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Developing a Podcast: Decoding Creativity

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Developing a Podcast: Decoding Creativity

by

Julia Roberts

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2014

Buffalo State College
State University of New York
Department of Creative Studies

ABSTRACT OF PROJECT

Developing a Podcast: Decoding Creativity

Details the process of a student creating a podcast about creativity. The show's goal is to entertain as well as inform, a tone that can be hard to achieve. As well as entertain and inform, the podcast is intended to attract clients to the creativity coaching business found at www.decodingcreativity.com. Discusses the three phases of the production – content, production, and promotion – and gives resources, timeline and process as to how each phase was achieved. For content guidance, influences included: *Wilfred*, and *How I Met Your Mother* and *Homestarrunner*, and existing radio series like *Welcome to Nightvale*. For educational tone, the Torrance Incubation Model and Beyonder traits were consulted. Many formats were considered and discussed, and a newscast parody format was ultimately chosen and produced. For production, Adobe's Audition software and freeconferencecallHD.com were used. Both were effective platforms for quality audio product. For promotion, a webpage was dedicated to two episodes per month. Audience development got a boost by engaging 20+ voices in the first two shows and by using Facebook to keep people aware of the show's progress. Postcards were developed as the graphic on the webpage, as well as an inexpensive print marketing tactic.

Keywords: Podcast, radio, audio production, infotainment, creativity, creative concepts

Julia Roberts

Your Signature

5/12/14

Date

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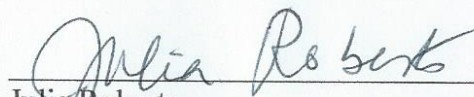
Master of Science
May 2014

Dates of Approval:

5/12/14



Susan Keller-Mathers
Associate Professor, Department of Creative Studies



Julia Roberts
Student

5/12/14

Acknowledgements

My family stands over my shoulder now, peeking in to see if I'm recording, not wanting to interrupt. They wonder if there's going to be dinner... if I'm coming to bed soon.

They deserve big thanks for indulging my "flow" when I can disappear for hours on end.

In my biggest panic moment, I emailed Paul Smith, television engineer at Buffalo State. He had taught me about Audition and done much of the editing for the first episode. I was *desperate* for more audio editing help – certain I couldn't do it. He politely refused, pushing me out of the nest. Thanks for that. I managed to fly.

My advisor, Sue Keller-Mathers never worried. She was always sure I'd produce something grand – a notion for which I owe her a debt of gratitude. It was very inspiring to be trusted so implicitly (but not let off the hook.)

And to the 20+ participants in these two episodes – you are awesome and adventurous people.

Thank you.

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SECTION ONE: BACKGROUND

Purpose of the Project

I set out to produce a new podcast on the subject of creativity for two primary reasons. I was driven to share creative concepts with a broad audience of individual creative people to empower them in their creative endeavors, and to attract them to my creativity coaching business. In my business, Decoding Creativity.com, people hire me when they feel stuck, overwhelmed, or in need of support for the anxiety and fear that accompany creating. I am a certified life coach with Martha Beck Inc. and since studying for a Masters in Science in Creativity, I use tools from both disciplines – life coaching and Creative Problem Solving (CPS) – to help remove their obstacles to creativity and alleviate their negative emotionality that can be evoked when creating.

I was looking for a way to use my storytelling, writing and performance skills to create an ongoing radio show that would share creativity tools and awareness with listeners. I therefore also had to develop other skills necessary to implement the project, namely radio production, posting and content marketing.

Therefore, the purpose of this project is twofold

1. To provide an entertaining and enlightening way for individuals to learn about creative concepts and tools.
2. To build an attractive platform for my practice and business as a creativity coach and speaker/trainer

Description of the Project

The project was to develop and create a new radio show and its marketing launch plan. Decoding Creativity/ Radio is intended to be a bi-monthly twenty-five minute podcast, with a self-referential world of characters, challenges and attitudes. Each episode introduces a creativity concept, and how it affects creativity.

Having considered many formats – from sketch format (like *A Prairie Home Companion* or *Pee Wee's Playhouse*) to storytelling (like FX's *Wilfred*) to a straight educational format with characters, (like *Sesame Street*) – I opted finally for a newscast format, similar to Comedy Central's *The Daily Show*, or *The Colbert Report*. I wanted information to be in the forefront, and entertainment to be the means, rather than the end.

The format of the show is therefore similar in style to a newscast. The anchorwoman, (played by Julia Roberts) visits a “place” or a “state” that represents a creativity concept. Each show opens with an announcer saying: “Welcome to the town of [concept.]” The town could be “Doubt” or “Daring,” “Ambiguity” or “Clarity.” These fictitious places represent the belief system of everyone in that town. Each state has a direct impact on creativity that will be explored through story, interviews, live coaching, segments and features.

In any given month, two opposite, “rival” towns will be visited, and the effect of their attitudes will be explored and defined as to how they might impact creativity, eg. “Doubt” is followed by an episode that visits the town of “Daring.”

In writing the show, Julia Roberts will rely on many of the devices identified in The Torrance Incubation Model (Torrance & Safter, 1999), to make certain that concepts are delivered and absorbed, and create incubation in its listeners. A list of the creative skills are included here in Table

1. *Torrance Incubation Model Creativity Skills*. I keep them on my wall, so I can be certain my shows will have educational as well as entertainment value.

Table 1.

Torrance Incubation Model Creativity Skills

- More than one way
- The problem
- Be flexible
- Be original
- Highlight the essence
- Elaborate
- Keep open
- Be aware of emotions
- Put your ideas in context
- Combine and synthesize
- Visualize it
- Make it swing – make it ring
- Look at it another way
- Use humor
- Breakthrough boundaries
- Let humor flow
- Get glimpses of the future

(Torrance & Shafter, 1999)

Furthermore, the show will rely on a blend of scripted and unscripted aspects/features so the production is not overwhelming to its producers – who in the beginning will be Julia Roberts, solely.

Future/Potential of the Project

The show will be produced and promoted in seasons. In order to treat both the production of the show and its promotion equally, production will not overlap promotion. First I will produce the 12 shows that make up a season. The goal is to then launch with a well-executed plan in September 2014. After the first 6 months of shows, there will be a hiatus during which reruns will be featured. In that quiet time, I can take a 3 month break, followed by 3 months of production of the second season. This provides a break from promotion and production as well as an opportunity to package and sell shows, and market season openings and finales, etc.

