaluated and established as universally correct.” (see Green 1993, p. 48) Different assumptions about the world and the way of doing scientific research can stem from race, gender, sexuality, age, ability, class, education, or religion (Ellis, C., Adams, T., Bochner, A. 2010 p.3). Understanding these “forces” helps a researcher to examine own preconceptions and the reader to interpret the research results.

Autoethnographers recognize and accept the fact that personal characteristics, life history, and biases of a researcher has a great influence on his or her study. “The method makes no claim to objectivity and instead is accepted to be a subjective approach that moves beyond the limitations of many other methods regarding positioning the self in research.” (Nåls, Hyde-Clarke 2017, p. 47). For instance, many feminist writers advocate for approaching the research starting with own experience (Wall 2006). In autoethnography, the figure of a researcher, both as an object of an investigation and as a scholar, must receive significant attention. For better understanding and connecting to the autoethnographic text, it is important for a reader to have a wide picture of who the writer is, her or his background and relation to the topic. In this way, possible biases of the author become more transparent, approachable and considered while the reader is getting familiar with the text and making his/her own conclusions.

Obviously, this openness and accessibility make the autoethnographer especially vulnerable and exposed. While writing an autoethnography, the author stands behind every word as a person, not only as a scientist, which makes ethical issues especially important to consider.

There are also challenges of a double (even triple) role of an author who is a source/data, an object of investigation and at the same time an observer, a scholar making the connections and interpretations of raw data. The author is the one who chooses the background literature and directs the research course, who provides the links of a personal case a society, who triangulates and validates individual data with the bigger picture of academic research. Certainly, the views and ways of interpreting the environment are formed by the society author grew up in and lives.

“Autoethnographers view research and writing as socially-just acts; rather than a preoccupation with accuracy, the goal is to produce analytical, accessible texts that change us and the world we live in for the better” (Ellis, C., Adams, T., Bochner, A. 2010, p.8).

Quotes from the field notes, structured and unstructured journals, as well as memories about the selected conversations, are present throughout the whole text of the study and concentrated in chapter four “Autoethnographic inquiry into creative process”. The extracts from the journals and diaries are highlighted with a different font and the sources of the quotes are marked in the brackets below the quotes.

Two major domains of this study are creativity/creative process and bodily movement, their intersection, and interconnection. Chapter three is an overview of earlier interdisciplinary research in these two wide areas of knowledge. Theoretical frameworks are followed by the description and analysis of an empirical part (chapters four and five). For results, findings and conclusions see chapters six and seven.

## 3 THEORETICAL FRAMEWORKS

### 3.1 Creativity

*Creación es jodida!*<sup>2</sup>

Artists and inventors with their unconventional ideas and works are often considered to be psychotic or weird. The sources and causes of inspiration, of a “creative behavior” are beyond the mind patterns. Plato, for instance, “argued that inspiration is a kind of madness” (see Gaut 2010, p.1034). The stigma of a “mad genius” and an “eccentric type” was and still is connected to creative individuals, which makes “normal” people assume that the creativity domain with its unpredictable commodity cannot be inhabited by the stable individuals with common sense. Creativity is often seen as a threat to the traditional (Gaut 2010), and therefore unstable and dangerous to a system (whatever system it is). This is for instance reflected in the structure of general education systems all over the world, where creativity is rarely taught or supported: creativity does not have a clear payoff, like other subjects at school (Runco 2014, p. 172), creativity is inherently individualistic, and most education systems involve groups. If creative processes would be trained and supported in the educational institutions and accepted widely in society, there might not be such a struggle and pressure for being specifically creative at workplaces, where a creativity supporting environment would be a norm.

Creativity as a subject was long avoided, seen as an irrational process, which could not be accessed via scientific investigation. This tradition is “stretching back to Plato, who felt creativity involved divine intervention and was therefore outside the scope of intervention” (Küng 2008, p. 133).

There is no one and for all definition of creativity in academic research. Creativity studies are interdisciplinary and depending on the perspective (social, psychological, organizational, clinical, economic, etc.) there are different approaches in defining and re-

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<sup>2</sup> Spanish for “The process of creation is fucked!”, a popular exclaim during the course “Systems of acting” in ESAD Higher School of Dramatic Art, Vigo, when working on a group creative project.

searching creativity. Nevertheless, “there is a broad consensus that creativity is the capacity to produce things that are original and valuable” (Gaut 2010, p.1039).

The first academic studies on creativity root back to the 1930s, where the standard definition of creativity suggested two essential criteria – originality and effectiveness (Runco, Jaeger 2012). According to Mayseless et al, “creativity has been defined as the ability to produce responses that are both novel (i.e., original, rare and unexpected) and suitable (i.e., adaptive and useful according to task constraints)” (Mayseless, Aharon-Peretz et al. 2014 p. 157). These definitions focus on a creative product as a result, evaluated and ranked by a creator or by some outer authority or community. A big interest in philosophy and creativity research has been directed towards a historical form of creativity, where attention was driven towards the great individuals from science and art whose achievements and work had been widely recognized. These bodies of academic literature “focused on the extensive knowledge of historically creative people, together with the motivations, personalities, and institutional frameworks that encourage such people to flourish” (Picciuto, Carruthers, 2014 p.2). Picciuto and Carruthers describe the “agent-neutral” and “agent-relative” forms of psychological creativity, where “agent-neutral” is valuable in an objective way, in common agreement, while “agent-relative” is significant for a person alone. This psychological approach to creativity differs from a historical one by a more individualistic point of view and an inner perspective, suggesting that almost all humans and not only the outstanding historical figures possess the ability to be creative. “Creativity is a potential each of us shares and a talent each of us should employ, probably every day” (Runco 2014 p. X). Only that not everyone is willing to fulfill that potential and exercise their creative talents, relying instead on routine patterns and societal assumptions.

In the process-oriented studies, creativity is seen as a valuable activity in itself, that is accessible to all and cultivation of a creative life is possible for everyone. This research “focuses on the lived experiential being rather than end products or results”. (Green 1993 p.46). Within this body of knowledge, the creative process has a more integral trait, characterized by inclusiveness and self-awareness. It describes not only “mind”

activity, but the whole human body-mind entity, functioning in connection with the environment and time, a “whole-learning” process. This more somatic and holistic approach is a good step away from the Cartesian dualism, where the body is seen as a secondary instrument, a tool which is often mistreated and untrusted by the mind.

Gaut points out that “creativity is to be found in science, craft, business, technology, organizational life and everyday activities (Gaut 2010 p.1034). Creativity is a state of being, which can be supported and developed, and one of the ways to the creative self goes through the proprioception, a feeling of movement, involving a body-mind human system to the creative process holistically.

Surprisingly little attention has been devoted to understanding the origins of creativity: this subject is not easy to grasp, especially not when put on a research table in a positivist environment where the reasoning and strict data of experiments play the crucial role.

In this research, creativity is seen as a natural feature of human beings, as a personal ability to let go and trusting own unexpected impulses of body and mind, as a skill of producing the original combinations of ideas connected to the moment. The focus of this research is on the creative process and mechanisms enhancing creativity, not on the results. For creativity to emerge and flourish there is a need for the specific conditions. This study addresses a process-oriented holistic approach to creativity, suggested for instance by Jill Green in her post-positivist investigation on the relationship between the creative process and body awareness practices. The creative process has specific aspects described by some theorists “as insight, which appears as breakthroughs of unconscious experiences into consciousness and involves a heightening of sensory experience relaxation, risk-taking, and the abilities to surrender and self-actualize” (Green 1993, p. 1).

### **3.1.1 The creative process**

Widely accepted structure of psychological creativity includes two essential categories or phases of the creative process: generation and exploration (Carruthers, Picciuto 2014). According to the GENEPORE (from “generate and explore”) model of creative



cognition, during the phase of generation “out-of-left-field” divergent thinking is activated. It is a process of free association and fluid creation. During the exploration phase thinking becomes more focused, evaluative, and “fine-tuned”, where mind explores and implements free ideas to circumstances (Finke, Ward et al. 1992).

In a creative process, there is a constant switch between the abstract, undefined, inspirational phase (producing ideas with no censorship) and the testing phase which includes evaluation and application of these ideas (censorship and implementation). Both stages are equally important and involve different types of brain and body activity. Though often the process is non-linear, these stages may overlap, and it may be ineffective to define stages rigidly (Green 1993, p.40).

Another important component of the process is the incubation time or pauses, that are necessary for the successful development of ideas. “Insight and incubation are frequently involved in creative thinking, and they require preconscious activity, but there is no insight unless an idea or solution makes its way into consciousness. The “a-ha” moment is exactly that, the moment the idea makes its way into conscious awareness. That idea, however, may have been percolating for some time below the level of consciousness, and benefiting from the lack of censorship” (Runco 2014, p.113). This incubation phase can include a physical activity and movement practices when mind censorship is limited by the arising attention towards the body sensations and focusing on proprioception. Sessions of relaxation or free movement can open the access to the unconsciousness and ideas hidden behind habitual models and mind patterns (Green 1993, p.40).

The role of the time (duration and pauses) is crucial in the creative process, and it is taken into account in the autoethnographic inquiry of this study (see chapter 4).

### **3.2 Body-mind connection**

Back in the 17th century, René Descartes formulated his famous statement “I think therefore I am” which determined a dualistic split between body and mind with the su-

periority of mind over the body for centuries. In Western philosophy tradition and culture body became objectified and disfavored over the mind. The body became a tool and a limited form of (self) representation, a weak and shameful object with rather negative connotations, while the mind has been considered the enlightened and positive “true” self. In the education systems bodies “have been silenced, abused, overpowered, and used in ways that are unsafe and destructive” (see Green, 1999 p.29) and they still are. In almost any educational institution from a primary school to university, the expectations on the “good” students align with their stillness and attentiveness in an education process. The mainstream classrooms all over the world are filled with chairs, table, and blackboards or white screens. The only exceptions can be seen in the teaching of body-related disciplines like dance, physical culture or theatre, where also some theory classes are held in an empty room, providing bodies with options of choosing any posture without any obligation to adjust to classroom furniture.

During recent decades, neurology and brain research has shown a clear connection between physical activity of a body and functioning of a brain. Ideas and world perception are developed not only and entirely in our minds, instead, but the whole system also participates – starting from the toes and fingertips through the guts, spine, lungs, and veins towards the brain which communicates the results in a formal structured language into the world. Body-mind connection, a holistic approach, and embodied cognition are getting more and more attention in recent interdisciplinary research.

“Philosophers, psychologists, and neuroscientists who study embodied cognition, propose that cognition, ranging from high-level mental constructs, such as creativity, to performance on various cognitive tasks (e.g. reaction time), is shaped by the body (motor and sensory systems), and its interactions with the environment” (Tal Dotan Ben-Soussan, Joseph Glicksohn et al. 2013 p. 1). The unity of the entire human organism is important in a creative process: it is not the brain alone that creative process appears or develops; brain works as an equal part of the entire the complex human system, it is not a superior leader.

The brain (and head) is often addressed as an organ producing thoughts and ideas, while the whole body is part of the process. The mind does not end in the brain, the thought does not come from the head alone, it appears through the complex filters and channels of the entire body. For instance, it is proven in various studies that the information communicated non-verbally dominates overall human communication (from 60 to 93 % of overall effective communications), see Bellou, Gkorezis 2016, Koppensteiner, Siegle 2017.

According to the results of neurological experiments of Tom F. Price and Eddie Harmon-Jones, “posture influences how we think and feel, as well as an underlying cortical activity”. For instance, in one of the experiments, participants showed better motivation and more positive attitude while leaning forward in comparison to declining backward (Price, Harmon-Jones 2011 p. 721).

Another research (by Nils B. Jostmann, Daniel Lakens, and Thomas W. Schubert) shows, that “the abstract concept of importance is grounded in bodily experiences of weight”: while holding a heavier clipboard during the experiment participants showed more self-confidence and gave more importance to their statements (Jostmann, Lakens, et al. 2009)

### **3.3 Movement-creativity research**

In physical theatre, there is a character constructing technique, where gestures and postures are used as starting points for creating a personage. An actor starts working from the body towards emotions and spoken language. In this technique hands, legs, spine, hips, neck and all the other body parts get space and a primary right to impact the character building. Emotional impulses arrive at the mind through the proprioceptive experience of the body. This very powerful technique can bring some unexpected results and boosts the creative process (Chekhov 2002, Laban 2011, Hayes 2013).

The body can be involved in the creative process of any human being – much beyond the work of dancers or actors. Being accepted as an equal part of the human entire system, the body can free the mind from readymade concepts, help to take a step out of the secure habits and patterns and lead to a path of creative insights.

“Gibbs... found references to Einstein’s embodied thought processes in a famous experiment. Apparently, Einstein “pretended to be a photon moving at the speed of light. He first imagined what he saw and how he felt, and then became a second photon and imagined what he now experienced of the first photon” (Gibbs 2006, p. 123). He went on to quote Cyril Stanley Smith, famous for his work on the structure of metals. Smith reported experiencing the feeling of the metals he studied— their “hardness and softness and conductivity and fusibility and deformability and brittleness . . . all in a curious internal and quite literal sensuous way. . .” (see Runco, Jaeger 2012, p.109)

There is a clear connection between the certain types of bodily movement and the thoughts/ abstract ideas: abstract concepts are metaphorically grounded in concrete experience, bodily movement and sensations. The results of experiments on fluid movement and creativity by Slepian and Ambady showed that “Creative performance is facilitated by means of the proprioceptive-motor kinematics experienced during fluid movement” (Slepian, Ambady 2012, p.628). In these experiments, creativity was examined in three domains: creative generation, cognitive flexibility, and connecting remote associates. Participants were encouraged to do fluid or non-fluid arm movements elicited by tracing a simple drawing stimulus. Subsequently, they were asked to complete tasks on creative generation, cognitive flexibility and remote associations, such as creating as many uses of a newspaper as possible or completing category inclusiveness tasks. Authors conclude:

“We integrate these lines of work by examining the fluid thought metaphor for creativity, whereby creative thought is likened to the movement of fluid. Indeed, fluid movement enhanced creativity in three domains: creative generation, cognitive flexibility, and the ability to make remote connections. Fluid movement enhanced creative but not analytic performance” (Slepian, Ambady 2012, p.628).

It is important to point out, that Slepian and Ambady measured creativity performance with the divergent thinking tests, which are mostly static tasks measuring creativity intellectually. The reason for that grounds in the fact that the theory of divergent thinking (or divergent production) developed by Joy Paul Guilford became so successful that “creativity gradually came to mean divergent thinking in much research in, assessment

of, and theorizing about creativity” (Baer 2015 p. 60). Divergent thinking (production) is creative, but it is not the only way to perform creativity. Nevertheless, Slepian’s and Ambady’s research shows that there is obviously an involvement of bodily movement into a creative process.

