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DREATIVITY

Special Report

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By

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Whence

The idea for “Dreativity” arose in a very fortuitous manner: It was in 2014 when a robot expert told me “in the foreseeable future, the robot will be earth-shattering to change the human life, work, environment...” I began to think, “if one day, the robot could take over all daily cumbersome, repetitious mundane tasks from us, then what is left of humans?”

In June 2015, the “Dreativity” archetype emerged in my mind. “Dreativity” is a new word, a neologism, derived from the words “Dance” and “Creativity”. I could have formed the neologism “Greativity” by combining “Great” and “Creativity”, but from the perspective of “[a] means to an end”, that would have taken us to the “end”, and miss the “means”. Thus I decided on “Dreativity” to stress the “means” and focus on dance, an activity that has a history of more than 2,500 years.



Figure 1. “Dreativity” is a neologism coined from “Creativity” and “Dance” and is the subject matter of a new discipline.

“Creativity” or “literary creation’ has been discussed as an important future direction for the past twenty years, but it has always been “knowing that is the future”, but “do not know how to teach people to be creative”!

Indeed, “creativity” itself has been very variously and creatively (literally) defined. One of the underlying mechanisms, cranially, is a propensity for cognitive disinhibition – a

free flow.^{1,2} In this sense, we shall define “Dreativity” as “creativity flow in the arts and science of dancing”.

“Dreativity” was first reported at the 42nd World Congress on Dance Research, held in Miami in 2015.³

In 2016, I started teaching the concept with a series of Dreativity lectures in the United States. An interesting observation is that, after every lecture, the audience would ask: “Culture and the arts can demonstrate creative traits so much, why do you choose dance?” In fact, I know what a lot of people really want to ask is: “Why you choose a low- or no-level dance!”

When

The 1st Industrial Revolution (IR) used water and steam power to mechanize production (instead of human labor or beasts of burden such as mules); the 2nd IR used electric power to create mass production; the 3rd IR used electronics and information technology to automate production; and now a 4th revolution is underway, building on the 3rd (the digital revolution that started in the middle of the last century), and it is characterized by a fusion of technologies that is blurring the lines between physical, digital and biological disciplines.⁴

With this understanding, let’s begin by first analyzing the current education system.

The current public education system was created in the West after the 2nd Industrial Revolution of the 19th century. We all understand that the main tenet of that industrial revolution is a new capitalism to reduce costs by mass production. SOP (standard operating procedures) was used to institutionalize many things, reduce manpower, material resources and minimize time waste, to increase the profits from the products. “Products” were assessed on a value scale, from high value to low value. When this concept is applied in the education system, we get the current public education system concentrating on the education value rather than the results. In the current world education system, the high value subject is mathematics, language; the middle value subject is social humanities; the low value subject is culture and arts. The culture and arts further divide into high, middle and low value: the high value is music, art; the middle value is drama; and the low value is dance!

Why? Put it simply, the “economic value” determines everything.

Along the backbone of the current education system, we are only interested in the maximum amount of production methods to get the most profitable results, which is the current educational philosophy. We all understand that for the majority of people, the

¹ S.H. Carson, J.B. Peterson, and D.M. Higgins, “Decreased latent inhibition is associated with increased creative achievement in high-functioning individuals”, *Journal of Personality and Social Psychology*, 85(3), 2003, pp. 499-506.

² J. Kounios, and M. Beeman, “The aha! moment: the cognitive neuroscience of insight”, *Current Directions in Psychological Science*, 18(4), 2009, pp. 210-216.

³ 42nd World Congress on Dance Research, Hallandale Beach, Miami, Florida, USA, Sept 16-20, 2015.

⁴ K. Schwab, “The Fourth Industrial Revolution: what it means, how to respond”, *World Economic Forum*, Jan 14, 2016.

purpose of education is to find a stable job and get an excellent salary. In the dance industry this is difficult to come by. Because dance itself does not get the same education sector attention, and therefore, the overall dance industry has suffered.

For myself, I was a best-selling author. When many readers know that I sacrifice writing to go to dance, they get extremely puzzled and asked: “How can you ‘fall’ into dance?” Yes! “Fall”. This is what most people, especially the Asian people, thought!