Decoding Creativity/Radio is also a way to pitch creativity features to National Public Radio (NPR) and/or Sirius Radio producers in 1 and 2-minute segments on creativity and how it relates to things in the news. Long term, I'd like the show to find its way to an NPR station, where production, marketing and audience can grow. I might also explore Sirius FM radio for a bigger platform, and/or investigate a Kickstarter campaign to help fund the ongoing production.

Rationale for Selection

I love radio – and I think that people are reading way too much – blogs, articles, ebooks, posts and emails. We all sit in front of our computers and find that even a long email is too much to absorb on most days.

A downloadable podcast is a welcome change, especially to people interested in creativity – entrepreneurs, painters, writers, performers, comedians and speakers. Not to mention, commuters,

runners, and creative people who want to get out of their chairs and move around. A fun and funny podcast can accommodate that need.

Furthermore Decoding Creativity/Radio serves as a platform builder for my business in several ways:

1. Entertainment and humor will attract listeners, who will become aware of my offerings – especially since the show will carry one to two ads per show of DC.com offerings
2. The content – Deliberate Creativity – is an important draw for people who are struggling to create in their lives and need tools and insights into how to do that better.
3. Audio actually demonstrates what it is like to be coached by me on the phone. This “product demonstration” is furthered by a free hour-long coaching call, ten minutes of which will be incorporated into the show.
4. It provides me a fun, creative outlet that helps me return to other necessary work of the business with a refreshed mind and willingness to knuckle down.
5. Long-term, appearances on NPR features tied to news and topical events will lead listeners back to the radio show, and to Decoding Creativity’s offerings
6. Opportunity for direct advertising of Decoding Creativity products and offerings
7. Integrates with blog and free downloads on the site, Decodingcreativity.com

SECTION TWO: RESOURCES

Resources for Writing the Content

I started with the basics – how to write for radio. I found instructive articles at Ehow, and About.com. I also got a chance to practice this skill under the tutelage of Sally Herships, an NPR reporter/producer. She offers a bootcamp in NPR radio production, and reads and comments on stories written in class. I spent a weekend interviewing people in Grand Central Terminal about the Affordable Healthcare Act, and wrote a 2:00 minute feature. The most important thing to realize about writing for radio is to keep sentences short and conversational. Each line of content should move the storyline forward – no “fluff.” Also, it is essential that listeners be able to understand and follow you on first hearing. Unlike print content, listeners cannot just reread something they missed.

In order to make my show’s content fun, funny and educational – it was important to see some of the masters at work. For that I turned to popular podcasts of 2013 and 2014. I steered clear of the big leaders like *This American Life* by Ira Glass and other NPR-produced shows, because mine was to be a one-woman show, so I needed better examples. I listened to *Nightvale* and *The Memory Palace* for guidance in how to be entertaining, create a self-contained world, and keep production to a few people. I also listened to Bill Cosby comedy records to hear cadence, storytelling and other tricks of the trade. I was further inspired by *The Lego Movie*. It had a built-in worldview that was quickly communicated via tongue-in cheek song lyrics: “Everything is awesome. Everything is cool when you’re part of a team.” (Patterson 2013). I dipped back into an older but still entertaining internet show: www.homestarrunner.com for tips about character, humor, and more. Homestar Runner is an internet-based animated show, so I got a lot of ideas about what my web support for the radio show might be. Homestar’s web tactics include Easter Eggs, and graphic interaction panel and a Tip Jar. (Why not?) I was impressed also by the FX television series, *Wilfred*. With two primary characters Ryan (played by Elijah Wood) and Wilfred (a man dressed in a dog

suit, played by Jason Gann) they explore emotions one at a time through storyline and character. It is impressive and innovative.

For educational *bonafides* I sought the guidance of Torrance and Safter in *Making the Creative Leap Beyond* (1999).

Lastly, since I wanted to be certain my work had oomph, i.e. staying power, I consulted a number of sources that spoke to why we love certain shows – the archetypes, catch phrases and tropes. Among them were an *Entertainment Weekly* article, “The Obsessive, Awesome, Legen-*wait for it-* dary Viewer’s Guide to How I Met Your Mother” (Goldblatt, 2013) and *The Writer’s Journey, Mythic storytellers and screenwriters.* (Vogler, 1992).

In general, I felt that focusing on good content was the most important aspect of this project. Everything else could be improved later but the basic concept and writing had to work from the start. That is not to say, however, that the writing won’t improve, and the show might “hit its stride” later in the first season, but a clear vision, voice and values need to be evident in its first iteration.

Content Resource List

Brown, Brene, (2102) *Daring Greatly*, NY:Penguin Group

Brown, Brene (2010) Brene brown on vulnerability, *Ted talks*, dui:
https://www.ted.com/talks/brene_brown_on_vulnerability

Brown, Brene (2012) Brene brown listening to shame, *Ted talks*, dui:
http://www.ted.com/talks/brene_brown_listening_to_shame

Chapman, M., & Zobel, C., (2000-2010) www.Homestarruner.com, internet flash animated show, Atlanta, GA: self-produced.

Cosby, B., (1995) *Bill Cosby is a very funny fellow, right!* Audio CD, Los Angeles: Warner Bros. WEA

DiMeo, N., *The Memory palace* podcast, <http://thememorypalace.us/>. United States: MaximumFun.org

- Ehow, "How to write a radio script" http://www.ehow.com/how_2002078_write-radio-script.html. US: Demand Media Inc.
- Fink, J., & Cranor, J., *Nightvale* radio podcast, welcometonightvale.com. US: Commonplace Books.
- Gann, J. & Zwar, A., (creators) Wood, E. & Gann, J. (performers), *Wilfred* television series, FX, CA: Wilfred Productions
- Gilson, D. Writing a Radio Script, *B Side Radio*, http://www.bsideradio.org/?page_id=25. US: National Public Radio
- Goldblatt, H., (2013) "The obsessive, awesome, legen-wait for it- dary viewer's guide to *how I met your mother*", *Entertainment weekly*, 9/6/13, p. 26-44
- Lord, P., & Miller, C. (Directors), Hageman, D. & K (Writers). (2014). *The lego movie* [Motion Picture]. US: Warner Bros. Pictures
- Patterson, S., & Sandberg, A. et alia (Composers) Tegan and Sara, (Vocalists) (2013), *Everything is awesome*, song lyrics, NY: Alfred Publishing Company
- Torrance, P.E., & Safter, H. T. (1999) *Making the Creative Leap Beyond....* Buffalo, NY: The Creative Education Foundation Press
- Vogler, C. (1992) *The Writer's Journey: Mythic structure for storytellers and screenwriters*. NY: Michael Weise Productions

Resources for Producing Radio

Once the scripts were written and timed, the casting needs became evident. The first two shows would involve 20+ people plus myself just as on-air talent. I recruited talent from a number of different groups where I participate: my ICSC cohort and connections, my family, a theater group I've performed with, and life coaching circles. I used Facebook to seek interested parties.