The focus of this study is not on measuring the results or evaluating the creative abilities, but on a creative process itself. There is a strong connection between bodily movement and creative process, but at what level body can be included in a creative process depends among other factors on body awareness and kinaesthetic intelligence. Ivan Vyskočil, a performer, psychologist, and researcher in the Department of Authorial Creativity and Pedagogy at the Academy of Performing Arts in Prague, talks about “psychosomatic fitness” which develops, like any other skill, by consistent training and exercise. “There is a growing body of literature that suggests that knowing, learning, and creating are body/mind processes. These activities inherently involve lived bodily and kinesthetic experiences (Green 1993, p. 97).

## **4 AUTOETHNOGRAPHIC INQUIRY INTO THE CREATIVE PROCESS**

### **4.1 On the way towards bodily movement experiments**

I started my autoethnographic journey in January 2018 at the Movement Laboratory, a 10-day intensive Ideokinesis<sup>3</sup> workshop. In ideokinesis an image or a thought works as a facilitator of a movement. According to the theorizations and practices of ideokinesis, “visualizing movement increases kinaesthetic attentiveness and liberates movement from deleterious habits” (Veder 2015 p. 2014). Ideokinesis is a technique widely used by dancers and choreographers. I was searching the ways of how bodily movement can affect a creative process. In ideokinesis there is a different direction: a movement is inspired by an idea, so the body is encouraged to construct the movement form a thought,

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<sup>3</sup> From Greek: ideo = “idea,” plus kinesis = “body movements” or “gestures”.

an image. The channels and system are the same (a human being), only the vector of energy or impulse is different. I did not have much prior knowledge or experience of ideokinesis, and during that 10-day workshop, I felt confused, annoyed, and insecure.

"I'm trying to understand what it is that disturbs me so much here. Why do I have a feeling of a fake? Or is there something wrong with me? I cannot stand so much speaking. I like it simpler. Many people here enjoy their beautiful words too much. Ken Mai<sup>4</sup> can express much more with just several little sentences."

(9.1.2018, Moscow)

Despite the confusion, I did enjoy the movement and stillness, an airy and light space, the fluidity of a process. I experienced on practice how the *mind/brain produces a lot of extra and unnecessary objects and borders*. I realized the critical importance of stillness and devoted reflection time in between the exercises and at the end of every session when participants of the laboratory were encouraged to write down personal notes.

One important learning – both, for this research and for life – was that a new environment and a new technique, especially combined, do not help much in a creative process. I was busy with establishing social contacts, extremely self-aware, insecure in my moves and discouraged by experienced participants. Although the workshop was in my native language, I could not express myself freely during the discussions or relax into the process.

My next destination was the Higher School of Dramatic Art of Galicia (ESAD)<sup>5</sup> in Vigo, Spain, where I stayed for one semester of intensive studies. I took such courses as Body Language, Systems of Acting (physical theatre) and Mime techniques.

My routine in Vigo was physically, mentally, and socially intense, I lived almost a monk's lifestyle. I was free to construct a new routine from scratch, without the social obligations and commitments I had back in Helsinki, my city of residence. I knew it was only for six months and I was as involved as I could. I was alone and independent. If to rephrase Virginia Woolf, I had my own room and money to create and develop<sup>6</sup>.

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<sup>4</sup> Ken Mai – booth artist and teacher based in Helsinki, Finland.

<sup>5</sup> Later in text – ESAD.

<sup>6</sup> See "A Room of One's Own", an extended essay by Virginia Woolf.

Like many Russians, I want everything immediately here and now, I don't have patience. The first week was not supposed to be easy and I should have given myself time to adjust and settle down before starting to approach the classes as a researcher, but I wanted to start straight away. I kept the field journals at every class, where I described the types of movement we did and made notes if anything interesting was coming to my mind – some novel or creative thought or idea. The teaching was in Spanish and Galician which required even more effort. In contrast to the Movement Laboratory in Moscow, where I could (theoretically) relax into my native language, in Vigo I had to adjust to Spanish (which was fine) and struggle with Galician (which was not so fine). But as I realized later, a language barrier can be exhausting, but not critical in a creative process if otherwise there is a positive and supportive social environment (see chapter 5 “Environmental traits in a creative process”).

All the courses I had in ESAD included physical movement in some form and a creative part – an individual or group project on a bigger or a smaller scale. After three first weeks, I had chosen one course as my prior source for the data collecting: *Expresión Corporal* (“Body Language”, or better to translate “Bodily Expression”) with Alfonso Rivera based on his book “El camino del actor a través del entrenamiento psicofísico”<sup>7</sup> (Rivera 2017). That course had certain features I was looking for:

- The curriculum included a wide range of techniques and approaches to movement: elements from yoga, physical theatre, authentic movement; group and solo improvisation.
- Themes of every class varied and included for instance: body awareness, alignment, presence, intensity, tempo-rhythm, space.
- The focus of the course was on introducing the techniques and elements of the environment in acting, not on a creative project.
- Classes were frequent and long enough: two three-hour sessions a week.

During and after the classes I was taking the field notes. The first week in ESAD I was adjusting to the environment, it was hard to relax into doing and let the creative process

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<sup>7</sup> Spanish. The path of an actor through psychophysical training (author's translation).

happen. I was too aware of myself, of “getting the rules”, entering the new social situation. I was still too responsible for letting myself go free.

Regarding the movement today: it is hard (impossible) to come up with spontaneous creativity in a new situation when you meet and adapt with new people and rules. My focus I there, my memory is occupied.

Creativity wakes up in leaving responsibility.

(15.1.2019 and 19.1.2019, Vigo)

These and later observations made me think of a time/duration factor in a creative process: not only about the duration of the movement sessions themselves but also about the incubation time after and between them. My field journal notes were mostly focused on the experience during the movement sessions, not so much in between the sessions or classes. While searching the connections between bodily movement and a creative process, I had noticed, that the impact of the bodily movement sessions can be noticeably delayed. I found a confirmation of this thought in Dr. Rosalinda Ruiz Scarfuto’s research. Dr. Ruiz Scarfuto is a multimedia artist, poet, and a scholar, who I met at the interdisciplinary conference “Creative Bodies – Creative Minds” in the University of Graz (Austria) in March 2018.

“...I allowed a period of 15+ day’s digestion period between the hectic work in the field and the creative response to that experience on the poetic canvas in the studio. This relationship to time and what I have called ‘the looping of experience’ became a second key part of the research methodology. This methodology uses the memory of a visceral emotive ‘in situ moment’ as a stimulus - a memory formed in the somosensory cortex as a response to the 15+day gestation period. The cognitive process that is a consequence of the time lapse, or ‘time looping’ between the two events, synthesizes in the brain with the recall activity undertaken in the studio during the creative process.” (Scarfuto 2018)

In addition to the Ideokinesis laboratory in Moscow and courses in ESAD, I also took part in two butoh dance workshops: one in May 2018 in Lisbon with Ezio Tangini and another one in June 2018 in Helsinki with Ken Mai. Butoh originates from the Japanese traditional dance and theatre combined with the Western modern and contemporary dance. It involves a lot of improvisation and imaginative work<sup>8</sup>. During the butoh practice I felt a different level of trust to my body, I felt confident, yet having a lot of un-

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<sup>8</sup> To learn more about Butoh dance, see for instance “Butoh: a bibliography of Japanese avant-garde dance” (Taylor 2012)



known areas to explore, which gave me freedom in movement and through that in my creative process.

During the first phase of the empirical part of this research, I developed a preliminary structure for the series of free bodily movement experiments discussed in the following chapter. As a building material, I used the memories of my bodily experience during the movement sessions, the field notes and personal diary entries from the preparation phase (January – June 2018) and the reflections on significant conversations. I designed a template for a structured journal (see appendix 3) to follow and reflect on the bodily movement sessions.

When building up the frame for free bodily movement experiments, I was especially influenced by the doctorate researches of Rosalinda Ruiz Scarfuto (Scarfuto 2018) and Jill Green (Green 1993). In Ruiz Scarfuto's "Forest Flaneur" method there were no walks from A to B, instead, there was a free structure and an open-ended attitude. There was no specific problem to solve, instead, there was a welcoming environment for creative ideas to emerge spontaneously. In Green's course "Somatics and Creativity" participants were exploring different somatic disciplines and working on a common creative project (see the syllabus of the course in appendix 4).

## **4.2 Bodily movement experiments**

I arrive at the school in the evening – when everyone is leaving. It gives me a feeling of freedom, I feel inspired. I change to my working clothes: into stretchy overalls and take off my shoes. It feels like jumping into a working reality. I arrange my tools: notes, notebooks, watch, pens and switch on the computer. (see fig.1) There is a computer in this room, which makes things easier.

I start my movement session with relaxation. I lie down on the floor on my back and go through my body parts – from head to feet, relaxing them, tensing and again relaxing. It is not long – just maybe 5-7 min, it feels really good. In this corner of the room I cannot be seen through the glass door, so I feel safe to do this stuff. Arcada is not a drama school where everything is just normal, anything really. Here I must "pretend" being a "normal" media student staring at the computer.

I start moving my toes and fingers, then gradually other body parts, I'm full of energy, I feel like making big and fast movements, so soon I change into jumping and running sequence, my heart rate rises. My head is pleasantly empty, relaxed, joy comes from moving joints and limbs. I don't push for any idea, I don't expect anything, I'm just curious – what will come out of it? I'm dancing and waiting.

I see myself in the reflections of the windows, I want to look at myself, but turn around – it is not a choreography practice. I move my hips – first in circles and then just letting them lead the whole

body, it feels empowering, I change the leading role to my chest. Then I play with gravity – walking like a drunk, falling, crawling, rolling on the floor. I don't think about what movement is next, I just give my body the freedom to move the way it wants. The only rule is to be present this whole hour and explore different movements. I have some hints to help me if I get stuck with movement ideas (which never has happened this far), but it is good to have them. They are the cues to pay attention to something specific when moving (hips, feet, face, levels, tempo-rhythm, etc.) (see fig. 2)

I enjoy the movement. I enjoy having this space to move with my whole body without being careful (not being afraid to break anything or hit myself). I'm glad I can set for myself this definite time when I'm allowed and must move like this. I feel some sort of clearance in my body channels, like information between the body parts is moving more fluidly.

I feel much lighter now in my head and smoother in my body.

(31.1.2019, Helsinki, exert from experiment 5)

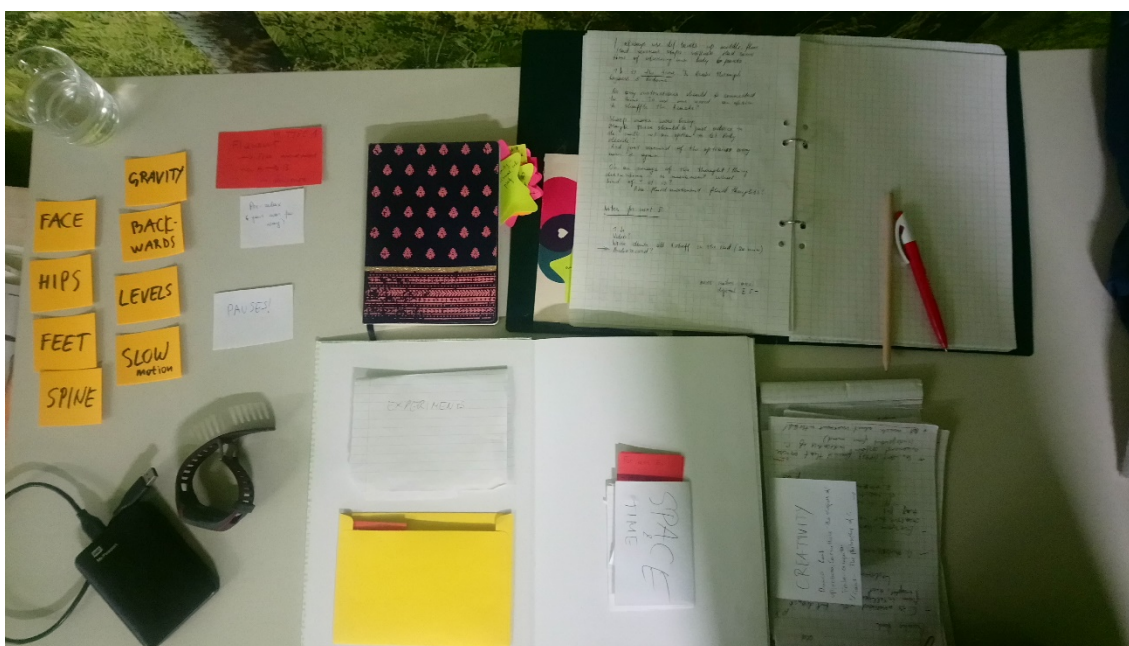


Figure 1. Tools for conducting and documenting the bodily movement experiments: cue-notes, structured and unstructured journals, field notebook, a hard drive to save the computer notes, watches. Helsinki 2019.

The second part of the empirical phase consisted of nine free bodily movement experiments conducted between August 2018 and February 2019. The main idea behind the experiments was to find the connection between unstructured free bodily movement and a creative process. According to the experiments by Slepian and Ambady, fluid movement leads to fluid thinking (Slepian, Ambady 2012 p.628). I was interested to see if/how free spontaneous bodily movement can foster free and spontaneous reactions in my mind. I observed inner streams of a creative process and changed and adjusted the experiments according to outside forces and inside findings.

If the first part of the empirical phase was mostly about the guided and group bodily movement sessions, the second one had a focus on the solo movement and inner attention. I experimented with the duration and structure of the movement sessions, the types of the movement and restrictions, the pauses during and between the experiments. Eight experiments out of nine were solo, and the ninth was conducted with a witness as I wanted to investigate the effect of “somebody watching”. I tried different approaches to documenting the movement process and tracking creative impulses: writing with pen and paper, typing on the computer, and audio recording. Unintentionally, I had to use three different spaces for the experiments, which brought a new dimension to the process itself and to the interpretation of the results.

The type of bodily movement I used primarily in my experiments was *free movement*, which I define as an unstructured, spontaneous self-directed bodily movement sequence led by body impulses instead of conscious mind decisions. Thy type or quality of this movement can be compared with *authentic movement*, developed in the 1950s and 1960s by Mary Whitehouse, a professional dancer, and teacher.

“Authentic Movement is a simple form of self-directed movement. It is usually done with eyes closed and attention directed inward, in the presence of at least one witness. Movers explore spontaneous gestures, movements, and stillness, following inner impulses in the present moment. The witness watches and tracks inner responses to the mover with the intention of not judging but focusing on self-awareness.”<sup>9</sup>

The idea and approach to quality of movement in a *free bodily movement* are very similar, but there are two major differences between free movement sessions in this research and an authentic movement concept. Firstly, in free movement experiments the attention of a mover is directed not only inwards with the eyes closed, but also actively outwards with the eyes open most of the time. Secondly, there is not any guide or instructor in the process. In the last experiment, there was an active witness, whose role was similar to the one in an authentic movement practice: *to track the mover with the intention of not judging, but actively observing*. In addition, the intention of the experiments was to get the inner process and ideas revealed in the form of written texts or a spoken word. The

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<sup>9</sup> Quote from the webpage of the Authentic Movement Community, available from: <http://authenticmovementcommunity.org/about>, accessed: 6.3.2019. More details about the authentic movement technique is available, for instance, in Andrea Olsen’s book “The Place of Dance: A Somatic Guide to Dancing and Dance Making” (Olsen 2014)

attention directed inwards was certainly important, but more as a gaze of an outer researcher documenting the events and making observations.

