64 Purposes of All Arts

Toward a "Science of Arts": Using Number & Depth of Purposes Covered to Measure How Great a Work Is, To Prescribe the Type and Amount of Art that People (Both Individuals and Organizations) Need to Achieve Their Goals in Life, and To Systematically Compose Works of Art Capable of Greatness

> リチャード・テイボァ・グリーン Richard Tabor Greene

Research Questions--lay the foundations for a new Science of Arts:

- 1. How do we measure how great a work of art is long before history makes it judgement? Can we and how can we predict the greatness of a work of art?
- 2. How do we specify changes in any existing work of art that actually succeed in increasing its greatness and historic impact?
- 3. How do we measure the degree to which particular lives lack essential levels of art? What levels of art are essential for healthy good lives? What levels of lack of art lead lives into disarray or suffering?
- **4.** How do we measure the healthiness of the amount, quality, and type of art in a society in terms of its actual delivered care/service to those people?

This paper tests a hypothesis--that if we examine the functions actual works of art perform in actual lives greatly helped or impacted by art--we find that artworks that deliver more such art functions than others end up being judged by history as "greater". This somewhat counters past research by Watts, Salganik, and Dodds showing that random chance makes some songs popular and others not but they concentrated on immediate popularity in commercial markets while this paper's research seeks to lay a foundation for historic long term levels of popularity instead.

Method--Ask suppliers and customers of great art what functions they get/provide with it.

- 1. Nominate great artists and ask them what functions they produce or get from great artworks.
- 2. Nomiate people as greatly impacted/helped by art and ask them what functions they got from great artworks.
- **3.** Combine results from one and two above and categorize fractally to produce a fractal concept model of functions of great art experiences/works.
- 4. Use the model thusly produced to test the hypothesis that artworks that deliver more of the functions on that model are judged by history as greater than competing works.

This paper presents survey research to inductively define functions shared by many works of art in diverse fields. A stratified sample of artists from 63 different arts and a stratified sample of highly effective, educated, or creative people from 63 different parts of society were interviewed, functions that arts delivered to their lives that they mentioned were grouped, groups named, groups grouped, such super-groups named, and so on. The resulting hierarchical model was then regularized by branch factor and principle of ordering to produce what is called a "fractal concept model", the result of this study, of 64 functions of all arts. Later research will use this model to: 1) measure the greatness of any particular work of art or art type by how much of how many functions it delivers (is music "greater" in functions produced than painting, say); 2) measure how much of how many of these functions more effective, more educated, and more creative people have than people less so have (to link presence of all or some particular subsets of these functions with greatness of life of persons overall); 3) design greatness into particular works by broadening and deepening the number of such functions produced by encountering the work, 4) guide investment in works of art via choosing ones capable of greatness measured by how much of how many of these functions are produced in those encountering it, 5) guide composition and commercialization of movie scripts by optimizing which functions and how much of how many functions they produce in people encountering them; 6) to measure the "artfulness" or "artlessness" of entire organizations and societies via how little of how many functions they have established in people's lives. The ultimate goal is to produce something like a "science of arts" that finds functions nothing else in society effects in people's lives as well as particular arts do, relating those functions to what makes lives great, so we ultimately can prescribe arts to fix lives and propel them towards greatness, as well as quantify the cost of centralizations, commercializations, monopolizations, extremizations of arts in modern industrial societies. While it is easy to assert, especially if no effort to confirm with data is made, that there are millions of possible interpretations of any work of art, when actual artists and high performer people are asked what functions arts effect in their lives and work, quite specific, non-infinite results obtain.

Results--the Beginning Foundations for a new Science of Arts

1. A model of the 64 functions basic to all arts (plus two ancillary models developed in process--one of art creation processes across various arts and another of computational art traits and dynamics)

This paper's research presents a well ordered model of 64 functions that all arts effect, to some extent, and that nothing else in society effects as well as the arts.

Key Words : Measures of Greatness, Auction Price Prediction, Artwork Values

A "Science of Art": Measuring Do We Have Enough Art or the Right Art

People write that art is essential for life. In a modern industrial nation's cities, though a lot of art is obviously around, it is not obvious that most of the people there need it as something essential. On the other hand, you can easily find in the daily news someone somewhere, lacking all chance for performing daily in front of peers, subordinates, and superiors, doing one last desperate suicidal performance by taking up arms and hurting other people, lashing out at random. People whose daily lives are stripped bare of all chance to perform may not be viable as people. Native tribal cultures, that preceded civilization, all, without exception, tend to weave performance roles in many festivals through all members lives, yearly. Modern cities have performance monopolized by rich centralized elites "broad" casting to millions who just sit, not perform. There may be a minimum modicum of performance without which humans are not human, in a real, powerful, practical sense. Just what quality of performance is needed to attain that minimum? Just what frequency of performance is needed for it? Just what type or content of performance is needed for it? We have, at present, no way of answer those and similar questions. There is no science of art in this sense. Other than performance, is art essential, if so, what sort of art, how much of it, how directed or themed? We have no science of art that answers these questions adequately. We cannot diagnose any single person's art level, finding it healthy or dangerous.

One way to approach establishing such a "science of art" is to find functions that art performs in those people it most helps, and see if people lacking art also lack good performing versions of such functions. If we could establish a set of functions that go on well in people exposed to arts of certain types, amounts, and contents, and that do not go on well in people lacking exposure to such art, then we have changed the locus of the question from art to function set. We can then ask how vital and necessary the set of functions are that, in the above analysis we found present in people exposed to a minimum level of art. What difference does the presence of these functions make in the lives of people having them versus the lives of those not having them? By answering this question we can begin to establish a "science of art" that has diagnostic power and practicality. We can measure how many of such functions anybody has, and prescribe the amount, type, and content of art needed to establish missing such functions for that person. We can prescribe art to keep lives, whatever it is that art makes lives.

Measuring How Great a Particular Work of Art Is

If we measure how many functions a work generates in people and how much of each function and how high the quality delivered of each function in that amount, we are measuring at least some dimension of the greatness of a work of art. This brings us to the issue of "greatness" judged by history looking at a stream of artworks and artists over a stream of eras and societies. This critic, outsider, historian of art viewpoint--greatness as "enhancing the historic stream of works"--disengages from another vital viewpoint--greatness as "making vital contributions of many people's actual lives through functions delivered in adequate quality and amounts". If we can devise a measure of the latter, we might even be able to measure the degree of disengagement of the former -- "enhancing the historic stream of works"--from it. That is to say, we might be able to measure the quality of art criticism and history in an important sense. Just how "out of it" are the critics and historians when functions, how many, how much, with what quality, are delivered to real people are considered?

Who Knows the Functions of Arts?

Who are the people who know the functions of art? Tribal people do, but it is expensive, hard, and invasive to obtain data from them on this topic, though books by anthropologists of art are around that tell us something. Artists are major consumers of art and quite intelligent ones. They not only love the arts of other people and that they themselves make, but they study and try to learn from great art accomplishments of others, throughout history and from contemporaries. They also work earnestly to project the future of their own particular arts. Artists are a major source of information on the role of art in sustaining and enhancing lives. However, artists are a very biased source in two ways--in opinion terms, they being "artists", and in practice terms, their livelihood depending on their art. Critics are major consumers of art also and are more objective in some ways, but they too depend on art for their livelihood, though in ways different than artists. Also, they tend to pander to their audiences of editors or consumers of publications/shows. They are sources but biased in these ways. Ordinary people are a source but attenuated in important ways. It is truly difficult to find any ordinary person, in a modern industrial society, who does not consume much art on a daily and weekly basis, not to mention monthly and yearly. Just consider the number of music CDs in the room of any typical 13 year old. We can ask such people what art does for them and what particular art works do for them. However, the lives such people may be leading may be miserable failures or downward desperate spirals at the time we interview them, getting perhaps glowing tributes to art and artworks. We need to link arts consumed to functions sustained in lives.

What are the Functions of Arts

Composing a work of art, does something to you. That is one set of functions, I call herein the "composing functions of arts". Viewing works of art composed by others does something else to you. That is another set of functions, I call herein the "consuming functions of arts". Performing works of art (or displaying them) does something else to you still. That is a third set of functions, I call herein the "performing/displaying functions of arts". There is a lot of controversy about the degree to which these sets are the same or different. I am not going to resolve that controversy here. However, I am interested in interviewing composers, performer-displayers, and consumers and seeing just how similar and how different their versions of functions arts play in their lives actually are.

Expert Systems and Total Quality Process Techniques Applied to Art

Between 1980 and 2000, several hundred thousand expert systems were built, each involving painstaking analysis of transcripts of experts stating every few seconds what was on their mind as they handled some particular case, typifying their work. In the same 20 years, several million processes in industry were found and modeled in great detail, to identify waste, unnecessary inventory, waiting periods, and other non-value-adding functions that, if eliminated, would improve service to and satisfaction of customers of process outputs. What if the same, or highly similar, techniques were applied to art, I wondered at the time.

Could an expert system protocol analysis approach, embedded in interviews and questionnaires, combined with a quality process modeling approach, similarly embedded, get at functions, how many, how much, and how well delivered? I thought it was at least worth a try.

Previous Work Measuring Quality of Literary Criticism

Many years ago I came up with a Structural Reading technique that diagrammed the number of main points, the names of those main points, and the principle by which they were ordered in a text, in something that I called a Structural Reading Diagram. This technique embodied latest research from cognitive science, cognitive linguistics, and artificial intelligence research on how human minds processed text (Kintsch, 1988). I mightily irritated a Toronto audience of literature professors and students by submitting an academic paper, measuring how many such points (and relations among them, names of them, and principles ordering them) were mentioned in any way by famous works of literary critics. I took Shakespeare's Hamlet, built a Structural Reading Diagram of the main points of its imagery, and of its plot actions, and counted how many points, names, orderings, relations among points, were mentioned in any way by the three most famous works of literary criticism of Hamlet (Greene, 1977; the resulting diagram was published in full in Greene, 1993). Somewhat surprisingly, no critic mentioned more than 17% of the main points, relations among such points, names of such points, or principles ordering them. In other words, most of the most famous literary criticism of that play ignored 83% or more of the play's structure and contents. This work of my youth left an impression on me, that famous works of criticism could, not being checked carefully by reading publics, operate at atrocious levels of incompleteness and sloppiness. Lack of accurate measures of how much is being conveyed, and how well it is conveyed, and how

well it, conveyed, is received into lives and minds, sets critics free to produce junk unchecked. Later on, in total quality programs, I extended this work to methods for measuring the quality of business reading and writing, speaking and reporting, finding, again, atrociously low standards of performance wherever clear measures for cognitive performances were not in place (Greene, 1993, 2004).

Recent research finding large numbers of plot and emotions-delivered aspects shared across disparate works of literature (Campbell, 1949, 1986; Vogler, 1992; Hogan, 2003), suggests that there may be one overall story that all other stories are subsets of, and by which we might measure the quality of individual stories.

The Problem of Interpretation and Stratified Responding

There is an atmosphere and long sequences of discussion in the humanities that almost never occur in modern social sciences. This phenomenon hinges on an assumption in the humanities that there are myriad different interpretations of any one thing, as many as their are possible frames for viewing it, and nothing gives real precedence to one or more frames over the others. The result is someone publishes one result but that is just "an interpretation" and hence has nearly no influence on anyone else's work. Add to this a chip on the shoulder against science (Foucault's fear of being oppressed by anything at all that exists) or anything that makes one idea or person not entirely equal to another, and you have a garden in which millions of interpretations bloom but no one or discussion ever goes anywhere. If we apply modern social science methods to questions in the humanities, then we devise experiments to test assertions that go untested in the humanities. For example, consider the following:

- all interpretation are as good as all other interpretations
- there are infinitely many interpretations of any one thing or event

translate these into the topic of this paper and you have:

- all purposes of art are as good as all other purposes
- there are infinitely many purposes of any one artwork.

These, if true, make my present purpose of research in this paper, questionable. However, even if these be true of entire populations, though I doubt it, they cannot be true of any one individual and, what is more important, they can be tested for truth by feasible, valid experimentation, using well known and, after all, rather simple methods, common in psychology and sociology departments of universities.

I did a little work in this area some years ago (Greene, 1977), using structural reading diagramming to show how many points, named what, ordered by what principle were in texts. When a completeness requirement was added, so all competing interpretations for a passage of text had to account for all the macrostructure nodes in the grammar of the text, the plethora of possible interpretations was instantly and severely reduced. College entrance exams tend to have questions like this, asking for completeness of accounting for macrostructure text nodes when students taking the tests are asked to select "best" names for paragraph main points or titles of entire passages. Hosts of "possible" interpretations were found to be possible only if a very few inconvenient non-fitting items in surface text were ignored. In other words, incomplete reading, and interpretations of subsets of text nodes, allowed a thousand interpretations to bloom. Requiring that all interpretations accepted as valid account for all macrostructure text nodes indicated in the grammar of the text, severely reduced possible valid interpretations in number, usually from tens or hundreds of thousands to two or three or less.

To further explore this issue of interpretations passing like boats in the night, and not interacting precisely in the humanities, I developed Stratified Responding (Greene, 1979). This involved using cognitive science results on how story or literature experience is processed in the mind, to produce a sequence of partial reactions, then requiring completeness of accounting for source stream grammar components for each partial reaction stratum. The sequence of strata were: object, feeling evoked, reminding, association, automatically retrieved frames, conceived frames, emergent patterns among objects-feelings-remindingsassociations-frames, interpretations for each pattern, competition among pattern-interpretation pairs, emergent purpose of reading/hearing, decision about preferred pattern-interpretation pair or fusing of liked pairs. Individuals were asked to list all items of each stratum, completely, before moving onto

the next stratum of reacting. Groups were also put through these steps, with all members of a group listing all items of a stratum aloud before the group moved onto the next stratum. Repeated such exercises, both for individuals and groups, revealed convergence towards one or two overall structurings of the macrostructures of the experience/text/movie/story.

The Stratified Responding method was embedded, therefore, into my interviews and questionnaire items, in the form of asking for reactions, complete for each stratum of responding. In this way I hope to set the stage for spotting incipient convergence among different respondents.

A Plan of Action

The plan of action below uses two approaches, each approach using two methods, each method using both interviews and questionnaires. The first approach involved interviewing artists and consumers of art, nominated by eminent artists and art critics/promoters/curators. The second approach involved interviewing highly successful people of three sorts--educated-acting people, effective people, and creative people--who were nominated by eminent people. My goal with the first set was to get artists and consumers of art to note functions it performs for them when they compose, perform/display, or consume it. My goal with the second set was to get great people by many criteria, definitions, and frameworks, to note the functions, in attaining and exercising their greatness, that art furnished. I wanted these two sets as checks on each other. Then literature was reviewed, again split by these two sets, to check on each other and on the sets of interviewees. So the artists and consumers check the great ones and vice versa, the literature on artists checks the literature on great ones and vice versa, and the literatures, both of them, check the interview types, both of them. In all cases the same methods of categorical model building (fractal concept modeling) were applied to functions found in transcript or text. The resulting categorical models were then compared.

What is needed then is this:

- find what functions art performs that are essential
- find what functions art performs that nothing else performs
- distinguish composing functions, performing/displaying functions, and

consuming functions, to the extent they are different

• distinguish artists ideas, critic ideas, and art consumer ideas about the above.

What a good result will constitute:

- measure whether any particular person has a minimal level of art exposure needed for healthy living
- diagnose particular imbalances of type of art, amount of that art, quality of delivery of that art, and emotional impact from delivery of that art in any one person
- measure in impact-on-lives terms the greatness of any one work of art and compare it to that of other works in terms of specific functions delivered.

My approach to achieving the above:

the art source approach (ask those who produce, consume, or perform great art)

- apply expert system protocol analysis methods: use eminent nominators to name great artists and art consumers
- apply total quality process modeling methods: get process of composing, process of performing, process of perusing/consuming data
- develop a stratified sample of all types of artists and arts and art consumers
- develop an interview and a questionnaire
- categorize and combine functions found into overall model of functions of all arts
- review literature on art history, composition, creativity, and functions and build similar model of functions of all arts
- compare interview/questionnaire model with literature model and explain differences or do further research to investigate them.

the great lives approach (ask people with greater than average lives in many ways what in their greatness of life comes from what sort of art and art exposure)

- develop stratified sample of all types of great people
- apply expert systems protocol analysis

methods: use eminent nominators to name great people

- apply total quality process modeling methods: get process of becoming a great person and process of doing great things and find role of art in both
- develop an interview and questionnaire
- categorize and combine functions found into overall model of functions of all arts in the lives and work of great people
- review literature on functions of highly educated people, highly effective people, highly creative people and the role of art in possibly supplying or enhancing or degrading them, then make overall model of role of art in achieving educatedness, effectiveness, and creativity
- compare literature model with model from great people interviews and explain differences, researching some of them later.

The Plan of the Interviews and Questionnaires

The purpose of both was to get functions from respondents, not to test already existing ideas. Expert systems builders used to get experts to handle a case, interrupting them every 15 or 30 seconds, to transcribe what was on their minds. This can be simulated not unsatisfactorily in actual interviews and even in questionnaires. Total quality experts asked people what they produced, how customers felt about each aspect of what they produced, what process they used to produce each of their outputs, and what step in those processes caused output traits that displeased customers of the outputs. This can be simulated very well in interviews and questionnaires as well. In the first case, we ask respondents about types of moments in their processes of composition, performance, or consumption, that actually occurred in handling past works, and again, for imagined future works not created yet. As they recall or imagine those moments, issues in them, how they responded or might respond, we prompt them for alternatives, feelings, associations, weightings, criteria, accumulated relevant experiences, and more. In the second case, we ask respondents about what great aspects of life they produced or might produce in a future moment, the outcomes found in those moments, the satisfying and dissatisfying traits of those outcomes, what process produced each

R. T. Greene, 64 Purposes of All Arts

		views	Approac Art Producers		Approac People with	
Å	Que nai	estion- res	process of producing or performing art	process of consuming art	role of art in process of producing or performing their greatness	role of art in process of becoming great at something
ystems	interview for fresh content	retrospective: what you did one time	 where did you get the idea for work X that you created what was on your mind at the time just when the idea appeared what was the very first intimation of the idea that appeared what was yet unclear in that first form it appeared in what was clear even in that very first form it appeared in what became clear only later about the idea what about the idea at the time attracted your special attention to it what about the idea made it different than others you had been toying with at the time 	 when you first saw X, when and where was it and how was your attention drawn to it what first drew your attention in the work what feeling did you first have what feeling did you first have what associations came to mind what patterns appeared to you in the work what was foreground and background to you how did your impression of the work evolve in that first viewing what misreading or distortion of what was in the work did you have to bypass, slip by, or crush what feeling that you had never had before did the work generate in you at that time, in any 	 what was the first real solid unquestionable achievement in your career, the one that set you apart from peers either in your own mind or in the mind of others in your field, however few in number what inspired that achievement where did the idea behind that achievement come from what sustained you during the trials and tribulations of attaining that achievement what key expression of contents in your mind or heart played a key role in your attaining that achievement, how? what key expression of someone else's heart or mind contents played a key role in your attaining that achievement, how? did any sort of art, performance, or composition play a role in that first achievement? what? how? 	 what were the two or three key moments in your overall career select one to talk about now what was unique about it compared to all other preceding and subsequent ones in your career what vas unique about you, prior to the incident contributed greatly to what made it a defining moment in your career, how? what happened in the incident, describe it in story form, who did what to whom why at what result what was different after the incident than before, why, what role did that difference play in your subsequent career what feelings were crucial in the incident? what images were rucial in it? what feelings and images come from?
case moment mental contents from expert systems	.E	prospective: what you now imagine or want or plan to do next	 what new work are you considering or fascinated with but have not yet committed to where is the idea for this work coming from now in you? what is as yet unclear about it? what is now clear about it? what fascinates you about the idea now? what inspires you now to work on this work? what feeling or image in you contributes most to this work when d that feeling or image come from in your experience 	 what work has fascinated you by being somewhat attractive yet somewhat repulsive to you what in you is attracted to what parts of it, how, why what in you is repulsed by what parts of it, how, why where did the parts of you attracted to it come from where did the parts of you repulsed by it come from 	 when you produce X these days, after succeeding at it many times, what is yet new and challenging and intriguing to you in the midst of the process of doing X, how, why what feeling or images in you contribute to that now, how, why where did these feelings and images come from in you, what put them in you, how, when, where, to what effect 	 simply put, what made you great at X? try to recall the very first moment that the idea that you might become truly great at doing X first entered you mind or heart? what was going on in and around you at the time this happened what was going on in and around you at the time this happened what was going on in and around you at the time this possible, how where did those feelings or images come from what work of art in any contributed to this outcome, how, why
case	or testing om literature	retrospective: what you did one time	 circle all the following forms of art that played any role at all in your process of creating your most recent work in the blank space beside each one that you marked put what the role was that it played 	 when you compare a painting by Picasso with a painting by Salvidore Dali, which of the following images comes to mind, mark each one that does in the blank space beside each image put why that image comes to you mind in this context 	 which of the following feelings played a key role in your best achievements, put a mark beside the items in the following list that played such a role in the blank space beside the feelings that you marked, put what the role it played was and where the feeling came from in your life 	 list seven stages in your becoming a great person in your chosen field in the blank spaces below in the second blank after each stage, put the image that played a key role in your imagination in that stage in the third blank after each stage, put where that image came from in your life
	questionnaire for testing validity of ideas from literature	prospective: what you now imagine or want or plan to do next	 your work is evolving in which of the following directions, mark one or two of the below in the blank beside the ones you marked, put what aspect of your next project will confirm this direction of evolution and how it will do so 	 when you next get overwhelmed by a work of art, how will your ability to appreciate it be different than it was, say, ten years ago? what are you looking for now that you were not ten years ago, why what are you avoiding now that you were not ten years ago, why 	what next major accomplishment do you sometimes dream of doing, why what expansion of your repertoire of feelings helps this effort what expansion of your repertoire of images helps this effort what have you encountered in recent years that might help this effort, how, why	 what stage is your career in, mark one of the following in the blank beside that marked item put what art you liked at this period of your life in the blank beside that put what art you disliked at this period of your life in the third blank beside your marked item put what your likes and dislikes in art at that time indicated about how you conducted that stage of your life

Design of Data Collecting Instruments: Example Items

outcome, and so on. In the first case we are going from moments to mental processes and steps; in the second case we are going from moments to mental processes and steps too. The difference is how we go from moments to mental steps producing them--via mental operators applied to mental operands in the expert systems way, via processes of production and traits of their steps in the total quality process modeling way.

The Two Samples

The sample of accomplished people was already developed for related research published elsewhere (Greene, 2004). In that research I built a stratified sample of 63 different fields of accomplishment in society and found 5 accomplished people in each of those 63 areas (half US, half global). These 315 nominators were interviewed briefly then asked to nominate really accomplished people in their own

namesr performing artr artor performing their greatnessbecoming great at somethintroductionintr							
nairesprocess of producing or performing artprocess of producing or performing artprocess of producing artrole of art in processrole of art in processiii <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td>							
Image: Normal state in the state					1 0		role of art in process of becoming great at something
Literature literature on functions in composing or performing art literature on functions in encountering/consuming art literature on role of art in highly educated, effective, creative production or performing literature on role of art in production or performing	more from total meditar	resh content	retrospective: what you did one time		through when contemplating a great work by someone else in	around you when you made your last achievement, why, what did	do you celebrate partial victories or only complete ones
Literature literature on functions in composing or performing art literature on functions in encountering/consuming art literature on role of art in highly educated, effective, creative production or performing literature on role of art in production or performing	t antiofic and disacticfic anoto	interview for f	prospective: what you now imagine or plan or plan to do next		would you like to find in the next great work of art you experience,	to tackle is what is what you will need in terms of psychological strength to tackle it similar to something you have seen in drama, dance, poetry, theatre, opera or some other art?	next major accomplishment needs • what are the steps of getting the attention of those whose attention you need for your next
Literature literature on functions in composing or performing art literature on functions in encountering/consuming art literature on role of art in highly educated, effective, creative production or performing literature on role of art in production or performing	and and and the flat	for testing from literature	retrospective: what you did one time	or it is something other than you using you as a channel so to speak, mark you answer below and give	deeply, which of the following is	list below that you use when you produce your best work beside each marked item put what	
Literature literature on functions in composing or performing art literature on functions in encountering/consuming art literature on role of art in highly educated, effective, creative production or performing literature on role of art in production of becoming someone great something	automotion that much	questionnaire validity of ideas f	prospective: what you now imagine or plan to do next	satisfy with your next work that you did not satisfy with any of	doing to you in the future that	admire and how did they	given below best captures what doing your next great thing will
Approach One: Art Producers & Consumers Approach Two: People with Great Lives		Liter				educated, effective, creative	literature on role of art in process of becoming someone great at something
				Approach One: Art Pr	roducers & Consumers	Approach Two: Peo	ple with Great Lives

Design of Data Collecting Instruments: Example Items

fields, whether up and coming or already established. In one case they were asked to nominate "highly educated acting" people, in another "highly effective" people, in a third "highly creative" people. In the end, 2 people of each of these 3 (educated, effective, creative) were nominated for each of the 63 strata. As these nominated people were interviewed, 24 people they suggested were added, to make 150 for each of the 3 areas. For this study 150 of those 450 were randomly chosen, by computer.