- Correspondents – (3, One male 40+, One female, one young female 20-something)
- Essayist – Jon Pearson
- Guest Coaches (2)
- Expert Interview (1)
- Game Show Segment – (5 participants)

- Audio Advertising – (1 actor)
- RIYH anonymous sharers (5-7)

Once on-air talent was rounded up, I created recordings using the phone in my house, and a conference call line with high definition. (www.freeconferencecallHD.com). I had some guidance from Sally Herships' bootcamp weekend, and Pat Trinkley and Paul Smith at Buffalo State College. Paul informed me that four minutes of unscripted taped material tends to reduce to one minute of produced material. This let me know that my interviews with the experts would need to be at least 28 minutes to retrieve a 7 to 10-minute usable segment. Similarly, I was prepared to capture much longer Radio in Your Head pieces to fill 0:30 seconds to 1:00 minute interstitials. In general, however, Paul, my editor and production help, was impressed with the audio quality of the segments collected by phone using the HD conference line.

Sally taught me the basics of preparing for studio production time. I had to listen to and log my tape. I wrote down what they said, and noted periodic time stamps, even if my notes were sloppy, incomplete or indulged in misspellings, they were to be available in the studio, so you could fast forward to the usable section.

I recorded some segments in person using the Zoom H4N recorder at a conference I was attending. I also recorded segments using FreeConferenceCallHD.com and downloaded .wav files to my laptop. Later in the Buffalo State sound studio, I recorded the "stand-ups" which is what some people call the in-house tracks. I was recorded by Paul Smith, the audio producer who helped me for a full day of editing. He and I imported them into Audition – an Adobe suite software for audio editing - in the order they would appear in the show, and began editing. We finished about half the editing together. I returned home, purchased Audition software, and continued the process, with the knowledge that I had Paul Smith as my back up. (You couldn't ask for better.) My original plan was to use Audacity software – since it is free, and widely used by PC users. Mac users frequently use

Garage Band software. NPR producer/journalists seem to prefer Hindenburg software. There is no gold standard in audio editing yet. But these programs all have many things in common, and professionals can often jump from one program to another with little learning curve.

Production Resource List

Hershops, S., informational interview, director of the Radio Bootcamp, NPR reporter/producer, @RadiocampNYC <https://www.facebook.com/RadioCampNYC>, <http://www.uniondocs.org/radio-boot-camp-october-2013/>

Smith, Paul, Television Engineer, Engineering Department, Instructional Resources, Buffalo State College, smithp@buffalostate.edu

Trinkley, Patrick, Television Production Specialist, Engineering Department, Instructional Resources, Buffalo State College, trinklpa@buffalostate.edu

Resources for Developing a Promotional Launch

I am a twice published author and if there's one thing I've learned from book publishing, it is that you can't finish a project and launch it immediately. One needs time to create a marketing rationale for the launch date, build support and awareness of the launch among potential audiences, and have time and energy to develop separate (and equally important) marketing materials. If a product is a work of love, then its marketing should also be. In the same way that giving birth to a child is only half the job, writing and producing the first set of shows, as arduous and new as that process was for me, was only half the job. Such a project would have to be, without fail, followed by bringing that baby out into the world.

I looked for advice on how to publicize and promote my show. I leaned on some books intended for book marketing, since it is a more mature marketplace, and many more books have been written to support writers than podcasters. The bible of book marketing is: *1001 Ways to market your book* (Kremer, 2006). Two newer books proved of interest: Kawasaki's *APE – Author, publisher, entrepreneur – How to Publish a Book* (2012) because it spoke to the one-woman show

aspect of this project. I also sought help in social media management from *The Zen of social media marketing* (Kabani, 2010). This book was overwhelmingly recommended by my Facebook groups of coach-entrepreneurs, and I found it much more relevant and useful for my purposes than *Socialized! How the most successful businesses harness the power of social media* (Fidelman, 2010). Fidelman's book pertains to large companies with big budgets and staffs.

The strategic concept I was trying to realize was: when you give people visibility, they return to you, and return the favor. I was working on ways to get others to promote listening to my show to their friends and followers. This would be particularly important in the beginning, before the natural fan base could be relied upon.

I decided to have a monthly free call on the topics of the month's two radio shows, about one week before that month's episodes debuted, called "Coaching from [concept] to [concept]," i.e. Coaching from Doubt to Daring. I invited two guest coaches (with large email lists/followings) to guest coach someone on a free coaching call, along with me. People who dial in, hope for free coaching, three get selected, many more listen in. The three coaches show different styles, tools etc., so that's inherently interesting. Also, the call turns into a 7 to 10 minute segments on the two shows, and everyone gets exposure, value and reach. Yay. Nice marketing.

Promotional Resource List

Fidelman, M. (2010) *Socialized! How the most successful businesses harness the power of social media*. NY: Social Century

Kabani, S.H., (2010) *The Zen of social media marketing: An easier way to build credibility, generate buzz, and increase revenue*. Dallas, TX: Benbella Books, Inc.

Kawasaki, G. & Welch, S., (2012). *APE – Author, publisher, entrepreneur – How to Publish a Book*. USA: Nononinnia Press.

Kremer, J. (2006) *1001 Ways to market your book*, 6th edition. Fairfield, IA: Open Horizons.

Lee, J. (2011) *The Right-brain business plan, A creative, visual map for success*. Novato, CA: New World Library

Quense, H., (2014). *Self-publishing guides: Marketing plans for self-published books*,
<https://www.smashwords.com/books/view/353621>

Thurber, Sarah B., (2012). "The Million-Click Thinking Tip," *Creative Studies Graduate Student Master's Projects*. Paper 163. <http://digitalcommons.buffalostate.edu/creativeprojects/163>

SECTION THREE: PROCESS

Introduction

To develop a radio program or podcast, there are three major phases:

1. **Create content** – write, seek music, set tone, find audio clips and rights and/or appropriate credits
2. **Produce the show** – cast players, find willing contributors for unscripted content, book guests, record all segments, act and direct acting of the cast, and edit it all with music and sound effects into the desired length program
3. **Air and promote the show** – choose a platform and create a promotional plan to insure ongoing listenership, and growing audience.

Process for Writing Content

In producing Decoding Creativity/Radio, I began with a very broad concept of wanting to entertain and educate about creativity. I wanted it to attract listeners who would be my clients, potentially, and I wanted to have fun doing it. This could have taken many forms. The other, unstated, objective was for this to be producible and promotable on a monthly basis, without hampering my ordinary business hours and obligations. I still needed time to be able to earn a living.