A constant shifting between the roles of a mover and an observer was certainly the biggest challenge in the process. How can one enter the state of spontaneous movement flow led by the body and the next moment switch into an analytic mode of an observing ethnographer? Can bodily movement flow remain uninterrupted in this arrangement? Does an analytical invasion take away from a fragile creative process? In experiment 8 I recorded the entire session with an audio recorder. I was talking aloud to describe all my moves and the whole process while moving, to register the process of movement, reflect and comment on it at the same time. As can be seen from the extract of the transcribed audio file, the analytical outside eye could not function simultaneously with the fluid spontaneity. There was space available only for one at a time:

...Now I lie down several seconds without any movement, just feeling the gravity of all the body parts, being as relaxed as it's possible at this moment, not pushing anything. Now several breaths. And I start moving fingers and toes, very slowly, little by little, my hands and hips, arms, legs, I'm doing very wave-like movements. Torso, hips and neck and head, and everything are in the movement now. Like being on the bottom of an ocean.

...Eyes are still closed; I turn to the right side slowly. I push with my left hand against the floor...I open my eyes and move backwards on my all fours. I'm actually not sure if I'm able to produce any thoughts while describing the process. Because I'm too focused on what I'm doing. Interesting. Now I'm moving forward on my all fours, slowly... I'm rising. Movement from side to side with my body. I don't really decide beforehand what I'm doing, it just happens. So nice to give the body freedom to lead. I don't think I need to explain in detail exactly what I'm doing. Like now I'm doing big amplitude moves with my arms, spinning, on my toes. Of course, some jumps, I always do jumps. Today it is so difficult to jump, I'm so heavy.

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When talking all the time while moving – explaining my movements – I could not really give a space for a spontaneous thought. I don't think this is a good approach.

(13.2.19, Helsinki, an extract from an audio recording and notes after the experiment 8)

This experience can be referred to the “state of flow”, introduced by positive psychologist Mihaly Csikszentmihalyi and defined as “a holistic sensation that people have when they act with total involvement”. In the flow research, the participants were saying about experiencing flow that “it is such an elusive state that when they become aware, they would come out of flow” (Stansberry Beard, Csikszentmihalyi 2015).

I was aware of the fact that constant shifting between being an experiment object and an observer can be a serious challenge in my research. The skill of smooth shifting between the roles was an important part of the process. I have noticed that I had developed this skill towards the final experiments. Besides, I was interested in the entire influence of the bodily movement onto a complex creative process, and the state of flow is only a part of it. I did not work on a specific project or goal like it was in Gill Green's research, where participants of the "Somatics and creativity" course had a clear creative outcome to work on – a video performance. I kept the aim open. Green's course and every class had a clear structure and aim. Sessions started with the somatic exercises and proceeded to work on a creative project (see the syllabus of the course in appendix 4). The idea of the course was to awaken creativity with the bodily movement. I planned my experiments accordingly: starting with the free bodily movement followed by open-ended writing or audio recording during and after the movement session, where I registered inner ideas without censoring them in any way. I did not have a precise focus or an aim for my creative outcome: no specific question or target to achieve, I kept the process open, my interest lied in the process itself – unpredictable and exciting. I noticed that the only truly important issues were arising during these free bodily movement sessions: some essential entities that needed attention and focus at that moment, the THINGS that mattered in a personal space-time. Ironically, many thoughts, ideas, and insights I registered during these experiments were connected to this very research, it was an important cluster of my being at that moment. It felt crazy, like an endless reflection of two mirrors in each other.

A transcript of audio recording from experiment number 7 can serve as an example of the ideating and thinking process during the movement session. See the extract from it below and the whole transcript of the recording in appendix 5.

1  
So, I started my exercise as relaxation and tensed and relaxed gradually different parts of my body. I was all the time worried about that glass wall, it was not nice. Started with this nice feeling stretchy exercise, stretchy movements, stretched all parts of my body while lying down on the floor.

2  
Effect of the movement is that way complicated and complex that the result of it cannot be easily tracked. Movement can produce some kind of a later effect, so it is hard to say what was it exactly that caused the state of being creative.  
But what I can sense is that I start to feel more loose, less trapped somehow.

7

Why I would be so stressed? You have an hour for free movement and you just have to adapt to the circumstances. Ok, glass wall – does not matter, just melt into a thing. I was tempted to look at the clock and I knew where it was and I did not, which is good. Let's continue!

10

At some point, I was thinking to make a session on a focused problem, but now I think it is not sensible because you actually can be creative only about something you are sincerely interested in. There has to be some part of the thing which makes you interested, motivated. So, by focusing on something you don't really want to do, I don't think the movement is especially helpful. And if you really want to do something, it will come up by itself during the movement session or after it. If your antenna is on and if you are really into something but for some reason just stuck.

18

If some sort of movement can unlock some sort of thoughts, some type of thoughts, could there be a connection between the type of movement and type of your problems? So, someone experienced can observe the mover and based on the types of movements identify a "core of stuckness", something like that.

19

It seems that I'm working more on an "unstuckness" than creativity. Kind of cleaning a gateway from unconsciousness to consciousness with the help of movement. I don't know if it is creativity or not. I kind of work on opening the channels and letting the ideas that are there come through these corridors or veins or nerves of moving body to the consciousness, to the language, which you understand and realize.

23

Last time in IwIP<sup>10</sup> we were talking about psychosomatic fitness. You kind of develop your skill of IwIPing through time, through repetition, it is not immediately possible. And I assume and I suppose that it's the same way with these movement practices. You just need to get to some sort of a level to be able to use this technique or this approach. And for non-experienced you definitely would need a guide, a live guide, not any tape recording.

24

...  
I think I need to mention and suggest in some part of my thesis the application of this technique of this method whatever – approach – for master's students who are struggling in the writing battle alone. And talking is just... does not always work. It is an old fashion and does not work for everyone. So, I think that some sort of movement thesis workshops for master's students... Like to make some sort of a workshop for those who have already started their thesis, they have a topic, at least a topic and whether they are stuck or not, they just come and try movement and they focus on their thesis, they can just with an empty mind come and try movement and then write down all the thoughts...

*(9.2.2019, Helsinki, an extract from the experiment 7)*

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<sup>10</sup> (Inter)acting with the Inner Partner (IwIP) - previously called Acting with the Inner Partner (AwIP) - is a contemporary movement/action-based open solo improvisational practice. IwIP offers a holistic (psychosomatic) path of studying and practicing the basic principles and dynamics of creative communication and dramatic play. Quoted from: [http://www.interactingwiththeinnerpartner.org/The\\_Discipline.html](http://www.interactingwiththeinnerpartner.org/The_Discipline.html). Accessed: 15.5.2019.

### 4.2.1 Supportive constraints

*Before you can think out of the box you have to start with the box*

**Twyla Tharp**

It may sound controversial, but for an improvised bodily movement to be free and fluid, there is a need for the boundaries, for some sort of a frame. We discussed this topic with Tuija Liikkanen, an assistant professor of Movement Interpretation in Stockholm University of the Arts: “*strict frame can provide more creative responses than one can expect, total freedom blocks and scares people*”. A structure, a frame, and constraints are important, especially for inexperienced movers. Limitations and a light structure in movement sessions produce a safe space with a trustful environment supporting a creative process. I experimented with several simple frames as limiting factors in the bodily movement sessions. I focused on different body parts and elements in the space, explored pre-decided types of movement, limited the duration of movement sequences, and tried pauses.

During the first phase of the empirical part of the study (between January and June 2018), I had tested different ways of documenting the inner process during the bodily movement sessions. So, by the time of piloting the individual bodily movement experiments in August 2018, I developed a structured journal for collecting the data and had several ideas for framing and testing the movement sessions. See the template of a structured journal in appendix 3 and the filled journal of experiment 3 in appendix 6.

During the movement session, I had a pen and a notebook available for writing down the ideas, sparkles of new thoughts or any reflections appearing during the movement (see as an example notes from the unstructured journal of experiment 4 in appendix 7). In experiments 7 and 8 instead of writing I used an audio recorder. I refer to some relevant entries of these journals in the body of this study, some samples are also available in appendices 5-7. The rest of raw data (the content of the journals and the field notes) remains unpublished due to the ethical and safety reasons since they contain intimate details not only of my personal life but also of people from my closest social circles.

Every bodily movement experiment had the following structure:

- Preparation: establishing in the space; filling the first part of a structured journal (see appendix 3).
- Bodily movement session: 30 to 90 minutes of free bodily movement framed by pre-defined qualities, different in each experiment.
- Reflection notes or “stream of consciousness”: 10 minutes time for open-ended, spontaneous notes immediately after the movement session, either with a pen and paper or a voice recording.
- Technical notes: filling the second part of a structured journal and making notes for the next experiments.

#### **4.2.2 Nine modifications of the movement sessions**

“Who said tapping into your awareness was supposed to be comfortable?”

(Tharp, Reiter 2006)

A frustration arising during the movement sessions was present in every experiment, in a bigger or a smaller scale. Often it was related to a feeling of time, that borderline between the boredom and a fluid state of flow mentioned before. I have tried four different durations for the movement sessions: 30, 45, 60 and 90 minutes, searching for a necessary duration for being able to cross that border of boredom. The sensation of time differed even in the experiments with the same duration. Depending on my personal state of being and some external factors, a session felt longer or shorter.

There was a disturbing thought every now and again “when is it over?”. But at the same time – the enjoyment of the movement.

(27.8.2018, Helsinki, extract from the notes of experiment 3)

Another repetitive frustration was connected to the shifting between the static and dynamic, with activating the process of a bodily lead.

It is difficult to overcome the first laziness.

I was noticeably fighting some sort of heaviness, breaking through the shields, thinking of time constantly and felt lazy to do any moves. There was a lot of pushing.



Why this feeling of laziness when you need to move?

(24.9.2018 and 3.2.2019, Helsinki, extracts from the notes of the experiments 4 and 6)

In addition to the inner frustrating factors of “time” and “gravity”, there was a crucial outer factor – social, a possible reflection of self through others. A space for the bodily movement sessions should be safe and not accessible by any unexpected visitors or witnesses. Unintentionally I kept the experiments in three different locations. In Arcada’s gym where there was always a moment of someone popping in for whatever reason, in Arcada’s Oasis room with a glass door allowing a casual glancing of anyone passing by and in Töölö library’s Keinu room with a glass wall towards the reading room (see the descriptions of the spaces in appendix 2). Unwanted social attention produced a certain lack of safeness and dragged me away from the fluid process of movement, it made me feel that I’m doing something inappropriate, disturbing, even forbidden.

How inappropriate is what I’m doing! How unsupported by humanity. Now – two girls came to look inside the room: sitting in front of the computer or with the book would have been fine but moving freely – WTF! I stopped.

I have a feeling that I’m doing something forbidden, against the rules. And it is in a way. I feel I’m abusing them, even I do the stuff! It’s just so unconventional, so out of the box, that looks weird and suspicious.

I was a bit worried if I get to the space or not. And now also a bit preoccupied if I’m going to be disturbed again, like the last time. Voices behind the door make me alert and take my attention.

(3.2.2019 and 27.8.2018, Helsinki, extracts from the notes of the experiments 6 and 3)

Despite these challenges, I could lead myself to a fluid process of free bodily movement. I could detach from the noise of routine, notice, and register the significant things coming out to the surface of my consciousness. I allowed myself to be and to move unintentionally without any active, devoted search, where any thought, idea or insight was welcome without any expectations.

An overall state of being, mood, and energy level were significantly higher after every experiment, it is illustrated below in Table 1. This data is collected from the evaluation table of the structured journals of the experiments (see appendix 3 and 6). Physical state, energy level, and mood were evaluated in scale from 1 to 5 before and after the experi-

ments 3 and 5-9, in the experiments 1, 2 and 4 the evaluation was done only before the experiments. There is no doubt of the positive influence of free bodily movement to the mood, energy levels, and physical state, and through that to personal creative capacity.

*Table 1. Evaluation of a physical state, energy level, and mood before and after free bodily movement experiments. Scale from 1 to 5: 1 - very low, very weak; 2 - low, weak; 3 - quite neutral; 4 - good, high; 5 - very good, very high*

<i>Experiment number</i>	<i>BEFORE THE EXPERIMENT</i>			<i>AFTER THE EXPERIMENT</i>		
	<i>Physical state</i>	<i>Energy level</i>	<i>Mood</i>	<i>Physical state</i>	<i>Energy level</i>	<i>Mood</i>
<i>One</i>	3	3	3	-	-	-
<i>Two</i>	3	3	-	-	-	-
<i>Three</i>	3	2	2	4	3	4
<i>Four</i>	4	4	3	-	-	-
<i>Five</i>	4	5	4	5	5	5
<i>Six</i>	3	2	1	4	4	4
<i>Seven</i>	5	4	4	5	5	4
<i>Eight</i>	3	3	4	5	4	4
<i>Nine</i>	4	4	3	5	5	4

During the movement sessions of all nine experiments, the intention was to get movement impulses from the body, not from the mind, to get free, spontaneous, and self-directed movement. There was no any planned choreography involved, but to support a free movement and a creative process, I set up and tested different types of limitations or frames, such as duration, movement qualities, focuses of attention.

Based on the literature review from the related disciplines (research in creativity, somatics, neurology, philosophy, psychology, sociology), ideas from the preliminary investi-

gation phase and the outcomes of the conducted experiments I was changing the focus of every experiment to test different elements.

During the first four experiments I was mostly investigating the duration of the movement sessions and a factor of time: how long to keep a movement session, when to take notes, if to be constantly aware of the time or let it be unknown, when to have the pauses for writing and how long to do it. In addition, I was paying attention to the types and qualities of the bodily movement during the session, I registered and reflected on them in the structured journal. I simply moved and observed what was happening without any judgement or expectations.

I have got several good new ideas - both about the thesis research and the workshops + one business idea I have not thought before. Also, a possible structure of A. lab. Difficult to start moving - I have to break through, make an effort. But after a while it goes smoother and smoother. 45 min is minimum to come to some sort of a connection... I did not mark time (minutes) when made some entries to the journal (like I did at the first experiment). I sense it is important to get attention away from the time. I also feel much lighter and calmer now.