I will, without a doubt, tell you this is wrong! Absolutely wrong!

Maybe the 19th-century Industrial Revolution ruined the culture and the arts, but the “Industrial Revolution 4.0” or the “Robot Age” would completely turn upside down the values of the existing system, and that is interesting – when I proposed the robot in 2014, most people told me: “You still live in the fantasy world of novels,” even those more open-minded friends believed then the “robot era” would not arrive for at least another decade or two decades!

In 2015, the robot suddenly became very fashionable. Many American public elementary schools began to learn Python or Java programming. When the world becomes crazy about robots, most people begin to see the “utilitarian” side of the robot: the robot will not make mistakes, the robot can work 24 hours without rest, we don’t need to pay a robot, you can enter a large amount of data far beyond the human brain’s capacity, AI (Artificial Intelligence) can be infinitely taught to gain new knowledge... With the robot far superior doing the basic functions of mankind, now most popular occupations: like doctors, lawyers, engineers, accountants, financial experts, and all the way through the service sector: cooking, cleaning, driving, laundry, from the factory assembly to company office administration (secretaries) to all company employments, we need to face the fact that robot will be all around to replace humans. I am still thinking: what is left of humans? This will be one of the inescapable problems we need to face!

The answer seems really simple – it is “creativity”!

What

When we talk about creativity, we always will hear two contending voices: One is creativity is too simple, just do something someone has done before or something new! The other is to worry. In fact in the current situation, creativity has become more scarce! In Asia, this situation is more serious, we always want the “consistent answer”, “established answer”, “official certified answer”. The three killers of creativity are: tradition, lack of knowledge, and being selfish. They are all around us!

Just this year, May 23 to 27, 2017, third generation Alpha Go and the world Go chess game results completely shattered my original “creativity” understanding and notions. The third generation Alpha Go combines the strengths of the first generation and the second generation. The third generation Alpha Go shocked the world in it contravened the original program specification to “create” new rules that are not under the game plan – the most important thing to note, in other words, is that it has the ability to think. Alpha Go succeeded in the way of an independent creative chess player, and won. I began to rethink about “creativity”! Thanks for the third generation Alpha Go, it makes me search for a deeper, truly really “creative” answer!

Yes! Originally we thought that “creativity” is innovation, that is, do something different, but when the third generation Alpha Go won over human beings, we have been forced to rethink: What are the inherent elements of creativity?

First is freedom. The current education system forces us stay in an inflexible, narrow domain. Sadly, even when we study dance, we are also being shackled by this very lock. For example, every action is done exactly the same way, even the pace and rhythm can be trained to only one-speed timing. When any kind of “fixed mode” appears, it is the moment “freedom” is crying for help! And if there is no freedom, there is no creation at all.

Second is love (empathy). A person who cannot love himself and love others is never going to produce anything “creative”. The “love” should arise from their own intrinsic small love extended to the external love. In today’s society, most people live under all kind of stresses: many people have become not to know how to love; they don’t know how to express their love? We can see that some people use “bullying others” as a way to meet their desire to be loved; some people use the “self abandoning” approach, they choose depression or even self-mutilation. These are the two major problems of today’s society, and when people do not know “love”, it is impossible to get the creative elements unleashed.

The third is sensation. Every successful creation must be able to touch people, but before you can touch other people, you need to be able to touch yourself first. Touched by the “heart” starts from the “heart” and is driven by the “heart” to complete the cycle. We are always busy to organize our life, we do not have time to stop and listen to our heart to tell you what you want? If we can not touch our own heart, how could we touch the outside world? If there is no sensation, we will never get any verve of creativity.

Creativity is not special – it is not just “new” – rather, it is freedom, love and sensation, which are the keys to unlock “creativity”.

What else

Freedom, love and sensation are the basic elements of all creations. Any type of creativity must have these three elements. Based on these three elements, “Dreativity” has three additional elements that other creativity do not have.