The artist sample had to be developed for this particular study, on the other hand. This was done by asking 3 well known people in each of the 63

	Science	Art	Humanities	Social Science	
Economic	technology ventures, idea markets, invention markets	museums, exhibitions, concerts, tours, coffee houses, clubs	resource limitation management; mystifications, historic preservation	economics: markets, pricing, regulation, trade regimes & orgs	
Political	voting gaming representation campaigning	awards, cannons	agreement limitation management, power embeddings realization	political science: elections, campaigns, administrating, consensus	
Cultural	ethics and religion policy making social clubs charities	art venture districts	meaning limitation management. false consciousness identifying	anthropology: deliberate culture invention, community enhancement	
Social Change	democratization globalization	social cabarets	confidence and direction limitation management, frame-limited revolts	sociology: social process and structuredecline, fixing, invention	
Traditional	astronomy geology meterology oceanography space sciences	painting, music (song writers, performers, conductors), sculpture, dance, comedy, drama (theatre stars, movie stars), poetry	history philosophy	tribal community: festivals, calendars, wealth inheritance, bias in laws	
Establishment	physics biology chemistry math	performance, design	literature, counseling regimes, critics, awards, theatre industries	rise and fall of civilizations, rutted cultures	
Emerging	information media silicon and non-silicon computing h/w	digital art, interactive art, socially composed art, cyberart, virtual worlds	applied humanities, group composing, composing contests	networks, social virtuality	

categories of art below (half US, half global), nominators, some questions about the role of art in their lives, the functions art performed in their lives, the functions it performed in doing their work, and so forth as the above table indicated. They were also asked to nominate 5 very high quality established artists in their own field and 5 up-and-coming artists of possible great quality in the future. Dice were used to randomly select 1 established and 1 up-and-coming artist for of the 63 strata of society, making a total of 126 people called nominees to be given fuller interviews and questionnaires. In the course of interacting with these nominees a further number of appropriate people were mentioned and added till 150 total were given the interview and questionnaire. Gender balance, age balance, geographic balance only of rough sorts was established by examining the random choice results for severe skew, and where severe imbalance was found in gender, age, or geography, that was not found in the underlying population being sampled, another random choice set was chosen till one more balanced resulted. An arbitrary limit of five such re-rolls was selected to prevent re-rolling to tilt samples towards other subtler characteristics. The least different in proportions from the underlying populations (where populations rates were known at all) of the five sets by gender, age, and geography was then chosen.

The purpose of the stratification by 63 areas of art was to highly distribute by art type the sample. The purpose of the nomination process was to move

in two steps from our own amateur choices through more professional choices to real professionals. The purpose of the random choice from nominee lists was to achieve a non-biased sample of well known people in a field. The purpose of having both established artists and up-and-coming ones nominated and selecting 1 from each for each nominator was to not bias the sample toward old established figures or young unfamous ones. The purpose of reserving 24 openings for people opportunistically recommended by nominees was to make sure that low quality in our set of nominators would not slight really wonderful people in the field that we should by all means contact. Each of these is highly imperfect for its own purpose, but better than no countermeasure at all. The overall result did not display any obvious biases though we cannot rule out ones too subtle or clever for us to have noticed.

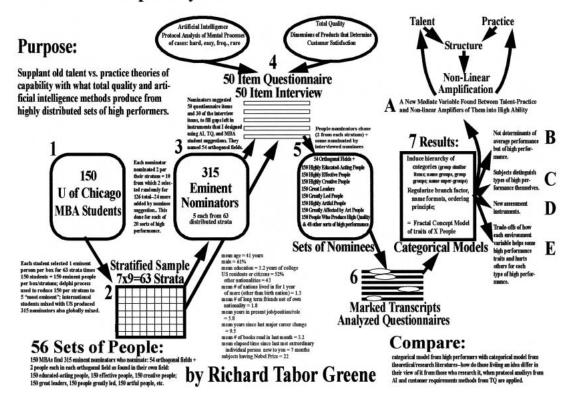
Analysis of Data

The same procedure was applied to interview transcripts on functions of art in artists and highly accomplished people and to literature on functions of art in artists and highly accomplished people. All mentions of functions of art in transcripts/texts were marked, grouped by similarity, groups named, groups grouped by similarity, those supergroups named and so on then, the highest level groupings were put in some obvious order, and that order repeated as nearly as possible with all groupings on each lower level. Finally, branch factors, the number of component items within any group on any level,

Engineering	Professions	Fad & Fashion	Lifestyle	Systems
financial engineering, inventors agriculture	business and management advertising & marketing	fashion designers, branding, multi-industry marketing by events	housing, communities locale type	technical innovation, quality movements
cyberdemocracy, internet funding of campaigns, net volunteer management	administration military	party politics, third party movements	involvement dimensions	policy deployment, dissatisfaction deployment
community organizing, environmental	religion education	lifestyle inventions, green movement	performing-consuming balance; diet, videogaming, manga	diversity management & expansion
innovation venture districts/clusters	movement builders	intellectual movements, liberation movements	social entrepreneurs, self funding "profitable" charities	coalition building, foundation grants
exploration, civil, architecture	medicine, nursing welfare	crowd generation, trend riding marketing, trend seeding, social imbalance exacerbations	festival organizers, theme parks, global event organizers	value sharing, negotiation, non-medical healing, reputation networks
mechanical, electrical, aeronautics & space	law & justice	epidemic generation, rights movements (human rights etc.)	consumer movement	value sustaining/imposition
biological & genetic, computer, internet society, nano techtheir blends	info tech, quantum devices	internet options: 6 billion channel TV broadcasting, agile economy	lifestyle inventors, micro institution development via viral growth regimes	complex adaptive systems research

Performance arts	Exhibition arts	Design arts	Composition arts	Event arts	
opera stars	sculptors/wood carvers	product designers	music composers	festival organizers	
orchestras	painters	info designers	song writers	floatdesigners	
actors	tapestry creators	fashion designers/make up designers	choreographers/movie director	costumer designers	
comedians	miniaturists/set designers/ lighting designers	architects	comedy writers	sound effects composers	
dancers/ballet	instrument inventors	gardeners/landscapers	jazz improvisers/rapp	fireworks designers	
singers	inventors	interior decorators	comedy improvisers	venue decorators	
models	photographers	bonzai/flower arranging/ tea ceremony	event designers	chindonya	

The Human Capability Definition: Research Process Flowchart



were regularized on all levels and between all levels, till one branch factor characterized all parts of the entire hierarchy of names. This results in what I have elsewhere called a fractal concept model (the first published such model appearing in Greene, 1993 as "Coordinates of Being: Japanese"). The regularity of branch factor and ordering principle on all levels and among all groups at any level leads to ease of use, memorization, and application not found in more irregularly formed models. Fractal concept modeling requires good "idea factoring" and good "naming". The former is extracting from three or four concepts grouped together exactly the ideas and frameworks shared among them to constitute the content of the name given their group. The latter is maintaining a balance in devising group names between name components, such as representational ones (capturing ideas shared by all component ideas subsumed by the name) and relational ones (capturing what in this group of ideas makes it unique compared to groups arranged left of or right of it at the same level). Also when irregularly branched and ordered

Street Theatre arts	Circus arts	Martial & Sports arts	Written arts
magicians	animal tamers	chikon/judo	poets
jugglers	aerialists	ninja	novelists
pierots	clowns	tai kwan do/ karate	dramatists/movie screen writer
minstrels/one man bands	barkers & touts	competitive ballroom dance	short story writers/blog stars
mimes	masters of ceremonies	country line dance	ad copy writers
acrobats	rodeo	figure skating	computer graphic artists & designers
manzai, rakugo	extreme jumps/stunts	synchronized swimming	image consultants

R. T. Greene, 64 Purposes of All Arts

usual idea hierarchies, say, from Kawakita Jiro's KJ method used in quality programs, are regularized into fractal concept model form, overly numerous groups (in terms of number of component ideas in the groups) require fusing the least contentful ideas in them and overly sparse groups (in terms of too few ideas, in fact, the number of ideas is less than the chosen branch factor to regularize around) require splitting the most contentful ideas in them. Regularizing ordering within levels and across all levels requires highly abstract frameworks applied to every set of grouped ideas, putting all such groups into an ordering analogous to the ordering chosen for the top-most level items. All three of these skills are mentally demanding and found in few, as formal training in them is, at present, limited to Osaka, Japan.

In the case of this paper's research, fractal concept models from interviews and questionnaires for both artists and high performers, that is four such models, were produced. To fuse them a bottom up method was chosen, to preserve the inductive nature of the overall result. Lowest level items were aligned among the models by 3rd party categorizers not aware of the purpose or other content of this research. They were instructed to align lowest level elements among the four different fractal models as similarly as they could, then to argue out, between each other, which model's group content, and group name, best fit idea factoring, naming, principle of ordering propagation principles that constitute good fractal concept model building practice. No one pre-existing fractal concept model was to be preferred in any way but rather lowest level best group contents and names from any one of the four models was to be selected and combined with such best groupings from any of the other fractal models, gradually in this bottom up way constituting a new fractal concept model, not identical to any of the original four, the components of which it was built from.

The production of such models, using identical

procedures, for both transcripts and literature allowed precise comparison of the resulting models. Where groups or items named virtually identical things, terminology was adjusted in the transcript model to reflect already established terminology in the literature. The final model, then reflects what was supported both by literature and transcript data (all items found only in one were dropped from the final model). Questionnaire items that indicated functions were listed with functions marked, then subjected to virtually the same grouping and naming and ordering procedure above, resulting in a third fractal concept model of functions. This model was compared to the combined result of the other two models and only items appearing in all three were kept for the final analysis.

Note that all the above three models, thusly combined, were done twice, once to make a model of functions artists noticed and once again to make a model of functions highly accomplished people noticed. These were compared and only items appearing in both were put into the final overall model reported below in this paper. Had there been items in any of the three models showing up many times in one or two of them but not in the other(s), this would have been reported as an interesting exception telling us something about artists, highly accomplished people, interviews or literature on arts. However, once superficial differences in terminology were factored out by 3rd party categorizers, not connected directly to this research, no such items remained. There were no items receiving the minimal cut off number of mentions required to get into the final overall model below, that were entirely unmentioned in any of the sources. A sort of consensus among sources was what we were after here--finding functions that nearly all relevant sources agreed were performed by art and vital for life or work.

No data from tribal cultures was obtained, except things mentioned in literature on the anthropology of art. This, thought to be a severe weakness in the data, turned out not to be as much of a problem as feared because few such literature-found items, meeting the cut-off mention number requirement for each source, were missing from the other sources. If a tribal-like function was mentioned enough in the literature to be included it showed up as well in transcripts of interviews of either artists or highly accomplished people. We did not anticipate this and were relieved when this was found.

Frequency Distribution of Functions in the Final Model

This research sought to find functions of art that not just artists, not just highly accomplished people, not just literature on art mentioned. What was sought was functions all these sources agreed on. The data analysis procedures above assured the final resulting model would represent a consensus of this sort. A perfect consensus would be unlikely so what was settled for was items, put into the final model, that met a particular cut-off value in terms

of number of subjects mentioning it. This is not as scientific a process as one would hope, however. For, even when 3rd party categorizers are used, as in this research, their liberty to group and name groups freely and regularize the resulting irregular model allows them to somewhat freely trade-off name scopes with group number and order. As a result, slight changes in naming can allow a group to include an item otherwise grouped separately. Third party categorizers can get perplexed by the extremely subtle small differences of concept they are having to group, categorize, name, and order. The categorizers used in this research had received years of formal training in fractal concept modeling, furnishing them with idea factoring, naming, and principle of order patterning skills not found in the general population of researchers at usual universities. As a result, one can argue about the degree of consensus caught in the final model below. To show the degree of consensus in the final model, a frequency analysis of number of mentions of each function in it is provided below.

Frequency Distribution of Purposes of Arts (Rounded)

Added Across Literature Plus Transcripts and Questionnaires Given to Artists and High Performers Minimum mentions needed for inclusion, 61: 9 artist transcripts, 11 high performer transcripts, 11 literature authors, 14 artist questionnaires, and 16 high performer questionnaires

						Hi	gh	er	Le	eve	el (Ca	teg	or	ies	5																												
	1243	1159	1123	1038							301						264	263	263	260	253	246	110	x																				
	x	x	x	x	1		x																105	x	1		1																	
	x	x	x	x		320	x	x	x														100	+	x	x	\vdash		1						+	+	+	+		1				
	x	x	x	x		310	x	x	x	x													95	x	x	x	x	x	x							+								
	x	x	х	x		300	x	х	х	x	x	х											90	x	x	x	x	x	x	x	x													
	x	x	х	x		290	x	х	х	x	x	х											85	x	x	x	x	x	-	x	x	x	x	x	x	x	x	x	x	x				
	x	x	x	x		280	x	х	х	x	x	x											80	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		
	x	x	x	x		270	x	х	x	x	x	x	x	x	x	x							75	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
	x	x	х	x		260	x	х	х	х	x	х	x	x	x	х	х	x	x	x			70	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	х	x	х	
	x	x	х	x		250	x	х	х	х	x	х	х	x	x	х	х	x	х	x	х	х	65	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	х	x	х	
	x	x	х	x		240	х	х	х	х	х	х	х	х	x	х	x	х	х	x	х	х	60	x	x	x	x	x	x	x	x	х	x	x	x	x	x	x	x	x	x	х	x	
	81	83	82	84		Item	67	76	75	66	70	69	80	71	65	79	74	68	72	77	73	78	Item	1 9	11	12	47	48	41	43	8	7	21	24	15	20	50 I	18 5	51	10	46	26	64	
4 level categories	pierce limits	see better	cause reflection	spawn creation	16 level categories	Item Name	name new terrors & dreams	incipient edges of consciousness	culture as blindness	overcome fixed life limits	recall life's best and worst experiences	admit gaps	beyond all	find the minimal essential traits that define	reveal the hidden	improve quality	see neurotic and paradoxic goals	make impossible combinations	exchange local for distant frameworks	find new questions	missing polis and limelight	create creation capability	Item Name	external threat, incipient things named	external opportunity, building chances	internal opportunity named	mismatches spotted	insincerity spotted	assumed goodnesses attacked	tiny personal repertoires expanded	imagine beyond self limits	imagine beyond social limits	know yourself	know what you do not know	combinations across disciplines and cultures	anxiety of existing gaps	inducing higher quality requirements of self and others	admit social gaps	change representation	internal threats, seeing and naming disappointments	slight emotions made visible, fight and flight	minimal form causes recall	reveal idea fault lines	

It was apparent that high performers were more articulate on average than the artists in our sample and much more broadly educated. As a result, and contrary to expectations, a more diverse set of functions was on average mentioned by each high performer than by each artist. This is consistent with the aloof personality type reported prevalent among many artist types in prior research. Also noteworthy is our questionnaires produced slightly more types of functions-mentioned than our interviews. In part this was a natural result of finalizing questionnaire content based on preliminary interviews with nominators in each field. The less open-ended questionnaire items seemed to provide more focus for respondents, producing more finely made discriminations among ideas.

The Model Itself, A Minimal Prose Expression of the 64 Art Purposes in It

All arts pierce limits of life of several sorts. By imagining us beyond such limits, arts encourage humans to devise later actual means of transcending the same limits. All arts cause reflection--re-presenting to us our own experiences--to overcome things that cause us to forget or flee or never notice all that is going on, implied, entailed, or latent in what we do. All arts cause us to see better--they open up a wider world, expanding what we think, feel, see, and do. Seeing connections we would have missed, because arts point out those connections, opens up new objects to see, and, in turn, each newly seen object exponentially expands possible interesting connections to notice. All arts cause people to become more creative. Art sets up the conditions for being creative. The creators who are artists turn those who see or otherwise experience their art into creators too.

All arts pierce limits in people and the world. They do this four ways. All arts reveal what is hidden. Personal and social pressures imperceptibly cause us to forget, hide from, flee, or deny parts of experience and reality. Art recalls precisely these things we have forgotten, hidden from, fled, or denied. All arts overcome fixed limits. We get tired

Lo	we	st	Le	eve	16	[4]	Fu	nc	tio	ns																																	
		-			-	-		-	-		-	+	-	_	+	+	_	_	-	+	-	_	-	-	_		+	-		+	+	+		+	\vdash	\vdash	-	+	-	-	-		-
		-			-	-		-	-		-	+	-	_	+	+	-	-	-	+	-	_	-	+			+	-		+	+	+		+	+	+	+	\vdash	+	-	-		+
		-			-			-				+		-	-	+			-	-			-	+			-			+	+	+		+	-	+		-	-		-		+
												+			-	+			-	-			-				-			+	+	+		+		-		-					┢
																														+	+	+		-									
								-				+			+	+			-				-				-			+	+	+		+									┢
												+			+	1			-				-				-			+	+	+		+		1		\vdash	\vdash				1
	x	x	x								+				+	+				+	1			+		1	-	+		+	+	T		\top	\square	T	t						F
	х	x	х	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x							1		1									
	х	х	х	x	x	x	х	x	x	x	x	x	x :	x	x	x	x	x	x	x	x	х	x	x	х	x	x	x	x	x :	ĸх	x	x	x	x	x	x	x	x	x	x	х	x
	42	45	5	39	34	4	28	17	22	29	23	6	3	1	14	19	37	35	50	27	31	63	33	38	2	61	53	56	13 4	0 2	5 4	1 55	5 52	16	32	30	36	54	49	58	62	57	59
	distaste of or refusal of other cultures seen/admitted	pop trends, updating commonsense	overcome time limits	imbalances maintained because alternatives unknown	see wanted collaborations, dissolve rules	criteria divergences, virtual and aspiration	find minimal traits for recognition	admit self gaps	know others	novelty s historic swing from 1 pole to the other	know what you know	overcome physical limits	mood flaws	performance flaws	combine across time scales	admit performance gaps	cost of talents = neurosis admitted	historic dreams, see wanted but lost performing and audience in life	find leverage	recall something by minimal reference to things	solutions that perpetuate our problems	historic levels of expression: emotion, ideas, experience	remember what we seek liberation from	contradictory goals seen and admitted	goal flaws, greed and lust	dimensions of difference analysis	make interior and exterior room in people	conquer emergent failures, manage emergent insights	combine across size scales		infinitian intoventents cause recail lack of skills in snotting and learning other ways	create creation machine and use it t create	change logic	combination across metaphors and abstractions	ourselves and world as prison	value of present practice from what it replaced	see wanted novelty conserved, see ferocity of old fighting new	mental travel, find paradox	find opportunity gaps, chances to create	mastering changing technologies of supply and production	historic levels of improvement in technique	choosing and understanding your audiences	improving production process

of the nature of life in this world, tired of all of it at times, and tired of any one or several particulars in it at other times. Art lets us, by imagination, live in worlds that are different, lack certain limits or rules, have different potentials. Art lets us explore how we as humans want to adjust and relate to every thinkable aspects of the one world we inhabit. All arts name new terrors and dreams, bringing them into human thought, discourse, and action. All the incipient, nascent, intangible, things at the edge of awareness are, by art, brought into view, named, thought about and acted on. Art civilizes all that is perceptible or thinkable for us--it brings it into view of everything in civilizations. All arts make impossible combinations. Our world is split by all sorts of divisions that works of art overcome or imagine away, revealing to us relationships and synergies we never would have directly encountered otherwise.

All arts cause reflection in people, re-presenting the world and experience. They do this four ways. All arts get us to admit gaps between word and deed, self and other, immortal imagination and mortal body that we deny, flee from, hide from, minimize, or otherwise distort. Art brings up back into the presence of holes, spaces, missing things. All arts get us to recall life's best and worst experiences. Art is a primary vehicle for remembering our past and envisioning possible futures. Our experience of life is so rich we cannot bear it all in mind at once and cannot maintain it in mind for long. Art overcomes such limits to awareness by representing our best experiences and worst to us, so we remember what life is beyond what our present moments contain. All arts free us from the bias of the present. All arts find the minimal essential traits that define or identify something. This is a game of seeing absolutely how few traits or acts or words we can use to recall completely for us or others some complex powerful experience or image. We love impersonators and mimes because they seem to exercise the immensely powerful and satisfying pattern recognition facilities of our human minds, pushing these machineries inside us to the limits of their performance. All arts get us to exchange local for more distant frameworks for viewing familiar things. Art magically turns our boring repetitious mundane daily life worlds into immense unexplored territories by getting us to view them from unfamiliar frameworks that, without arts, we would never encounter or use.

All arts cause us to see better. They do this four ways. All arts get us to spot what we are

missing in terms of public spaces where we can show our uniqueness via word and deed in front of a democracy of peers. Arts reveal what we are missing in terms of public fora and limelight. Arts vicariously provide us with recognition and limelight for intimate parts of our consciousnesses and lives that in reality we have no chance to show our selves or others. Arts reveal the attention we continually crave but do not get. It reminds us of what we wish liberation from. All arts reveal the neuroticism and paradoxic nature of our own goals. Art teaches us exactly how we are our own worst enemy. It shows the costs of our talents. All arts show how having a culture, our culture, has costs we often do not admit. It shows the cost of "being us" and "being I". What we love and are enslaves us, art shows. Art expenses the costs of growing up local and never accounting for all the localness inside us. All art finds the incipient edges of consciousness. The new continually erodes all that we based ourselves on as we grew up, but our frameworks from the past, blind us to the new and the novelty in new things. Art accounts accurately for what is new and preserves for us what is new in it, preventing us from assimilating it to the past, protecting it from being engulfed by the past. Art defends what is new from what is old.

All arts spawn creation, establishing in people the conditions required for being creative, for creating. They do this four ways. All arts help us find new questions to seek answers for. Art reveals entirely new questions that change us and what we seek in life. All arts create creation capability in people. They establish within us each of the conditions needed for creation. They draw us into the direction of creating. They reveal to us the inability of lives that create no meaning after they are gone, to satisfy. They introduce us to the audience of the unborn. All arts lead us to improve the quality of all that we think and do. Arts make us dissatisfied with things as they are and more importantly, with our current criteria of excellence. Arts raise the quality question profoundly in us. All arts entice us to go beyond all that ever was, all that is, and all that we can imagine to be. Arts raise the question of extreme trespass, violation, and extrapolation. Arts tell us stars have powers and arts entice us to master star powers and invent new stars with newer powers.

In piercing limits, all arts reveal the hidden, overcome fixed limits, name new terrors and dreams, and make impossible combinations. All arts reveal the hidden. They do this four ways. All arts reveal performance flaws, error, and mistake. Indeed the

only place in all of life where error and mistake are admitted is in fiction, in art. In reality, be it family, friendship, company, or team, error and mistake are denied, hidden, dangerous, distorted, used as a weapon against people. Comedy and tragedy both are based on error and mistake, comedy viewing it from afar and laughing, the tragedy viewing it from nearby and crying. All arts reveal goal flaws of greed and lust. We paint our faces always making the world and ourselves look better than we are. Our real animal nature embarrasses us, so we hide it till arts remind us it is there, real, and us. All arts reveal mood flaws of tiredness, disagreement, loneliness, and weakness that undermine our effort to always look and be "in control". There is so much social pressure in humans to look powerful, in control, decisive, and the like that we constantly distort our actual degree of power, control, and decision. Art reminds us of all these distortions. All arts reveal diverging criteria of different images of virtue and what to aspire for between us and others. Our primary group of family and close friends is always there standing in the way preventing any fundamental change or growth in us, till art reveals how much maintaining such relationships and closenesses is costs us and them. Art sets us free from social support bought at a cost in what we aspire to and maintain as our standards of performance and excellence.