*(20.8.2018, Helsinki, extract from the notes of experiment 2)*

After the fourth experiment, I looked through all the notes in the journals and based on the observations and experience, developed the list of suggestions for further investigation. Most of these suggestions I had tested in the following five experiments, but the last three were left out of the scope of this research:

- Get ideas for some specific moves from classes and workshops – to get out from the own movement repertoire.
- Involve an active observer to a movement session
- Explore pauses and a slow movement
- Test writing vs audio recording when taking the notes during the experiment
- Explore the breaks between the sessions
- Include a prior relaxation
- Explore the time and duration of writing or recording the reflections notes/ "stream of consciousness"
- Try and compare open-ended, undefined starting point vs focus on the particular topic, theme or problem to solve

- Test live voice or recorded sound guiding through the process
- Try movement session with a partner or in a group (with participants from similar or different background)

*(24.9.2018, Helsinki, extract from the notes after experiments 1-4)*

The experiments showed that though the time needed for a body to take the lead varies, the threshold of entering the relaxed and fluid state of lightness in the bodily movement was 30 minutes. The ideal duration for a free bodily movement session was around 60 minutes followed by 10-minutes of open-ended, uncensored writing or audio recording registering the “stream of consciousness”.

Another important finding was connected to the perception of time. During the movement sessions, it is important to avoid any external reference of time: clocks, watches, any devices referring to time must not be available. It is also important to adhere to the established durations and DO move and DO write/record during the decided time slots.

It is nice to set a time frame and stick to it – things happen, and they don't stretch too much.

*(3.2.2019, Helsinki, extract from the notes of experiment 6)*

Free bodily movement sessions serve as a welcoming time-space environment “*where you allow yourself to be with no expectations to be productive. This can't guaranty creativity! It can only make conditions!*”<sup>11</sup>. The main purpose of body involvement is to make a censor, a judge (mind) to sleep and construct a bridge between the unconscious and concrete thought.

Bodily movement as a concept should be familiar enough to avoid any conscious decision making during the movement session, but at the same time, it is important to step out from the own movement repertoire, for instance by directing attention towards different body parts and movement qualities. To support the process of free bodily movement, I developed the cue notes for the movement sessions (see fig. 2). These keywords

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<sup>11</sup> *24.9.2018, Helsinki, extract from the notes of the experiment 4.*

for the cue notes arose from the conducted experiments, from the workshops and courses of the first phase of the empirical part, from the background literature review and from my overall personal movement experience. I used the elements of movement techniques I was personally familiar with, among them: Butoh dance, Viewpoints, Ideokinesis, motors of movement<sup>12</sup>, etc.

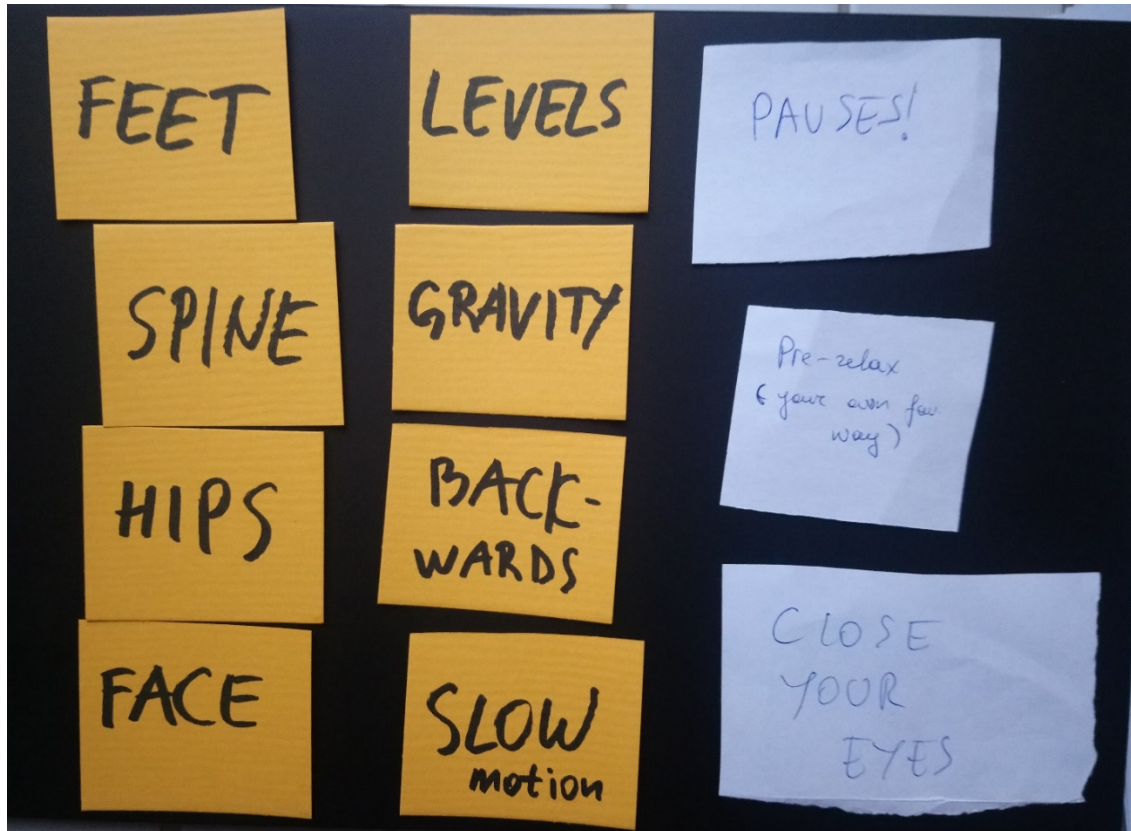


Figure 2. Cue notes used during the bodily movement sessions in experiments 5-9. Helsinki 2019.

The purpose of using the cue notes was in supporting the process of free bodily movement in case of lacking an impulse to continue the movement, in the situation when the mind might take over and start struggling with ideas for a movement sequence. These simple cues serve as reminders and inspiration points for continuing free bodily movement smoothly, with no panic. In addition, these cue-hints could involve the movement qualities outside of own movement repertoire. No doubt there is a room for develop-

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<sup>12</sup> Motors of movement: hips, chest or head can be used as a leading impulse for a movement. I have got familiar with this technique at the “Systems of acting” course with Alicia Corral in ESAD de Galicia (Vigo, Spain).

ment in this direction: cue notes can be of different type and based on different techniques.

Inspired by Green's course "Somatics and creativity" (see the syllabus of the course in appendix 4) and personal prior experience in somatic work and bodily movement exercises, I decided to start all the following free bodily movement sessions with a short relaxation. So, experiments five, six and seven went as following, the difference was only in duration (60 and 90 minutes) and in the seventh experiment (60 minutes) I made the reflection notes with an audio recorder instead of writing.

Open end, no idea focus. A relaxation exercise before starting. Free movement with the cue notes on little papers to use if got stuck with the movement types (to avoid a struggle with ideas and to have a fluid movement instead): feet, hips, spine, face; levels (down, middle or up), gravity, movement backwards, slow motion. Include pauses, stillness without specifying when and for how long. Hide the clock and avoid using time revealing devices. Write down ideas when feeling like. 10 min of the flow of consciousness after the movement session. Then - technical notes and sensations.

During the movement session - pay attention to feelings in the body and be aware of what kind of movements you do. If creativity is a combination of new/original + useful/fitting, here I focus only on the first part without censoring it with application possibilities. Just registering the ideas.

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To start with the relaxation was a good idea. I did some stops and facial moves that I had not done before. Tried to cover all sort of movement: attention to hips, feet, hands, face, chest, then levels and tempo-rhythm too. I did not feel totally safe due to a glass door.

*(31.1.2019, Helsinki, extract from the notes of experiment 5)*

Until the seventh experiment, I explored the movement in silence. Only some breathing and the sounds of steps could be heard. In the seventh and eighth experiments, I started talking and producing some sounds. I should have done it earlier, it brought up a totally new dimension in self-expression. Voice, such a significant part of the body and self, was finally also included and present. It felt right. Though at the same time I started to feel even more pressure from the social surroundings: a library group workspace Keinu in the Töölö library where I held the seventh experiment was not acoustically isolated. I was not sure how much could be heard outside the room and had to muffle the sounds. It was a disturbing restriction, but I had to live with it. In the eighth experiment I could afford to be louder: I was in the Oasis room in Arcada in the evening time when there were no other people around. In comparison to writing the reflections, the voice notes

were more spontaneous and unexpected. They did not require so much time to formulate. I also found that through talking I could reveal something unexpected for myself.

The transcript of the audio recording of the seventh experiment is available in appendix 5. It includes 23 short entries recorded during the movement session and two entries of “stream of consciousness” recorded during 10 minutes immediately after the movement.

Initially, I experienced time restricted writing after the movement session in the Ideokinesis workshop. Later I started using it also in the other classes or movement sessions. It is not something I invented, but it is something valuable and easy to organize.

I like this idea of exactly 10 min. Because you don't make yourself relaxed and stay focused. And you know you have only 10 min to come up with the things. So, I think, the limitation is good in this way. This is how to make a limitation. But surely if there is something fucking important and you are in the middle, of course, you do it until the end, but you must keep in mind, it's only 10 min, you don't do more than that.

*(9.2.2019, Helsinki, extract from the notes of experiment 7)*

I tried two different approaches in taking the notes during the movement sessions: to write (or record a spoken word) at any time during a movement session or to do it only at the specific moments set by an alarm clock or a witness. In the first case I stopped and wrote at any time there was something to share or reflect on, and in the second one, the idea was to bring out what there was in mind at that very moment (and sometimes there was nothing). Both ways have their advantages and shortcomings.

...I feel that it's not probably really working – just movement and then writing. Because you start to get stuck and... start to make a problem out of it: what if I in the end I forget what it was? So, you just need to learn to recognize the urge to take notes. But it's sort of an advanced level, so if I do it for beginners, I think I need to really structure the time and give them an opportunity to do a stream of consciousness during this one hour, like maybe two-three times.

And tell them that... if you really have not anything to write, then you don't do it, you continue moving. But those who want to write down the thoughts, they do it... but in the end, when there is this 10 min of consciousness it's exactly the idea when after the movement session your body is open and you can get something valuable what you don't expect maybe. And also, the process of writing is movement as well. This writing time in the end, it can be a minimum of 10 min, but if someone wants to continue longer, that's totally fine. And it can be specified in the instructions as well.

*(9.2.2019, Helsinki, extract from the notes of experiment 7)*

**The ninth experiment was the final and differed from others. It had an active witness at the bodily movement session.**

Today I'm trying for the first time to have someone involved in my experiments. There will be an active witness. An artist sketching and tracking the time. So, I will do a movement with my paper cues, the same as previously. The witness tells me to stop and write 3-4 times during the session. No specific time when - but maybe when seeing some interesting moving pattern, 2-3 min for writing just what is in mind at that moment, not trying to remember anything specifically.

*(18.2.2019, Helsinki, extract from the notes of experiment 9)*

**As can be seen from the notes taken during the movement session of the ninth experiment, there is a lot of frustration connected with the active presence of others. I was constantly aware of my (performing) self-image and the witness:**

It is hard to put away attention from the witness... I couldn't breathe, couldn't afford to be still or not interesting... Aware of how I look... It is hard to look inwards with the witness, to be aware only of your own body and movements. You are always judged...

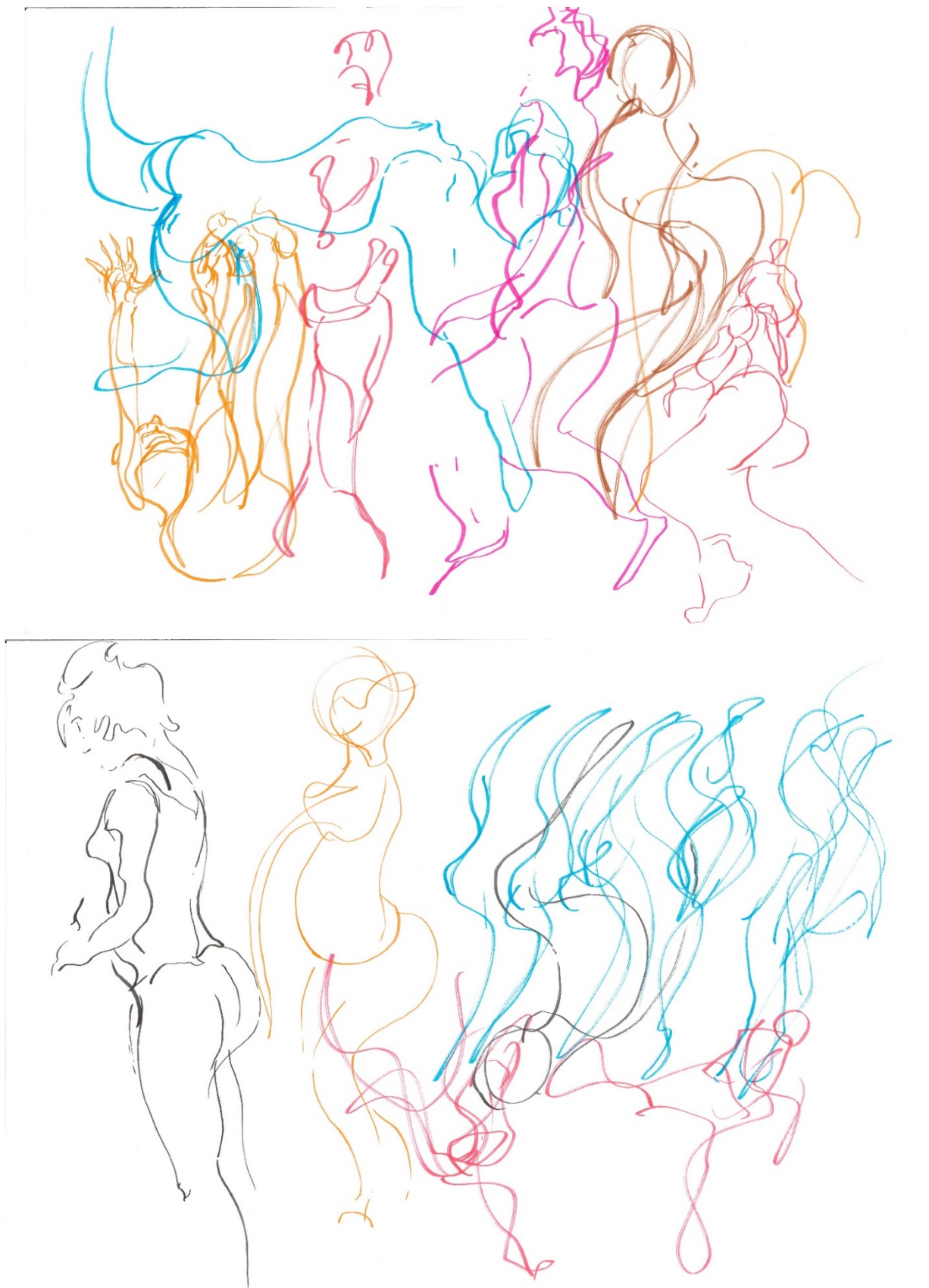
(after a while)...Movement feels smoother now. But I'm all the time aware of the witness which presence turns me into a performer who is trying to please the audience.