To produce finished shows and a marketing plan in the timeframe of a semester, January to May, I had to overlap each phase of the process. I began writing – by which I mean *not yet* writing – the show beginning in early February. I needed a lot of incubation time and inspiration to determine a format that would truly suit me as I produced it, and would serve my business, both by being attractive and by being not too labor intensive. (Ha Ha). Writing comedy is labor and angst intensive. Fortunately, I had a number of early readers whose opinion I valued. Robert Frantz added jokes to an early version, and voiced one character. Another voice actor, Greg Cancro, whom I

recruited from a local theater group, also made comments, particularly to his own segment, as did voice actor Lynneve Berkowitz. Jon Pearson, a very popular motivational speaker is a friend of the show, and I was very fortunate to have his blessing and input very early on the first script. My Youth Correspondent in the Daring episode is being played by my talented comedic actor daughter, Lucy Philips-Roberts. Let me assure you, she had input and evaluation of how her character was written. Before I had finished the second (paired) script for Daring, it was time to begin producing.

Process for Production

The range of talent necessary was broad. I needed some voice actors and several anonymous RIYH contributors. Both of those groups needed directing, which I quickly learned was my role. I had to define the tone of what performance I wanted, and inspire that level of energy and commitment. I had to keep my own performance energy consistently high. Here, I needed to be loose and trustworthy. A pal. When I worked with experts and professionals – like Jon Pearson, Eric Maisel and Laurie Hawley, it was important to communicate clearly about what was expected, what their exposure opportunity would be and to be prepared and professional. It was very important to keep their time investment minimal.

Early production – gathering content – was fun. I set out with my handheld Zoom H4n recorder and had captured the deepest thoughts and private inside your head radio moments of four coaches at a convention. Unfortunately, I later learned I had only managed to record one of them. *Aargh*. Technology bests even seasoned reporters, so I let myself off the hook. I proceeded to recruit Radio in Your Head (RIYH) contributors and scheduled a time to talk on the phone on my conference line. After one such call, I listened back, and determined I needed better audio quality. I switched to a new HD service. Once I'd gathered sufficient material for RIYH, I logged it. I literally wrote out what they were saying and gave each piece I liked a time stamp. Then I added the verbiage I intended to use to my script, and reworked the script to flow better with that segment in place.

I had the privilege of working with radio professionals at Buffalo State. Paul Smith is credited as the editor of Episode #1/Doubt, because he did 99% of the editing work. I learned a lot about what to expect, how to prepare, and more. I will know these things better for next time. On the first go-round, I relied not only on Paul's expertise, but his patience as well. .Not only did I have an opportunity to learn the Audition software better, but I had access to licensed music and professional back up if I made a mistake. (If?) My in-studio recordings are called TRX, and outside segments are called ACTS. The acts go on track 1 and the TRX on track 2 when you're assembling the show. After 6 hours in the studio, I left with a mixdown of one show, nearly completed, but no music yet, and already 54 minutes long. There was still quite a bit left for me to do on my own to fully produce two shows that were to be less than 30 minutes each – all in. I had to edit. (ugh) Choose one beloved segment over another, or cut 25 minutes in little bits and pieces all over the show. This was an agony I avoided for several precious days as deadlines approached. I'm not a natural converger. Eventually I actually decided to trust the CPS process and use some of the convergence tools we were taught to edit 54 minutes to anything under 30 minutes. (It was determined early on that above 30 minutes would limit the number of people willing to listen. This was confirmed by Paul Smith, in his professional experience.)

I had two expert interviews – each 30 minutes long – and a free Doubt to Daring coaching hour all of which had to be seriously excerpted and reduced, despite their excellent content.

In the end, I decided to capture three or four of Laurie Hawley's nuggets, and use one in the show, and the others as Easter Eggs on the web page about the shows. Easter Eggs are small "rewards" you can find by clicking on a pic on a webpage. I incorporated many bits from the radio show, and some bits I was forced to cut, or had as excess audio, as a "sampler" on the webpage about the two episodes. Having these very short audio pieces as Easter eggs helps lead people in to

listening to the whole episode. This need to shorten the show and edit out material became an unintended boost to promotion of the radio show.

Promotional Process

Overview of Strategies

As is so often the case when producers of materials must also market them, I was overwhelmed when it came time to identify the appropriate marketing strategies for the radio show. This is despite the fact that I have significant background in marketing for national brands. I worked about 25 years as marketing strategist for brands like American Express, Avon, Burger King and more.

Creating and marketing are two very different roles, and it can be difficult to swap from one role to the other, even when and if you have no resistance to either role. (Most creators have a built in resistance to self-marketing.) Once I was able to get some time and space from the content and production, I identified several important promotional strategies that came to influence not just the promotional plan, but the product itself.

Build Mavens

My promotion goals were to seed in public expectation; get early reviews; and get a lot of splash for its debut. I knew I would need multiple mavens for the show. I began to consider how I might recruit avid fans, willing to help me promote the show, naturally, because they *want* to.

As mentioned, there are 20 voices on the two shows, which helps motivate at least 20 people to listen, like, share, tweet and retweet on social media.

I decided also to offer free coaching “on-air.” It will be recorded live and run in its entirety on the site, and be excerpted on the show. This provides me another way to gain awareness (listings for the monthly free calls) gain fandom among the free callers, and gain the support of two guest coaches (with big followings). This segment called: Coaching from [Concept] to [Concept] (eg.

Coaching from Doubt to Daring) was developed in the marketing phase of this whole process, but changed the actual content for the better. This coaching segment will run as an extra feature in its entirety on the webpage, and 7-10 minutes will be added to one of the two actual episodes.

Sample DecodingCreativity.com Products/Offerings

The Coaching from [Concept] to [Concept] has the advantage of actually sampling what creativity coaching is like, helping to remove the barrier for people who may be unfamiliar with coaching. I intend to find other ways to reference and sample other Decoding Creativity products in future episodes to fulfill this strategy.

Lead Listeners In

I have homestarrunner.com to thank for the idea of Easter Eggs and a fun clickable interface on the webpage to lead listeners in. These pieces will be very short ways to get an idea of what to expect from the radio show. In some cases they are extra material. In other cases they are short clips and quotes. I can also use this strategy as a way to create and highlight catch-phrases, and gain quote “sharing” on Facebook.