First is balance: balance is divided into:

1. Up and down balance – the current public education system is study from the waist up. The higher the degree, the more the emphasis is on the head, while completely neglecting what is below the waist.
2. Left and right balance – for most people their left and right is not completely balanced. The current education system is biased one way or another, such as liberal arts, science, medicine... The system encourages concentrating on left- or right-brain discipline and neglect disciplines of the other hemisphere of the brain. Under the guidance of the existing education system, we keep only one side of the brain developed, rather than a balanced development.
3. Dynamic and static balance – dynamic and static balance is divided into the “spiritual” and “physical” of dynamic and static balance. Most of the arts and

culture in the creative process are of the spiritual dynamic and static balance. Only in dance, when we get into the creative process to achieve the effects, we must be in perfect physical and spiritual dynamic and static balance.

Second is diversity: we must be rich in internal repertoires in order to have a variety of creative elements. Dance can be unlimited, and can combine diverse elements. To this end, always keep curiosity alive and keep learning to enrich the diverse changes in creativity.

Third is vitality: vitality can be divided into two kinds – appearance vitality and inner vitality. People live as long as there is appearance vitality. The inner vitality is from inside to outside, with explosive power; inner vitality activates creativity, and it is an important component of Dreativity.

Hence

Creativity is not “daydreaming”, nor is it “as long as I like, everything goes!” Creativity begins with thought, must be done through systematic basic training and tempering. For example, novelists need to have rich vocabulary; artists must master rich colors.

And creative dance is always looking for our center balance and imbalance. Most dance courses begin with learning to dance or formal dance; there are no attempts to teach students how to find a true balance of the center of human body. If we use the incorrect balance to try to find the true balance, we will never find the true balance.

Creative dance learning process is never to confine ourselves. I remember when I joined CID in 2015, every time when I try to introduce CID, 90% of the people will ask: “What type of dances does CID do?” When I said, “Any type, any dance”, they will look at me with disbelieving eyes.

Most dancers are so obsessed with their favorite dance form and refuse to accept other dance forms. In Ballroom dance they still differentiate between Standard, American rhythm and social forms, and keep comparing which one is more advanced, which one is primary or formal.

They cannot open their minds, neither freedom, nor creativity, and that is not dance.

Now that Dreativity has a complete theoretical basis and study methodology (curriculum), we will start off with two hands-on near-term projects, with some twists:

1. First one is “the robot and human dance competition.” Very interestingly, robots keep moving forward to be human-like, but the current education keeps forcing humans to be robot-like. This competition is not focused on how cool the robot is, but focuses on the creativity, that is, when robot and human dance together, how many creations can reveal themselves?
2. The second one is “The Chinese Broadway New Musicals” – The Mirror’s Flower and Water’s Moon – twelve flower fairies”.

Henceforth

Humans should be “fertile” creative workers. We have been forced to accept equal education developed in the 19th century so far. We force ourselves to close the world off love, we ignore the heart’s calling, we succumb to lives’ pressures. Many people are afraid of the coming of the robotic age; they fear robots will rob their jobs; they are afraid because they do not know what they can do? They are really worried they will own nothing.

We should change that point of view. When the robot age is here, it will relieve us of the daily cumbersome, repetitive, laborious chores. We will have more time to entertain ideas, fulfill the creative, wonderful things that we really are!

I am glad to establish “Dreativity” with inherent elements of freedom, love, sensation, and balance, diversity and vitality, and I believe that in the future we will join forces. Then dance will no longer be that “dispensable” branch of education. Dreativity will lead the next generation, and Dreativity will create the next wonderful bright new world!

About the Author



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Carmelita is UNESCO CID member (Cid 17968). In this capacity, she was invited to attend the 2015 UNESCO 70th Anniversary & CID 21st International General Assembly (Paris), and organized the UNESCO CID 2016 World Dance Day (California, USA).

In 2016, she was participant of Super Bowl 50 Halftime Show, alongside Beyoncé, Coldplay, and Bruno Mars.

Professionally, Carmelita was President of Enlighten Noah Publishing USA, 1999 – 2003; 2001 Best Seller (Female Author) of King Stone Bookstore in Taiwan. As a professional dancer, she was Amateur World Hustle Championships Champion (2007-2010); IHSC Professional Rising Star Hustle Championships Champion (2011).

During 2012 – 2013, she was Bay Area Metro FM92.3 anchor, while (2010-2015) serving as AHSA President (a non-profit organization officially incorporated in the State of California and the US federal government in 2010).