In getting us to overcome fixed life limits, all arts get us beyond time limits of death, busyness, and career, beyond physical limits of place, transport, and mundane things like tree heights, beyond social limits of wasted lifespans, politicizations, and herd conformities, and beyond self limits of self centeredness, sin, and loss of love. All arts get us to overcome time limits of death, busyness, and career. Time powerfully limits our lives in many ways. Death shortens things, though people tend to spend the first decades of their lives ignoring it. If you are not careful death can end up justifying horrible actions--you get one chance, someone is standing in your way, crush them because you do not have long to live. The arts, all of them, invite us beyond the anxiety that short lifespans and death tend to impose. The arts remind us what is lost when we get too wrapped up in the shortness of life. Busyness and career yearnings similarly become excuses for hurting those we loves and bypassing essentials for more superficial values. Arts call us back, beyond our wrappedness in work, career, and general activity, to see what is being unseen, remember what is being forgotten, value what is being de-valued.

All arts get us to overcome physical limits of place, transport, and mundane things like the height limit on trees. Arts invite us to imagine worlds with trees many kilometers high, worlds where people commute to work between planets, worlds where everyone lives on beaches computing to work from the waves. Arts release us from the tiresomeness of having only one world, one type of physics, one planet to live on and in. Arts invent capabilities that technologies tend, years or decades or centuries later, to actually establish. All arts get us to overcome social limits in life like wasted lifespan, politicizations of issues, herd conformities. Being social automatically gives us lots of poise, courage, encouragement, resources, so much so we sometimes forget the costs in conformity, politics, backbiting, self editing that come with it. Arts remind us of what these costs have cost us. It lets us imagine social support without herd conformity as a cost. All arts invite us beyond self limits like self centeredness, inability to follow through on our own values, and loss of love, among millions of others. Being a self means having great vulnerability to isolation, to posturing, to images that others develop of us through interaction. Being vulnerable is so much a part of being a self that we tire of the way we emphasize our selves all the time, the way we continue to make promises we fail to keep, the way we care for others who end up not returning any care to us. Art relieves us of these disappointments in being a self. Art lets us imagine I's not overly concerned only with "me", promises not turned into mere posturing by failure to keep the promises, and loves that gets returned in equal measure.

In naming new terrors and dreams, all arts direct our attention to new threats from without, to things inside us that erode us or waste our efforts, to opportunities arising so gradually we may realize them too late, and to changes going on inside us that have great portents that we may miss entirely. All arts put a name to incipient or latent external threats that we would otherwise perhaps miss till they become overwhelmingly large. Long before policy discussions or budgets change, the arts dramatize and poke fun at, imagine and delve into parts of life too subtle or new to fit into any existing category. The arts are first to see what threatens whole communities and societies and give it a name. Things and trends that are just ideas get turned by arts into felt, seen, experienced impacts on real lives. Abstract threats become embodied via the arts. All arts make visible and name ways we threaten ourselves that are so gradual, slight, latent, inchoate

that we otherwise would never notice them till done in by them. Compromises, the costs of which we forget, time wasted as fear of dying consumes us, sentimental relations to others that prevent real care and changes in our perspective are all gradual things that build up unseen in us till one art form or another brings them powerfully to our attention. Suddenly that experience of those people in that drama over there gets seen as my experience here inside my mind, realized and made explicit. Suddenly I become aware of what has been going on in me for quite some time. Suddenly I see and feel it, notice its boundaries, parameters, and implications. Suddenly I care about it, that is, about me. All arts name new external opportunities gradually appearing around us, that we have not noticed. Indeed, opportunities that we have avoided noticing because of unwillingness to contemplate the changes in us they imply, get named too, by the arts. Whether we want it or not, the arts introduce us to newly opened vistas, now actually possible for us, that we can been pretending were not there. Hope that was not hoped for now confronts us, due to intervention by one art or another. All arts name new internal opportunity as well. We can lug around images of our self that get more and more out of synch with what we actually feel and do. The arts, break in, and name new aspects of our selves for us, making us realize new capabilities, fears, chances that are there latent in who we have unwittingly become.

In making impossible combinations, all arts combine things on different size scales, combine things on different times scales, combine things in different cultures and disciplines, and combine things based on different abstractions or metaphors. All arts combine things on different size scales. The small and the giant are joined in art. Patterns and themes operating on one size scale are noticed to be operating on smaller and larger scales in works of art. A unity across size scale is brought to attention and dramatized. Consider great tragedies where the slightest surface flaw in behavior dooms entire dynasties and families--the great brought low by the slight or insignificant. All arts combine things on different time scales. Arts bind times otherwise utterly separate. The eternal return of themes, incidents, character types itself recurs throughout all the arts. Art works stand in some eternal unmoving point viewing the swirl of time and history and story and career around it. It is the stillness of each art work that so emphasizes the swirl of what we call life around it. All arts cross culture and discipline boundaries. There are so many boundaries erected

by people and our organizations. We live in complex cages within cages. Arts pull us beyond the mental, social, emotional, moral, aspects of these boundaries, joining precisely what, in reality, is never joined. Boundaries as places to hide from the costs of diversity are revealed and reviled by the arts. All arts combine across abstractions and metaphors. Abstractions and metaphors (up is "better" than down, for example) are within the mind boundaries that, because they often operate unconsciously, restrict us in ways we are unaware of till works of art show us value that violates them (downs that are "better" than ups, continuing the example). The arts show where our habitual terminology, grammars, and images of language mislead us and distort reality.

In causing reflection, all arts get us to admit gaps of various sorts, to recall the best and worst experiences of our lives, to recognize complex wonderful things from extremely partial aspects of them, and to exchange our local comfortable frameworks for distant ones that change the meaning of everything. They do this four ways. All arts get us to admit gaps of several sorts, self gaps between word and deed or between dream and career, social gaps between self and others or between love and care, performance gaps between what is needed and what is supplied, or between what is possible and what is made real, and finally, anxiety of existing gaps between what we imagine and our very real mortality or between what we plan and the unexpected side-effects of getting it that often overwhelm what we planned. All arts get us to admit self gaps between word and deed or between dream and career. We disappoint ourselves but forget we do so. We aspire to more than we achieve and imperceptibly learn to exaggerate our actual achievements in our own minds till we lose track of reality entirely. Arts remind us that hope is different than achievement, most of the time. Art deflates bombastic versions of our greatness that we concoct all too easily. All arts get us to admit social gaps between self and others or between love and care. We need self and others and get sick of too much of self and others, as well. We go beyond them but also fall behind them. We pretend to be socially adequate rather than either actually meeting social needs or actually rejecting social criteria and demands. Arts remind us that what self is and wants in all too often not what others are and want. We are socially pressured into so many actions and words that we can lose sight of our own real selves and wants. All arts expose the gaps in our performance. What is needed is often, perhaps even usually, not what is supplied.

What is possible is nearly always greatly beyond what is really achieved. Our ambitions are immense, our accomplishments much more modest. We tend to want to forget that modesty of the actual and live more in the comfortably immensity of our imagined accomplishments. All arts expose the anxieties of existence that we erect artificial well controlled worlds to deny the existence of. Arts bring us face to face with death, consciousness, limitations of mind and culture, gender and biology. We have central, neutral, diverse, happy views of our selves that deny the marginal, biased, uniform, unhappy realities of where we grew up and who we have unwittingly allowed ourselves to become. Art reminds of us the unbounded, the unplanned, the unadmitted, the uncontrolled elements in reality that deny our images of control, rationality, purpose, and accomplishment.

All arts recall for us both the best and worst experiences of our lives. They do this four ways. All arts recall for us what we know about ourselves. Arts index our life experiences for us, giving us immediate access to things that happened to us decades ago, as if they are real, happening now, once again. Arts are time machines for us. All arts recall what we know about others. Our lives are so rich in experience that we cannot stay aware of it all. Arts remind us of the otherness of others, undoing how we naturally assimilate away what is different as we make things familiar to us. All arts recall what we know about what we know. They point out what we have learned and failed to learn. They highlight the borders of the known inside us. Arts call to mind things we learned and knew but forgot that we knew. Arts make all that we ever knew accessible again for us. All arts recall what we know we do not know. They remind us "you do not know anything about that" in the face of our constant posturing to look competent and accomplished in every life situation and circumstance. Arts remind us of all we have not done, not learned, never experienced, falsely claimed. They keep us honest. They deflate our continual efforts to self exaggerate.

All arts find the minimal essential traits of things needed to call them fully to mind. This is a sort of game. Humans have immensely powerful perceptual machineries and all the arts like the game of seeing how slight, tiny, and insignificant a fragment of something they can present that effectively fully brings into awareness and experience so complex powerful entity or part of the past. The greater the imbalance between slight trigger and overwhelmingly huge response the better the art,

we feel. This game of slightnesses suggesting hugenesses is a powerful drive within all arts, from judo to financial instrument design, from lip ends on the Mona Lisa's smile to tiling in Frank Lloyd Wright ceilings. All arts seek out minimal gestures or movements that suffice to suggest complex immense things. It can be the rattling motion of two leaf bare branches in a tree that evokes a lost love, lost youth, lost innocence, lost era. All arts seek out minimal forms, shapes, bits and pieces of things that suffice to bring back huge wholes. When a fragment of a song is found evocative, artists shorten it, dropping notes, rhythm beats, tonalities playing the old game of minimal form needed to evoke. All arts seek minimal references that suffice to bring back huge wholes. A single word can bring back to full presence in the mind admiration for the ultimate courage of the human race. "Thermopolae" is one such word, where people knowing the reference recall how 300 Spartans, defeated, slaughtered to a man, in battle, tilted all of history so that Western civilization as a whole could emerge. Without that day, and those 300 heroic deaths, the moon might be now unvisited by man, vaccines might yet be undreamt of, most children dying before age five. Artists work at it, finding the slightest reference that yet suffices to achieve full recall of exactly the right experience. All arts seek out minimal recognitions as well. Minimal recognitions are minimal recalls, where you recall just enough to get the main point but not enough to get hardly any detail. This is an intensification of the overall game, where both ends are minimized, the input needed to recall, and what is recall minimized to include only the essential core.

All arts exchange local frameworks with distant ones, throwing new light on everything. There are four ways this gets done. All arts highlight swings in history from over-emphasizing one pole of a polarity to the other pole (and back again), highlight how the value of present arrangements and institutions comes from what they fixed and replaced not from what they by themselves are, highlight how what we are willing to call a "solution" is only something guaranteed to perpetuate our problems, often, and highlight how our beliefs, habits, and values are a prison we willingly keep ourselves in to protect ourselves from reality. All arts expose how current inventions, insights, and innovations repeat highly similar ones decades and centuries ago as civilization swings from one pole of polarities to opposite ones and back. By debunking claims of unmatched insightfulness by expanding historical context, arts remove the present's ability to fool us by blotting out past and

future as context. A big part of this is the way arts ground the historic in particular lives, and expand the particulars of lives into historic trends and forces that generate them -- arts make the individual historic and make the historic individual. This comes as absolution to people who suffer from what they think is private "they alone" situations only via arts to discover exactly the same suffering in millions of others' lives, relieving them of guilt and shame. All arts expose how present arrangements do not make sense now by themselves--they made sense when invented to fix some arrangement that was present in the past. Now, however, they may or may not relate effectively to anything--usually they do not, hence, are literally senseless. Arts expose the senselessness of institutions when their process-of-creation contexts are removed. All arts expose how individuals, groups, and whole societies are only willing to call "a solution" things that are guaranteed to maintain their most intractable and important problems. Americans facing a third of their population without even the pretense of effective schools propose not elementary decency of the richest one third of their population but rather more innovation, more experimentation, more new methods of schooling, all things guaranteed to leave unaddressed the root causes of their lousy schools. Only Americans are fooled by these displays of "solution". Arts reveal these sorts of self contradiction in purpose and policy, person and proposal. All arts expose how our favorite beliefs, habits, and values imprison us. We yearn for freedom but yearn more for safety provided at a cost of non-freedom, it seems. Arts reveal how the world we erect between us and harsh nature also protects us from responsibility, opportunity, and all of our freedom.

In getting us to see limelight and public space of participation missing from our lives, the arts save us from the anonymity and loneliness that threatens to overwhelm us at times. They do this four ways. All arts get us to see how massive central broadcast entertainment industries have stripped chances to perform from everyday lives of most people. Each art work itself sets up a small new alternative public space where people directly experience shared feelings, perceptions, they did not know were shared by other people. This relieves them of loneliness and to an extent throws limelight on personal private struggles they thought they alone suffered with. Arts are, in this way, the single most powerful antidote to loneliness that civilizations yet offer. Arts also remind people of liberations they want but have been too timid to move on. When people gather in the

semi-public spaces of art works, find their longing or frustrations are not theirs alone, desire for liberation moves from wish to plan, gathering courage by observed support in others nearby. All arts get us to see wanted collaborations. We usually take social institutions as if they were embodied laws of physics, unchangeable. Art reminds us that humans made every last piece of the civilization and civilization's world, hence, humans can remake any part of that at any time. Art dissolves solids of society into liquids. Institutions now visible are the results of past collaborations. When arts makes us see the human-built-ness of existing imposing institutions, they also get us to start up those collaborations that result in changed or new institutions. All arts get us to see historic dreams we have failed to try for, embody, or have the courage to create. All arts via establishing mini-public spaces in which people's intimate contents become public and vice versa, democratize performing and inject chances to perform into daily life. The mini-performance before or inside a work of art, exhibition, concert, or event that arts provide also releases the big-performance of history changing dreams inside people but unreleased till they, finding aspirations they thought their alone are actually shared by many others, get emboldened to turn into reality dreams held till now inside. All arts expose novelty needing conserving and useless conserving of the old going on. Arts reveal the ferocity with which the old defends itself against anything new, however small and trivial. Arts warn us that inventing is only half the battle, the real battle comes after invention when forces of the past gang up to again attack and assimilate every particle of novelty to what is old, already established, and ungrowing.

In getting us to see the neurotic and paradoxic nature of our goals, the arts show how we are our own worst enemies. They show how our talents, all of them, have costs. They do this four ways, by showing the costs of talents and skills, by showing the contradictions inherent in our goals, by showing how we imbalance our lives by forgetting current positions were extremes along polarities whose other poles have been forgotten, and by showing how side-effects tend to overwhelm intended and planned effects. All arts reveal the costs of our talents. Every talent represents focus, selection, practice, reward, pride, and the like. Each of those narrows people, removing attention and practice from other parts of life, hence, each represents costs of being greatly skilled in the talent's area. All arts reveal contradictions in the goals we have and contradictory

other goals we have. For example, our drive to be individuals and our drive to be socially supported and recognized contradict each other daily. Art forces us to see such contradictions. All arts reveal lost and forgotten alternatives that explain the way out of current problems caused by our emphasis on one pole of how to think or act. We, long ago, faced a choice, chose an alternative, justified that choice for years, gradually forgot there was any other choice available, till arts remind us that we are occupying a tiny narrow space of living, reduced by forgetting all the alternatives we denied choosing over the years. All arts reveal how the surround of unplanned and unintended side-effects of our actions may overwhelm in significance and power all the wonderful rationally intended and accomplished achievements of our lives. We tend to celebrate our victories so much that we lose sight of side-effects of achieving them that negate their benefits, in not a few cases. Arts remind us of the costs of such victories, the denied other unintended outcomes around them.

In getting us to see how our identities and cultures are blindnesses, all arts reveal the costs of growing up anywhere at all. The process of growing up, wherever and whenever it takes place, has associated with it large costs. We think we get broader and broader as we age but in reality most of us get narrower and narrower. Any career success at all, tends to greatly narrow our interests, actions, audiences, accolades, and destinies. The few unnarrowed such people tend to become Nobel Prize winning novelists, starting their writing after age forty, because no other career worked out for them, for one example. The arts do this four ways, by undoing assumed goodness of our own nation, family, era, gender, profession, and so forth, by revealing our distaste for otherness in general, other people, other ways, other ideas, other cultures, by revealing the narrowness and tinyness of our chosen identities and careers, and by showing our lack of skill at handling diversity of any sort, including our lack of willingness and ability to learn from most of what we encounter in life. All arts reveal that those things we are most assured of the goodness of, do us and other the most harm. Our trust in self, family, nation, gender, era, profession all betray us into bigotry, error, paradox, and failure. Without undoing the unthinking narrownesses that our family, community, friends, schools, gender gave us as we grew up, we never see and fully choose from all the alternative ways of thinking and acting that are there in the world. Who we are, our identity, blocks so many choices from us that we live in

tiny restricted universes whose restrictions we fail to unearth, sometimes lifelong. All arts reveal how we take the unnaturalness, unlearnedness, unautomaticness of others ways of doing things, for inferiority and skill-less-ness. We fail to account for the years of practice in our own ways that make them seem clearly superior to ways of others that we have no practice experience with. All arts reveal how we have made ourselves narrower and narrower, in part by simply aging, in part by simply succeeding, in part by simply being who we are. All that is easy, natural, and unthinking in how we grew up and progressed comes back to haunt us in work after work of art. Arts show the cost in terms of narrowness achieved. of choosing and becoming any particular someone or identity. Arts reveal the tiny island of a world-let that we confuse with all of life and the world as we age. All arts show how unprepared we are to handle one after another sort of diversity in the world. Arts reveal our resistance to learning from others, our dislike of otherness itself, our refusal of the work of practicing the ways of others till we love those ways as much as our own ways. In part arts do this simply by showing us how wonderful the ways of others are, or how they precisely solve those recrudescent problems our own ways never seem to solve.

In getting us to see the incipient new things at the very edges of our consciousness, all arts expand the world we are in together and talk about with others. Such bugging novelties have to be seen and named before people in general can notice and talk about them. This happens four ways, by inventing new language for new phenomena, by enlarging slight new emotions till they become visible to all, by monitoring carefully what changes fast versus what changes little till mismatches become evident to all, by distinguishing automatic unthinking responses from care-filled authentic ones till structural patterns of distortion or insincerity become apparent to all. All arts exaggerate slight new interest, feelings, thought, actions, things till they become visible and get unique names. All arts invent new language for new such phenomena to be named. All arts update our emotions by naming new emotional phenomena too slight or unfunded or non-central to be noticed in the harsh flux and competitions of daily life. All arts make such new emotions visible much earlier than harassed daily lives would make them evident. All arts watch which parts of life change a lot and which change hardly at all and how friction and abrasions arise between these differently flowing layers. Such mismatches are named by arts far earlier than we would name them in the daily onrush of life. All arts spot automatic unthinking responses and distinguish them carefully and dramatically from care-filled authentic ones. Arts show how our best efforts and "good" behaviors actually have become dated relics sustaining the unsustainable, ignoring the rising tides of the future.

All arts set up the conditions for creating in people encountering them. They do this four ways. They expose new questions. They create creation capability in people otherwise lacking it. They improve the standards of quality of all we do. They invite us to go beyond all we know and can handle. All arts help us by exposing new questions for us. They do this four ways. The arts expose gaps between in explanations and practices around us, any one of which might open up entire huge new opportunities. The arts reveal non-linearities to us, places where small inputs can have entirely disproportionate large outputs. The arts change how we represent and model situations, exposing myriad new aspects, parameters, and outcomes we never otherwise would have noticed. The arts change the logics by which we link one phenomenon to another, one fact to others, get myriad implications from one outcome.

All arts set up the capabilities for creating in people encountering them. They do this four ways, by creating interior psychic and exterior social room to create in, by exposing paradox and getting us involved in mental travel, by introducing us to creation machineries we can personally master and apply, and by inspiring us to conquer as failures to create pile up, till our accumulated failures specify what successes must be like. All arts create interior psychic room in us that allows us to create. All arts create exterior social room around us that allows us to create. They lead us into what to shut down, what to avoid, what to de-value, till we find ourselves alone with our imaginations in a fascinating world of imaginative possibility, introduced to us by the same arts. All arts expose paradox and invite mental travel. They transport us to where our certainties and values fail to work for us and to where the questions that dog our daily lifes dwindle into utter insignificance. All arts introduce us to particular creation machineries we can master and apply, inspired to do so by the arts that introduced them to us. A particular material in one artwork, a particular technique in another, a particular emotion from another, all combine inside us till we see a way to combine them into works that would impress ourselves and others. All arts inspire the hardness,

the persistence, the doggedness, the will to conquer in us needed to turn attempts and interests into accomplishments and wonders.

All arts inspire us to improve the quality of absolutely every single part of life. They do this four ways, by revealing audiences and the limitations in standards that audiences maintain for themselves and others, by revealing new subtrates, technologies, substances, configurations with which to do new functions never done before and with which to do old functions differently or better than when they were done by familiar materials of the past, by revealing new ways of working and collaborating not possible before that themselves constitute creativity and that allow functions to be creatively done that never were creatively done before, and by enlarging audience hopes and ambitions so audiences themselves inspire to go beyond their own current criteria of excellence. All arts reveal audiences to us. We observe the audiences drawn by particular arts and learn what those people react to and hope for. All arts reveal new materials and technologies to us, first applying and using things that general products will shy away from for commercial reasons for years yet. All arts reveal new ways of work that it will take decades for general society to must the courage to handle and benefit from. All arts inspire audiences to require better things of themselves, to upgrade their own criteria of living and excellence.

Finally, all arts invite us beyond all that is, was, or that we can imagine ever being. All arts invite us beyond all. They do this four ways, by revealing a sequence of highly abstract dimensions along each of which past inventors extrapolated new values that constituted past creations, by showing us sequences of technique progression within and borrowed across fields, by revealing the best expressions and recreations of feeling of every culture and age, and by revealing the trip lines, the tipping points of past lives, eras, genders, persons, nations, societies. All arts surprise or amaze or touch us via varying the past along highly abstract dimensions invisible to us till some art takes an extreme value along one such dimension. By exposing such dimensions of difference underneath each creation, they educate us in the abstract frameworks for doing our own future creating, going beyond all past such values on all past such dimensions. All arts add to a historic sequence of techniques tried, invented, and applied. By interpolating and extrapolating along that sequence we become capable of going beyond any past invention, in principle. All arts show us the epitome of every culture and age in terms of great expression or recreation of feeling and thought. By exposing us to the best of humanity throughout all history again and again, the arts set us up for going beyond it all. All arts expose tipping points where slight inputs have huge outcomes. By exposing us to one of these after another for years and decades the arts inspire us to search for and equip us to recognize new such tipping points we discover on our own. Such tipping points become ways that we can go beyond all past accomplishments.

Using the Model: Future Research

There are hundreds of purposes of arts, collected in the data of this research but not included in the above model of 64 purposes because they each lacked enough mentions by this research's sources to meet my arbitrary cut-off values. I cut-off the list at 64 for two reasons--because fractal concept model form stops at certain numbers, one of which is 4 by 4 by 4 = 64, and the other, because I wanted a model that represented a sort of consensus across many people, artists, and arts, not functions that, say, painting achieved but that, say, music did not. So I do not claim in this paper that the 64 functions above are a complete list. Rather, I claim the following as hypotheses needing research and worth the effort of researching:

- there are no things better than arts at delivering the 64 functions in the model to actual people's live now
- works of art that deliver more functions are judged greater than others by art consumers
- works of art that deliver more of each function are judged greater than others by art consumers
- we can achieve major measurable positive impacts on individuals or organizations by assessing how well each of the 64 functions is covered in that person or organization and prescribing arts to deliver those missing functions effectively
- if we measure how well each historic great work of art delivers all 64 functions, we can use that alone put the works in order of greatness, in a way that matches current historic judgements about the relative greatness of these works
- current artists who deliberately

optimize the designs of their currently being-produced works of art so as to maximize the number and amount of coverage of the 64 functions, of this paper's model, by works they produce, become "greater" than their peers faster and more.

- there are subsets of the 64 functions that characterize and typify the greatest art and artists of particular eras, nations, and genres of art
- there are subsets of the 64 functions that evolve in specific patterns throughout the careers of the greatest artists of certain eras, nations, genres of art
- there are subsets of the 64 that more commercially successful works typically have; such sets will in nearly all cases different in consistent ways from subsets that greater works of art have.

Together the above 8 hypotheses constitute a working definition of a "science of arts". My future research will explore the above hypotheses using the above model of 64 purposes to all arts. Work evaluating movies-in-process-of-selection and evaluating individual artists working for record labels is underway and may, if confidentiality matters can be worked out, reported fairly soon in publication form.