Borrow Credibility

As another way to lead listeners in, I brainstormed ways to link to highly-searched content, and trafficked sites. I will consider each month’s radio page to be a resource for my listener on the concepts in consideration. If it is Doubt or Daring, I can link to or even embed appropriate TED talks, like Brene Brown’s *The Power of Vulnerability* (2102), or *Listening to Shame* (2012), or her book, *Daring Greatly* (2012). When millions of people search for these materials relevant to my subject-matter, they might find my little show and stay put. I can also create content and keywords that reference famous names in episode descriptions, captions and more.

I will always seek quirky, credentialed interviews with large followings and something deep and amazing to say on the subject. My short list of interviewees that can lend me creativity credibility and lead listeners in includes:

- Lynda Barry, author of *Picture This – Learn How to Art*, and *What it Is – Do You Wish You Could Write?*
- Wayne White, set designer for *Pee-Wee’s Playhouse* and controversial painter and puppeteer
- Bookstore owner in Clarence, NY
- Writing Coach and Editor Betsy Rappaport, an MBI Master Coach
- Improv performers with followings

Use Social Media to Engage People

Facebook. My current social media activity is primarily on Facebook, and is effective. However, in order to promote this show and my services to my audiences, I will have to expand beyond my comfort zone. Still in Facebook, I have a large and avid following, so it is a good place to start.

As I crossed milestones, I posted in Facebook, and let people stay abreast of my activity, and to keep them tuned in to the eventual launch of the podcast. From my Facebook wall, notice the number of comments and likes, in Figure 1. *Facebook wall post, 3/15/14.*

Figure 1. *Facebook wall post, 3/15/14*

I did it. I invited Lynda Barry to be the interviewee on my upcoming radio show - Decoding Creativity Radio, first episode. Fingers crossed. It can't hurt to ask.

[Like](#) · [Promote](#) · [Share](#)

Julie Flanders, Lisa Bourdon, Helen M. Collins and 21 others like this.

[View 5 more comments](#)



Bethany Dunfee Pierce *yeah! way to go!*

March 25 at 6:53pm · Like



Tia Finn *It never hurts to ask.*

March 25 at 7:28pm · Unlike · 1



Julia Roberts *yes. i need all your good juju till she says yes, she'd love to.*

March 25 at 7:41pm · Like



Helen M. Collins *Awesome! Let us know when to tune in!!!*

March 26 at 1:53pm · Like

In Figure 2. *Facebook wall post, 3/26/14* you can see the tactic at work. I'm keeping people posted on the development of the project as part of the pre-promotion. I will be incorporating the show's promotion into my regular social media activity and building expectation for it throughout the summer, as I build my email list generally.

Figure 2. *Facebook wall post, 3/26/14*

Does anyone have a personal connection to Brene Brown or someone close to her? I'd like to ask her to do an interview for my second radio show: Daring.

[Like](#) · [Promote](#) · [Share](#)

Kathysue Dorey and Helen M. Collins like this.



Helen M. Collins Go for it!!!

March 26 at 12:28pm · Like



Julia Roberts i'd just like a person to address, or a connection if possible.

March 26 at 12:29pm · Like



Julie Flanders try her publishing company - editor or agent! sometimes you can make a connection that way! if you want to play 6 degrees of separation, Linked-In and FB might lead you to each other!

March 27 at 1:44pm · Unlike · 1

Twitter. My Facebook friends know me. To attract new people I will need to reach out to bigger, more public social arenas, like Twitter. I will brainstorm appropriate # comment categories for each month's pair of shows and publicize them on the webpage. In this case, I'm modeling my twitter activity on the show, *Survivor*. They caption their shows with suggestions of hashtags, so viewers can comment frequently and find each other. Some of their standard hashtags are things like #tribal council, and #blindside or #immunity challenge. My hashtags could be similarly linked to segments of the show, e.g. #the decoding creativity interview, #judge, judge, judge, or #greetings from [concept], or #[concept] wish you were here? Development and implementation of any of these promotional campaigns are beyond the scope of this project, but will be exciting to undertake, when the time comes.

Linked In. I don't use Linked In much, but I have many links and people who know me from my many years as a marketing strategist and creativity professionals and coaches. I will consider the best way to announce the radio show on Linked In to attract the business people interested in personal creativity.

Youtube. I have a Decoding creativity channel on Youtube. It will build as I have time to add already produced videos and produce some new ones. Decoding Creativity/Radio might have a few of its own videos, adding images and drawings to one of the segments that visits a town.

Conclusion

This project brought to the forefront an existential issue about my business. Since this radio show and its social media support should be 100% in synch with my business marketing, it begged the question – What precisely is my business mission, niche and message. Are these important aspects of my business 100% crystal clear to me? To my potential clients? This show is intended only to amplify my business, not become its own project, requiring its own attendant marketing. Although this existential issue came up, it is beyond the scope of this project. Nonetheless, some clarifying questions will help the nature and messaging of future Decoding Creativity/Radio episodes to synch up with the business mission of DecodingCreativity.com.

Final Project Timeline

The intention was to stagger the three main components of the work, 1) Content, 2) Production, and 3) Promotion so that the primary focus was clear, and the project remained manageable. These three time frames however overlapped, *per force*, in order to be ready with two episodes and a launch plan at semester's end. The hours are listed per task below, and then summarized in a month by month schedule in Table 2. *Schedule Overview*.

Table 2.
Schedule Overview

- 1) **Developed Content. February 10th – March 22nd (64 hours total/6 weeks = 10.6 per wk)**
 - **CPS Session #1 – Content exploration (32 hours)**
 - Listened to *Nightvale*; Bill Cosby; Watched relevant shows, *Wilfred*, *Homestarrunner* (4 hours)
 - Researched H2 write for radio; H2 write a sitcom (6 hours)
 - Attended Radio Bootcamp for producing and writing radio (14 hours)
 - Considered tone and characters and settings (8 hours)
 - **Created content: Wrote Episode #1 and #2 (16 hours each, 32 hours)**

- 2) **Produced Show. March 15th – April 27th (50.5 hours total/6 weeks = 8.4 per wk)**
 - **CPS Session #2 – Production exploration (3 hours)**
 - Talked to BuffState producers (1 hour)
 - Considered H2 produce the content – do we need interviews? Are we putting on sketches which need rehearsal? Are we perfecting voices for different characters?
 - Created a production schedule (2 hours)
 - **Recruited on air talent and contributors (12 hours)**
 - Sought listeners’ input for RIYH for episode #1& #2 from coaching and creativity communities (5 hours)
 - Recruited necessary voice actors (3 hours)
 - Logged material with time stamps and incorporated into current script (4 hours)
 - **Produced: Recorded audio for Episode #1 & 2 (34.5 hours)**
 - Organized all downloaded clips into a file, and imported into Audition project file. (1/2 hour)
 - Recorded sketch segments (7 hours)
 - Recorded “stand ups” for Episode #1 & 2 (1 hour)
 - Edited material into final show (30 hours)
 - Found clips and sound effects available for use (2 hours)