...I think this is so private that it can't be done with a witness. It can probably be with a group when everyone is focused on the own thing + you can take inspiration from others.

*(18.2.2019, Helsinki, extract from the notes of experiment 9)*

**If there is a need for leaving the comfort zone in search of creativity, a witnessing experience can be used as a tool. Though for keeping the balance between a feeling of safety and stepping out of a comfort zone, whom to choose as a person witnessing the process is crucial. It is not easy to require one hour of full attention from someone else, so when the witness was occupied by drawing, not only watching, it was easier to get into a free movement state. That was partially the reason for having an artist witnessing my movement session. See drawings from experiment 9 on fig. 3 and in Appendix 8.**





*Figure 3. Free bodily movement session of experiment 9. Drawings by S. Peltola, Helsinki 2019. (See the rest of the drawings in appendix 8)*

## 5 ENVIRONMENTAL TRAITS IN A CREATIVE PROCESS

Due to differences in personal backgrounds and domains of activity, the exact environmental requirements supporting an individual's creative process differ on a personal level. Nevertheless, there are two essential aspects that can be applied to any creative process: space and time. During the empirical phase of this research, I paid special attention to the environmental conditions supporting or hindering a creative endeavor. Based on the empirical investigation and literature review, I came to several conclusions regarding the environmental requirements for bodily movement sessions.

### 5.1 Space

Creativity can be compared to a careful little animal, who needs a safe and supportive environment to come out and show itself. This metaphor I borrowed from a conversation with Tuija Liikkanen, an assistant professor of Movement Interpretation in Stockholm University of the Arts. Creativity cannot be pushed or forced, instead it can be supported and welcomed. Whether you are a painter, a writer, a designer or a dancer, the requirements for the space are crucial. Obviously, the features of a space are strongly domain specific and personality dependent, but there is one very essential general requirement for the space – safety.

“Somatic educators also propose safe environments that defer judgement; respect the integrity of the individual and encourage individual learning, exploration, and self-responsibility; honor a responsive environment that allows students to learn holistically and experientially; and strive to present a stress-free environment” (Green, p. 45). While designing the settings for her course “Somatics and creativity”, Jill Green talked about an alignment of somatics and creativity in an environmental context. In arranging the space she was using “methods that attempt to create a supportive and non-judgmental environment in order to facilitate inner work and help students quiet themselves and recognize their inner bodily knowledge and experiential authority” (Green 1993 p.98).

Free improvised physical movement is not anything widely accepted and practiced in contemporary Western society. Let's take an example. A transparent room in a co-

working space or a library, where a person or several people sit and work in front of their computers or other devices. They may have a conversation at the table or read printed material. It is within social norms; it does not produce any questions from the “audience” on the other side of the glass wall. People in the room feel safe and can work in peace even if random witnesses can see them.

Now, let’s take the same room, but remove all the furniture and place one person who would start moving – randomly, with no structure or choreography. Sometimes she stops and writes down something in her notebook or use a tape recorder. In this case, the reaction from the “audience” on the other side of the glass wall will be very different, or better to say, there will be a reaction, questions, curiosity. The person in the room must explain herself, she does not fit into the norm. This different attention and confused looks would make the mover uncomfortable, unsafe, even if she is experienced in free movement.

Due to a static and sedentary lifestyle of the majority in Western culture, just finding such an empty space for creative work is not an easy task. In a drama or a dance school this request would not raise questions, while, for instance, in a University of Applied Sciences it can be an issue: the student has a right to access computer rooms, a reading room with tables and chairs, a gym with the fitness equipment, but not any big and empty space, even if it is available.

Once in my university I was not let into the room booked for my bodily movement experiments, so I had to search for alternatives and turned to the public library spaces. I found one relatively big room available for group work and booked it for myself. It appeared to be a room with the glass walls facing a big reading hall, so that meant a constant inner challenge of being observed in addition to breaking the rules and booking the room for solo, not group work.

I was very worried if I get to the space or not. It takes away quite a noticeable part of the motivation. But I'm here and I do like this space the most, it would make a process so much lighter if had smoother access here.

(1.3.2019, Helsinki, a memory from the research process  
3.2.2019, Helsinki, extract from the notes of experiment 8)

These notes illustrate the fact that a strong body-mind disconnection is dominating the modern Western society, where sitting and looking at the computer screen is totally ac-

cepted while improvised bodily movement is discouraged and questioned. It is seen as a niche activity for dancers, actors or children.

To provide a safe environment for free bodily movement enhancing creativity, there is a need for closed space, free from judgement and unwelcome attention, it should be big enough (at least 15 m<sup>2</sup> for a solo mover) and free from any big pieces of furniture. For instance, the Keinu room in Töölö library felt too small for bigger moves (see fig. 4).



*Figure 4. A photograph of Keinu room for group work in Töölö library, where experiments 6, 7 and 9 were held. Helsinki, 2019.*

Ivan Vyskočil, a professor in the Janacek Academy of Music and Performing Arts in Brno, Check Republic, gives a perfect description of an ideal working space, which would be as relevant for the movement experiments of this research:

“When I sometimes imagine, fantasize about ideal working conditions, I have visions of at least two rooms with high ceilings measuring seven by four by four meters. Apart from appropriate seating and some curtains, and maybe a piano, the space would be empty”. (Komlosi, Vyskočil p.4)

In this research process I used three different spaces for the bodily movement experiments: a spacious gym and a bigger room without heavy furniture pieces (Oasis room) in Arcada University of Applied Sciences and a room for a group work in Töölö public library (Keinu room), see photographs and descriptions of the spaces in appendix 2. All

three spaces had similar disadvantages: I did not feel completely safe and relaxed due to a glass wall (in Töölö library), a glass door (in Oasis room) or occasional visitors in the gym in Arcada.

I could not relax because of the possibility of people coming to check the space. I was constantly aware of what is behind the glass. I couldn't really close my eyes and melt into the movement.

(3.2.2019, Helsinki, extract from the notes of experiment 6)

Apart from the size, there is one more crucial requirement for the space: no mirrors. Reflection in the mirror can distract from an inner process and bring unnecessary attention to an outer self-awareness.

## 5.2 Time

Another essential factor in a creative process is time or timing, duration. Time is important across the domains, meaning enough time for a creative activity itself, and sufficient duration of the sessions accompanied by necessary pauses and breaks during and between the sessions – for recovery and detachment. This study investigates the effect of bodily movement as an activity that fosters a creative process. Depending on the personal background and somatic intelligence, the amount of time needed for constructing a trustfulness towards the body varies. It is important to understand and admit that the involvement of the body into a creative process requires consistent practice and time. It does not happen overnight.

They asked us to keep a two hours creativity session which would include some bodily movement and different somatic techniques. So, it would enhance and awake their creative abilities. I mean two hours – for people who do not usually move at all. They would need at least one hour just to relax and enter the movement, to let their bodies move comfortably without any judgement.

(12.1.2019, from the conversation with Anthony, a student of a Dance and somatics school)

In developing the discipline of (Inter) Action with the Inner Partner, Ivan Vyskočil talked about the *psychosomatic fitness* and necessity of training at least twice a week with the duration of practice up to three years if one aims to achieve any significant results (Komlosi, Vyskočil p.4).

Jill Green investigated the relationship between somatics and the creative process by designing and observing a one-year course in the Ohio State University, where students weekly attended three-hour sessions followed by written assignments (see the syllabus of the course in appendix 4).

Regarding the duration of a movement session, I recall a comment by Tuija Liikkanen during one of her classes I had attended:

*The body needs time to explore the moves. To go over the limit of boredom or frustration, you need to keep going. Often things start to happen after 30-40 minutes of movement.*

In the movement experiments of this research, I tried 30-, 40-, 60- and 90-minutes long sessions with some movement content variations. I experimented with the pauses during the movement sessions and with the breaks between the sessions.

I'm not sure if 30 minutes added any extra value. Surely, it is not bad, but I see, that an hour is as good. At least in my case. 30 minutes is too little.

Creativity is a long process of self-learning! There is no one recipe, but there are hints and areas to explore and they are all as important to check for everyone!

*(3.2. and 31.1.2019, Helsinki, extracts from the notes of the experiments 6 and 5)*

## **6 RESULTS**

This study endeavored to outline the requirements needed for enhancing a personal creative process through bodily movement. To achieve this goal and to be able to look at a creative process from within, I used an autoethnographic approach. Entries from the field notebooks and structured journals, as well as from the personal diaries created between January 2018 and March 2019 were used as a main source of the raw data.

During the first part of an empirical phase of this research (January – June 2019), I investigated characteristics of the bodily movement sessions held by others - teachers or workshop facilitators. Based on the empirical data of the first phase, reflections on valuable conversations and literature review, I developed a frame for the individual bodily movement experiments conducted as a second part of the empirical phase (August 2018

– February 2019). During the second phase the data were collected primarily in the structured journals designed for the experiments (see appendix 3). The nine experiments included the investigation of the bodily movement qualities, environmental characteristics of the movement sessions and their impact on an inner creative process. Bodily movement experiments and reflections on the process are described in the form of an autoethnographic inquiry and triangulated with the external sources and existing research (see chapter 4).

A structured journal from experiment three, a transcript of an audio recording of experiment seven and notes after experiment four, as examples, are available in the appendices 5-7. The content of the field notes, structured and unstructured journals is also widely quoted throughout the entire paper.

The creative process is individual, but it is a great deal influenced by environmental factors, which can be grouped into three interconnected topics: space-time, safety, and constraints. “There are no ideal conditions for creativity. What works for one person is useless for another. The only criterion is this: Make it easy on yourself.” (Tharp, Reiter 2006 p. 17)

## **6.1 Topic one: space-time**

Physical traits of the space for bodily movement sessions are crucial. “A space that inspires does not restrict, discourage, or inhibit” (Komlosi, Vyskočil p. 3) should be big enough to give the body freedom to move without running onto any obstacle – like furniture or equipment (minimum 15m<sup>2</sup> for a solo mover). There should not be any mirrors or large reflective surfaces to prevent unnecessary self-awareness caused by a visual image of self. Watches, clocks or any devices referring to time should be out of the space, in order to remove possible preoccupation with the duration of a session.

Every movement session must last at least 30 minutes, preferably longer, up to 90 minutes. This time is needed to switch the leading process from the mind into the body and enter a non-judgmental state of a fluid creative process. The intervals between every movement session and the breaks between the series of sessions are important for estab-

lishing a supportive incubation period. Too frequent and intensive bodily movement activity leads to exhaustion and decreases motivation, but at the same time, the insufficient amount of sessions breaks the consistency and prevents a smooth development of body-mind connection. The minimum duration of movement sessions is individual and depends on a personal level of somatic intelligence. The individual schedule can be developed by considering a personal situation, bodily movement background, and corporeal sensitivity. Building a body-mind connection for enhancing creativity is a long process.

## **6.2 Topic two: safety**

A creative process is often a good step away from the personal comfort zone, especially in the case of unstructured free bodily movement. To support an individual in this vulnerable state – of looking silly, feeling stupid and insecure, there should be provided a safe and supportive environment. A feeling of safety correlates with the space-time topic: space should be easily accessible and protected from unexpected visitors, time provided for a movement session should be secured and uninterrupted. Especially challenging is constructing a safe environment in group and/or guided sessions, when there are other people effecting an individual, intimate creative process. Others in the space can produce an outer pressure and interfere with the creative process, but on the other hand, they can also help and inspire, if individual safety requirements are fulfilled.

## **6.3 Topic three: constraints**

*Before you can think out of the box you have to start with the box*

**Twyla Tharp**

It might sound controversial, but restrictions and limits in a suitable proportion support a creative process. Total freedom can overwhelm and paralyze. Limitations can work as a starting point, as a skeleton or a framework for otherwise an unstructured creative process. The types of effective limitations vary on a personal level. In the bodily movement experiments of this research I used different types of restrictions: duration of the



bodily movement sessions (30, 45, 60 or 90 minutes), limited time for writing or recording a stream of consciousness after the movement sessions (10 minutes), defined movement qualities (free, sharp and curvy) and focuses of bodily movement (body parts, tempo-rhythm, directions, levels). These pre-defined rules or frames for bodily movement sessions support the fluidity of the process, remove the responsibility for on-site decisions regarding what, when and how to do, and provide a safe and comfortable space for the open-ended investigation and improvised thoughts.

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The aforementioned external environmental factors work in combination with the internal state of being. Good mood, high energy levels, and a good physical state undoubtedly support intrinsic motivation and creative process. In experiments 3 and 5-9 I evaluated (scale 1-5) and described my mood, physical state, and energy level not only before the bodily movement sessions but also after. As can be seen from Table 1 described in chapter 4.2.3, physical state, mood, and energy levels after every bodily movement session were rising. The free bodily movement led into a fluid inspirational state which spread beyond the movement sessions so that the creative process continued also after the movement experiments. As Barbara Montero points out, the “aha” insight is only a small part of a creative process, which process is much more complex and long:

Moments of inspiration where an answer appears to come to you in a flash are often prized more than the effort which is part and parcel of bringing such moments to fruition. That such “aha” moments exist is undeniable; they are preceded by intense conscious thought, but, as they are often described, they seem to involve a leap which causes one to suddenly see something in a new light. But here are two questions: is this type of insight significantly different from slower, unsurprising, ordinary thought? And are the “aha” insights the most important aspect of the creative process: are they what differentiates truly brilliant ideas from ordinary ones? (Montero 2018 p. 246)

The creative process is not always smooth and easy: frustration and anxiety accompanied almost every experiment. The most common reason for that was a societal pressure of unwanted witnesses invading a fragile and unstable creative process. Free bodily movement is not something common, it attracts peoples’ attention which might put a mover into an uncomfortable position, away from the feeling of safety, crucial in a creative process.

## 7 DISCUSSION AND CONCLUSIONS

The research questions formulated at the starting point of this research evolved through the process and the final version took the following form:

- RQ 1** What is creativity and the creative process?
- RQ 2** What is the connection between body, mind, and a creative process?
- RQ 3** What is the connection between bodily movement and a creative process?
- RQ 4** What is the role of the environment in a creative process?
- RQ 5** How can a creative process be enhanced with bodily movement?

The first three research questions are investigated in chapter three, “Theoretical frameworks”. As it can be seen from the overview of the interdisciplinary academic research on creativity, relations between body and mind, movement and mind, bodily movement and a creative process, there is a clear connection between bodily movement and mind activity, the different types of bodily movement and a creative process.

The last two research questions are investigated in the form of an autoethnographic inquiry in chapters four and five, where the creative process is approached on a personal level. Based on the previous academic research and the observations during the first phase of the empirical part of this study, there were conducted eight solo and one witnessed bodily movement experiments, where different qualities of movement and ways of constraining the movement sessions were tested (see chapter 4.2).