Art Creation Process, Appendix

To illustrate future research already underway, using this paper's model of art purposes, I add as an appendix here, a model of 64 steps in composing a multi-art, multi-act Cabaret, each performance of which is specifically targeted at one or more of the 64 purposes of this paper's model. Power of art from fulfilling many purposes with quality and depth is thereby added to lesser power of great performance of arts not fulfilling many purposes with quality and depth. Most commercial entertainment forms of art, in our day, are the latter, highly professional performances of arts not serving many if any purposes in the lives of their audiences, as the arts are everywhere distorted by lowest common denominator commercial concerns and everyone involved in them is central, elite, rich, and not sharing living conditions or concerns with the audiences they wish money from. My students use the 64 steps in the appendix Art Creation Process

model to, each year, design and hold a Cabaret of Many Arts show, the scripts from which, increasingly are being bought by Japanese media. Experimental data on this process and the effects of various subsets of the 64 purposes of all arts will be forthcoming in future research papers.

Computational Arts, Appendix

To illustrate how so much research and practice assumes purposes to arts without using any explicitly, pushing for completeness or any other sort of optimum, I include as an appendix a model of computation art, developed by combining syllabi from 20 courses on computational art from leading colleges of design, and schools of art, in Europe, East Asia, and the US. No references to art purposes is found on the diagram of 64 computational art functions. In fact, the diagram is dominated by technology and technique, as is much discourse about art and art criticism. People note the quality of performance, the wonderfulness or otherwise of actors and performers, the "advanced" techniques and the impression they leave. One would think art were an optional technical game of play rather than an essential feature delivering essential functions to all lives in healthy communities. This technique-ization of art in modern discourse, along with its commercialization, and dumbing down self censorship for "selling to the masses", in addition to stripping performance from normal lives, condemns modern arts to executing few purposes, not many, shallowly, not deeply, with minimal quality, not high quality. Of course there are exceptions but preciously few of them. Good conversation is so much better than great television or great Hollywood movies, some have said, because in conversation we all get genuine chances to perform, denied us by centralized broadcast industries using art for money, thereby laying waste to entire civilizations.

References

Direct, in text, citations

- 1. Campbell; The Inner Reaches of Outer Space; Alfred van der Marck Edns, NYC; 1986
- 2. Campbell, Joseph; The Hero With 1000 Faces, Bollingen, Princeton, 1949
- Greene, Global Quality, American Society for Quality Control with Business One Irwin, (now McGraw Hill), 1993
- 4. Greene, Self Management Methods, Bestest-Mostest Press, Osaka, 1979
- 5. Greene, Structural Reading, An Introductory Text, Bestest-Mostest Press, Osaka, 1977

- Hogan, The Mind ans its Stories, narrative universals and human emotion, Cambridge, 2003
- 7. Kintsch, Comprehension, A Paradigm for Cognition, Cambridge, 1998
- Vogler, The Writer's Journey, Mythic Structure for Storytellers & Screenwriters, Michael Wiese, Studio City, California, 1992

Literature Reviewed for Model Checking and Improving

Author's Cited Works

- 9. Greene, Are You Creative? 60 Models, self published, 2003
- Greene, Are You Creative? 128 Steps, self published, 2002
- Greene, Are You Educated? 48 Dimensions, self published, 2001
- Grerne, Are You Effective? Towards Procedural Literacy--100 Methods Everyone Should Know, self published 1999
- Greene, Managing Complex Adaptive Systems, self published, 2000
- 14. Greene, Management of Non-Linearity, forthcoming, 2004
- Greene, Art Power: Weaponizing Art, Wielding It in Business and Government, forthcoming, 2004
- 16. Greene, Dimensions of Management, forthcoming, 2004
- Greene, Global Quality. Milwaukee, WI: American Society for Quality Control with Homewood, IL: Business One Irwin (now McGraw Hill), 1993.
- Greene, Predictors of adoption of TQM by a research faculty: The collision of professionalization of knowledge in the academy with TQM's concept of deprofessionalizing knowledge. Ph.D. dissertation, University of Michigan. Ann Arbor, MI: UMI, 1994.
- Greene, Industry Methods Applied to Universities: Total Quality Applied to Research Universities, Annual Studies, Kwansei Gakuin University, 1995
- Greene, Evolutionary Engineering: Designing Systems That Self Consciously Evolve--the Defining Skill of Human Ecologists, Journal of Policy Studies, Sept. 1996
- 21. Greene, The Social Cellular Automata Process: Applying Complexity Theory to Improve the Movement Building Aspects of Management, Journal of Policy Studies, March 1997
- 22. Greene, What Complexity Theory Can Contribute to Three Current Japanese Policy

Challenges--Internationally Competitive: Higher Education, Venture Business, and Deregulation, Sept. 1997

- 23. Greene, Gathering Customer Requirements of Public Sector Services Using Questionless Questionnaires--Automating Policy Making and Leadership in Customer-Driven Democracies, Journal of Policy Studies, March 1998.
- Greene, Establishing Customer Requirements in Multi-Sector Coastal Policy-Making, Journal of Policy Studies, No. 7, March, 1999
- 25. Greene, A Categorical Model of General Empirical Computation, Journal of Policy Studies, No. 6, September, 1998
- Greene, Leveraging Diversity, Journal of Policy Studies, No. 9, March, 2000
- 27. Greene, Quality Globalization, Journal of Policy Studies, No. 10, September, 2000
- Greene, The Selection-Automaton Model of Creativity as Non-Linear System Dynamics, Journal of Policy Studies, No. 8, September, 1999
- Greene, A Garbage Can Model of Creativity--the Four Cycle Model, Journal of Policy Studies, No. 11, September, 2001
- Greene, Emergent Re-engineering, self published, 1994
- Greene, "Attaining Both High Performance and Total Quality Performance by Applying Control Point Theory, Management by Signal, & Visual Self Management"; Presentation at AIC Conference on Non-Financial Performance Measures; Chicago, Illinois, Oct 5, 1994

Aesthetic Theory

- 32. Barthes, The Responsibility of Forms, Hill&Wang, 1985
- 33. Cooper, ed., A Compagnion to Aesthetics, Blackwell
- Smith & Wilde, A Compagnion to Art Theory, Blackwell, 2002
- 35. Goldblatt & Brown, Aesthetics, A reader in Philosophy of the Arts, Prentice Hall, 1997
- 36. Selden, A Reader's Guide to Contemporary Literary Theory, 2nd edn, Kentucky, 1989
- 37. Plimpton, The Writer's Chapbook, advice from 20th century's best writers, Viking, 1989
- Stiles *et al.* eds, Theories and Documents of Contemporary Art, California, 1996
- 39. Chipp, Theories of Modern Art, California, 1968
- 40. Csikszentmihalyi, The Art of Seeing, Getty
- 41. Bourdieu and Emanuel, Rules of Art, Stanford, 1992
- 42. Carroll, Philosophy of Art, Routledge, 1999

- 43. Beckley & Shapiro, eds, Uncontrollable Beauty:Toward a New AestheticsAllworth98
- 44. Gardner, the Arts and Human Development, Basic Books, 1994
- 45. Buckley, The Morality of Laughter, Michigan, 2003
- 46. Gout, edr, Routledge Companion to Aesthetics, 2001
- 47. Vorderer, edr, Suspense: Conceptualizations and Theoretical Analyses, LEA, 1996
- 48. Anderson, Calliope's Sisters, a comparative study of philosophies of art, Prentice Hall, 90
- 49. Becker, art worlds, U of California, 1982
- 50. Steiner, grammars of creation, Yale, 2001
- 51. asti and Karlqvist, eds, Art and Complexity, North Holland03
- 52. Lau, Hui, Ng, eds, Creativity; when east meets west, world scientific 2004
- 53. Dartnall, edr, Creativity, Cognition, and Knowledge, an interaction, Praeger, 2002
- 54. Whitelaw, metacreation, art and artificial life, MIT, 2004
- 55. Wardrip-Fruin and Harrington, eds, first person: new media as story, performance, game, MIT, 2004
- 56. Bentley and Corne, eds, Creative Evolutionary Systems, Morgan Kaufmann, 2002
- 57. Galenson, old masters and young geniuses, the 2 life cycles of artistic creativity, Princeton, 2006

Theories of the Origins, Purposes, & Nature of Beauty, Art, Rapture

- Carroll, Evolution and Literary Theory, U of Missouri Press, 1995
- Coote & Shelton, eds, Anthropology, ARts & Aesthetics, Oxford, 1992
- 60. Wpijewski, ed, Painting by Numbers: Komar and Melamid's Scientific Guide to Art, FSG97
- 61. Dissanayake, Homo Aestheticus: Where Art Comes From and Why, U of Washington, 97
- 62. Martindale, The Clockwork Muse: the Predictability of Artistic Change, Basic Books90
- 63. Turner, the Literary Mind, Oxford, 96
- Van Damme, Beauty in Context: Toward an Anthropological Approach to Aesthestics, Brill in Leiden, 96
- Kuhns, Tragedy: Contradiction & Repression, U Chicago91
- Wellek, A History of Modern Criticism, 2 vols, Yale 1955
- 67. States, Great Reckonings in Little Rooms: On the Phenomenology of Theater, Berkeley85
- 68. Blau, The Audience, John Hopkins Press, 1990
- 69. asti and Karlqvist, eds, Art and Complexity,

North Holland03

The Cognitive Basis of Beauty, Art, and Rapture

- Art & the Brain, Special Issue, Journal of Consciousness Studies, ed. Goguen, Academic, 1999
- 71. Creativity in Performance by Sawyer, Academic Press, 1997
- 72. Brustein, letters to a young actor, a universal guide to performance, Basic, 2005
- Vogler, The Writer's Journey, Mythic Structure for Storytellers & Screenwriters, Michael Wiese, Studio City, California, 1992
- 74. Hogan, The Mind and its Stories, narrative universals and human emotion, Cambridge, 2003
- 75. The Artful Universe by John D. Barrow, Penquin Books, 1995
- 76. Friedman and Carterette, Cognitive Ecology, Academic, 1996
- 77. Bortolussi and Dixon, Psychonarrotology, Cambridge, 2003
- 78. Matravers, Art and Emotion, [an arousal theory], Oxford, 1998
- On Metaphor, edited by Sheldon Sacks Univ. of Chicago Press, 1979
- 80. What's So Funny by Murray Davis, Chicago, 1993
- 81. Steiner, grammars of creation, Yale, 2001
- 82. Lau, Hui, Ng, eds, Creativity; when east meets west, world scientific 2004
- 83. Dartnall, edr, Creativity, Cognition, and Knowledge, an interaction, Praeger, 2002
- Whitelaw, metacreation, art and artificial life, MIT, 2004
- Wardrip-Fruin and Harrington, eds, first person: new media as story, performance, game, MIT, 2004
- Bentley and Corne, eds, Creative Evolutionary Systems, Morgan Kaufmann, 2002
- 87. Casti and Karlqvist, eds, Art and Complexity, North Holland03
- 88. Tobin, Creativity and the Poetic Mind, Lang, 2004
- Langer, on becoming an artist, reinventing yourself through mindful creativity, Ballantine, 2005
- 90. Becker, art worlds, U of California, 1982
- Galenson, old masters and young geniuses, the 2 life cycles of artistic creativity, Princeton, 2006
- 92. Galenson, painting outside the lines, patterns of creativity in modern art, Harvard, 2001

The Technologies of Beauty and Art--Digital Arts

 Anders, Envisioning Cyberspace, Designing 3D Electronic Spaces McGraw Hill, 1998

- 94. Robbin, Fourfield: Computers, Art and the 4th Dimension, Bulfinch, 1992
- 95. Casti and Karlqvist, eds, Art and Complexity, North Holland03
- Frascara, edr, Design and the Social Sciences, Taylor & Francis02
- 97. Cherry, Programming for Design, from theory to practice, Wiley, 1999
- Whitelaw, metacreation, art and artificial life, MIT, 2004
- Wardrip-Fruin and Harrington, eds, first person: new media as story, performance, game, MIT, 2004
- 100. Bentley and Corne, eds, Creative Evolutionary Systems, Morgan Kaufmann, 2002

The Social and Cultural Dynamics Basis of Art: Fashions & Fashioning

- 101. Fashion, Culture, and Identity by Fred Davies, Univ of Chicago Press, 1992
- 102. Frings, Fashion from Concept to Consumer, 7th edition, Prentice Hall, 2002
- 103. Barthes, Roland transd by Ward and Howard; The Fashion System; Hill&Wang, 1983
- 104. Sperber, Fashions in Science: opinion leaders & collective behavior in the social sciences; Minnesota, 1990
- 105. Friedman and Carterette, Cognitive Ecology, Academic, 1996
- 106. Gadamer, The Relevance of the Beautiful, Cambridge, 1986
- 107. Luhmann, Art as a Social System, Stanford, 2000
- 108. Green, Martin; Mountain of Truth, the Counterculture Begins, Ascona, 1900-1920; Univ. Press of New England, London, 1986
- 109. Segel, Turn-of-the-Century Cabaret, Columbia, 1987
- 110. Suleiman, editor; Exile and Creativity Duke, 1996
- 111. Farrell, Collaboration Circles: Friendship Dynamics and Creative Work, U Chic, 2001
- 112. Roach-Higgins *et al.*, eds, Dress and Identity, FAirchild, 1995
- 113. Hollander, Seeing through Clothes, Cambridge, 1978
- 114. Kaiser, The Social Psychology of Clothing, Fairchild, NYC, 1997 2nd edn.
- 115. Arnold, Fashion, Desire, and Anxiety, Tauris, 2001
- 116. Brockman, edr, curious minds, how a child becomes a scientist, pantheon, 2004
- 117. Shekerjian, uncommon genius, how great ideas

are born, tracing the creative impulse with forty winners of the MacArthur award, Penguin, 1990

Japanese aesthetics

- 118. Marra, Modern Japanese Aesthetics, a reader, Hawaii, 1999
- 119. Wakabayashi ed, Modern Japanese Thought, Cambridge, 1998
- 120. Hume, ed, Japanese Aesthetics and Culture, SUNY, 1995
- 121. Odin, Artistic Detachment in Japan and the West, Hawaii, 2001

The Stories and Lives of Artists and Creators

- 122. Brande, Becoming a Writer, Tarcher Putnam, 1934
- 123. Travis, The Director's Journey: the creative collaboration between directors, writers, and actors, Michael Weise, 1999
- 124. Webb, Tunesmith, inside the art of songwriting, Hyperion, 1998
- 125. Baudelaire ed Mayne, The Painter of Modern Life and Other Essays, Da Capo, 1964
- 126. Alifano trans by Arauz *et al.*, 24 Conversations with Borges, Grove, 1984
- 127. Yourgrau, A world without time, the forgotten legacy of Godel and Einstein, Basic, 2005

Narration Theory

- 128. Mitchell, ed, On Narrative, Chicago, 1981
- Davis ed, Lacan and Narration, John Hopkins, 1983
- 130. Spence, Narrative Truth and Historical Truth, Meaning in Psychoanalysis, Norton, 1982
- 131. Rimmon-Kenan, Narrative Fiction, Methuen, 1983
- 132. Cohn, Transparent Minds, Narrative Modes for Presenting Consciousness, Princeton, 78
- 133. Polkinghome, Narrative Knowing and the Human Sciences, SUNY88
- 134. Smitten & Daghistany, Spatial Form in Narrative, Cornel81

Narrative Techniques & Narration as Technique

- 135. Macauley and Lanning, Technique in Fiction, 2nd edition, St. Martin, 1987
- 136. Vorderer, edr, Suspense: Conceptualizations and Theoretical Analyses
- 137. Polkinghorne, Methodology for the Human Sciences, SUNY83

- 138. Buswell, The Zen Monastic Experience, Princeton, 92
- 149. Ricoeur, Oneself as Another, trans by Blamey, Chicago, 92

Criticism as Merely Demystification Types

- 140. Leitch, Deconstructive Criticism, an advanced intro, Columbia, 83
- 141. Edeline, Klinkenberg, Trinon, A General Rhetoric, transl by Burrell & Slorkin, Hopkins, 70
- 142. Mueller-Vollmer, edr, The Hermeneutics Reader, Continuum, 85
- 143. Culler, On Deconstruction, Cornell, 82
- 144. Reiss, The Discourse of Modernism, Cornell, 82
- 145. Lodge, The Modes of Modern Writing, Arnold, 1979
- 146. Lodge, Working with Structuralism, Routledge, 1981
- 147. Selden, A Reader's Guide to Contemporary Literary Theory, 2nd edn, Kentucky, 1989
- 148. Blonsky, edr, On Signs, John Hopkins U, 1985
- 149. Shapiro and Sica, eds, Hermeneutics, questions and prospects, U of Mass, 84
- 150. Lentricchia, After the New Criticism, Chicago, 1980
- 151. Greimas, On Meaning, selected writings in semiotic theory, Minnesota, 1987
- 152. Iser, The Fictive and the Imaginary, charting literary anthropology, John Hopkins93

How to Write Fiction

- 153. Macauley and Lanning, Technique in Fiction, 2nd edition or later, St. Martin, 1987
- 154. Brande, Becoming a Writer, Putnam, 1934
- 155. Potter, Writing for Publication, Harper and Row, 1990
- 156. Williams, Style, Toward Clarity and Grace, Chicago, 1990
- 157. Dimaggio, How to Write for Television, Prentice Hall, 1990
- 158. Ueland, If You Want to Write, Graywolf, 1987
- 159. Vogler, The Writer's Journey, Mythic Structure for Storytellers & Screenwriters, Michael Wiese, Studio City, California, 1992
- 160. Bernays and painter, What If? Writing Exercises for Fiction Writers, Harper 1990
- 161. Horton, Writing the Character-Centered Screenplay, California, 1994
- Brown, edr, The True Subject, Writers on Life and Craft, Graywolf, 1993
- 163. Newlove, First Paragraphs, Inspired Openings for Writers and Readers, Holt, 1992

- 164. Bortolussi and Dixon, Psychonarratology, foundations for the empirical study of literary response, Cambridge, 2003
- 165. Winters, Yvor, Forms of Discovery, short English Poems, Swallow, 1967
- 166. Cawelti&Rosenberg, The Spy Story, Chicago, 87

Design: Science of Imagination

Kinds of Design

- 167. PRODUCT Birkhauser, Design: history, theory, and practice of product development, Birkhauser, 2005
- INFO Information Design edited by Jacobson, MIT Press, 1999
- 169. INVENTIONS Petroski, Invention by Design, Harvard, 1997
- 170. GRAPHIC Big Ideas: A Portfolio of Answers to Graphic Design Problems with Designers' Comments on the Creative Process
- 171. CITY Alexander, Ishikawa, Silverstein, Jacobson, Fiksdahl-King, Angel, A Pattern Language, towns, buildings, construction, Oxford, 1977
- 172. CITY Jacobs, Death and Life of Great American Cities, Vintage, 1961,
- 173. FIRM Boland and Collopy, eds, managing as designing, Stanford business press, 2004
- 174. ART Wilson, information arts, intersections of art, science, and technology, MIT, 2002
- 175. GRAPHIC Bennett, edr, design studies, theory and research in graphic design, Princeton architectural press, 2006
- 176. INTERFACE Norman, The Psychology of Everyday Things, Basic, 1988
- 177. SOFTWARE Bringing Design to Software by Terry Winograd, editor; Addison Wesley, 1996
- 178. FASHION Barthes, The Fashion System, Hill and Wang, 1983
- 179. WORKPLACE Becker & Steele, Workplace by Design, Mapping the High Performance Workscape, JosseyB, 95
- 180. OFFICES Duffy, Francis; The New Office; Conran Octopus, London, 1997
- 181. WRITING Williams, Style, Toward Clarity and Grace, Chicago, 1990
- 182. NEW MEDIA Wardrip-Fruin and Harrington, eds, first person: new media as story, performance, game, MIT, 2004
- CONVERSATIONS Tannen, Deborah; You Just Don't Understand; Morrow, NYC, 1990
- 184. CONVERSATIONS Kegan & Lahey, How the Way We Talk Can Change the Way We Work, Jossey-Bass, 2001
- 185. GAMES Koster, a theory of fun, for game

design, paraglyph, 2005

Research on Designing

- 186. Bennett, Design Studies, theory and research in graphic design
- 187. Turner, The Tinkerer's Accomplice, how design emerges from life itself
- Silvia, Exploring the psychology of interest, Oxford, 2006

Design Theory

- Buchanan and Margolin, eds, Discovering Design, explorations in design studies, Chicago, 1995
- 199. Margolin, the Politics of the Artificial, essays on design and design studies, Chicago, 2002
- 191. Excellence by Design by Horgen, Joroff, Porter, and Schon, Wiley, 1999
- 192. Postrel, The Substance of Style: How the Rise of Aesthetic Value is Remaking Commerce
- Bennett, edr, design studies, theory and research in graphic design, Princeton architectural press, 2006
- 194. Laurel, design research, methods and perspectives, MIT, 2003
- 195. Birkhauser, Design: history, theory, and practice of product development, Birkhauser, 2005
- 196. Frame Reflection, Schon and Rein, Basic Books, 1994
- 197. Rosnay, The Symbiotic Man(Complex Biologic Wholes of the 21st Cent)McGraw Hill, 2000
- 198. Frascara, edr, Design and the Social Sciences, Taylor & Francis02
- Bennett, edr, design studies, theory and research in graphic design, Princeton architectural press, 2006
- 200. Jacobs, Death and Life of Great American Cities, Vintage, 1961
- 201. Baldwin & Clark, Design Rules, vol. 1, The Power of Modularity

Technology and Design

- 202. Bringing Design to Software by Terry Winograd, editor; Addison Wesley, 1996
- 203. Frame Reflection, Schon and Rein, Basic Books, 1994
- 204. Information Design edited by Jacobson, MIT Press, 1999
- 205. Wilson, information arts, intersections of art, science, and technology, MIT, 2002
- 206. Becker & Steele, Workplace by Design, Mapping

the High Performance Workscape, JosseyB, 95

- 207. Petroski, Invention by Design, Harvard, 1997
- 208. Rosnay, The Symbiotic Man(Complex Biologic Wholes of the 21st Cent)McGraw Hill, 2000
- 209. Norman, The Psychology of Everyday Things, Basic, 1988
- 219. Schrage, No More Teams, Mastering the Dynamics of Creative Collaboration, Currency Doubleday, 1995
- 211. Boy, Cognitive Function Analysis, Academic, 1998
- 212. Demozotz, Design Management: Using Design to Build Brand Value
- 213. Postrel, The Substance of Style: How the Rise of Aesthetic Value is Remaking Commerce
- 214. Birkhauser, Design: history, theory, and practice of product development, Birkhauser, 2005
- 215. Alexander, Ishikawa, Silverstein, Jacobson, Fiksdahl-King, Angel, A Pattern Language, towns, buildings, construction, Oxford, 1977
- 216. Gratz and Mintz, Cities, back from the edge, new life for downtown, Wiley, 1998
- Boland and Collopy, eds, managing as designing, Stanford business press, 2004
- 218. Horgen and Joroff and Porter and Schon; Excellence by Design; Wiley, NYC; 1999

Fashion

- 219. Gehlhar, the fashion designer survival guide, an insider's look at starting and running your own fashion business, Kaplan, 2005
- 220. Shaeffer, high fashion sewing secrets from the world's best designers, Rodale, 1997
- 221. McKelvey and Munslow, fashion design, process, innovation, and practice, blackwell, 2003
- 222. Barthes, The Fashion System, Hill and Wang, 1983
- 223. Fashion, Culture, and Identity by Fred Davies, Univ of Chicago Press, 1992
- 224. Frings, Fashion from Concept to Consumer, 7th edition, Prentice Hall, 2002
- 225. Roach-Higgins *et al.*, eds, Dress and Identity, FAirchild, 1995
- 226. Hollander, Seeing through Clothes, Cambridge, 1978
- 227. Kaiser, The Social Psychology of Clothing, Fairchild, NYC, 1997 2nd edn.
- 228. Arnold, Fashion, Desire, and Anxiety, Tauris, 2001