- 3) **Planned promotion. April 1st – May 12th (46 hours total/6 weeks = 7.6 per wk)**
 - **CPS Session #3 – Promotion exploration (36 hours)**
 - Read marketing books
 - Brainstormed launch and biz plan
 - **Brainstormed Marketing & Promotion options for launch (10 hours)**
 - Determined show promotion’s best strategies and tactics to serve them (4 hours)
 - Designed and drew Postcards from Doubt and Daring for use on radio page and in live events as handouts. (6 hours)
 - Devised Easter egg content (2 hours)

- 4) **Met Course Requirements. May 10th + (33 hours/2 weeks = 16.5 per week)**
 - Concept Paper write up (20 hours)
 - Delivery of Ep#1& 2 to appropriate platform (1 hour)
 - Evaluation (12 hours)

The work was intended to fit between January and May of the semester, so I devised a monthly timetable to foresee and accommodate the workload. See Table 3. *Monthly Schedule*.

Table 3.								
<i>Monthly Schedule</i>								
	February		March		April		May	
Content		10.6 hrs/wk						
Production			8.4 hrs/wk					
Promotion					7.6 hrs/wk			
Class Req.							16.5 hrs	
Hours/week		10.6	19	8.4	16	7.6	24.1	

SECTION FOUR: OUTCOMES

Produced Materials

Doubt & Daring – Two Podcast Episodes

Two 28-minute podcasts are complete, except for some features that are outside the scope of this project, like sound effects, credits and advertising. The Coaching Doubt to Daring free call has been recorded, and added to the Daring episode. Generally, however, this coaching hour will be held close to the launch date, and the ten minute excerpt will be added at the last minute. A free coaching call gets a fair amount of attention and registration, so I want the event to be within two weeks of the upcoming show launch, or even between the launches of the two shows, in order to be a part of the awareness-building of the upcoming show. There is a backdoor in to hear and comment on the first two episodes @ www.decodingcreativity.com/radio . The audio links are available to works in progress. You can hear and comment on the shows at this address.

www.decodingcreativity.com/radio. The address is permanent, but as yet unpublished, to the general public. This is their permanent *url*, though over the next several months, the shows may still be refined, and the show page design will definitely be enhanced before its formal debut in September, 2014. Please go listen and comment. Nothing helps a debut more than advance praise and audience input. The scripts are attached in Appendix A. *Final Scripts, Decoding Creativity/Radio & Audio Link – Episode #1 Doubt*, and Appendix B. *Final Scripts, Decoding Creativity/Radio & Audio Link – Episode #2 Daring*.

Postcard Concept and Design

Since Doubt and Daring are intended to be actual towns, with myopic perspectives, what better way to demonstrate that point of view than a tourist's postcard from the town, showing its landmarks (as mentioned in the broadcast) and world views. These two postcards each exist in two

forms – color for online use, and black and white for cheap printed uses – handouts, speaking events, conferences, etc. The color cards can be the clickable graphic interface on the radio show’s webpage. The postcards will be clickable to find full episodes, Easter Eggs and excerpts when the webpage is live. Though not yet finished as part of this project, the webpage will feature the postcards and the expert interview, Radio in Your Head segments, and Coaching from [concept] to [concept] hour, a tip jar and clickable bios and pics of participants – myself, Jon Pearson, Expert interviewees, and guest coaches. The postcards are showcased in Appendix C. *Postcard design: Greetings from Doubt*, and Appendix D. *Postcard design: Daring – wish you were here?*

Format, Season and Plans for Future Production

Decoding Creativity Show Format

Each show comes to you from “a place called... [concept]” or “the town of [concept.] We explore the concept as if it were a place that has citizens, restaurants, amusement parks etc. In each of these places, the people who inhabit them live the credo of that [concept]. This “visit” is the basis for our discussion of the validity and impact of the concept on creativity.

The show has many recurring segments that will give the listeners ways to look at these mindsets and/or moods, and how they affect creativity. Segments will include:

- Decoding Creativity Anchorwoman: (scripted)
 - When Decoding Creativity Radio visits a place, Julia Roberts visits the town via RADIOVISION and describes the town/the concept – how prolific [concept] might affect a whole town if it were consistently applied. She seeks to understand the impact of this culture on their creativity, overall. She sends two reporters/ correspondents out to interview the townspeople and report back.

- Example towns/episodes: In the town of “Doubt” people live by their doubts, and feel it is the only safe and prudent thing to do. They are aghast and judgmental about their neighbors in the town of “Daring” who seem to take “foolish risks” and “think themselves so special.”
- The residents of Daring have a similarly bad view of their neighbors in Doubt, thinking them “scaredy cats,” and “conformists.”
- The Anchorwoman gives us some expository information about the episode’s concept and how it affects creativity. And then seeks more insight from correspondents, our friend of the show, Jon Pierson and an expert interview.
- Correspondents (scripted) Correspondents check out the town and come back to report in. Typically they give us erroneous, ridiculous information. They have drunk the kool-aid, so to speak.
- Friend of the Show: (scripted by Jon Pearson) There is a regular appearance by Jon Pearson, speaker and humorist. He disagrees with the viewpoint of the townspeople, and therefore provides sound advice for the listeners, i.e. how to overcome doubt; or when and why daring becomes essential in creativity.
- Expert Interview: (unscripted) each pair of shows features a seven to ten-minute interview with an author, practitioner or expert in the field who can comment on the topic at hand (eg. Doubt and/or Daring for episodes #1 and #2; More show topics identified in Section 4.)
- Radio in Your Head: (unscripted) Individuals and listeners were asked to record their own voices echoing the sentences in their minds that they hear over and over again when in a state of doubt/daring (or other themes as the show progresses.)
- Cultural Piece: reaching out to an admired practitioner or expert in the field, by referencing or “quoting” them with audio and attribution, and of course, keywords.

Table 4.

Season One of Decoding Creativity/Radio.....Planning Chart

- Rotating features: (scripted) Different shows will have different features, based on the theme and what it naturally suggests. Shows will introduce new features/characters on an as needed basis and as they occur to show writers/characters
 - Miracle Cure: eg. Ganesh for Doubt
 - Tool
 - Book
 - Travel/excursions
 - Game show
 - Ukulele Lady
 - Creativity Story – a How-to from a creator as to what he/she had to do, realize, learn to create something new and original of interest/value
- Advertising: (scripted) each show will carry one or two funny ads for Decoding Creativity products and offerings

Season One Production Plans

As I've mentioned, I have come to understand that marketing your work is just as important – and just as creative – as producing your work. So I'm grateful that my first season of production will end before air dates. This way, as they roll out, I will have creative energy to market, promote and enjoy the rollout of these episodes.