The experiments showed that external factors play a significant role in constructing an efficient frame for free bodily movement sessions. These factors can be presented as three topics: space-time, safety, and constraints (see chapter 5), which were investigated from different angles during the experiments.

There are many players on the individual creativity field, internally and externally. Personal creative movement sessions work in alignment with the whole life situation of an individual. To actively include the body into a creative process, one needs to work on it consistently, the process is complex. One movement session can bring a good sensation and trigger a creative process, like a good and healthy food tasted once, but if practiced

on a regular basis free bodily movement can change the overall quality of being creative holistically.

Even for me – who knows and benefits from bodily movement – it is hard to overcome the limitation between static and dynamic. There should be a much bigger and deeper shift in society to be able to use the body fully, not fragmentally.

(15.2.19, Helsinki, extract from the field journal)

Free spontaneous bodily movement in public places, body awareness, and bodily movement acceptance should be a social norm, not a domain-specific field of activities for dancers, actors or somatic educators. A free unlocked body means a free and unlocked mind.

In the situation, where there is a socially problematic attitude towards the spontaneous bodily movement there is an option of individual sessions. This comes with a challenge: the majority of people simply do not have access to spacious rooms where they could safely move without destructions or unwelcomed observers. The "supplement" closest to free bodily movement that is socially accepted is, for instance, a group exercise in a dance or a yoga class, but it implements a different aim and attitude, which does not necessarily lead towards creativity, though can support it at some level.

I do enjoy these sessions. Just to have them for myself – to give a permit not to be efficient, DO, complete. It is just about the process of being, enjoying own body in a big safe space. Having an opportunity to move freely.

Can it be the thing? People simply don't have these opportunities! They don't have access to big enough spaces at their own time – it is always with a group doing something with clear tasks.

(24.9.18, Helsinki, extract from the notes of experiment 4)

Body exclusion starts already in the education process, where a somatic and creative approach "may provide an alternative to a traditional approach that is based on numbing somatic and creative sensitivity and rewarding only particular normalized behaviors" (Green, p.261).

At the initial stage of this research, I planned to work with a focus group or several focus groups, but after getting familiar with the research on creativity, I came to the conclusion that the best way of in-depth investigation of a creative process goes through the own experience. Autoethnographical method gave an advantage of zooming in at any moment at any detail. There was no danger of miscommunication, though it was a chal-

lenge to constantly switch between the roles of the research object, researcher and ethnographer.

This research is my personal journey, but as a human, I share system characteristics with other humans. For example, my lungs or kidneys are alike lungs or kidneys of other people in general, but at a closer look, they are unique. I'm a part of the society and social way of being, which makes my personal example valid for generalizing and making inquiries.

I learned a great deal during this research process – about creativity and movement, about myself and society around me. In that respect, this research is already a valuable entity. Though if I had a chance to start over, I would organize the process in a different way.

The preliminary field investigation during the first part of the empirical phase (see chapter 4.1) turned out to be very unstructured. In retrospect, I realize that with better planning and clearer focus I could have gotten much more out of it. My journal entries were focused on the classes themselves and on my inner processes during the teaching sessions, not much beyond them. I made some journal entries in between the classes only occasionally and most of “in-between” processes are available only in my private diaries, which I did not plan to use initially as research material.

The experiments conducted in the second part of the empirical phase and data collection (see chapter 2.2.2) could be planned in a different way. For instance, the evaluation of mood, energy level, and physical state could be done before and after every movement session. In this study, I have the evaluation marked before and also after the movement sessions in six experiments out of nine. Searching for some creativity triggers I was focused on the experiments themselves overlooking the delayed effect they had on my creative process. As a product of a fast society, I was looking for productivity and quick results, while the creative process is complex and is characterized by continuity. Thanks to private diaries I kept alongside with the research, I got access to the whole picture and wider data, though often fragmented and incomplete.

I was searching for some movement patterns for enhancing the creative process, instead, I found the external elements supporting free bodily movement and through that a fluid and spontaneous creative process. I came up with the supportive frame for building body-mind connection and through that including the body into a creative process consciously. The elements of this frame are optional and can be adjusted depending on a personal level of somatic intelligence. Many of these elements are still to be tested. For instance, it would be interesting to study group dynamics during the bodily movement sessions or try recorded audio instructions to exclude personal guiding.

At the starting point of this study, I did not have a clear research design, but I had a strong intuitive feeling that the best way to find the connection between the bodily movement and a creative process is through personal experience. Creativity is not limited by sharp boundaries, and in the initial phase of the research, it was not clear what type of data was exactly needed to be collected and in what form. The way of data collection had to be adjusted throughout the process. It led to the challenges of incomplete sources in some parts: for instance, I had to use personal diary entries to extract information about the creative process after and between the movement sessions. I did not plan to use the personal diaries, so the data extracted from them was fragmented and not always relevant. In some other parts of the research, there was much more material collected that was used in the interpretation process. For instance, in the structured journal of the experiments, there is data about nutrition and eating habits. Referring to the personal experience, I could see the connection between the quality of movement and dietary characteristics. There is an interesting direction of research that deals with this connection, but it is not considered in this study.

Another direction of further research could be a comparative (auto)ethnography. The research could be made on the difference between the creative processes of an “actively moving” and a “non-moving” individual. Yet another focus could be on “moving” vs “non-moving” terms of the same individual where can be studied the influence of static and dynamic periods on a creative process.

This research is a dynamic non-linear journey exploring an individual creative process. It is a conscious inquiry into free bodily movement as a supportive frame for a creative

process. It is a research sample, and some findings of this research can be extrapolated to the experience of other humans.

At the very end of this research process, I had a conversation with a young woman taking part in a movement workshop. She told, that she had started dancing and had become more active in the bodily movement just recently and already very soon after that could feel the influence of improvised bodily movement on her creative self.

I want to go downstairs<sup>13</sup>, crawl, move, lie down, jump and dance between those people who are sitting behind their screens. They are so chained!

Why is it not acceptable to stand up and dance several moves? Why will it take so much attention? What if to make it a norm? To work in a similar environment and move every now and again in coordination with other movers, those who are more bodily connected. Would it inspire others to explore this way their hidden movement desire? Movement motivation should come from within.

Workshops won't work in a longer run. They only may awake an appetite, but inexperienced movers need longer support before reaching an independent level. It is like with the good food: the first time it is good to eat prepared by others, but this is just a teaser, an example, an inspiration. After that – there should be some work done to find the one's way.

(3.2.19, Helsinki, extract from the notes of experiment 6)

I hope my example can serve as an inspiration for someone else who is interested in constructing a personal holistic frame for being creative with the entire body. The findings and ideas emanating from this research can be applied in different ways. For instance, a series of free bodily movement sessions can be arranged for the master's students who are struggling with their thesis writing mostly sedentarily and alone.

A series of these guided free bodily movement workshops could serve not only as a creative enhancement but also as general stress relieve and peer support framework.

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<sup>13</sup> This note is taken during the movement session in Töölö library's Keinu room, which is located above the large silent working space/reading room with tables and chairs (see the description of the space in appendix 2).

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## APPENDICES

### APPENDIX 1. Schedule of courses the in Higher School of Dramatic Arts (Vigo, Spain). The academic year 2017-2018 - 2 semester. Katia Shklyar

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY					
08.30-09.30	<b>Expresion corporal II</b> (Body language)	<b>Adestramento vocal II / Retorica e oratoria</b> (Retorics and oratory)	<b>Verso II/ Mimo II</b> (Mime)	<b>Expresion corporal II</b> (Body language)	<b>Sistemas de interpretacion II</b> (Acting systems)					
	Classroom: P6	Teach: 1	Classroom: P7/ P16	Teach: 26	Classroom: P15	Teach: 31	Classroom: P6	Teach: 1	Classroom: P7	Teach: 42
09.30-10.30	<b>Expresion corporal II</b> (Body language)	<b>Adestramento vocal II / Retorica e oratoria</b> (Retorics and oratory)	<b>Verso II/ Mimo II</b> (Mime)	<b>Expresion corporal II</b> (Body language)	<b>Sistemas de interpretacion II</b> (Acting systems)					
	Classroom:	Teach:	Classroom:	Teach:	Classroom:	Teach:	Classroom:	Teach:	Classroom:	Teach:
10.30-11.30	<b>Expresion corporal II</b> (Body language)	<b>Adestramento vocal II / Retorica e oratoria</b> (Retorics and oratory)	<b>Verso II/ Mimo II</b> (Mime)	<b>Expresion corporal II</b> (Body language)	<b>Sistemas de interpretacion II</b> (Acting systems)					
	Classroom:	Teach:	Classroom:	Teach:	Classroom:	Teach:	Classroom:	Teach:	Classroom:	Teach:
11.30-12.30	<b>Interpretacion VI</b> (Acting)		<b>Interpretacion VI</b> (Acting)	<b>Interpretacion VI</b> (Acting)	<b>Diseño de personaxe II</b> (Character design)					
	Classroom: P7	Teach: 42	Classroom:	Teach:	Classroom: P7	Teach: 42	Classroom: P7	Teach: 42	Classroom: P12	Teach: 18
12.30-13.00	<i>Break</i>									
13.00-14.00	<b>Interpretacion VI</b> (Acting)	<b>Canto II</b> (Singing)	<b>Interpretacion VI</b> (Acting)	<b>Interpretacion VI</b> (Acting)	<b>Diseño de personaxe II</b> (Character design)					
	Classroom:	Teach:	Classroom: P17	Teach: 27	Classroom:	Teach:	Classroom:	Teach:	Classroom:	Teach:
14.00-15.00	<b>Interpretacion VI</b> (Acting)	<b>Canto II</b> (Singing)	<b>Interpretacion VI</b> (Acting)	<b>Interpretacion VI</b> (Acting)	<b>Diseño de personaxe II</b> (Character design)					
	Classroom:	Teach:	Classroom:	Teach:	Classroom: P2	Teach: 13	Classroom:	Teach:	Classroom:	Teach:

## **APPENDIX 2/1(3). Descriptions of the spaces used for the bodily movement experiments during the second part of the empirical phase**

### **1. ARCADA: GYM**

About 70 m<sup>2</sup>

A spacious exercise room ideal for a solo or group movement with only two disadvantages: mirrors and a clock on the wall.



## **APPENDIX 2/2(3)**

### **2. ARCADA: OASIS room**

About 27 m<sup>2</sup>

An ideal room for solo movement experiments, furniture is easy to arrange to the edges of the room. It also has a computer for writing down the notes and documenting the process. Only one disadvantage: partially glass door, which makes it possible for a random passer-by to look inside.



## APPENDIX 2/3(3)

### 3. Töölö library: Keinu room for group work

About 14 m<sup>2</sup>

The size of the room is on the borderline of being too small. Among disadvantages: a wall clock visible through the glass window and a glass wall towards the reading room with no option of covering.





**APPENDIX 3. A template for a structured journal used for collecting the data at bodily movement experiments during the second part of the empirical phase.**

<b>FREE BODILY MOVEMENT AND CREATIVITY</b>		
<i>Structured journal for <b>pilot movement experiments</b></i>		Date
by Katia Shklyar, Arcada MA work 2018-2019		Place
		EXPERIMENT number
		SOLO /Group
<i>To fill before starting the experiment:</i>		Duration: min
		Time:
<b>Physical state (scale 1-5)</b>		
<b>Energy level (scale 1-5)</b>		
<b>Mood (scale 1-5)</b>		
Scale from 1 to 5: 1 - very low, very weak; 2 - low, weak; 3 - quite neutral; 4 - good, strong; 5 - very good, very strong		
<b>Nutrition</b>		
A short verbal description about food intake before the experiment: when, what, amount etc.		
<b>Physical/energy state</b>		
A short verbal description about personal energy level and physical condition just before the movement session.		
<b>Mood/preoccupations</b>		
A short verbal description about current mood, possible preoccupations, frustrations or excitemens.		
<b>Focus today</b>		
What is the frame of upcoming movement session and what kind of form reflections used? What elements are taken into the focus?		
<i>To fill after the experiment:</i>		
<b>Physical state (1-5)</b>		
<b>Energy level (1-5)</b>		
<b>Mood (1-5)</b>		
Scale from 1 to 5: 1 - very low, very weak; 2 - low, weak; 3 - quite neutral; 4 - good, strong; 5 - very good, very strong		
<b>Reflexions and notes</b>		
To mark what was important, triggered some new thought or made a new connection, what type of thoughts or ideas came through the movement.		
<b>Notes for the next experiment(s)</b>		
What to take into account for the next experiment? What else to test?		

**APPENDIX 4/1(3). Initial first-term syllabus of the course “Somatics and creativity” developed by Jill Green for her Doctoral dissertation “Fostering creativity through movement and body awareness practices: a postpositivist investigation into the relationship between somatics and the creative process”.**

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PHYS. ED. 294  
**SOMATICS AND CREATIVITY**

Instructor: **Jill Green**  
Office: **346 Larkins**, Mailbox: **344 Larkins**  
Office Hours: **12:00-1:30, Wednesdays, 3:00-4:30, Thursdays**  
Phone: **292-2504 for emergency messages**  
**263-9246 (Home)**  
Class Location: **213 Pomerene Hall**

Meeting Times: **Fridays, 1:05-2:50 pm. - January 10, 17, 24, 31,**  
**February 7, 14, 21, 28, March 6, 13.**

**COURSE DESCRIPTION:**

Exploration of somatic and creative processes through movement and body/mind experiences, and the creation of a group project/performance. The relationship between these processes will be investigated.

**COURSE OBJECTIVES:**

- To develop an awareness of somatic and creative processes and explore their relationship to each other.
- To tap into creative resources by practicing somatic, relaxation, and body/mind techniques.
- To discover connection between body and mind through movement experiences.
- To enhance creative sensitivity through somatic practice and experience.
- To engage in the creative process both individually and in a group.
- To develop an awareness of the self through somatic and creative processes.

**COURSE RESOURCES:**

Class Reading Packet

**EVALUATION PROCEDURES:**

1. Attendance Policy:

This is an experiential class. In order to learn and progress, students must be present, attentive and open. Every student is required to attend every class. If a student misses more than one class, her/his grade will be lowered a letter grade for

## APPENDIX 4/2(3)

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each additional absence. Any student who does not participate in 6 hours or more of instruction must fail the course.

### 2. Grading Criteria:

Participation, Development, and Focus - 45%

Each student will meet with the instructor mid-term to discuss her/his development.

Journal - Due March 13 - 25%

You may include experiences, feelings, reactions, changes, observations, dreams and/or anything you may want to share that focuses on your somatic and creative processes and experiences during the term.

Project - Paper option due Feb. 28, Projects due Feb. 28- March 13 - Let me know your choice in writing by Jan. 24. - 30%

Chose one option below.