Particular Design Traditions and Their Methods

229. Bennett, edr, design studies, theory and research in graphic design, Princeton architectural press, 2006

- Boland and Collopy, eds, managing as designing, Stanford business press, 2004
- 231. Gratz, the living city, how america's cities are being revitalized by thinking small in a big way, Wiley, 1994
- 232. Wilson, information arts, intersections of art, science, and technology, MIT, 2002
- 233. Laurel, design research, methods and perspectives, MIT, 2003
- 234. Birkhauser, Design: history, theory, and practice of product development, Birkhauser, 2005
- 235. Cherry, Programming for Design, from theory to practice, Wiley, 1999
- 236. Fainstein and Campbell, Readings in Urban Theory, Blackwell, 1996
- 237. Friedman and Carterette, Cognitive Ecology, Academic, 1996
- 238. Bentley and Corne, eds, Creative Evolutionary Systems, Morgan Kaufmann, 2002
- 239. Watson, Ideas: a history of thought and invention, from fire to freud, Harper Collins, 2005

Japanese aesthetics

- 240. Marra, Modern Japanese Aesthetics, a reader, Hawaii, 1999
- 241. Wakabayashi ed, Modern Japanese Thought, Cambridge, 1998
- 242. Hume, ed, Japanese Aesthetics and Culture, SUNY, 1995
- 243. Odin, Artistic Detachment in Japan and the West, Hawaii, 2001

Managing Creativity, Designers, and Creators

- 244. Davis and Scase, Managing Creativity, Open University, 2000
- 245. Creative Industries by Richard E. Caves Harvard 2000
- 246. Henry, Jane; Creative Management; Sage, London; 1991
- 247. Throsby, Economics and Culture, Cambridge04
- 248. Hesmondhalgh, The Cultural Industries, SAGE 2002
- 249. Florida, The Rise of the Creative Class [social capital=junk] m Basic02
- 250. Gehlhar, the fashion designer survival guide, an insider's look at starting and running your own fashion business, Kaplan, 2005
- 251. Horgen and Joroff and Porter and Schon; Excellence by Design; Wiley, NYC; 1999
- 252. de Mozota, Design Management, using design to build brand value and corporate innovation,

Allworth, 2003

- 253. Matheson, The Smart Organization: Creating Value Through Strategic R & D, Harvard B School, 1998
- 254. Wallace, Doris and Gruber, Howard; Creative People at Work; Oxford; 1989
- 255. John-Steiner, Vera; Creative Collaboration; Oxford University Press; NYC: 2000
- 256. Iansiti and Levien, The Keystone Advantage: what the new dynamics of business ecosystems mean for strategy, innovation, and sustainability, HBS, 2004
- 257. Christensen and Anthony and Roth, Seeing What's Next, using the theories of innovation to predict industry change, HBS, 2004

Comedy: Change by Comedy Events that Show Realities Composing and Performing Comedy--Basics

- Provine, Laughter, A Scientific Investigation, Penquin, 2001
- 259. What's So Funny, by Murray Davis, Chicago, 1993
- 260. Helitzer, Comedy Writing Secrets, Writer's Digerst, Cincinnatti, 1987
- 261. Vorhaus, The Comic Toolbox, Silman-James, LA, 1994
- 262. Dean, Step by Step to Stand Up Comedy, Heinemann, Portsmouth NH, 2000
- 263. Shales & Miller, Live from New York, History of Saturday Night Live, Little Brown, 2002
- 264. Carter, The Comedy Bible, Fireside, 2001

Comedy as Fiction, Fiction as Comedy

- 265. MacCauley and Lanning eds., Technique in Fiction, St. Martin's Press, 1987
- 266. Brande, Becoming a Writer, Putnam, 1934
- 267. Seymour Fisher, Pretend the World is Funny and Forever, LEA, 1981
- 268. Wilson, Jokes: Form, Content, Use and Fuinction, AP, 1979

Realities that are the Inputs of Comedy

- 269. Clark, Paradoxes from a to z, Routledge, 2002
- 270. Buckley, The Morality of Laughter
- 271. Sanders, Sudden Glory: Laughter as Subversive History, Beacon, 1995
- 272. Berger, Redeeming Laughter: The Comic Dimension of Human Experience, De _Gruyter97
- 273. Cohen, Jokes: Philosophical Thoughts on Joking Matters, U Chic, 1999
- 274. Shklar, Ordinary Vices, Harvard, 1984
- 275. Ulysses Unbound, Cambridge, 2000

Theories of Comedy

- 276. Annas, The Morality of Happiness, Oxford, 1993
- 277. Chapman & Foot eds, Humor & Laughter: Theory, Research, & Applications, Transaction96
- 278. Hudson, Happiness & the Limits of Satisfaction, Rowman & Littlefield, 1996
- 279. Lewis, Comic Effects: Interdisciplinary Approaches to Humor in Literature, SUNY89
- 280. McGre & Goldstein eds, Handbook of Humor Research, Springer 83
- 281. Moreall, Comedy, Tragedy, & Religion, SUNY 1999
- 282. Parkin, Humour Theorists of the Twentieth Century, Edwin Mellen, 1997
- 283. Morreall, taking laughter seriously, SUNY, 1983
- 284. Gruner, the game of humor, a comprehensive theory of why we laugh, transaction, 2000
- 285. Chapman and Foot, eds, humor and laughter, theory, research, and applications, transaction, 2004

Uses and Powers of Comedy

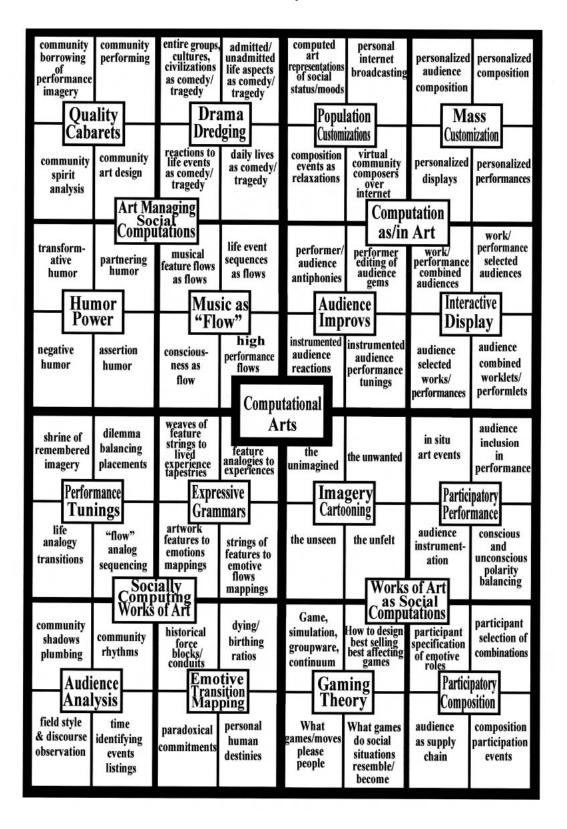
- 286. Steiner, Grammars of Creation, Yale, 2001
- 287. Wickberg, The Senses of Humor: Self & Laughter in Modern America, Cornell98
- 288. Zwart, Ethical Consensus & the Truth of Laughter: The Structure of Moral Transformation, Kok Pharos, Kampen, the Netherlands, 1996

	Found and Tr	ipped into					ements	In Your 60		ng Productio	m 59	Insincerity:	48	Mismate	thes:	47	Lack of and La	of Skills of	of Spotting Other Ways:	Tiny Pers of Thoug	onal Repertoires ht or Act: 43
	Societal Tippi	ing Points:			Same	Custor	ner-Auc	lience:	Art can	man law w		issue response roles (reversa	rs, Is)	lifestyle,	family, o	culture,	Artre	wals ou		As we gr	ow older and
	fault lines in k	den terri-	Art can in history e	review for	r us the	of wha	t your a	udience	of work	that no one h	185	Responses been	ome habits	and thin	es aroun	d us so	pared	ness for	a world of	nearer to we occup	death, we find y a tinier and
	tories along wi idea quakes m	hich major av occur.	seen or e	xpressed	parts of	can asp	dre to ar	id attempt.	of people	doing thing	5	es things chang	e, gradu-	change n	alsmatch	es appear	ways.	It show	a how we	tinier fro	oment of ways
NameParticipant	Art shows us t	dpping	By viewi	ng this w	e can	what p	resently	beyond satisfies it.	this can a	cause us to gr	eatly	then insincere	responses.	no longe	r fits wh	at we or	chang	e. It sh	ows how	for viewi	ng life. Art
NormalizationNorma	have huge	The rest of the local division of the local	No. of Concession, name	express	sions of	you to I	mprove	Imp		sper us to at	tempt	or intents have	Inci	pient		merging	slight t	the ways ers.	Cult	ure	and ways are,
Image: Norme of the standard Norme of the standard 	100000000000000000000000000000000000000			make u creativ	8 6	audien		Qua	lity			become insin-	Edg	es of		0.526.53	102230-0-0				have larger
RestanceRestan				contrib	outors.	quires.	10000	Art raises t	he question	done.				76					What we I	5 love the	
American and and any and any and any		all we have	scen and			Choose	ng &	we see and	i do, and	Mastering	58	Pop Trends:			Flight/	Fight: 46	Assum	ed 41	enslaves a	s, revealed	
	Analysis:	extreme tre	conse and	in Tech	mique:	Your As	diences:	quite gene	rally the	Technologi Supply and	es of	news, music,	seen or n	amed till			Born I	Into:			Other Cultures:
								us.	an acous	Production	N.	lingo, pop	them.		threats	/chances	home.	nation.	of bellef, the	p local.	
			Art can a	show the	abstract				Art can r	eveal new su	ıb-			Our emo	tions are	e also			ining or	Our own	ways of doing
	a field so we no	otice the	techniqu	es in the p	ast were	and pa in such	audiene	dynamics es. By	functions	and new fund	tions	but art update	s us, by	sensing r	new fears	SOF	experi	encing t	he vast	practice a	nd lubricated
	got envisioned	and done.	or extrap	elatine ak	one them	doing s	o It can ;	give us the	By doing	so, art invite	rs us	and incipient of	thanges in	our emoi	tions by	making	to live,	or peop	ple we have way we	ports. Ot	hers' ways are
	polating along dimensions or	those seen	can beco	ane we	Spa	wn	would	value or	we do an	d how we do	it,	dramatic or fu otherwise men	nny or norable	and visib changes i	de slight in mood	S	ee	Art at	tacks this	and unsu	oported. Art
	new ones of ou	r own we	creators o	arselves.			admire		attempt i	into creation.		events.		and emo	tion in and us.			basic t		that diffic	ulty as error or
	tors to those fle	ekds.		_	in us all	the con-					-			0.00000	SO2:000	see more	and				
	Change Logic:	52	Change Represer	51 station:	coming o	creative.	Falhere	s, Manage	Create C	reation Mac to Create:		See Wanted N Conserved:	ovelty 36	See Wani Historic I	ted 35 Dreams			Overw	rheim	Because	Alternatives 39
	Art gives us en logics by which	ntirely new h to link	20.859-5333	11.003200	and indi	ividual	Emerge	nt Insights: 56	0.1940.010			Art comes or	to see inse			world to	of a be in.	Intend	ed Effects:	Unknown	il do or more t
And water and	one thought to revealing new is	mplications	49768-0	an an				nian court	cisely the	creation dy	-80	povelty, newly	born into				-			things be-	cause we are
	of existing kno never seen before	wiedge ore. These	ways to r	epresent	things	things b	out ofter	there	avoided of	or omitted, th ne us over th	here-	tacked by estat	blished old				and pk	ans and	deeds so	to be. Ar	e values or ways t, by showing
	uncover new p	roblems to	which ch	anges of a	repre-	than we	planne	d, which	edge from	n self doubt	and	the ferocity wi	th which	in village limelight	festivals and atte	, getting	are bit	nd to un	intended	dramatics	illy such alterna- as lived by
Arter were were were were were were were	solutions to			standin	g prob-	attend t	o our			and brazen			Mis	sing	growth.	Modern s have	larger	than	Neu		others, reveals our ways as
Arter were were were were were were were		Ques	tions	problem	as worth	Art hel	os us	Crea	tion				Poli	S &	lost this	s till art	Art ret	veals osts of	& Para	doxic	traps, & opens us to possible
Rad work Provide work Pro		7 Art reveal	7 is entirely	the King	•	emerge								3		and our	doing v	what we	Art helps i	as to see	change.
 And and a set of the set of the	Find 49 Opportunity	new quest mystify us a	ions that and change		50	Make	53	step the wh	perewithal	Mental Tra	vel		we lock a	ur desire	See Wa	inted 34	The Co	st of 37	enemy, ho	w there	
Anders use gris	Gaps:	what we is	nvestigate		122	Exterio	-	It inspires t	the mental	Find Parad		33	tion we cr	ave. It re-	ner Cal		Neuros	uts:	lents and h	ow our	Goals: 38
	10.000	100				120002.0		and chang	ing all.				wanted or	dreamed of.			1		tory.	ontradic-	
	Art shows us g around us that	aps all , by filling.	Art show	s us place	s where	Art can	stop the	f our daily	Art can to tally and	ransport us a	uen-	industries have	e stripped	The work	d comes i	to us pre-	Every i	talent w	e have is icus, which		
	we might revol the world. Art	reveals	glant dis	proportio	mate	lives an physica	d give u	s new	far and w	ide to us till		performance f	rom the ally lives of	ever act f	redy to i	Invent	matter	inattenti s, the las	on to other ck of the	daily anos	ymity, we want
Mail appe Prior Display	tive by spotting	and filling	such non art shows	linearitie us ways	to	space in tion car	which i	imagina- oward full	world and discover l	d	TI	he at	I. So we	Art remb	nds us th	ust all	develop	ping of v the cost	which con- t of our	contraction	Art forces us
Markensel Percend retretion in x. Batter with our based parts Percend retretion in x. Percend retrio x. Percend retrio x. Percend retretio	such gaps.	021205-0.0225	revolutio or deed v	nize know ta minim	wiedge al but	creative free of a	ty. Art	can set us to unleash	to create	I PL	IT	poses w	e seek beration	around us by and su	s finally a stained i	by men.	are uns	ware of	these costs	what we w	ant and seek. s to measure the
			well focu	ssed inpu	it.	forces o	f creatio	on in us.	ulate it w	in OI		Arts		Art remb	nds us It	is our	of our to us to se	alents til	art forces el them	necessary	costs of pursuing
Crowner-Addressent and Contract weighting also and weighti			_			_	_		invent.	caustr	ng refl	lection that					and the	eir powe	n.		
	Cross-Abstr	raction 16	Cross I Culture	Asciplia Comb	ne & 15	Intern	al Opp			al 11 better	, so th	hat we our-		Solution	s That Pe	erpetuate	Mini	mal Res	cognition:	Minims	d Reference:27
 Harden beinger har ender geren ha	•	00000000000	Art overc	omes the	divisions,	Ween	channe			create	, like	the artists	tison: 32			31 I or name	There	are edg	28 ues to the		
	viewpoints seein	ng pattern	forever a	plit us. I	t binds	in ways	we are	not aware	become	for us		ing creative.	ur fears,	a "enterti	on" only	things	art ex	piores th	soroughly.	bring It a	il back well. Art
	quotidian busy local viewing.	Art spots	It uses an	d values	diversity	new ide	mtities,	feelings,	us gradu	ally				this to us	s, forcing	us to	slighte	st sorts e	of input are	ways are	the ideal most
	patterns across	widely				tions p	ssible r	low for us	aware, or	r avoid awar		We crect artifl worlds to live	icial nice our lives in.	see the h	a in our	try, and goodness,	recres	te the la	rgest for-	powerful	representations
Model Principal Arrows of a series and many of a series and ma	It makes the		ke	diverse	world	50 WC C	an I	Name	New	costs of rea	4	denying most of reality. Art	Exch	ange	efforts	y, tactics,	Entrell		Find	the	in life. Art
alid the wey. Other works and the wey of the w	more manage-	Impo	ssible	шту стк	pose to	them a them.	nd de	Dre	ams	change. An	1	shrinkage of	Loca	al for tant	Art hu	millates			Esse	ntial	what the slightest
Constrained	able this way.	6	8		th and			Gradual in	cipient	building		world and	Frame	works					Trait Def	ine 71	refer to sensething is.
Considered results Interventson results I		all sorts of	divisions		14			grow below	the edge	Internal	10	Novelty as 29	Art lets u selves & v	s view our vorid using			Miniz	nal 25	tors and n	nimes for	Minimal 26
Intergrand Intergrand <td></td> <td>that combi</td> <td>ines what</td> <td></td> <td></td> <td></td> <td></td> <td>till out non</td> <td>and therein</td> <td>Inreats:</td> <td></td> <td>Historic</td> <td>unusual o framewo</td> <td>listant rks so we</td> <td>Practi-</td> <td>ce from Replaced</td> <td></td> <td></td> <td>they exerciminds' gro</td> <td>the our</td> <td></td>		that combi	ines what					till out non	and therein	Inreats:		Historic	unusual o framewo	listant rks so we	Practi-	ce from Replaced			they exerciminds' gro	the our	
Art blinds bridges bedrem in terting and te bridges bedrem in statistic review and the bridges bedrem in the try and the try and the bridges bedrem in the try and the bridges bedrem in the try and the bridges bedrem in the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and the try and		never join	ed.			periphe	rally					1 Pole to Other	see patter seen befo	ns never		30			of suggest	ion. Art	
International the eveloping and the	the tiny and the	e gigantic,	eternal p	oints bey	ond	see this	gs we a	articulate.	various w	ays, make co	om-	The exciting in	rventions	The value	e in who	t or how	Our m	inds are	highly	A photo	ragment or long
mode pitters. It repeats the maximum construction. futures. Arr jeass the maximum construction. mode pitters. It repeats the maximum cons	the eon and the Art fractally fra	everyday. ames and	existence history a	viewing nd possib	all se	Art inv these in	ites us to cipient	o name feelings.	promises primary in	that erode or mages, confid	ur ence,	impressively n	new only	lie entire	ity in who	at that	single	gesture	can recall	can trans	port us to lost
and the shamiltaneously. mast theme in the me in t	themes on man	ay size	futures. eternal r	Art plays	the		nargins	of con-	and value	is, waste tins	t or tr of	never learned	the cast.	It was fir	st inveni	hed and	for us.	Art play	ys with such	Art explo	res the minimal
Art over all productions here. waves by surveyers. points is in the main issues in the set of partners yreard to be bases. here. waves by surveyers. points is in the main issues is in the set of partners yreard one biases. here. waves by surveyers. points is in the main issues is in the set of partners yreard one biases. Art is wave is yreard and word so main issues is in the main issues is in the set of partners were area. here. wave is yrearded Performance main issues is in the main issues is in the set of partners were wave is due to compare issues. Art is wave issues is in the main issues is in the set of partners were wave is due to compare issues. here. wave issues is in the set of partners were wave is due to compare issues. Art is wave issues is in the were issues. Art is wave issues is set of partners were wave issues is appare area. Art is wave issues is in the were issues. Art is wave issues is set of a main were wave is a partners. Art is wave issues is in the were issues is appare issues is in the were issues is appare issues is in the were issues is appare issue is appare issue is in the were issues is appare issue is in the were issues is appare issue is appare issue is in the were issues is appare issue is appare issue is in the were issues is appare issue is in the were issues is appare issue is appare issue is appare issue is in the were issues is appare issue is appare issue is appare issue is in the were issues is appare issue isp	scates simultan	cousty.	future gu	dises.	Pie	rce	by nam	ing them	Art lets to	s name build	line.	are merely swi	ings done	us the re	lativity	Ca	use	explore	es the mini-	shapes ne	reded to thusly
Criteria Divergences: Virtue, aspiration Mode Flaw: Treedness virtue, aspiration Mode Flaw: Treedness virtue, aspiration Social limits: Social limits: Treedness veakes Social limits: Social limits: So			It bridge	s cons.	Lin	nits	allows i	pond to	disappoin	stments of ou	d r	pole to anothe	r of some	our abso	lutizing	Refle	ction	to reca	ill maximal	worlds of	persons of
Chiefen Divergences: Vertrue, asptration the professiones of the profesiones of the professiones of the professiones of the profe			_		Art over the limits	comes in life		CONTRACTOR OF STREET, S				10000000000000000000000000000000000000		life.		Art is a In which	mirror	_			
Corr primary group of family and close friends in the primary basis. If goes boyond margination.			tiredne	255	and the w	world					7	Anxiety of Exis	sting Gaps:		mance 19	parts of	life that	Know Do No	What You Know: 24	Know W	hat You Know:
 family and close friends is the principle descention of the princi descention of the principle descention of the principle descen		4	loneline	ss, .	If goes be such line	ryond its with	stn.		politici	zations,		imagination/	mortality,	need/sup	pty	forget o It reflec	ts us to			We in ch	23 by life connectours
In product of the second of th	family and close	se friends						1222	Art lets u	s vent frustr		Our conscious	ess of our	10.00		ourselve	15.				
dif performance differ is, art test us are and arcs differentiates and they gow are, or holds test are us are and arcs differentiates are differentiates are d				d world s	o much	better u	s and lif	e in which	all we asp	sire to and de	D,	selves, our deat limited lifespan	ths, our is, spawns	always m	ceting of	ur needs	control	I. influer	sce. Irvine	we thoug	ht, remember
Arrow and they now and the	self change/imp They hate it if o	ur criteria	we lie to				nis, and		Art lets u	s name and n	tock	profound anxiet us that we fice	ties within	or workh but in res	ility we i	ds that gnore or	import then w	ant and	powerful	who we a	re or who they ur lives, till art
Inductory and area. Index me and indexize the schuly should ret. An encroacces in schuly should ret. Provide area. and indexize the schuly should ret. An encroacces in schuly should ret. Provide area. Index retraine the schuly should ret. is the traine the schuly should ret. Is the traine ret. Is the traine the schuly should ret. Best & Worts in the timps of the schuly should ret. Best & Worts in the timps of	self change/imp They hate it if o of performance from theirs.	ur criteria	we lie to					Over		traditions.	The	or fail to admit. Art shows us	Ad	mit	our mo	st impor-	are, till brings	us face	Recall	Life's	maps journeys across our lives
Performance instance Performance instance Performance instance Performance instance Differentiation instance Life Limits instance Life Limits instance Self Carps: instance and and other instance and and instance a	self change/imp They hate it if o of performance from theirs. Art lets us be more than we	e differ	we lie to- it; art let	mit the	n what	for othe more th				costs of beli	ng P-	the true para- meters of our	G	aps	is when	re we ad-	to face	with do not	Best &	Worst	and feelings.
Performance arrors, arrors and arrors, status Goap Flaws: the ker run status Grave J, arrors Grave J, best charges The best charges arrors Set Grave: best charges Set Grave: framstatus Set Gravestatus Set Grav	self change/imp They hate it if o of performance from theirs. Art lets us be more than we and they now	e differ Rev	ve lie to- li; art let	mit the between we real	n what ly feel at we	for othe more th our selv Art over	COMMEN	Fix		Second are to	6.10		The gaps	in life be-	of one li	suivness	wet con				
arrors r. 1 malstake r ally-set length malstake arrors r. 1 malstake arror r. 1 malstake arrors r. 1 malstake arrors r. 1 malstake arror	self change/imp They hate it if o of performance from theirs. Art lets us be more than we and they now	Rev th Hid	ve lle to- li; art let den den	mit the between we real and wh socially	n what ly feel at we	for othe more th our selv Art over limits fi	CONTRACTS	Fix Life L	imits	vealed & re	ien	flight or dental.	tween wo			1.	know.	arol or	Exper	iences	
Tave hidden from. Curve ups. tree height Outcome Decision Decision <thdecision< th=""></thdecision<>	self change/hug They hate it if o of performance from theirs. Art lets us be more than we and they now are. Performance	Rev th Hid Personal a factors cau	ve lie to it; art let veal den nd social me us to	mit the between we real and wh socially feel. Goal	n what ly feel at we should Flaws:	for othe more th our selv Art over limits fi our selv time li	es. rom res. mits:	Fix Life L We get tire one world	d of this	vealed & re via art. physica		flight or denial.	tween wo deed, self immortal	and other,		I Gaps:	Know	W 21	Our expendence	tience of	
Proper avoid seeing and admitting error, volt weight our faces and admitting error, volt weight of the sector and factors, are instant and the sector and conservation to error voltable, the error voltable,	self change/inug They hate it if o of performance from theirs. Art lets us be more than we and they now are. Performance Flaws:	Rev the Hide Personal a factors cau hide from reality-ar	we lie to it; art let /eal den nd social me us to much of t brings	mit the between we real and wh socially feel. Goal	n what ly feel at we should Flaws:	for othe more th our selv Art over limits fi our selv time li death, busyn	es. vonnes von es. mits: s ess,	Fix Life L We get thre one world one way of Art lets us	and its doing, imagine	vealed & re via art. physica limits: place.	1 ₆	flight or denial. Self Gaps: 17 word/deed	tween wo deed, self immortal tion and body, are	and other, imagina- mortal recalled	Socia	l Gaps: 18 ther	Know	W 21	Our expen life is so rs not bear it for long, lo	tence of ch we can- t in mind ing aware-	
admitting error only verfa, always making our lives in many ways, theters, art, offices art, o	self change/inug They hate it if o of performance from theirs. Art lets us be more than we and they now are. Performance Flaws:	Rev differ Rev th Hid Personal a factors cau hide from reality-art us back rea	we lie to it; art let /eal den nd social se us to much of t brings allties we	mit the between we real and wh socially feel. Goal	n what ly feel at we should Flaws:	for othe more th our selv Art over limits fi our selv time li death, busyn	es. vonnes von es. mits: s ess,	Fix Life L We get the one world one way of Art lets us other world	and its doing, imagine	vealed & re via art. physica limits: place.	1 ₆	flight or denial. Self Gaps: 17 word/deed	tween wo deed, self immortal tion and body, are	and other, imagina- mortal recalled	Socia	l Gaps: 18 ther	Know	W 21	Our exper life is so ri not bear it for long, lo ness of it i	fience of ch we can- t in mind ing aware- ill art lets	
accurately present errors, they are, till we forget and competitive. Days create and/violants to provide and the second s	self changoing. They hate it if o of performance from theirs. Art lets us be more than we and they now are. Performance Flaws: 1 error; mistake	Rev differ Rev th Hid Personal a factors cau hide from reality-art us back rea have hidde	we lie to it; art let /eal den nd social se us to much of t brings allities we in from.	mit the between we real and wh socially feel. Goal 1 greed hast	n what ly feel at we should Flaws: 1, 2	for othe more the our selv Art over limits fi our selv time li death, busyn career	mits:	Fix Life L We get time one world one way of Art lets us other world ways.	imits of of this and its doing, imagine ds and Thru art	vealed & re via art. physica limits: place, transport tree heigh we imagine	1 ₆	flight or denial. Self Gaps: 17 word/deed dream/career We disappoint	tween wo deed, self immortal tion and body, are by art and ourselves	and other, imagina- mortal recalled i admitted. We each	Socia self/o love/a	l Gaps: 18 ther care ove-bate	Knov Your Music	w 21 rself: can inst	Our experi life is so ri not bear i for long, lo ness of it i us recall ib antly trans-	fence of ch we can- t in mind ing aware- ill art lets s moments. We have	Others:
are used on maxing real animal nature & Uffeson forces focus and Michael technologies realities, our aspirations duly pretend to have no. Initiatiza access to our lives art opens doors to people and service embarras us, so choice are us that we community wet invented and our real accessible. This public social adequations and places we have forgot.	self changohup They hate it if o of performance from theirs. Art lets us be more than we and they now are. Performance Flaws: error, 1 milstake People avoid ss admitting error	e differ e differ Rev th Hid 62 Personal as factors as factors as hide from reality-art us back rea have hidde	we lie to it; art let each nd social much of t brings allities we in from. We paint	mill the between we reall and wh socially feel. Goal 1 greed hast	n what ly feel at we should Flaws: 1, 2 s and king	for othe more the our selv Art over limits fi our selv death, busyn career Time p our live Death e	es. vones ves. mits: ess, s in man nakes in	Fix Life L We get the one way of Art lets us other work ways.	imits 6 6 6 6 6 7 6 7 7 7 7 7 7 7 7 7 7 7 7	vealed & re via art. physica limits: place, transport tree heigh we imagine te physical sur world, ar	1 6 L, ht	flight or denial. Self Gaps: 17 word/deed dream/career We disappoint then forget tha Art recovers th	tween wo deed, self immortal tion and i body, are by art and ourselves at we do so, hese self	and other, imagina- mortal recalled admitted. We each relation others.	Socia self/o love/i have a li to society We need	I Gaps: 18 ther care ove-hate y and them but	Knov Your Music port u	w 21 rself: can inst s back to rful cas	Our experi life is so ris not bear it for long, lo ness of it i us recall its antly trans- o a specific t moment.	dence of chance of chance can- tin mind ing aware- ill art lets s measures, s measures, lences, so many oth	Others: so many exper- many places, so er people that
	self changohup They hate it if o of performance from theirs. Art lets us be more than we and they now are. Performance Flaws: error, 1 milstake People avoid st admitting erro fiction, art, or	revensent. e differ Rev Hida Personal a factors caus hide from reality-arr taback rec have hidde realing and r; only history sent errory	we lie to II; art let /eal e den nd social as us to much of t brings alities we in from. We paint world, al things ioi thy are to the the to the to th	mit the between we real and wh socially feel. Goal 1 greed bast our face ways mal k better	n what ly feel at we should Flaws: l, 2 s and king than rget	for othe more th our selv Art over limits fi our selv time li death, busyn, career Time p our live Death n and com selv Death n and com selv	es. vomes ves. mits: ess, s in man nakes in npetitive kes us f	Fix Life L We get time one workd one way of Art lets us other work ways. y limits ty ways. is short b. Baay- orget &	imits of this and its doing, imagine ds and Thru art beyond th limits of o create mo	vealed & re via art. physica limits: place, transport tree heigh we imagine se physical sur world, ar divation to tual ways to	1 ₆	flight or denial. Self Gaps: 17 word/deed dream/career We disappoint then forget tha Art recovers the disappointmen	tween wo deed, self immortal tion and i body, are by art and ourselves at we do so, hese self a, these	and other, i imagina- mortal recalled i admitted. We each relation others. V whb inde We go b	Social self/o love/a bave a l to society We need to pendence	I Gaps: 18 ther care ove-hate y and them but of them. am but	Know Your Music port u wunde Other same.	w 21 rself: can inst s back to rful pas arts can Art ind	Our expent life is to ri not bear if for long, lo ness of it i us recall if authy trans- a specific it moment, also do the exes our	thence of chemce of chemce and ing aware- till art lets measures, we have iences, so many oth constitution	Others: so many exper- many places, so er people that us, our lives, ory, wet access is
- reminuda ta de una ante, apareza maio umes. Lana da mere a faveramente	self chango/hung They hate it if o for all fuels. A nore than been and they now are. Perform ance Elaws: error, 1 maistakce People avoid si admitting erro fiction, art, er accurately perc Carv based on m error visible, fi	revensent. • differ • differ Rey th Hide from reality-art us back rev have hidde reing and r; only history sent errory sent errory sent errory minimum errory errory history	we lie to it; art left each nd social much of brings adlities we in from. We patint things lot they are, how they yere, how they are,	mit the between we real and wh socially feel. Goal 1 greed hast our face ways mal sk better till we fo really ar al natur	n what ly feel at we should Flaws: , 2 s and king than rget v. Our e & w. so	for othe more th our selv Art over limits fi our selv time li death, busyn career Time p our live Death a and con ness ma hurt the lifespan	es. vomes vom es. mits: s. s. s. s. s. s. s. s. s. s. s. s. s.	Fix Life L We get three one way of Art lets us other work ways. y limits ty ways. a short bort ways. bary orget & we. Short focus and	imits of of this and its doing, imagine ds and Thru art beyond it limits of o create mo lavent ac get beyon Media tes	vealed & re via art. physica limits: place, transport tree heigh we imagine he physical sur world, an thysica to heal ways to ad such limite	1 6 E. E.	flight or denial. Self Gaps: 177 word/deed dream/career We disappoint then forget tha Art recovers ti disappointmen gaps between o images and ou mrailities, our a	tween wo deed, self immortal body, are by art and ourselves at we do so. hese self its, these our social r personal	and other, imagina- mortal recalled admitted, We each others. V wish inde We go b fall behin daily pre	Social self/o love/a boxe/a to society Ve need pendence cyond the md them rend to b	I Gaps: 18 wher care ove-hate y and them but to of them. em but too. We have no-	Know Your Music port u wunde Other same, expert instant	can inst s back to rful pas arts can Art ind ences, al access	Our experi- life is so ri- not bear it for iong, io ness of it i us recall it auty trans- o a specific a moment, also de the exes our lowing us to our lives	hence of chewe can- tin mind ing aware- ill art lets moments. We have iences, so miary oth constitute our mens hard op ns	Others: so many exper- many places, so er people that us, our lives, ory, yet access is spossible till doors to people
Commight Amount 2002 by Bishand Takay Courses All Bishty Barrand US Courses of Barling	self chango/hung They hate it if o for all fuels. A nore than been and they now are. Perform ance Elaws: error, 1 maistakce People avoid si admitting erro fiction, art, er accurately perc Carv based on m error visible, fi	revensent. • differ • differ Rey th Hide from reality-art us back rev have hidde reing and r; only history sent errory sent errory sent errory minimum errory errory history	we lie to it; art let real e den den se us to much of t brings allities we no from. We pathal world, al things loo they are, how they real and drives en we hide to	mit the between we real and wh socially feel. Goal 1 greed hast our face ways mal k better till we fo really ar al nature the mill ar	n what ly feel at we should Flaws: l, 2 s and king than rget e. Our e & us, so urt	for othe more the our selvh Art over limits it our selvh time li death, busyn, career Time p our live Death n and cor ness ma hurt the lifespan choice	es. comes com es. mits: s in man nakes in nakes in nakes in nakes in forces i forces i forces i	Fix Life L We get the one way of art lets us other work ways. y limits ty ways. y limits ty ways. b short b. Bany- orget & we. Short focus and	imits of of this and its doing, imagine ds and Thru art beyond th limits of of create mo- lavent ac get beyon Media tes	vealed & re via art. physica limits: place, transport tree heigh we imagine be physical sur world, ar titvation to thal ways to d such limits chinologies we et invente	1.6 .18 .19 .19	flight or dental. Self Gaps: 17 We dhappoint then forget tha Art recovers it disappointmen gaps between a images and our realities, our ar	tween wo deed, self immortal body, are by art and ourselves at we do so. hese self its, these our social r personal	and other, imagina- mortal recalled f admitted. We each relation i others. V who inde We go by fail behin daily pre thing bus but art fi	Social self/o love/i have a l- to society We need to pendence, yyond the nd them stend to l t social a process us	I Gaps: 18 ther care ove-bate y and them but to of them. em but too. We have no- dequacy	Know Your Music port u wonde Other same. experi instant and sel Art is	w 21 rself: can last s back to rful pas arts can Art ind ences, al t access i ves in ea a time m	Our experi- life is so ri- not bear it for long, loo ness of it i us recall its antly trans- a specific t moment, also do the exes our lowing us to our lives riler forms.	hence of chewe can- tin mind ing aware- ill art lets moments. We have iences, so miary oth constitute our mens hard op ns	Others: so many exper- many places, so er people that us, our lives, ory, yet access is spossible till doors to people