Below in Table 4. *Season One of Decoding Creativity/Radio.....Planning Chart* is a first stab at Season One's show themes and possible segments and guests. This will serve as a planner, a place for idea capture, and awareness of what episodes I should be recruiting talent for as I socialize and think forward.

Ep #	Air date	Prod Date	Show concept	Interview	Guest coaches	Segments	Special	
#1	9/1	1/8	Doubt	Eric Maisel	Wendy Kranz Kelly Pratt	School Hospital	Jon Pearson	
#2	9/15	1/8	Daring			Daring Park Truth or Dare	Laurie Hawley	
#3	10/1	7/15	Diverge				“Robin Williams”	
#4	10/15	7/15	Converge					
#5	11/1	7/15	Starving					
#6	11/15	7/15	Thriving					
1	12/1	n/a	repeats					
2	12/15	n/a						
3	1/1	n/a						
4	1/15	n/a						
#7	2/1	7/15	Procrastinate					
#8	2/15	7/15	Incubate					
#9	3/1	8/15	Audition					
#10	3/15	8/15	Happy Endings					
#11	4/1	8/15	Don't					
#12	4/15	8/15	Try					
5	5/1	n/a	repeats					
6	5/15	n/a						
7	6/1	n/a						
8	6/15	n/a						
9	7/1	n/a						
10	7/15	n/a						
11	8/1	n/a						
12	8/15	n/a						

Future Production, Beyond Season One

The two shows per month are paired in rival “towns.” Below in Table 5. *Episode Concept List*, there is see a long list of potential subjects for upcoming episodes. Highlighted topics are in consideration for the first season.

As of now, DecodingCreativity/Radio is on its feet, and will hopefully still have room to grow. I want its first season to be exploratory and have great running jokes and catchphrases yet to come into existence. I want it to reach an appreciative audience, and I want them to tune in to a tongue in cheek sketch show, based on creativity and CPS.

Table 5. <i>Episode Concept List</i>	
Quit	Implement
Doubt	Daring, confidence
Blank page	Happy endings
Stuck	Flow
Isolate	Collaborate
Starving	Thriving
Blank	Abundant, ideate
Ambiguity	Clarity
Risk	Reward
Incremental	Out of the box
Skeptical	Optimistic
Failure	Experiment
Serious	Play
Diverge	Converge
Scatter	Focus
Resistors	Assistors
Blue sky	Context
Green	Experienced
Novice	Expert
Outsider	Establishment
Overwhelm	Underwhelm
Procrastinate	Starting, incubate
Don't	Try
Day job	Freedom
Derivative (copy)	Original Vision
Imitation	Original
Limitation	Blue sky
Have to	How to

Promotional Plan

I have in place the basic strategies and tactics I need to build the show into a quirky and devoted audience. Many of these elements will be developed over the next several months, as they were not intended to be produced in this phase of the project. However their planning played an important role in helping to shape the show's content, and who to involve in show production.

- **Fun, resource-heavy, interactive webpage**
- **Build Mavens**
- **Sample DecodingCreativity.com Products/Offerings**
- **Lead Listeners In**
- **Use Social Media to Engage People**
 - **Facebook**
 - **Twitter**
 - **Linked In**
 - **Youtube**

Conclusion

This project brought to the forefront an existential issue about my business. Since this radio show and its social media support should be 100% in synch with my business marketing, it begged the question – What precisely is my business mission, niche and message? Am I comfortable and fully committed to that niche as is represented by this radio show? Are these important aspects of my business 100% crystal clear to me? To my potential clients? This show is intended only to amplify my business, not become its own project, requiring its own attendant marketing. Although this existential issue came up, it is beyond the scope of this project. Nonetheless, some clarifying questions will help the nature and messaging of future Decoding Creativity/Radio episodes to fully serve with the business mission of DecodingCreativity.com.

SECTION FIVE: KEY LEARNINGS

Introduction

There was a point at which I listened to my recordings, organizing them for assemblage into the final versions of the shows – from the Radio in Your Head volunteers, to Jon Pearson’s three minutes on Fire Your Inner Critic, and the 20-minute interview with a well-known expert on creativity, and I was just floored. I had aggregated so much expertise and heart and fun into this tidy audio package. I know I’d listen (and that’s enough for me.)

My learning goals as I set out on this project have been met, and even exceeded:

- Learn H2 produce and promote a radio show end to end
- Learn H2 bring in help on a volunteer basis – share creation of a creative product and help my participants benefit from their involvement
- Lead from behind, as shepherds do, so that maximal play and creativity can show up in the product
- Share a philosophy that everyone is creative, and everyone can do better when they understand their own creativity better
- Learn H2 create something educational that is fun and funny (find that tone)
- Learn H2 create something fun and funny that promotes my business effectively

Criteria for Effectiveness

DecodingCreativity/Radio is a success as a product. It is good, fun, and helpful. I only needed to please myself, and put it out there to be successful (in my book.) Over time it needs to gain an audience, and attract business to me. The show will continue to take 16 to 24 hours per episode to produce. I’ve committed to a season of 12 episodes/six months. And then I’ll stop to promote existing episodes as well as the premiere of the new “season.”

A second and/or third season may depend on other factors –

- Driving sufficient traffic to my site and sign up to my list to support a thriving business
- Ability to hire a professional for production and reduce my personal time investment by 27 hours/month
- Growth in listenership
- Interest by other platforms, like NPR, Sirius Radio or a grant or Kickstarter support

Evaluation

Aside from myself, I have interacted with other voice actors, interviewed production professionals and of course, I'll eventually have an audience. As of now, the scripts and shows have been shared for feedback, semi-privately with my ICSC class cohort for feedback. The benefit of needing input for evaluation from an academic point of view, is that it gives me an opportunity to test material and know its value to an audience.

I didn't think before now to use the need for Evaluation for academic reasons as a marketing ploy. When the episodes are perfect and ready, I can put it out that I need ten evaluations for academic purposes. Those who volunteer to listen will be given a form to fill out, and I'll have early reviews, testimonials and possibly some important feedback from my could-be audience.