1. Write a paper including: a summary of five readings from the reading packet, your reaction to the principles presented and issues raised in the readings, a discussion about how helpful you found the information, and how the information can be applied to your experiences in the class.
2. Choose a book or five articles from the reading list and write a paper including all aspects from Option 1.
3. Present and/or demonstrate a somatic approach to movement based on research into a specific bodymind system. Include your resources with your presentation.
4. Write a paper, or conduct a discussion on a proposed topic (approved by the instructor).

### CLASS POLICIES:

1. Attire: Wear clothing that is loose-fitting and/or stretchy such as drawstring pants, sweats, or leotards and tights (no jeans or any other clothing that prohibits freedom of movement at the joints).
2. A large towel or blanket is highly recommended for relaxation work.
3. Missing/Late Assignments: If assignments must be late due to extenuating circumstances, please speak with the instructor.
4. Grading Options: PA/NP, Audit

### CLASS CALENDAR:

January 10: Introduction to Somatics and Creativity, Body Awareness Exercises; Discussion about Creativity: Process and Project

January 17: Somatic Technique: Kinetic Awareness;  
Creative Exploration: Awareness Walk



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- January 24: Somatic Technique: Kinetic Awareness;  
Creative Improvisations: Allowing the Body to Stretch Itself, Back Talk, Mirror Images
- January 31: Somatic Technique: Progressive Relaxation;  
Creative Improvisation: Image and Metaphor - visual, verbal, kinetic/kinesthetic
- February 7: Somatic Technique: Visualization/Imagery;  
Creative Improvisation: Developing Themes
- February 14: Somatic Technique: Feldenkrais;  
Creative Improvisation: Use of Props and Resources
- February 21: Somatic Technique: Breathing;  
Creative Improvisation: Use of Breath in Movement
- February 28: Somatic Technique: Energy/Tension Scale;  
Creative Improvisation: Use of Time, Weight, Space, and Flow in Movement;  
Class Projects
- March 6: Somatic Technique: Guided Imagery;  
Creative Improvisation: Expressive Arts and Integration of Art Activities;  
Class Projects
- March 13: Class Projects;  
Creative Project/Performance

GREEN, J., 1993. Fostering creativity through movement and body awareness practices: a postpositivist investigation into the relationship between somatics and the creative process, Ohio State University.

## **APPENDIX 5/1(7). Transcribed audio recording of experiment 7.**

9.2.2019, Töölö library, room Keinu, Helsinki, Finland

Experiment conductor and transcriber: Katia Shklyar

The entries 1-23 are done with an audio recorder during the free bodily movement session (60 min). The entries 24 and 25 are recorded after the movement session for 10 minutes time devoted to the stream of consciousness.

1

So, I started my exercise as relaxation and tensed and relaxed gradually different parts of my body. Felt sensations, felt a little bit hungry. I was all the time worried about that glass wall, it was not nice. Started with this nice feeling stretchy exercise, stretchy movements, stretched all parts of my body while lying down on the floor.

2

Effect of the movement is that way complicated and complex that it can't be really seen always immediately, so it can produce some kind of later effect, so I don't know how it can be tracked what was actually the cause of being creative. But what I can sense is that I start to feel more loose, less trapped somehow.

3

I just got this thought that what I'm doing, this kind of movement what I do is kind of meditation, so it's just connecting to the moment and when you move you are more focused on what you are doing and all trash somehow disappears. It appears and disappears.

4

As far as I know, meditation is often done after exercise, after a movement, so after activating the whole system you come down and let things flow, let things come up into consciousness.

Activating all the body parts and all the system. Could it be something of interest?

## APPENDIX 5/2(7)

5

Thoughts like practicalities start to just pop up into my head after some jumps and some sort of fluid movements. Like how to get into Arcada space on Wed. Because I want to do it with a witness and I can't afford to come and not being able to use the space. So, I thought, fuck it, then I will do in the corridor upstairs somewhere.

6

While creating experiments for not experienced people, it could be good to pair them with experienced, so they could also use some movement ideas from them. And kind of instruct people to take inspiration from each other.

7

I'm back (from the bathroom) and actually, why I would be so stressed? You have an hour for free movement and you just have to adapt to the circumstances. Ok, glass wall – does not matter, just melt into a thing. I was tempted to look at the watches and I knew where they were and I did not, which is good. Let's continue!

8

I feel so relieved, when I know that it's only 1 hour and I know that it's something complete. Why would not I do the same approach to my texts? My writing. So, I choose the part and establish time and by that time it should be ready as ready. And final time...

When I think it is ready. Because it will never be ready. I'll try this.

*(Entry number 9 is missing)*

10

At some point I was thinking to make a session on a focused problem, but now I think it is not sensible because you actually can be creative only about something you are sincerely interested in, there is some part of the thing which makes you interested, motivated. So, by focusing on something you don't really want to do, I don't think the movement can especially help. And if you really want to do something, it will come up by

## APPENDIX 5/3(7)

itself during the movement session or after it. If your antenna is on and if you are really into something but for some reason just stuck.

11

These lamps on the ceiling really look like embroidery frames, pyaltsa, which we used when I was little to do embroideries. Just wanted to share it.

12

I don't know I feel like I really have to be bare feet when I'm moving. I think all the time I was experimenting I took off the socks.

13

I will make some sort of clear list of what should be done for thesis, clear tasks which are doable in one, maximum of two hours. And then I will just take them as pieces and work on them every time I'm working on it.

14

This is actually exactly, almost exactly what we are doing on our IwIP practice<sup>14</sup>, only that I don't have an audience and I stop moving while I'm recording and I'm speaking when I'm not moving. I pretty much sharpening my thoughts, telling ...

Random sounds (*possible during the IwIP practice*) are not kind of the case especially here in the library space.

15

I definitely have to mention it in my thesis. Maybe to read a little bit more about IwIP practice and its relation to creativity. Because it's exactly that, only that you need a group for that.

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<sup>14</sup> IwIP – abbreviation from “Interaction With the Inner Partner”, it is a “contemporary movement/action-based open solo improvisational practice” developed by Ivan Vyskočil, writer, performer, psychologist and teacher. For more information, see <http://www.interactingwiththeinnerpartner.org>.

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16

Maybe even to have an interview with Alex about how he does it and how does it feel to use the body for creativity. Think about it.

17

Now I'm doing this recording part exactly like when I was writing, but instead of writing I'm recording. But what if I put it on and talk all the time what's coming up to my mind, then it will be exactly almost IWIP. But I just feel too lazy then to transcribe all that stuff.

18

If some sort of movement can unlock some sort of thoughts, some type of thoughts, so could there be a connection between the type of movement and type of your problems. So someone experienced can observe the mover and based on the types of movements identify a "core of stuckness", something like that.

19

It seems that I'm working more on "unstuckness" than creativity. Like fluidness than creativity, kind of on a gateway from unconsciousness to consciousness through movement. I don't know how it is creativity or not. I kind of work on opening the channels and letting the ideas which are there come through this corridors or wains or nerves of moving the body to consciousness, to language, which you understand and you realize.

20

Shall I actually ask S. if I can use his place for this work? Because he has a little bigger space and it's available when he is at work.

21

I'm very alert to these door clashes and people behind this glass wall. I don't really want them to see my process, because they are random people. (sigh)

## **APPENDIX 5/5(7)**

22

I was wondering if to ask Alex – would it work in pairs to use this kind of IwIP practices? I guess couples is the maximum. Interesting thought.

23

Last time in IwIP we were talking about psychosomatic fitness, you kind of develop your skill of IwIPing through time, through repetition, it is not immediately possible. And I assume and I suppose that it's the same way with these movement practices. You just need to get to some sort of a level to be able to use this technique or this approach. And for non-experienced you definitely would need a guide, a live guide, not any tape.

24 – stream of consciousness, 10 min

Well... In my mind, so... just.. Blank. It's so strange to talk instead of writing because it's such a different approach: I can walk, I can stand, I can sit, I don't need to look on something specifically focused, like during the writing. In writing it just comes somehow, because it is also connected to your hand, so it's kind of expresses itself in a different way than voice and this recording. I feel kind of rushed and pushed now when I need to speak. I don't have to be rushed, I can keep pauses. I also kept pauses when I was writing. I feel like sitting down.

All the time I was conscious about this fucking glass door. And checking the people if they are looking in or not. But I found some connections with IwIP, and I think there is a lot in common. And I think I really need to have an interview with Alex. Just need to think about what type of questions I want to ask.

And what else in my mind now?... I hear some sort of air conditioning, I feel quite more open in my body, much lighter, then before starting.... Starting to get hungry....

I think I need to mention and suggest in some part of my thesis the application of this technique of this method whatever – approach – for master's students who are struggling in the writing battle alone. And talking is just... does not always work. It is an old

## **APPENDIX 5/6(7)**

fashion and does not work for everyone. So, I think that some sort of movement thesis workshops for master's students.... Like to make some sort of a workshop for those who have already started their thesis, they have a topic, at least a topic and whether they are stuck or not, they just come and try movement and they focus on their thesis, they can just with an empty mind come and try movement and then write down all the thoughts...

It can be tried with an audience, like half and half, or while everyone is moving and there is only a guide who is watching. So, to build it up so, that I have these key focuses, which I have now described in this and two previous experiments. And I just see how the flow goes and remind people to take into account those elements. I think in the introduction it could be said that you can be free, but it's hard to be free without any kind of borders, so you can use these cues, I can put them as paper pieces, the same way I did for myself (I did not even check once during this session). Or I can suggest that I can mention some of them during the exercise while observing people and seeing that they do not use some of these points of view. So that the movement would be more like.... diverse. If I can say so. And in the end they'll do exactly what I did – writing 10 min or recording 10 min. Or it could be even... No, I think talking to a person would not work because it would switch on the censorship, it would definitely do that, you want to be some sort of... someone, you have to... anyway, whoever is in front of you, you want to show yourself in some way, so you definitely censor your thoughts. So, I think this stream of consciousness should be totally alone. Unwitnessed. That's why writing would work the best, because recording requires some sort of distance, and closed spaces where you can do it.

I'm not sure about writing down the ideas during the session... Amm.. I have not done this for a while, just moving without comments. So, I feel that it's not probably really working – just movement and then writing. Because you start to be stuck and... amm.. not stuck, but you start to make a problem out of it: oh, if I forget in the end what was it. So, you just need to learn to recognize the urge to make notes. But it's sort of an advanced level, so I do it for beginners, I think I need to really structure the time and give them an opportunity to do a stream of consciousness during this one hour, like maybe

## **APPENDIX 5/7(7)**

two-three times. And tell them that better not to... if you really have not anything to write in the middle, then you don't do it, you continue moving. But those who want to write down the thoughts, they do it... but in the end, when there is these 10 min of consciousness it's exactly the idea, when after movement session, ahhh.... your body is open and you can get something valuable what you don't expect maybe. And also, the process of writing is movement as well. This writing time in the end, it can be a minimum of 10 min, but if someone wants to continue longer, that's totally fine. And it can be specified as well.

25

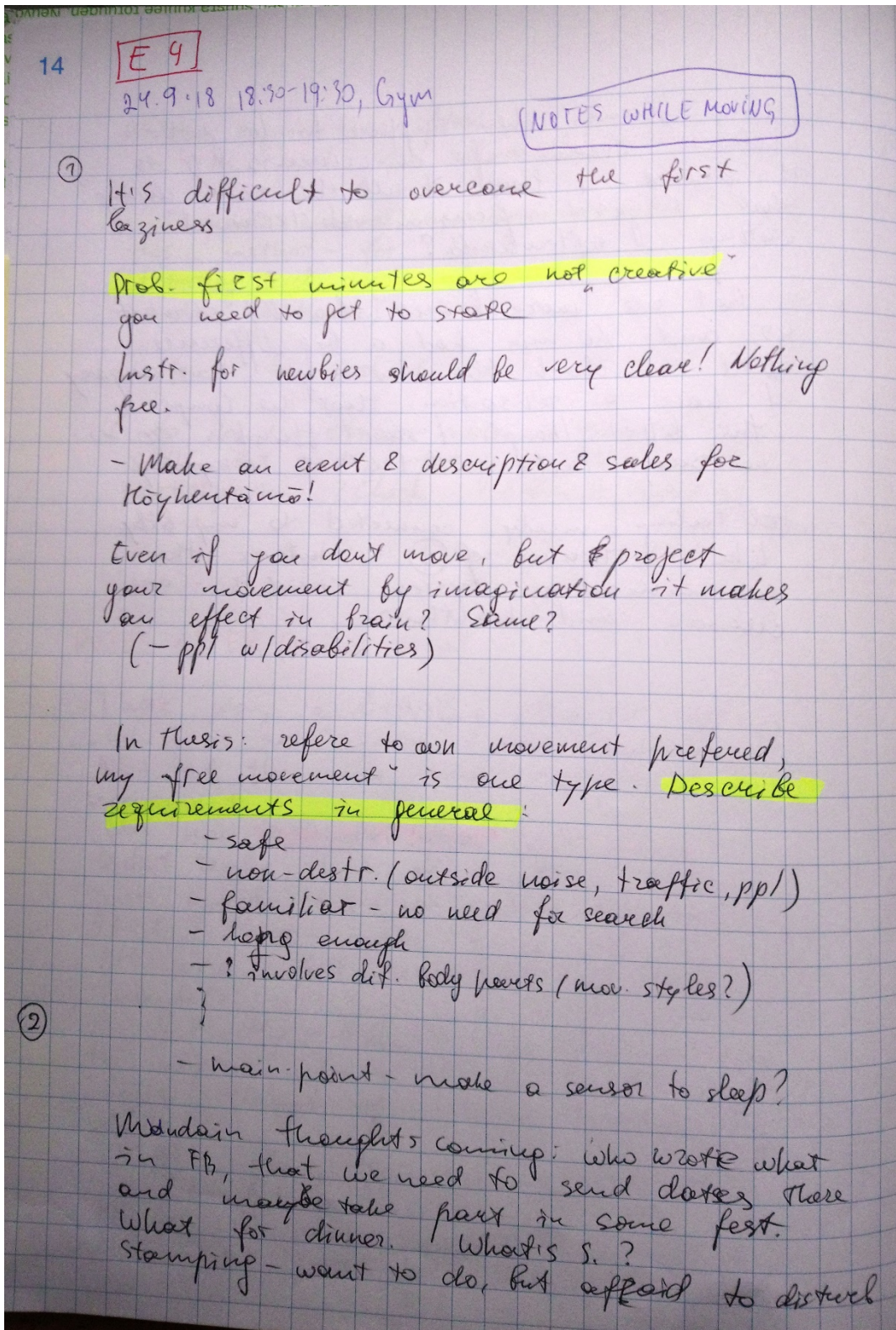
And once again, number 25, I wanted to add that I actually like this idea of exactly 10 min. because you don't make yourself relaxed and stay focused. And you know you have only 10 min to come up with things. So, I think, the limitation is good in this way. This is how to make a limitation. But surely if there is something fucking important and you are in the middle of it, of course you do it until the end, but you have to keep in mind, it's only 10 min, you don't do more than that.