Copyright August 2003 by Richard Tabor Greene, All Rights Reserved, US Government Registered

Show Imager	ry		now After	Tooling		Rest f	or Freshness:	Reading Individu			ng for Ilating			ividual		equence
Embedding Eventlets:		the Sh	19112	Success:			sal produces	Perform	ances:	Impa	ct:	Peri	forma	inces:	for Or Impac	
actual audience	e feed-	meals/m	d response eetings held		rrangements,		of self and work d by a gap till	If performe shows audie		if acts/an push in	rts do not pull consistent			perform-	1.0	
back turned int presentations, p		with som	ne or all of e after the	etc. inven so doing t		all year	rn for the actual	out, if perfo	rmers	direction	ns then results		using his rmance	s/her to touch	entire sl	sequence of how have over-
ideas used in normal life		show to	find what they	becomes o	easy and	perform	nance	are unclear ally or phys	emotion- sically,		dd up in e members so	actual	lives of	f audience,	all inten	ded impact of transforming
and work	The Sh follow	now of	noticed and how their	elan-filled not labor.	The SI	how of	1	then audiences tune out,	- Sc	ript o	no transform- ation results;		perfect	Man		people and
contexts by P performer t	he Sho	w with	feeling/thinking changed.		Cond the Sho	w Itself		edit out bad	Editing	ling & Process	edit out rabbit impacts	detail not, r		Me Peculi	arities	culture in a certain way?
teams	Strat	w with						performing	l °		abolt impacts	nott	er laet			If not, redesign.
The Show	nespo	numg	Tunings	Full Dre			Second	Reading			Reading	Turn		-		Test Arts/
Itself: e	ach tear	n does	During	Rehears: for Timin			Full Dress Rehearsal:	for General	each tea all 4 iten		for Interesting		ports	each tean all 4 iten		Acts for
all the work is d	III 4 item	s below	Performance Intermissions:		e rendition	_		Delight:	an 4 nen	IS DEIOW	Flow:	into .	Arts:	an writer	LA DEION	Effects:
before the show	50	2 or 3 in	termissions	of everyth	ing in the		hearsal is to get to work to keep	if composer	s and		rts undo each	lightin	ng, mus	sic, nd effects.	is the in	pact actually emotionally
the show itself is sheer release an	nd fun,	(with fill	ler acts perhaps	to find tim	nce is done ting, flow,	promis	es about timing, , elan, effort; if	actors are no audiences w	ill not be;	other's clash, th	impact or hen audiences	make	up, stag	ging, sets,	and rati	onally what is
no heaviness lef afterthought of		talk and	whole cast can	And Designed Street, or other	nce problems d fix them.	details	of performing	edit out bor	edom	will be a	confused:		ography transit			for impact.
entire compositi process.		styles ba audienc		sign Show	a na tatan.		omatized per-			faults	Dec	sign Acts	act tr	ansitions		Care Care Care Care Care Care Care Care
process.		feedbac	ks	5004		to conn	ect to audiences visationally				Alt	AUS				
Plan and La	unch	Design	&	D	isguise		n & Launch	Invent A	et Arts	Write	Up		Cons	serving	Histor	ric Dream
Within Rehe		Hold E		N	ecessary		Profile	and Write		Constr	raints			rality	"retur	ming
Surprises/Je	okes:	Rehea	rsals:		undainities	Attra	ctants:	setting/lighti	ng/props;	for Ea Act:	nch			itution-	transf	igured as
plan secret chang		design a	sequence of re complete		Eventlets:		ostumed mini- and hold them	who says wh	at, how,	Contraction	what each act			e new"	awaken	
suprise changes scripts so rehear		and equi	ipped fully	use inappr costume, s	ropriate inging toge-	announ	cing or holding	looking how who moves w	then, how,	and act	art component	hero (nitted se disolved	d self,	-110.000	from within,
become fun		rehearsa now of	ds, 3 or 4, then design arts	ther, march etc. to decor	es,	_	s or quizzes for something	looking how a point/joke		must do ript	o, be, plus all competing	heroi	c societ	v Hu	-	re-entry
A	ssemb	oling &	around/within them so they	mundane	Ent	icing	coming that is yet unnamed,	in every		iting	ideas for its content &	elixir a	pplied,	Spirit J	ourney	opposition,
	Rehea the S	how	are increasingly fun to do	parts of set	up Audie sat the s	nces to Show	create mystery	dimension simultaneously		ocess	form	world r	enewed,	Dyna	mics	
Specify		~~~~		Select	-		and gossip. Design &	Form	1		Form Act	Liber	ration			Freedom
the Acts	ach tean	n does	Design Work	Show/A	ct each tean	n does	Launch	Matrix of All Arts	each tear	n dore	Structure:	"the		each tean	n does	"fighting
Between al	Il 4 item		Events:	Fragmen	ts: all 4 item		Low Profile	for All	all 4 item					all 4 item		monsters &
Acts:		enerify t	heme, work	distinguis	h what parts		Attractants:	Targets: comedy, trag			e themes, try	unawa	akened :	self,		demons & finding allies"
between art role between art act		assignme	ents, teams,	to use for	promotion	build qu intervie	uestionnaires, ws,	dance, paint	ing in sets	creative o media-in	casting, sequence mage emotion	herald faise n	i, nentors		true men minions, threshold allies shapeshi	tors, I guardian
break in acts,	÷		iment, decor, ting arts for	secret, the	n prepare	questio that hir	ns		cupiting in ets, etc.	flows, ide	entify expecteds nexpecteds,				allies shopeshil trickster	Rer
fake audience a space filler mus		work eve	ents building ting costumes,	promotion	parts for act audiences	the com	ing Dro	0000	nsert art	orthogon	nal sequencing,	call to call re	advent fusal	ture	shadow	
audience involv			ting costumes, ake up, etc.	are to attra	audemes	performa			leas at ach		its from order, e hooks &	helper	r	mahata	tests, hel temptress	per, temptation, , supreme ordeal,
			19630-0250357%						tersection		ation activities	depar	ture the	resnold	teturn r	efusal, flight
		_														
Beyond All:	:	Quality	y Dynamics:	Incipier	nt Edges	Cultu	re tragedies,	paintings,	Segment	Segm	ent By:	Wri	te Up	One		e/Coach
dimensions	of	has yo	ur analysis	Analysi	s:	Cultu Dynai Analy	re tragedies, mic sculptures, sis: displays, de	paintings, , jokes, signs, events	Segment By:	blind	ent By: ly within	Actu	al &	Needed	Peop	e into
dimensions difference	of e;	has yo identif	ur analysis lied what	Analysi news, p	ciousness s: op, music	Dynai Analy	re tragedies, mic sculptures, sis: displays, de and human	paintings, S , jokes, S signs, events, J n ations	By:	blind	ly within re;	Actu Exp	al & l	Needed	Peop Inver iokes	le into nting:
dimensions difference own unique become goo	of e; eness; d;	has yo identif your a	ur analysis fied what udience as	Analysi news, p languag dreams	ciousness s: op, music ge, fears/ , lifestyle,	Dynai Analy what	re tragedies, mic sculptures, displays, de and human transform	paintings, S , jokes, S signs, events, J n ations f	By: avorite lelusion	blindl cultur trappe fleein	ly within re; ed in culture; g culture;	Actu Exp joke	ual & l eriend e, trag	Needed ce As: gedy,	Peop Inver jokes carth	le into nting: , artic
dimensions difference own unique become goo extrapolate	of e; eness; d;	has yo identif your a custon	our analysis fied what uudience as ners need	Analysi news, p languag dreams, family,	s: op, music ge, fears/ , lifestyle, culture	Dynai Analy what	re tragedies, mic sculptures, displays, de and human transform	paintings, , jokes, S signs, events, J n ations f favored e	By: favorite lelusion excuse.	blind cultur trappo fleein out of	ly within re; ed in culture;	Actu Exp joke song	al & l	Needed ce As: gedy, ice,	Peop Inver jokes carth conve	le into nting: , artic ersations, c histories,
dimensions difference own unique become goo	of e; eness; d;	has yo identif your a custon most a	ur analysis fied what udience as	Analysi news, p languag dreams family, mismat insincer	ciousness s: op, music ge, fears/ , lifestyle, culture ches, re See M	Dynai Analy what the pres on eas trait	re mic sculptures sis: and huma transform sure ch culture ex: fitting	paintings, S , jokes, S signs, events, J n ations f	By: favorite lelusion, excuse, madmitted Aud	blind cultur trappo fleein out of revisi	ly within e; ed in culture; g culture; culture: ng culture; inventing	Actu Exp joke song biog grou	ial & erience, trag g, dan graphy up	Needed ce As: gedy, ice,	Peopl Inver jokes carth convo comi	e into nting: artic ersations, c histories, advert
dimensions difference own unique become goo extrapolate deepest	of e; eness; d; c Creat Dyna	has yo identif your a custon most a tivity mics	ur analysis fied what udience as ners need and how they are ready to	Analysi news, p languag dreams family, mismat insincer	ciousness s: op, music ge, fears/ , lifestyle, culture ches, re See M	Dynai Analy what the pres on eas trait ore &	re mic sculptures vis: displays, de and human transform sure ch culture ex: fitting in burting	paintings, , jokes, S signs, events, J n ations f favored e	By: favorite lelusion, excuse, madmitted Aud Segme	blindl cultur trappo fleein out of revisi ience ntation	ly within re; ed in culture; g culture; culture: ng culture;	Actu Exp joke song biog grou histo	ual & erience, trag g, dan graphy up ory,	Needed ce As: gedy, ice, y, Fie Art Ir	Peopl Inver jokes carth conve comi id npact	le into nting: , artic ersations, c histories,
dimensions difference own unique become goo extrapolate deepest emotion;	of e; eness; d; Crea	has yo identif your a custon most a tivity mics	ur analysis fied what udience as ners need nd how they are	of Consi Analysi news, pp languag dreams, family, mismat insincer issue response role reversa	ciousness s: co, music ce, fears/ , lifestyle, culture ches, re See M s; Ma Thoro s;	Dynai Analy what the pres on eas trait ore &	re mic sculptures sis: display, de and human transform sure ch culture ex: fitting in hurting Japanese psyches	paintings, , jokes, S signs, events, J n ations f favored e	By: favorite lelusion, excuse, madmitted Aud Segme	blind cultur trappo fleein out of revisi	ly within e; ed in culture; g culture; culture: ng culture; inventing	Actu Exp joke song biog grou	ual & erience, trag g, dan graphy up ory,	Needed ce As: gedy, ice, y, Fie Art Ir	Peopl Inver jokes carth convo comi	e into nting: artic ersations, c histories, advert
dimensions difference own unique become goo extrapolate deepest emotion;	of e; eness; d; c Creat Dyna	has yo identif your a custon most a tivity mics	ur analysis fied what uudience as ners need nd how they are ready to receive it? Creation	of Consi Analysi news, pp languag dreams, family, mismat insincer issue response role reversa	ciousness s: co, music ce, fears/ , lifestyle, culture ches, re See M s; Ma Thoro s;	Dynai Analy what the pres on eas trait ore &	re mic sculptures sis: display, de and human transform sure ch culture ex: fitting in hurting Japanese psyches	paintings, , jokes, S signs, events, J n ations f favored e	By: favorite lelusion, excuse, madmitted Aud Segme	blindl cultur trappo fleein out of revisi ience ntation	ly within e; ed in culture; g culture; ing culture; inventing new culture Segment	Actu Exp joke song biog grou histo advo	ual & erience, trag g, dan graphy ap ory, ert One	Needed ce As: gedy, ice, y, Fie Art Ir	Peopl Inver jokes carth conve comi id npact	e into nting: , artic ersations, c histories, advert histories, Write
dimensions difference own unique become gou extrapolate deepest emotion; Question Finding Dynamics	of e; eness; d; Creat Dyna Analj	has yo identif your a custom most a tivity mics ysis	ur analysis fied what udience as ners need nd how they are ready to receive it?	of Consi Analysi news, pu languag dreams, family, of mismat insincer issue response role reversal Creation Power Dynamic	cousness s: op, music ge, fears/ , lifestyle, culture ches, re See M s; Mage Thoro ls; n cs each tear	Dynau Analy what the pres on cau trait ore & ore oughly m does 1	re mic sculptures vis: displays, de and human transform sure ch culture ex: fitting in hurting Japanese	paintings, 5 , jokes, 5 signs, events, 1 attions f favored e favored u	By: favorite lelusion excuse, madmitted Aud Segme Ima Ana	blindl cultur trappo fleein out of revisi ience ntation	ly within e; ed in culture; g culture; ing culture; inventing new culture	Actu Exp joke song grou histo advo	al & erience, trag g, dan graphy ap ory, ert One nunity	Needed ce As: cedy, ice, y, Fie Art Ir Exper	Peop Inver jokes carth convo comi id npact iments	le into tting: , artic ersations, c histories, advert histories, Write Comic, Advert,
dimensions difference own unique become goo extrapolate deepest emotion; Question Finding Dynamics: en	of e; eness; d; Creat Dyna Anal ach tean f these 4	has yo identif your a custon most a tivity mics ysis	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics:	of Consi Analysi news, pu languag dreams, family, of mismat insincer issue response role reversal Creatio Power Dynami Analysi	cousness s: op, music ge, fears/ , lifestyle, ches, re See M s; Ma Thoro s; n cs each tean s; of these	Dynau Analy what the pres on eau trait ore & ore oughly m does 1 4 items	re tragedies, sculptures and huma is sure ch culture ex: fitting japanese psyches Neurosis & Paradox Analysis:	paintings, jokes, signs, events, ations favored e favored u Segment	By: favorite lelusion excuse, madmitted Aud Segme Ima Ana	blindl cultur trappo fleein out of revisi lience entation gery lysis m does 1 4 liens	ly within re; ed in culture; culture; culture; inventing new culture Segment By:	Actu Exp joke song biog grou histo advo For Comm Spirit Gene	ual & eriend e, trag g, dan graphy ap ory, ert One nunity t Need: erate:	Needed ce As: redy, cce, y, Fie Art Ir Exper	Peopl Inver jokes carth conve comi id npact iments	le into string: , artic strations, c histories, advert histories, Write Comic, Advert, Tragic, Song & Dance
dimensions difference own unique become gor extrapolate deepest emotion; Question Finding Dynamics: en has your am	of e; eness; d; creat Dyna Anal ach tean f these 4 alysis	has yo identif your a custom most a tivity mics ysis a does 1 items has yo	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis	of Cons Analysi news, pp languag dreams, family,o mismat issue response role reversal Creatio Power Dynami Analysi liberati freedom	ciousnesss s: op, music ge, fears/ , lifestyle, , lifestyle, ches, re See M Ma Thore s: n cs each tea s: of these on, , historic	Dynau Analy what i the pres on ease trait ore & ore oughly m does 1 4 items	re tragedies, mic sculptures sis: displays, d and humas transform sure ch culture ex: fitting in hurting Japanese psyches Neurosis & Paradoxs of a parloyse	paintings, jokes, signs, events, ations favored of favored u Segment By:	By: favorite lelusion. excuse, madmitted Aud Segme Ima Ana each tea of these	blindl cultur trappo fleein out of revisi lience mation gery lysis m does 1 4 items	ly within re; ed in culture; culture; ng culture; inventing new culture Segment By:	Actu Exp joke song biog grou histo advo For Comn Spirit Gend	ual & erience e, trag g, dan graphy pory, ert One nunity t Need: erates	Needed ce As: edy, cce, y, Fie Art Ir Exper	Peopl Inver jokes carth conve comi id npact iments	e into nting: , artic ersations, c histories, advert histories, Write
dimensions difference own unique become god extrapolate deepest emotion; Question Finding Dynamics: out has your am found what	of eness; d; Creat Dyna Anal ach tean fthese 4 alysis t your	has yo identif your a custom most a tivity mics ysis a does 1 items has yo found comm	ur analysis fied what udience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's	of Cons Analysi news, pp languag dreams, family,o mismat issue response role reversal Creatio Power Dynami Analysi liberati freedom	ciousness s: op, music ge, fears/ , lifestyle, culture ches, re See M s; Ma Thoro s: of these on,	Dynau Analy what i the pres on ease trait ore & ore oughly m does 1 4 items	re tragedies, mic sculptures sis: displays, d and humas transform sure ch culture ex: fitting in hurting Japanese psyches Neurosis & Paradoxs of a parloyse	paintings, jokes, signs, events, ations favored e favored u Segment	By: favorite lelusion. excuse, madmitted Aud Segme Ima Ana each tea of these stitution,	blindl cultur trappo fleein out of revisi ience entation gery lysis m does 1 4 items pro-fi con-fi synth	y within re; d in culture; culture; ng culture; inventing new culture culture Segment By: uture, uture, uture,	Actu Exp joke song biog grou histo advo For Comm Spirit Geno a jok convy song	al & erience, trag g, dan graphy pory, ert One nunity t Need: erate; ce, car ersati , danc	Needed ce As: edy, ice, y, Fie Art In Exper each teau of these rthartic ion, ce and	Peopl Inver jokes carth conve comi Id npact iments n does 1 t items	le into string: , artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups,
dimensions difference own unique become gor extrapolate deepest emotion; Question Finding Dynamics: en has your am	of e; eness; d; Creat Dyna Anal ach tean f these 4 alysis t your 's	has yo identif your a custom most a tivity mics ysis a does 1 items has yo found comm	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention cb is?	or cons Analysi news, pp languag dreams, family, mismat insincer response role reversal Creatio Power Dynami Analysi liberati freedon dreams, wovelty ex: wh	s: op, music e, fears/ , lifestyle, ches, er See M Thore s: n cs each tea s: of these on, , historic conserve at people	Dynau Analy what the pres- on cau trait ore & ore oughly m does 1 t items neurose self, fa town, r organ	re tragedies, is cultures and busines is sure ch culture ex: fitting in hurting Japanese Paradox Analysis: s & paradoxes of: amily, home ation, gender, ization, era;	paintings, jokes, sigus, events, attions f favored e favored u Segment By: historic in	By: favorite lelusion. excuse, madmitted Aud Segme Ima Ana each tea of these stitution, vement,	blindl cultur trappo fleein out of revisi ience entation gery lysis m does 1 4 items pro-fi con-fi synth	ly within re; culture; culture; ng culture; inventing new culture Segment By: uture, uture,	Actu Exp joke song biog grou histo advo For Comm Spirit Geno a jok convy song	al & erience, trag g, dan graphy pory, ert One nunity t Need: erate; ce, car ersati , danc	Needed ce As: edy, ce, y, Fie Art In Exper each tea of these of these rthartic ce, and rform	Peopl Inver jokes carth conve comi Id npact iments n does 1 t items	le into sting: ,artic strations, c histories, advert histories, Write Comic, Advert, Tragic, Song & Dance History of:
dimensions difference own unique become goe extrapolate deepest emotion; Question Finding Dynamics; and has your am found what community	of e; eness; d; Creat Dyna Anal ach tean f these 4 alysis t your 's stions	has yo identif your a custom most a tivity mics ysis a does 1 items has yo found comm	ur analysis lied what udience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's Comm	or Cons Analysi news, pelanguag dreams, family, mismat insincer issue response role reversal Creatio Power Dynami Analysi liberati freedon dream, novelty ex: wh analysi wis	cousness s: op, music e, fears/, , lifestyle, culture ches, refease s: Music n cs each teas : of these on, h, historic conserve	Dynau Analy what i the pres on east trait ore & ore oughly m does 1 4 items neuroses self, fa town, r organ ex: co talent	re tragedis, mis scuptures sis: display, 4, 4, and human transform sure to culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: 4, paradoxs of amily, home atios, ender, ization, era; sots of our sot sets	jokas, jokas, jokas, and signa, events f favored e favored e favored u Segment By: historic in social mo	By: favorite lelusion. excuse, madmitted Aud Segme Ima Ana each tea of these stitution, vement,	blindl cultur trappo fleein out of revisi ience entation gery lysis m does 1 4 items pro-fi con-fi synth	ly within e; d in culture; g culture; ng culture; inventure; inventure; culture Segment By: uture, uture, uture, sesizing & future Tes	Actu Exp joke song biog grou histo advo For Comm Spirit Gene a jok conv song deliv	al & eriend e, trag g, dan graphy pory, ert One nunity t Need: erates ke, can ersati c, dance rer/per	Needed ce As: edy, ce, y, Fie Art In Exper each tea of these of these rthartic ce, and rform	Peopl Inver jokes carth conve comi Id npact iments n does 1 t items	le into string: , artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups,
dimensions difference own unique become goo extrapolate deepest emotion; Question Finding Dynamics: en has your an found what community best next que	of e; eness; d; Creat Dyna Anal ach tean f these 4 alysis t your 's stions	has yo identif your a custom most a tivity mics ysis a does 1 items has yo found comm	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention cb is?	of Cons Analysis news, p languag dreams, family, mismat response reversal Creatio Power Dynami Analysi liberati freedon dream, novelty ex: wh nunity sits State ato	cousness s: op, music es, fears/, , lifestyle, ches, ches, references, s: of these on, h, historic conserve at people h to be liber-	Dynau Analy what i the pres on east trait ore & ore oughly m does 1 4 items neuroses self, fa town, r organ ex: co talent	re tragedis, mis scuptures sis: display, 4, 4, and human transform sure to culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: 4, paradoxs of amily, home atios, ender, ization, era; sots of our sot sets	jokas, jokas, jokas, and signa, events f favored e favored e favored u Segment By: historic in social mo	By: favorite lelusion. excuse, madmitted Aud Segme Ima Ana each tea of these stitution, vement,	blindl cultur trappo fleein out of revisi ience entation gery lysis m does 1 4 items pro-fi con-fi synth	ly within ty within ty and in culture; g culture; inventing inventing new culture segment By: uture, ture, ture, stizing & future	Actu Exp joke song biog grou histo advo For Comn Spirit Gene a jok conv song deliv	al & eriend e, trag g, dan graphy pory, ert One nunity t Need: erates ke, can ersati c, dance rer/per	Needed ce As: edy, ce, y, Fie Art In Exper each tea of these of these rthartic ce, and rform	Peopl Inver jokes carth conve comi Id npact iments n does 1 t items	le into string: , artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups,
