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creativity

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How do you work creatively?

I am fortunate in that every position I have held in my career has been driven by a creative imperative. Since leaving the Victorian College of the Arts as a drama graduate, I have worked as a comedian, a cabaret owner, a theatre creator, producer and director, an events designer, produce/director, TV producer, an advertising television commercials director and a writer and journalist. I am a photographer and I have written, directed and produced a musical that starred Marcia Hines, Tina Arena and Mark Williams although I am not a musician. All my occupations have required me to produce creatively daily and nearly always to deadlines.

A personal trust of and the continual development of the initial processes I learnt at Art College is what has sustained and driven me.

Drama School provided me with a whole range of processes and techniques just like a plumber would receive during his apprenticeship, the tools of his trade. It is through the experience of the exploration and application of these processes and techniques, the subsequent discarding, adaptation and re-invention and re-design of them in my own way that has provided me with the basis for my work creatively. Creativity is the process.

A theatrical apprenticeship is the ultimate training for applied creativity. It involves the exploration and application of the entire range of the aesthetic senses. The playwright constructs a text that is like a plan for a house, the director- the architect of for the house of theatre - engages a team made up of designers, to create and build the environment, musicians, singers and actors whatever is required to populate this home. Every one of these skilled professionals is on their own creative journey in order to satisfy the writer's intent.

Every human sense and perception is engaged at the deepest level of creative design to birth a built world of humanity.

In this sense, creativity is both inspiration and implementation. Ideas do not represent creativity. It is in the manifestation of ideas where creativity lies. Ideas that are not manifest have no capital or reality.

I always start with a blank page or canvas, an empty mind. I await an impulse that I know will always come. I never doubt this. And as soon as it comes I start writing, composing or designing. As the work starts to take shape, I will notice distractions, different ideas on different themes arriving and departing, entering, disrupting, interfering or informing my creative flow. As these images and ideas occur I analyze and capture them in the flow. They may not stay with me or they may.

What I am always doing with my work creatively is trying to find my authentic voice so that the intent of the creative idea is truly served no matter what the idea might be.

An authentic voice is nearly always found in the beauty of the idea manifest. As you look at the work from a cognitive and aesthetic framework, you know it works. It is not ugly, it doesn't jar and is not excessive in any context. Others perceive the beauty in it as well even though it might be an image of a horrifically mutilated bomb victims or a horse in full gallop along a deserted beach.

It is the search for this authentic voice that is can never be fully known, that is never static, never constant; never reliable that makes creativity such a paradoxical, awe-inspiring, meditative, and curious journey.