

"The Canon of Creativity" is concerned with the process of creation and the creation as an end product. Simply stated, Moreno saw existing creations (he called these the cultural conserve) as the springboard to creativity through a process which involves more and more additions of spontaneity. A person encounters an already existing product and begins to imagine the alteration or expansion of it, or a departure from it. Following one's imagination into action enables spontaneity to come into being. In the imagining one "plays" with the idea of something new before "creating" with it. Spontaneity emerges as the play begins and increases, thereby generating an emotional energy in response which sustains the creative process.

"Spontaneity is the ingredient in the creative process which provokes creativity. An unconservable factor, spontaneity has the capacity for freshness, originality, and usefulness. Moreno (1965) identified three kinds of spontaneity:

Pathological spontaneity – this form of spontaneity is in evidence when a person makes a novel response to a situation but one which is not useful or adequate. For example, it might be novel to exit a building by walking backward, but by doing so, a person is unable to see where the steps begin. Hardly useful or adequate.

Stereotyped spontaneity – "It consists of a spontaneous response which is adequate to the situation, but which lacks sufficient novelty or significant creativity to be fruitful to the situation. The comedian's repetitive reaction to a situation soon loses its novelty, and although it may continue to provoke some laughter, it soon ceases to be a spontaneous response."

True spontaneity – "Is a high grade creativity variety of genius. In this type there is an adequate response accompanied by characteristics that are both novel and creative ... to be truly spontaneous, the results must be in some way new and useful for some purpose." (Moreno JL The Creativity Theory of Personality; Arts and Sciences New York University Bulletin, Vol. 66, 1966 p.20 )

"Spontaneity exists in the here and now and is related to the readiness factor of any act. Spontaneity can become distorted. When the imagination is contained and the person's desire to move into action restrained by others (or conditions) the energy committed to the new creation and which has been mobilized will need to be dispelled. Following the imagination, preparing for a novel or useful application now ceases to be the controlling factory;; rather, the concern becomes simply the release of energy. This phenomenon has been termed "act hunger", the main ingredient of pathological spontaneity. Should the creative process continue unencumbered toward the direction of usefulness, novelty and adequacy, the release of energy is spontaneous, producing completion of the creation.

"The Cultural Conserve"

The cultural conserve is comprised of the mass of all existing creations: ideas and information, form and design, all structures, one's life experience, and the finished products of any creative process. The capacity for usefulness of the cultural conserve lies dormant until a person comes into contact with it. Then, "... the cultural conserve plays an even more significant role as the springboard for enticing spontaneity toward creativity." (ibid) In the drawing of the Canon of Creativity Moreno has depicted a circle leading from the cultural conserve (CC) which then returns to it and interacts with it. The creator may return to the cultural conserve again and again until he/she has generated sufficient momentum to "spin off" into the direction of creativity (shown in the drawing as the mid-line). This return to the cultural conserve is an important aspect of the creative process. The interaction with all existing knowledge and experience provides a "feedback loop" for the usefulness, originality and adequacy of the new creation. The cultural conserve is

not the enemy of spontaneity. The enemies are those critics who fear spontaneity, preferring to be safe and secure within convention and past achievement.

#### "Creativity"

The realization of fulfillment of creativity in humankind takes many forms. Among them are two outstanding categories of the creator: (1) the devotee of the truly perfect; and (2) the devotee of the truly imperfect, the lover of spontaneity

The devotee of the truly perfect upholds the conserve as the ultimate value and is skeptical of spontaneity. He is the devotee of theory and the master of words. That is why he is compulsive, authoritarian, and critical of those who act. He loves to develop magnificent theoretical systems, physical, social and cultural projects. He sponsors theories of religion, altruism, of love, and preferably on the theoretical reflective level. He shrinks from experimenting existentially with religious or theoretical creativity. He does not strive for the embodiment of sainthood in his own life.

The improving creator, in contrast, is devoted to experimentation in all forms –o religious, therapeutic, scientific. He is the improviser in art, science and religion. Rather than writing books and formatting systems he loves to act and create. Whereas the "truly perfect" is loved by an elite, the improviser is loved by the multitude. It is a profound contrast between the aristocrat and the people's leader."(ibid)

"It is this improvising creativity that connects Morenean philosophy to eastern religion/philosophy. The existence of the flaw, the imperfection, in works of art is central to Zen art. For instance, in studying oriental painting one is told to contemplate the unpainted portion of the canvas, the white spaces. In directing a psychodrama the student is told to give attention to what is missing, what hasn't happened yet. In the creative process the creator engages with the cultural conserve, notices what is missing, notices the incompletions, and imagines something new. It was apparent to Moreno that society had tended to organize itself in ways to mask imperfections, no need to create, no need to act. Moreno's philosophical system was formulated to assure a place for his approach to the evolution of humankind."

Conducting Clinical Sociometric Experiments: a manual for psychodramatists and sociodramatists by Ann Hale 1981 Royal Publishing Va. Pp. 4, 6 & 7