dimensions differences own unique become goo extrapolate deepest emotion; Question Finding Dynamics: en basyour an found what community best next que to answer a	creat Dyna Anal ach tean fthese 4 alysis t your 's stions ure?	has yo identify your a custom most a tivity mics ysis a does 1 items has yo found commi approa	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention ch is? Comm Spirit Anal	Analysis news, p languag dreams, family, mismat insincer issue response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: wh nunity wis State lysis	cousness s: op, music re- er, fears/, lifestyle, culture ches, re See M Thore s: an conserve at people hobeliber- ed from	Dynau Analy what the pres on case trait ore & ore oughly m does 1 4 items self, fa town, r organ ex: co talent with i contra	rer tragedis, mic scuptures sis: discuptures transform aure transform aure transform aure transform transf	jokas, jokas, signs, events ations favored u Segment By: historic in social mo movement	By: favorite lelusion. excuse, madmitted Segme Ima Ana cach tea of these stitution, evement, t creators	blindl cultur fleein, out of revisi lience entation gery lysis m does 1 4 items pro-fr con-fit synth past d	ly within ed in culture; g culture; culture; culture; inventing new culture By: By: uture, uture, uture, tutur	Actu Exp joke song biog grou histo advo For Comn Spirit Gene a jok conv song deliv	aal & i eriend e, trag g, dan graphy ap ory, ert One erate; ke, can erst ke, can erst then	Needed ce As: edy, ice, y, Fie Art In Exper cach teau of these rthartic ion, ce and rform n	Peopl Jokes carth conve comi Id npact iments n does 1 titems partic partic	le into titing: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Tragic, Song & Dance History of: ular groups, ular persons,
dimensions differences own unique become goo extrapolate deepest emotion; Question Finding Dynamics: en basyour an found what community best next que to answer a	creat Dyna Anal ach tean fthese 4 alysis t your 's stions ure?	has yo identify your a custom most a tivity mics ysis a does 1 items has yo found commi approa	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention ch is? Comm Spirit Anal	Analysis news, p languag dreams, family, mismat insincer issue response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: wh nunity wis State lysis	cousness s: op, music re- er, fears/, lifestyle, culture ches, re See M See M Thore s: M Thore s: of these on, h historic conserve at people h to be liber- ed from	Dynau Analy what i the pres on case trait ore & ore ughly m does 1 4 items neuroses self, fa town, r torgan ex: co talent with i contra	re tragedis, mic scuptures sis: is sure transform sure the culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: & paradox Analysis: & aradox, gender, ization, gender, ization, eratos sots of our sots of our infectory to a dictory golds milations &	Jokes, Jokes, Signs, events Internet for a favored u Segment By: historic in social mo movement	By: favorite lelusion, excuse, mamitted Segme Ima of these stitution, vement, t creators	blindl cultur trappe fleein out of revisi lience entation gery lysis m does 1 4 items pro-fi con-fi synth past d	ly within ed in culture; g culture; culture; culture; ng culture; ng culture; segment By: uture, tuture, tuture, tuture, tuture, sezizing & future	Actu Exp joke song biog grou histo advo For Comn Spirit Gene a jok conv song deliv	aal & i eriend e, tragg g, dan rraphy ^{ap} ory, ert One munity t Need: erates erates t, danov erates then Extri	Needed ce As: edy, ice, y, Fie Art In Exper each tea of these rthartic ion, ce and rform n	Peop Inver jokes carth convo comi id npact iments partic partic partic	le into string: , artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups,
dimensions differences own unique become goo extrapolate deepest emotion; Question Finding Dynamics: en basyour an found what community best next que to answer a	creat Dyna Anal ach tean fthese 4 alysis t your 's stions ure?	has yo identify your a custom most a tivity mics ysis a does 1 items has yo found commu best ne approa Remer Life's & Wo	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention const Spirit Anal Best rst encess	Analysis news, p languag dreams, family, mismat insincer issue response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: wh nunity wis State lysis	cousness s: op, music re- er, fears/, lifestyle, culture ches, re See M See M Thore s: M Thore s: of these on, h historic conserve at people h to be liber- ed from	Dynau Analy what i the pres on case trait ore & ore ughly m does 1 4 items neuroses self, fa town, r torgan ex: co talent with i contra	re tragedis, mic scuptures sis: is sure transform sure the culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: & paradox Analysis: & aradox, gender, ization, gender, ization, eratos sots of our sots of our infectory to a dictory golds milations &	jokas, jokas, signs, events ations favored u Segment By: historic in social mo movement	By: favorite lelusion, excuse, mamitted Segme Ima of these stitution, vement, t creators	blindl cultur trappe fleein out of revisi lience entation gery lysis m does 1 4 items pro-fi con-fi synth past d	ly within ty within ty and in culture; g culture; culture; culture; ng culture; ng culture; segment By: Segment By: uture, sesizing & future Assess res sen ted &	Actu Exp joke song biog grou histo advo For Comn Spirit Gene a jok conv song deliv	aal & i eriend e, tragg g, dan rraphy ^{ap} ory, ert One munity t Need: erates erates t, danov erates then Extri	Needed ce As: edy, ice, y, Fie Art In Exper each tea of these rthartic ion, ce and rform n	Peop Inver jokes carth convo comi id npact iments partic partic partic	le into tting: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular persons,
dimensions difference own unique become gou extrapolate deepest emotion; Dynamics: Mas your an found wan community best next que to answer a Giving Nam New Terror Dreams:	of e; eness; d; creat Analy ach tean f these 4 alysis t your 's stions tre? nes to 's &	has yo identify your a custom most a tivity mics ysis a does 1 items has yo found commu best ne approa Remer Life's & Wo	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention const Spirit Anal Best rst encess	of Const Analysis news, pp languag dreams, family, mismat insincer issue response role reversal Creatio Power Dynamic Analysi liberati freedon dream, novelty ex: wh nunity wis State bysis	cousness s: op, music re- er, fears/, lifestyle, culture ches, re See M See M Thore s: M Thore s: of these on, h historic conserve at people h to be liber- ed from	Dynau Analy what i the pres on case trait ore & ore ughly m does 1 4 items neuroses self, fa town, r torgan ex: co talent with i contra	re tragedis, mic scuptures sis: is sure transform sure the culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: & paradox Analysis: & aradox, gender, ization, gender, ization, eratos sots of our sots of our infectory to a dictory golds milations &	Jokes, Jokes, Signs, events In ations Segment By: historic in social mon movement Between for and F needed	By: avorite lelusion excuse, madmitted Segme Ima Ana cach tea of these stitution, vement, t creators Settled 'ossible:	blindl cultur trappe fleein, out of revisi ience mation gery jysis m does 1 4 items pro-fl con-fl synth past d Betwe Realiz Actua	ly within ty within ty and the construction of the culture; culture; culture; ng culture; ng culture; newning newning newning segment By: uture, uture, ture; tur	Actu Exp joke song grou histo advo For Comm Spirit Genador a joko song deliv sults	aal & : erience , trag g, dan graphy ap oory, ert One erate: erate: erate: erate: se, caa ersti then then then Extr Meti & Xeel	Needed ce As: gedy, ice, y, Fie Art II Exper of these of these of these of these and reform a	Peop Inver jokes carth conve comi d mpact iments partic partic partic	le into tting: ,artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular persons, ular persons, pulate s/Contents isting Arts:
dimensions difference own unique extrapolate deepest emotion; Question Finding Dynamics: en Dynamics: en Dynamics: en tasyour an found what community best next que to answer a Giving Nam New Terror Dreams: Making what	of e; eness; d; Creat Dyna Anal Anal alysis t your 's stions tre? mes to rs & at is	has yo identify your a custom most a tivity mics ysis a does 1 items has yo found commu best ne approa Remer Life's & Wo	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention const Spirit Anal Best rst encess	Analysi news, p languag dreams, family, mismat insincer issue response role reversal Dynami Analysi liberati freedon dream, novelty ex: wh aunity wis State lysis	ciousness s; op, music ge, fears/, lifestyle, culture ches, ref s; m s; m cs each teas s; n a, historic conserve at people h to be liber- ed from eing the issential raits that effice on the sential raits that	Dynau Analy what i the pres on case trait ore & ore ughly m does 1 4 items neuroses self, fa town, r torgan ex: co talent with i contra	re tragedis, mic scuptures sis: is sure transform sure the culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: & paradox Analysis: & aradox, gender, ization, gender, ization, eratos sots of our sots of our infectory to a dictory golds milations &	Jokes, Jokes, Jokes, Signs, events I autions favored favored favored Segment By: historic in movement Between for and F	By: avorite lelusion excuse, madmitted Segme Ima Ana cach tea of these stitution, vement, t creators Settled 'ossible:	blindl cultur trapp flecin out of revisi ience m does 1 4 items pro-fri synth past d Betwe Realiz Actua neede	ly within ty within ty and in culture; g culture; culture; ng culture; ng culture; segment By: uture, sesizing uture, sesizing tuture, tuture, tuture, tuture, tuture, sesizing tuture, tuture, tuture, tuture, tuture, tuture, d	Actu Exp joke song groub histo advo For Comm Spiriti Gene a jok conv song deliv song deliv sing ssment nults	aal & f eriend, , trag g, dam graphy ap ory, ert One nunity t Need; ersati g, danc rer/pel them Extr Met & Vi Exp ress ta	Needed ce As: gedy, ice, y, Fie Art In Exper each tea of these rthartic ion, ce and rform a reme taphor ewpoint ression argets reme	Peop Inver jokes carth convo comi id mpact iments partic partic partic for x inver	le into titing: ,artic ,rrsations, c histories, advert histories, Write Comic, Advert, Fragic, Song &Dance History of: ular groups, ular persons, pulate s/Contents isting Arts: t, blend,
dimensions difference own unique become god extrapolate deepest emotion; Question Finding Dynamics: an has your an found what community best next que to answer a Giving Nam New Terror Dreams: Making what inchoate & t	of e; eness; d; creating Dyna Analy ach tean f these 4 alysis t your r's stions tre? nes to rs & at is nas-	has you identifi your a custon most a divity mics ysis a does 1 items has yo found best ne approa Remert Life's & Woj Expensi Expensi know you've n	ur analysis fied what udience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's tinvention com Spirit Anal Best ences yoursell, titers, what of life of experience	Analysi news, p languag dreams, family, mismat insincer issue response role reversal Creatio Power power power power power power power power power power power power power power power sub tiberati freedon dream, novelty ex: wh anity wis State u ysis State the power	eing the issential at poop to be	Dynau Analy what if the pres- on case traff ore & ore & ore & ore & self, fi town, r. with contra- taining contra- tainin contra- taining contra- taining contra- taining contra- taining contra- taining contra- taining contra- taining contra- taining contra- tainin contra- c	re tragedis, mis scuptures supports and human transforms tran	Jokes, Jokes, Signs, events In ations Segment By: historic in social mon movement Between for and F needed	By: avorite lelusion. excuse, madmitted Segme Ima And cach tea of these stitution, vement, t creators Settled	blindl cultur trapp flecin, out of revisi lience mtation gery lysis pro-fi- tiens pro-fi- tiens pro-fi- synth past d Betwee Realiz Actua an neede aware	ly within ty within ty and in culture; g culture; culture; ng culture; ng culture; segment By: uture, sesizing uture, sesizing tuture, tuture, tuture, tuture, tuture, sesizing tuture, tuture, tuture, tuture, tuture, tuture, d	Actu Exp joke song groub histo advo For Comm Spiriti Gene a jok conv song deliv song deliv sing ssment nults	aal & : erience , trag g, dan graphy ap oory, ert One erate: erate: erate: erate: se, caa ersti then then then Extr Meti & Xeel	Needed ce As: edy, cc, y, Fie Exper each teap of these of these of these of these of these of these of these of these reme ressons argets s	Peop Inver jokes carth convo comi id mpact iments partic partic partic free partic inver inver inver stra	le into tting: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Tragic, Song & Dance History of: ular groups, ular persons, pulate s/Contents isting Arts: t, blend, polate form
dimensions difference, own unique become goo extrapolate deepest emotion; Dynamics: Dy	of e; eness; d; created Dyna Anal ach tean Anal alysis t your ''s estions tre? mes to rs & at is nas- Purpoo	has you identifi your a a custon most a tivity wics ysis has yo found best ne approa Remerer Life's Experi know i know i know i ses of	ur analysis fied what udience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's tinvention com Spirit Anal Best ences yoursell, titers, what of life of experience	of Const Analysis news, p languag dreams, family, c response role role response role response role response role r	cousness s: op, music es es, fears/, , lifestyle, culture ref See M Mes ref See M Mes ref See M Mes ref See M Mes ref See M softhese ref See M sof	Dynau Analy what it trait ore & trait ore & trait ore & trait ore & trait ore & trait trai t trai t tr	re tragedis, mis scuptures sis: is sure transform arran	Jokes, Jokes, Signs, events In ations Segment By: historic in social mon movement Between for and F needed	By: avorite lelusion Segma Imamitted Aud Segma Imam Ana Ana each tea of these stitution, vvement, t creators Settled Statee	bindl cultur trapp flecin ince mtation gery ysis a does 1 4 items pro-fi- con-fi synth past d Betwee Realiz Actua needec aware	ly within ty within ty and in culture; g culture; culture; ng culture; ng culture; segment By: uture, sesizing uture, sesizing tuture, tuture, tuture, tuture, tuture, sesizing tuture, tuture, tuture, tuture, tuture, tuture, d	Actu Exp joke song groub histo advo For Comm Spiriti Gene a jok conv song deliv song deliv sing ssment nults	aal & f eriend, , trag g, dam graphy ap ory, ert One nunity t Need; ersati g, danc rer/pel them Extr Met & Vi Exp ress ta	Needed ce As: each tea of these or that cos, y. Field Exper each tea of these cos, ce and from a reme ression regets ression regets rs or ts Art I art I Exper	Peop Inver jokes carth convic convic convic convic convic convic iments pact inents partic partic partic of Ex inver extra dea	le into titing: ,artic ,rrsations, c histories, advert histories, Write Comic, Advert, Fragic, Song &Dance History of: ular groups, ular persons, pulate s/Contents isting Arts: t, blend,
dimensions difference own unique become god extrapolate deepest emotion; Question Finding Dynamics: an has your an found what community best next que to answer a Giving Nam New Terror Dreams: Making what inchoate & t	of e; eness; d; creating Dyna Analy ach tean f these 4 alysis t your r's stions tre? nes to rs & at is nas-	has you identifi your a a custon most a tivity wics ysis has yo found best ne approa Remerer Life's Experi know i know i know i ses of	ur analysis fied what udience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's tinvention com Spirit Anal Best ences yoursell, titers, what of life of experience	Analysi news, p languag dreams, family, mismat insincer issue response role reversal Creatio Power power power power power power power power power power power power power power power sub tiberati freedon dream, novelty ex: wh anity wis State u ysis State the power	eing the inimal sential people hobeling the fine Out eing the inimal sential eing the sential eing t	Dynau Analy what it trait ore & trait ore & trait ore & trait ore & trait ore & trait trai t trai t tr	rer tragedis, mis scuptures sis: is sure transform arra	Jokes, Jokes, Signs, events I favored u Segment By: historic in social mo movement Between for and F needed	By: favorite lelusion. sccuse, madmited. Segme Ima each test of these stitution, vvement, creators Settled ossible:	blindl cuitur trapp decin out of revisi lience disconstructure disconstructure synth pro-f- synth past of Realiz Actual aware enent of nunity	ly within ty within ty and in culture; g culture; culture; ng culture; ng culture; segment By: uture, sesizing uture, sesizing tuture, tuture, tuture, tuture, tuture, sesizing tuture, tuture, tuture, tuture, tuture, tuture, d	Actu Exp joke song groub histo advo For Comm Spiriti Gene a jok conv song deliv song deliv sing ssment nults	aal & f eriend, , trag g, dam graphy ap ory, ert One nunity t Need; ersati g, danc rer/pel them Extr Met & Vi Exp ress ta	Needed ce As: edy, cc, y, Fie Exper each teap of these of these of these of these of these of these of these of these reme ressons argets s	Peop Inver jokes carth convic convic convic convic convic convic iments pact inents partic partic partic of Ex inver extra dea	le into tting: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Tragic, Song & Dance History of: ular groups, ular persons, pulate s/Contents isting Arts: t, blend, polate form
dimensions difference own unique extrapolate deepest emotion; Question Finding Dynamics: en Dynamics: en Dynamics: en to answer a Giving Nam New Terror Dreams: Making what inchoate & cent visible. ex: 1984	of e; eness; d; created Dyna Anal ach tean Anal alysis t your ''s estions tre? mes to rs & at is nas- Purpoo	has yoo identify your a custon most a tivity mics ysis a does 1 items has yoo best ne approa Remere Life's & Woi Experi know know know ses of rts	ur analysis fied what udience as ners need und how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention ch is? Comm Spirit Anal Beet rst ences: yourself, others, rassing most embar- rassing moments	of Const Analysis news, pi languag dreams, framily, mismat insincer issue response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: what pe years fr Will not like state will not like st impersonat	eing the initial effect of all the second se	Dynau Analy what it trait ore & trait ore & trait ore & trait ore & trait ore & trait trai t trai t tr	re tragedis, mis scuptures sis: is sure transform arran	Jokas, Jokas, Signs, events In ations Segment By: historic in social mo movement Between for and F needed ambition	By: favorite lelusion. sccuse, madmited. Segme Ima each test of these stitution, vvement, creators Settled ossible:	bindl cultur trapp flecin ince mtation gery ysis a does 1 4 items pro-fi- con-fi synth past d Betwee Realiz Actua needec aware	ly within ty within ty within ty in culture; culture; culture; culture; ng culture; ng culture; segment By: uture, t	Actu Exp joke song biog grou histo Comn Spiriti Gener a jol conv song deliv song deliv sing sment sults	aal & f eerieno e, trag g, dan rraphy ap ory, ert One ersati , dan ersati , dan ersati , dan ersati , the ersati , the ersati , dan ersati , dan ersati (e ersati , dan e e e	Needed ce As: each tea of these or that cos, y. Field Exper each tea of these cos, ce and from a reme ression regets ression regets rs or ts Art I art I Exper	Peop Inver jokes carth convic convic convic convic convic convic iments pact inents partic partic partic of Ex inver extra dea	le into ting: ,artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: History of: ular groups, ular persons, pulate s/Contents isting Arts: t, blend, polate form & content
dimensions difference own unique excrapolate deepest emotion; Dynamics: en Dynamics: en Dynamics: en Dynamics: en to answer a Giving Nam New Terror Dreams: Making what inchoate & i cent visible. ex: 1984 Make the Dynamics: en T	of e; messs; d; creat Dyna Anal Anal these 4 alysis t your r's stions ure? mes to rs & at is nas- Purpoo All A	has yoo identii your a custon most a vivity mice ysis has yo found best ne approa Remet Experi know know you'r e ses of rts	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention ch is? Comm Spirit Anal Best rst ences: yourself, others, most embar- rassing moments Overcome the Fixed	of Const Analysis news, pi languag dreams, framily, mismat insincer issue response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: what pe years fr Will not like state will not like st impersonat	eing the initial effect of all the second se	Dynau Analy what it trait ore & uughly uughly neurose self, fi town, r organ ex: co talent contra- toong r our fe our fa ex: co talent our fa our fe our fa town and contra- town and contra- contra- town and contra- town and con	regetiss, is supported supported is supported is supported is supported transform	Jaintings, Segments, Jaintings, Segment Bavored a favored a favored a favored a favored a favored a movement By:	By: favorite lelusion. securse, madmitted Segme Ima each test of these stitution, vvement, creators Settled ossible: Staten Spirit	bindicultur trapp fleein out of revisi sience mitation gery lysis m does 1 pro-f- tems pro-f- tems pro-f- syst syst con-frite syst Actual neede aware enent of State	ly within ty within ty within ty in culture; g culture; ng culture; ng culture; ng culture; segment By: uture, sesizing tuture, tuture, sesizing tuture, tuture, tuture, tuture, sesizing tuture, tutu	Actu Exp joke song biog grou histi advo For Comm Spiriti Gen a job deliv sisment sults	aal & i eerieno e, trag g, dan graphy ap ory, ert One nunity t Need: erate: , dano rerss fa ex Vii Expr Extr Kets aphoony expension Extra them	Needed ce As: y. Fie edy, cce, y. Fie transformer each tease of these- of these- transformer aphor reme can de and rform a reme can de and rform a reme can de and rform a reme can de and rform reme can de and rform reme reme can de and rform reme can de and rform reme reme reme reme reme reme reme r	PeopJ Inver jokes carth more conv conv conv conv conv conv conv conv	e into titing: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular persons, ular persons, to, blend, polate form & content Art Idea