**APPENDIX 6. Filled template of a structured journal of experiment three, conducted during the second part of the empirical phase.**

<b>CREATIVITY THROUGH FREE MOVEMENT</b>		
<i>Structured journal for movement experiments</i>		27.8.2018
by Katia Shklyar, Arcada MA work 2018-2019		ARCADA GYM
		EXPERIMENT <b>three</b>
		<b>SOLO</b>
<i>To fill before starting the experiment:</i>		
<b>Physical state (1-5)</b>	3	
<b>Energy level (1-5)</b>	2	Duration: 60 min
<b>Mood (1-5)</b>	2	Time: <b>12.30-13.30</b>
<b>Nutrition</b>		
Fasting 8/16, have not yet had my meal today. Empry stomach.		
<b>Physical/energy state</b>		
I feel quite normal. No pains, no heaviness. I like the feeling of an empry stomach and little hunger sparks because of soon opening non-fasting window. I had good and enough sleep, enjoyed my morning. Energy wise feel quite stable, ready to do experiment, without any under or over energetic state.		
<b>Mood/preoccupations</b>		
I was a bit worried if I get to the space or not. And now also a bit preoccupied if I will be destirbed again, like last time. Voices behind the door make me alert and take my attention. I booked all the day for my research - both experiments and writing. It feels good, I'm interested to try new things and have some level of exitment.		
<b>Focus of this experiment</b>		
Today I will do one hour and see if there is any big difference with 45 min. I won't change anything from before, except for writing this journal entries straightly to the computer. Now also I am more aware of what I am looking for as creativity elements: new ideas, generating stage of the process. Later on I will mark ideas and thoughts in the unstructured diary with different colours and compare the amount and quality. Another thing - I will evaluate my Physical and Energy state and Mood also after the experiment.		
<i>To fill after the experiment:</i>		
<b>Physical state (1-5)</b>	4	
<b>Energy level (1-5)</b>	3	
<b>Mood (1-5)</b>	4	
<b>Reflexions and notes</b>		
I think I tend to do gravity and backwards moves every time. Bring them in more actively? Tried to do some sharp moves, but my body refused and I stopped it. Connection to creative-fluid move? I need to mark the ideas appeared during the session with a simple descriptive markings and connect with type of movement and time of entry. For that: video recording? Oh, also touching the floor with the head felt good, felt right. Implement? Slow moves. Now while making notes I realized, that by pen I would do it more freely, with more space.		
<b>Notes for the next experiment(s)</b>		
I guess computer marks are good. I still will try to do one more entry type - print the template and fill the rest by hand. Look through the notes and mark the ideas. - Make next experiment 90 min - with marked time slots for free spontaneous writing - say every 15 min? - with "must" times for writing, not any the time, without the intention to remember what was in mind before, but write whatever there is in mind at the moment of writing.		

APPENDIX 7/1(4). Notes taken during the movement session of experiment four.





Trying to escape seeing the clock

Make this movement - is just a space where you surround yourself to be with no expectations to be productive?

This can't guarantee it! It can only make conditions.

Based of sharp moves,

No, not need for all session eyes closed - it can be optional (think if mention it?)

Time slots make me anxious. I all the time think of - how long still? Can't get into flow. And this 20 min always make it worse.

So, instructions should be away from it, from time connection: just little reminders of main points.

③

② Important - comfy clothes / outfit

So nice to do fluid after sharp.

Pff - just thinking for whether I called and if to call it he had it.

In instr. for business the hardest would be to have initial trust - it is so different, that ppl would feel silly and stupid and would block themselves.  
↳ or opposite? (out of the box)



## APPENDIX 7/3(4)

1 16

To see own body parts moves - does it make a difference? ~~Actively observe hands/feet etc~~

And again: mundane thoughts are falling the mind (who to meet, where to go)

In T. describe briefly these experiments and in detail the first 'ready' one - in present (what feel, what do) - maybe constantly recording the voice? Or video + voice?

It can be also an illustration of free movement for instructions

After (10 min)

Was noticeably fighting some sort of heaviness, breaking through the shield, thinking of time constantly and felt lazy to do any moves. There were a lot of pushing.

E  
time break

But I do enjoy these sessions. Just to have them for myself - to give a permit not to be efficient, DO, complete. It is just about the process of doing, being, enjoying own body in big safe space, having an opportunity to move freely.

↳ Can it be the thing? Ppl simply don't have this opportunities! They don't have access to big enough spaces for their own time - it is always w/ group doing smth with clear tasks.



## APPENDIX 7/4(4)

While alone (or with ~~so~~ 1-3 ppl you trust)  
you can breath with the whole body -  
Nature - is an option, but it requires  
equipment / time / remoteness. Park would  
not work. Feeling of awareness of others  
puts away from free move (thoughts  
like how I look, what impression do-)

Here I compose a frame for such sort  
of being - not only for creativity (it is  
secondary process), but for building  
up the connection w/ own channels,  
to in dif. forms and outside world.

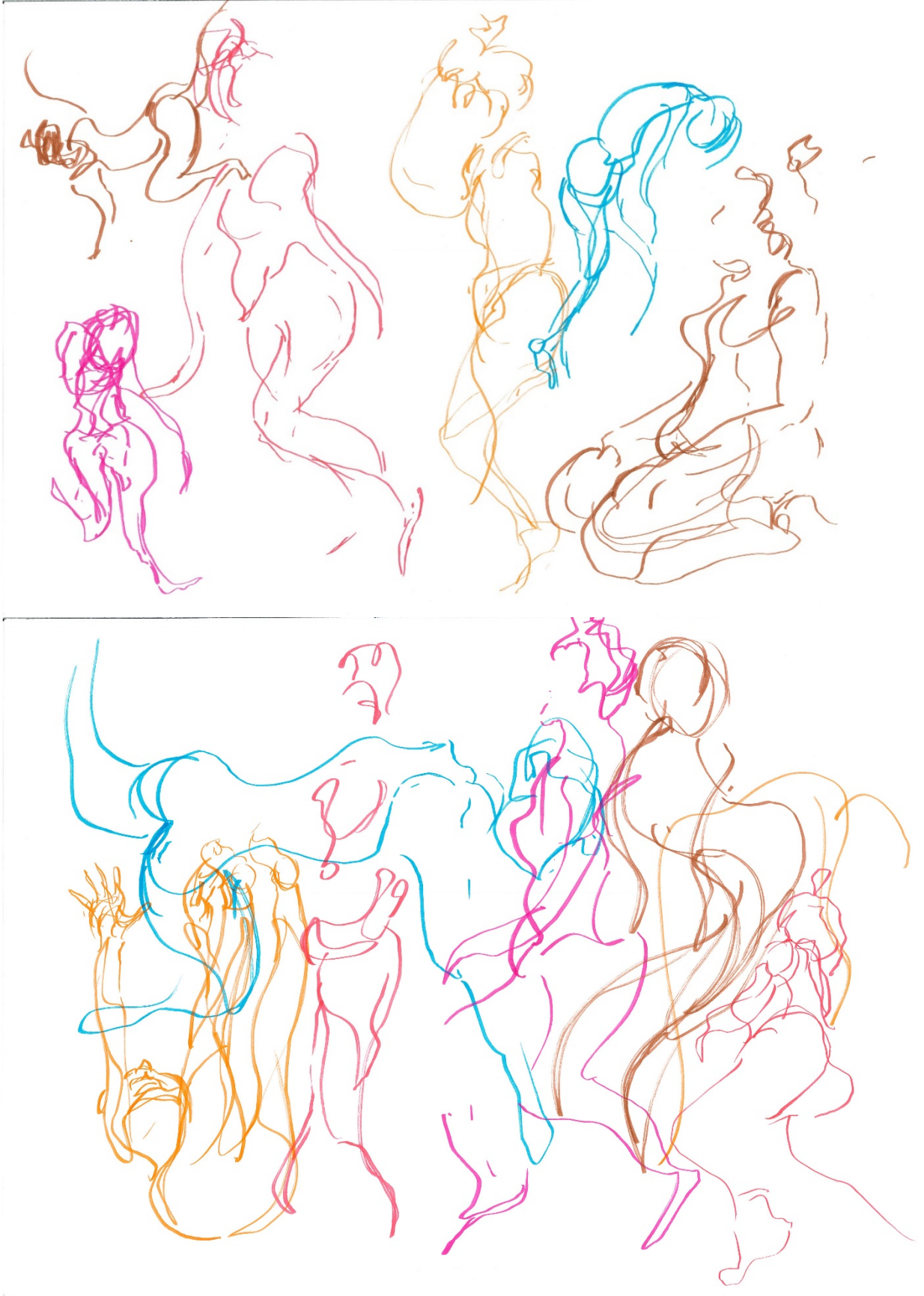
The conditions are crucial!

In the structure of needed requirements  
should be all important parts (mentioned  
above + think of others)

**APPENDIX 8/1(6). Free bodily movement session of experiment 9.  
Eleven sketches by S. Peltola. Töölö library, Helsinki 2019**



APPENDIX 8/2(6)



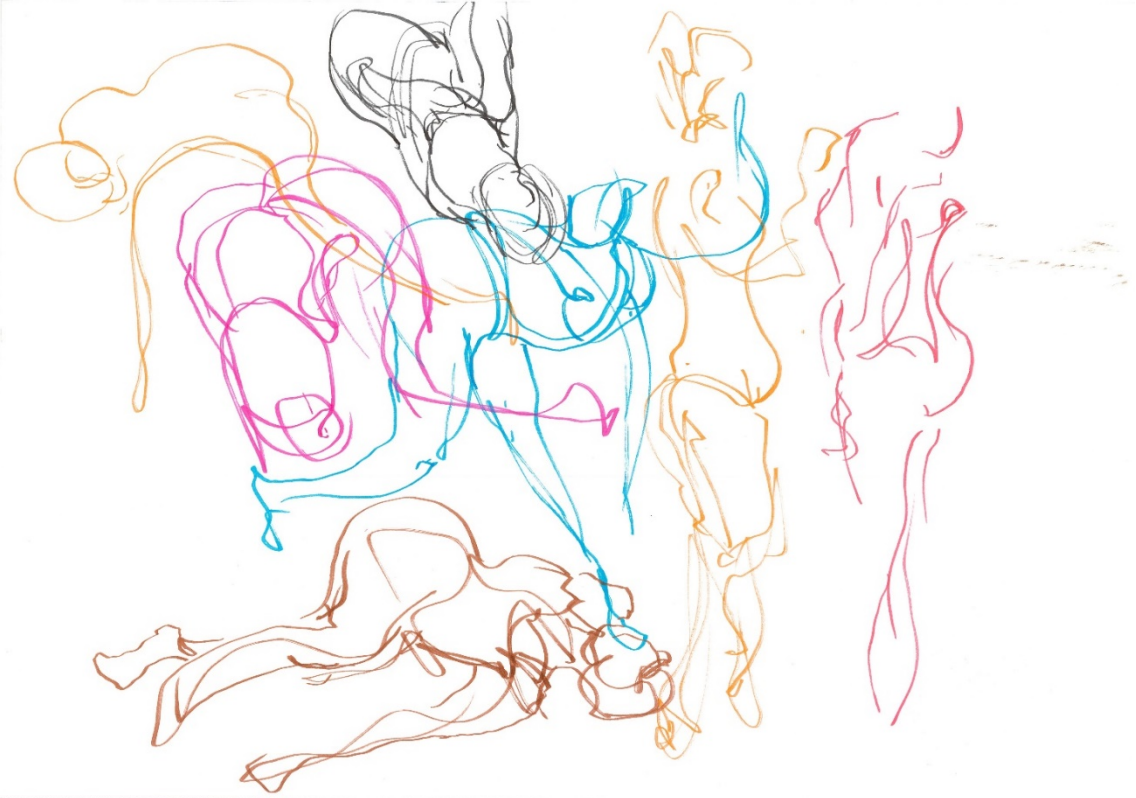


**APPENDIX 8/3(6)**

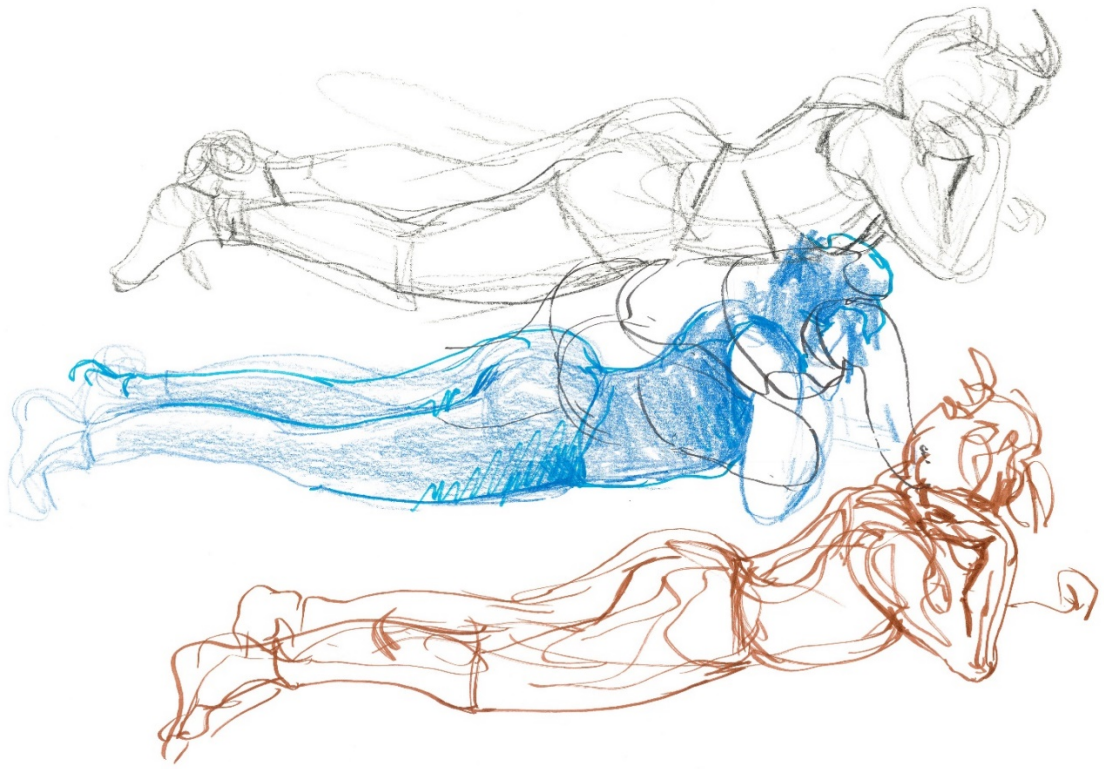




APPENDIX 8/4(6)



APPENDIX 8/5(6)



APPENDIX 8/6(6)