dimensions difference own unique become goo extrapolate deepest emotion; Dynamicszer bynamicszer bynamicszer has your am found what community best next que to answer a Giving Nam New Terror Dreams: Making wha inchoate & i cent visible cent visible tax: 1984	of creating Dyna Anal These 4 dy alysis t your 's stions ure? at is nas- Purpos All A at tean	has you identify your a custon most a vivity mics ysis a does 1 items has you found best ne approa Remeter Life's . & Woi. know y know y rts ess of rts a does 1 items has you found has you has you found has you found has you found has you found has you found has you has	ur analysis fied what udience as ners need nd how they are recady to receive it? Creation Dynamics: ur analysis what your unity's common Spirit Anai nber Best overset,	Analysis news, p languag dreams, family, mismat insincer issue response role reversal liberati freedon dream, novelty ex: wh state at ysis State at ysis State ex: cars fi will not like ex:	coustness coustness cop, music cop, music cop, music cop, music cop, music cop, music cop, music cop, music conserve conserve at people h to be liber- conserve at people h to be liber- def from eing the finimal sential conserve at stat conserve at people h to be liber- def from conserve at stat conserve at people h to be liber- def from Reflect of All reflect r	Dynam Analy what i traff ore & ughly a does 1 4 tems neurose self, fi town, r, self, fi town, r, corgan ex: coc traff town, r, coc traff town,	regetiss, is supported supported is supported is supported is supported transform	Jokes, Jokes, Signs, events In ations Favored u Segment By: historic in social mo movement Between for and F needed ambition	By: favorite lelusion. And Segme Ima each tese stitution, vernent, t creators Settled Settled Staten Comm Spiriti each tese	binditure decimation d	y within ed in culture; g culture; culture; culture; inventing new culture By: Segment By: uture, uture, tuture, tuture, ature k future Ress k future d ness Between Past &	Actu Exp joke song biog grou histi advo For Comm Spiriti Gen a job deliv sisment sults	aal & f eerieno e, trag g, dan rraphy ap ory, ert One ersati , dan ersati , dan ersati , dan ersati , the ersati , the ersati , dan ersati , dan ersati (e ersati , dan e e e	Needed ce As: eddy, ccc, y. Fie Exper each tea on, ce and each tea or dises- er and rform n ression rgets reso ts Art I Inver each tea ta the ce and the ce and the c	Peop Inver Jokes carth motes conv conv conv conv conv conv conv conv	le into ting: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular persons, pulate is/Contents isting Arts: t, blend, polate form & content Art Idea Seance
dimensions difference own unique excrapolate deepest emotion; Question Finding Dynamics: Dynamics: Dynamics: our an found what community best next que to answer a Giving Nam New Terror Dreams: Making wha inchoate & cent visible ex: 1984 Make the Invisible: of the state of t	of er encess; d; creat Dyna Anal Anal ach tean f these 4 alysis stions t your r's stions tre? mes to rs & at is nas- Purpoor All A	has you identify your a custon most a custon most as in the second with the second a does 1 literes a does 1 literes	ur analysis fed what uudience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention ch is? Comm Spirit Anai nber Sest rst most embar- rassing to yourself, others, ourself, others, rassing they are they are	analysis news, pe languag dreams, family, wis response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: wh munity wis State by State by State tike ex: imperonate	s: op, music es es, fears/ , lifestyle, culture re See M s; Thore s: each teas on, , historic conserve at people h to be liber- ed from eing the iniminal conserve at people h to be liber- ed from Reflec of All re each teas of hese of All re each teas of hese of All re each teas of hese of All re each teas of hese of All re of these	Dynamy Analy what i traff ore & ughly neurose self, fi town, r, self, fi town, r, self, fi town, r, organ ex: coct talent with i cont Limite our fall our base our base our base our base Arts m does 1 4 tems	regetes, sis: sis: sis: sis: sare the culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: Analysis: si: si	Jaintings, Segments, Jaintings, Segment Bavored a favored a favored a favored a favored a favored a movement By:	By: favorite lelusion. securse, madmitted Segme Ima each test of these stitution, vvement, creators Settled ossible: Staten Spirit	binditure decimation d	ly within ty within ty within ty in culture; g culture; ng culture; ng culture; ng culture; segment By: uture, sesizing tuture, tuture, sesizing tuture, tuture, tuture, tuture, sesizing tuture, tutu	Actu Expy joke song grou histo advo For Common Spirit Gent Spirit Gent conv song deliv siment sults	aal & erieno e, tragg , dam graphy ap ory, ert One nunity Need: cerate: ce, can erate: ce, co erate: ce, ce, ce, ce, ce, ce, ce, ce, ce, ce,	Needed ce As: cedy, cce, y, Fie Art II Exper thartic ion, ce and fasse ce and rfform n ression rgets ression rgets ression a Art J Inver	Peop Inver Jokes carth motes conv conv conv conv conv conv conv conv	e into tting: ,artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular persons, ular persons, pulate s/Contents isting Arts: t, blend, polate form & content Art Idea Sharing
dimensions difference own unique excrapolate deepest emotion; Question Finding Dynamics: Dynamics: Dynamics: our an found what community best next que to answer a Giving Nam New Terror Dreams: Making wha inchoate & cent visible ex: 1984 Make the Invisible: of the state of t	of er encess; d; creat Dyna Anal Anal ach tean f these 4 alysis stions t your r's stions tre? mes to rs & at is nas- Purpoor All A	has you identify your a custon most a custon most as in the second with the second a does 1 literes a does 1 literes	ur analysis fed what uudience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention ch is? Comm Spirit Anai nber Sest rst most embar- rassing to yourself, others, ourself, others, rassing they are they are	analysis news, pe languag dreams, family, wis response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: wh munity wis State by State by State tike ex: imperonate	s: op, music es es, fears/ , lifestyle, culture re See M s; Thore s: each teas on, , historic conserve at people h to be liber- ed from eing the iniminal conserve at people h to be liber- ed from Reflec of All re each teas of hese of All re each teas of hese of All re each teas of hese of All re each teas of hese of All re of these	Dynamy Analy what i traff ore & ughly neurose self, fi town, r, self, fi town, r, self, fi town, r, organ ex: coct talent with i cont Limite our fall our base our base our base our base Arts m does 1 4 tems	regetes, sis: sis: sis: sis: sare the culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: Analysis: si: si	Jaintings, Segments, Jaintings, Segments, Avored u Segment By: historic in social mo movement Between for and F needed ambition	By: favorite lelusion. And Segme Ima each tese stitution, vernent, t creators Settled Settled Staten Comn Spiriti each tese of these	binditure cultur trappe decimation out of revisi innee entation gery ysis m does 1 4 items betwe Realiz Actua neede aware ent of nunity i State m does 1	y within ed in culture; g culture; culture; culture; inventing new culture By: Segment By: uture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, Past & Future: d	Actu Expy joke song grou histo advo For Common Spirit Gent Spirit Gent conv song deliv siment sults	aal & erieno e, tragg , dam graphy ap ory, ert One nunity Need: cerate: ce, can erate: ce, co erate: ce, ce, ce, ce, ce, ce, ce, ce, ce, ce,	Needed ce As: cedy, cce, y, Fie Art II Exper thartic ion, ce and fasse ce and rfform n ression rgets ression rgets ression a Art J Inver	Peop Inver jokes carth more support convi convi convi convi convi convi convi convi convi suppart intents partic partic partic of Ex inver extra dida of Ex inver ex inve ex inve ex inve ex inve ex inve ex inve ex inve ex inve inve ex inve ex inve inve ex inve inve inve inve inve inve inve inve	e into tring: ,artic ersations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: History of: ular groups, ular persons, ular persons, siting Arts: t, blend, polate form & content a content Art Idea Sharing Seance Method:
dimensions difference own unique become goo extrapolate deepest emotion; Dynamicszer bynamicszer bynamicszer has your am found what community best next que to answer a Giving Nam New Terror Dreams: Making wha inchoate & i cent visible cent visible tax: 1984	of er encess; d; creat Dyna Anal Anal ach tean f these 4 alysis stions t your r's stions tre? mes to rs & at is nas- Purpoor All A	has you identify your a custon most a custon most as in the second with the second a does 1 literes a does 1 literes	ur analysis fed what uudience as ners need nd how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention ch is? Comm Spirit Anai nber Sest rst most embar- rassing to yourself, others, ourself, others, rassing they are they are	analysis news, pe languag dreams, family, wis response role reversal Creatio Power Dynami Analysis liberati freedon dream, novelty ex: wh munity wis State by State by State tike ex: imperonate	s: op, music es es, fears/ , lifestyle, culture re See M s; Thore s: each teas on, , historic conserve at people h to be liber- ed from eing the iniminal conserve at people h to be liber- ed from Reflec of All re each teas of hese of All re each teas of hese of All re each teas of hese of All re each teas of hese of All re of these	Dynamic Analy Analy what is the pres- on gau the pres- on gau the pres- on gau the pres- neuroscenter and the pre- neuroscenter and the pre- neuroscenter and the pre- neuroscenter and the pre- self, fi town, r, r self, fi town, r, r or gau the pre- self, fi town, r talent with i contribution of the pre- our bill our features and the pre- our bill the pre- our set of the pre- our set of the pre- our set of the pre- ter and the p	regetises, supported to the culture ex: fitting in any the culture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: Analysis: and human transform ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis: analys, home ation, ender, ization, era; sts of our s, want fame intergriv = dictory isolas mitations & d Repertoires ex: change of culture contents in time See Our Time & Obsessions per- our noblems	Jaintings, Segments, Jaintings, Segment Barvored a favored a favored a favored a favored a movement for and F needed ambition Between Bombast & Reality:	By: favorite lelusion. And Segme Ima each tese stitution, vernent, t creators Settled Settled Staten Comn Spiriti each tese of these	bindicultur trapp fleein mitation gery lysis m does 1 4 items betwee Realiz Actua neede aware enent of State m does 1 4 items	y within ed in culture; g culture; culture; culture; inventing new culture By: Segment By: uture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, Past & Future: d	Actu Expy joke song grou histo advo For Common Spirit Gent Spirit Gent conv song deliv siment sults	aal & erieno e, tragg , dam graphy ap ory, ert One nunity Need: cerate: ce, can erate: ce, co erate: ce, ce, ce, ce, ce, ce, ce, ce, ce, ce,	Needed ce As: cedy, cce, y, Fie Art II Exper thartic ion, ce and fasse ce and rfform n ression rgets ression rgets ression a Art J Inver	Peop Inver jokes carth more support iments partic partic partic partic for support of Ex inver extra dea tion	le into ting: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular persons, pulate is/Contents isting Arts: t, blend, polate form & content Art Idea Seance
dimensions difference own unique become god extrapolate emotion; Question Finding Dynamics Dynamics found what community best next que to answer a Giving Nam New Terror Dreams: Making whi inchoate & i cent visible ex: 1984 Make the Invisible: wisible: error, mista greed, lust, v firdness, dist	of er, ness; d; creat Analy ach team Analy ach team All sis stions stors at is nas- Purpoo All A ch team frites 4 agree-	has you identify your a custon most a custon most a sysis a does 1 items has you found best ne approa Remerc Life's & Woj. Know you've n ses of urts does 1 items has you found best ne approa ess of urts does 1 items has you found best ne approa ess of urts does 1 items has you found best ne approa ess of urts does 1 items has you found best ne approa ess of urts does 1 items found the set of ess of urts does 1 items found the set of the set of urts found the set of the set of the the the set of the set of the the set of the set of the set of the set of the set of the se	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention chis? Comn Spiriti Anal Best rst ences: yourself, what of life ot experiments of embar- rassing moments Overcome	analysis news, p languag dreams, family, mismat insincer issue response roversal reversal reversal ibberati freedon dream, novelty att ysis State ysis State ysis State ysis State ysis State ysis State ysis State ysis	coustness s: op, music ege fears/ , lifestyle, culture ere fears/ , for the second sec	Dynamic Analy Analy what i the pres- on ease train ore e- uighty	rer tragedis, missing scuptures sis: display, 4 and human transform is sure the culture ex: fitting in hurting Japanese psyches Neurodis & Paradox Analysis: Analysis: display and support system ation, ender system ation, ender system transform as prison, res	Jaintings, Segments, Jaintings, Segments, Avored u Segment By: historic in social mo movement Between for and F needed ambition	By: favorite lelusion. And Segme Ima each tese stitution, vernent, t creators Settled Settled Staten Comn Spiriti each tese of these	binditure cultur trappe decimation out of revisi innee entation gery ysis m does 1 4 items betwe Realiz Actua neede aware ent of nunity i State m does 1	y within ed in culture; g culture; culture; culture; inventing new culture By: Segment By: uture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, Past & Future: d	Actu Expy joke song grou histo advo For Common Spirit Gent Spirit Gent conv song deliv siment sults	aal & erieno e, tragg , dam graphy ap ory, ert One nunity Need: cerate: ce, can erate: ce, co erate: ce, ce, ce, ce, ce, ce, ce, ce, ce, ce,	Needed ce As: cedy, cce, y, Fie Art II Exper thartic ion, ce and fasse ce and rfform n ression rgets ression rgets ression a Art J Inver	Peop Inver Jokes carth modes 1 d moast 1 d moast 1 d timents partic partic partic partic attems moast 1 d timents partic partic sugge sugge prune	e into titing: ,artic rrsations, c histories, advert histories, Write Comic, Advert, Pragic, Song &Dance History of: ular groups, ular persons, ular persons, ular persons, t, blend, polate form & content & content Art Idea Sharing Seance Method: st, play,
dimensions difference own unique become god extrapolate emotion; Question Finding Dynamics Dynamics found what community best next que to answer a Giving Nam New Terror Dreams: Making whi inchoate & i cent visible ex: 1984 Make the Invisible: wisible: error, mista greed, lust, v firdness, dist	of er, ness; d; creat Analy ach team Analy ach team All sis stions stors at is nas- Purpoo All A ch team frites 4 agree-	has you identify your a custon most a custon most as in the second second system and second second second has you found the second second has you found second second second tensor the second second second second know i know i know i know i know i know i know i	ur analysis fied what uudience as ners need and how they are ready to receive it? Creation Dynamics: ur analysis what your unity's xt invention chis? Comm Spirit Anai nber Best rst most embar- rassing to thers, yourself, others, our apendences, insofe the chis? Comm Spirit Anai Spirit Spi	Analysi Analysi news, p languag dreams, family, d mismat insincer issue response role response response role response role response response role response response response role response r	eing the filese eing the to be like eing the to be like eing the to be like eing the like e	Dynam Analy what it the presoner on ease ughly the presoner ughly m does 1 4 tems tore & ughly the presoner ughly the presoner ore oughly the presoner ughly the presoner ore ore ughly the presoner the presoner ore ore ore train the presoner to the presoner to the presoner to the presoner to the presoner to the presoner to the presoner the pr	rer tragedies, mis scuptures, sis: and human transforms is sure transforms transfo	Jaintings, Segments, Jaintings, Segments, Avored u Segment By: historic in social mo movement Between for and F needed ambition	By: favorite lelusion. And Segme Ima each tese stitution, vernent, t creators Settled Settled Staten Comn Spiriti each tese of these	binditure cultur trappe decimation out of revisi innee entation gery ysis m does 1 4 items betwe Realiz Actua neede aware ent of nunity i State m does 1	y within ed in culture; g culture; culture; culture; inventing new culture By: Segment By: uture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, Past & Future: d	Actu Expj jolce song biog grou histo advi advi advi song deliv song deliv song deliv song deliv song trust song trust song trust song trust song trust a jolce trust song trust song trust song trust song trust song trust song trust song trust trus	aal & erieno e, tragg , dam graphy ap ory, ert One nunity Need: cerate: ce, can erate: ce, co erate: ce, ce, ce, ce, ce, ce, ce, ce, ce, ce,	Needed ce As: edy, ccc, y. File each teae aphor rform a each teae expoint ression a reme expoint ression a Art 1 Exper expoint ression a Art 1 ression a Art 1 ression a Art 1 ression a Art 1 Inver	Peop Inver Jokes carth modes 1 d moast 1 d moast 1 d timents partic partic partic partic attems moast 1 d timents partic partic sugge sugge prune	le into titing: , artic restations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular groups, ular persons, ular persons, sisting Arts: t, blend, polate form & content Art Idea Sharing Seance Method: st, play, , sequence,
dimensions difference own unique become god extrapolate emotion; Question Finding Dynamics Dynamics found what community best next que to answer a Giving Nam New Terror Dreams: Making whi inchoate & i cent visible ex: 1984 Make the Invisible: wisible: error, mista greed, lust, v firdnees, dis	of er, ness; d; creat Analy ach team Analy ach team All sis stions stors at is nas- Purpoo All A ch team frites 4 agree-	has you identify your a custon most a custon most as in the second second system and second second second has you found the second second has you found second second second tensor the second second second second know i know i know i know i know i know i know i	ur analysis fied what udience as ners need and how they are ready to receive it? Creation Dynamics: Ur analysis what your unity's xt invention ch is? Comm Spirit Anal Best rst ences: vourself, others of life ot experiment ex: vour most embar- rassing moments Overcome the Fixed Liffe: love, death, rigredness, midify, ization,	Analysi Analysi news, p languag dreams, family, mismat insincer issue response roler analysi liberati freedon dream, novefty ex what pe years fr Wun what pe years fr will not like ex: improvat self/otheneedsu reality/ our don challes	eing the filese eing the to be like eing the to be like eing the to be like eing the like e	Dynam Analy what it the presoner on ease ughly the presoner ughly m does 1 4 tems tore & ughly the presoner ughly the presoner ore oughly the presoner ughly the presoner ore ore ughly the presoner the presoner ore ore ore train the presoner to the presoner to the presoner to the presoner to the presoner to the presoner to the presoner the pr	rer tragedis, mis scuptures sis: is sure the calture ex: fitting in hurting Japanese psyches Neurosis & Paradox Analysis:	Jaintings, Segments, Jaintings, Segments, Avored u Segment By: historic in social mo movement Between for and F needed ambition	By: favorite lelusion. And Segme Ima each tese stitution, vernent, t creators Settled Settled Staten Comn Spiriti each tese of these	binditure cultur trappe decimation out of revisi innee entation gery ysis m does 1 4 items betwe Realiz Actua neede aware ent of nunity i State m does 1	y within ed in culture; g culture; culture; culture; inventing new culture By: Segment By: uture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, tuture, Past & Future: d	Actu Expj jolce song biog grou histo advi advi advi song deliv song deliv song deliv song deliv song trust song trust song trust song trust song trust a jolce trust song trust song trust song trust song trust song trust song trust song trust trus	aal & erience g, dan g, dan graphy ory, ert One winity t Need: erate: , danc erss ta erss ta erss ta ersy them Exprise Metton	Needed ce As: edy, ccc, y. File each teae aphor rform a each teae expoint ression a reme expoint ression a Art 1 Exper expoint ression a Art 1 ression a Art 1 ression a Art 1 ression a Art 1 Inver	Peop Inver Jokes carth modes 1 d moast 1 d moast 1 d timents partic partic partic partic attems moast 1 d timents partic partic sugge sugge prune	le into titing: , artic restations, c histories, advert histories, Write Comic, Advert, Tragic, Song &Dance History of: ular groups, ular groups, ular persons, ular persons, sisting Arts: t, blend, polate form & content Art Idea Sharing Seance Method: st, play, , sequence,

Copyright 2003 by Richard Tabor Greene, All Rights Reserved, US Government Registered



Journal of Policy Studies No.31 (March 2009)