SECTION SIX: CONCLUSION

Personal Statement

I'm proud of my new radio show and its first two episodes. And relieved that they exist and please me. These are the spoils of war. In gaining this new territory, these new skills, finding and choosing these ideas necessary to produce and promote the two 28-minute shows, I have faced down and sometimes succumbed to doubt, dread, procrastination, brownies, existential fear, French fries and preoccupation. I have made myself vulnerable to attack – not just from others, but from myself, “the committee in my head.” Brene Brown calls those unwanted voices “gremlins.” (Brown, 2012) Leave it to her to have come up with a user-friendly term. She has a way of keeping her messiness in neat, manageable sound bites – like a “lunchable.” Mine is more like raw – I don't want to say sewage because that would be overdramatizing, catastrophizing – but the word that comes to mind is brackish – a salty, distasteful backwash of water. Oh yeah, mucking around in brackish water, that's my process. It's what's in me, like *Intel Inside*. It is my super component. Do I need to ford the brackish waters to create? Brown says I do. You need to cross vulnerability to create. You can build resilience (like donning big red Wellington boots) but you must wade through in order to create anything new and of value.

Throughout this process I believed wholeheartedly that I could produce something. This might be my native optimism, because it certainly wasn't based on experience-to-date. On the other hand, I was fairly convinced I would only be able to produce something that was so-so, not up to the standards of the committee in my head. The real victory is that because I had a deadline, I created. Because I have pride, and I need this show to draw people to my business, I created a gem that I didn't know I had in me.

I faced lots of choices and converged. As a very high ideator, this was difficult for me. I am at my most powerful and most free when there are many options. Once I face choices, anxiety creeps

in. As Eric Maisel, the expert interview of the month said, creators start with nothing and create something. Therefore, every move is a choice. Place or remove that comma? Add or delete this confessional? We have to expect and manage anxiety as we create.

I attracted lots of talent and expertise and permitted people to help me. I love the collective sound and value of the 20+ people who lent their voices, skills, expertise and hands-on help to create this new series, and get its first two episodes created and a launch plan developed.

I made people laugh and share their vulnerabilities, and hopefully, as a result, they can create better, next time they try. I feel confident that I'll create the next episodes of this show better going forward because of all that I learned.

Useful Advice

Following this big adventure in audio, I would offer a little advice, not from a place of expertise, but one of experience: If you've always wanted to be a radio star, do it. If you have the looks for radio, do it. If it will fill your life with fun and interesting people who you can promote, and who can in turn promote you, do it.

However, give yourself production time, separated from promotion time. They are two very different mindsets, and each is creative and fun in its own right. (Each is pressure and daunting in its own right, too.)

In production, it may seem like an unnecessary task to log what's on your digital file before you begin to edit, but it is a lifesaver and ultimately a timesaver. Just do it. But don't be precious about it – make notes and time stamps, and then *bring them into the editing session with you*.

In promotion, get your energy to a good place before you determine your strategies. If you can *feel* like this is exciting and great, and you can't wait to share it, and you can't wait for your audience to benefit from what you've put together, then that will show, and your marketing will be attractive, fun and creative. As one of my guest coaches Wendy Kranz says: "Energy before action" (2014).

I call mine “radio” because I like harkening back to an old radio news show, but this is a podcast, and podcasting is hot and getting hotter. If it interests you, hop on this still growing trend.

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APPENDICES

APPENDIX A. *Final Script, Decoding Creativity/Radio & Audio Link*
Episode #1 Doubt

APPENDIX A. *Final Script, Decoding Creativity/Radio & Audio Link*
Episode #1 Doubt
(Link for audio www.DecodingCreativity.com/radio)

Time in	Source	script	
0:00	Music	music	
1:00	Announcer VO	This is Decoding Creativity Radio with your host, Julia Roberts. Today we come to you from a place called...Doubt.	
	TRX	<p>Welcome to the show. My name is Julia Roberts. This is Decoding Creativity, and today, we're in a place called DOUBT. Most of us suffer from self-doubt. It's painful, it can stop us in our tracks. Where does that come from? Our self-doubt is often out of whack with reality... so what is its source? And how does doubt affect our creativity. We'll explore Doubt, and see if we can figure it all out.</p> <p>My guest today...is Eric Maisel, author of over 40 books on creativity, including <i>Secrets of a Creativity Coach</i>, <i>Why Smart People Hurt</i>, <i>Making Your Creative Mark</i>, <i>Coaching the Artist Within</i>, <i>The Van Gogh Blues</i>, <i>Fearless Creating</i>, <i>Mastering Creative Anxiety</i>, <i>Creativity for Life</i> and many others. He has compassionate and effective approaches to self-doubt, and I'm excited to talk with him!</p> <p>But first, let's look around. Here we are in Doubt. It's not my first time here, let me assure you. But somehow I've never managed to let myself look too closely. Are you all ready for this? Here we go... into doubt.</p> <p>We all suffer from self-doubt. We doubt our talent, our ability, and even our birthright. <i>Just who do you think you are? Can you just create without permission?</i></p>	

		<p>Being “good enough” is the big Boogie man of our adult lives.</p> <p>We have a feature that we call Radio in Your Head where we ask our listeners to give voice to what their doubt sounds like. What is the little radio in their brain saying to them when they feel doubt? Let’s take a listen.</p>	
2:00	RIYH	[lisa] You can’t pull this off. Why did you think you could charge money for this product? What were you thinking? Why did you think you could do this? This isn’t going to be good enough.	2:15
2:30	TRX	Trala trala that wasn’t hard to listen to. Doubt sucks. Let’s just go outside and take a look around this place. It’s sunny here today, probably because we’re shining a big ole light on Doubt. Despite the nice weather, everyone here is carrying an umbrella. Hmmm. Things look tidy, if a bit too tidy. Things look sort of perfect in fact. But if I just scratch the surface, I see a cesspool of worry, self-bashing and fear of what other people might think of me. OMG – cover that up. What are you trying to do to me? Do you want me to stop recording? Because I’ll do it. Okay. Let me explain... that’s <i>my</i> inner voice. I can’t really control it, and I can’t easily ignore it. It’s like a broken record. It’s easy sink into a belief that I can’t make a show, that none of you like me, and who do I think I am anyway? Oh no.... my doubt is winning. Let’s hear from Radio IN YOUR HEAD again.	
3:30	RIYH – wrong content	[tia] I struggled tremendously to believe that I could be a good parent all on my own. +My brain was at war with itself. I had 3 voices in my head. You have to be calm. You have a baby. You need to shut up and let her figure out how to support her two kids. I wasn’t smart enough I was. I just thought I had a lot people yelling in my head and made me doubt even more.	5:30
4:00	TRX	WHY IS doubt so painful? Well, I did a little reading in the scientific literature, because I’m a smarty pants, and I have my Masters in	

		<p>Science. Yes, in the Science of creativity.</p> <p>Is that too braggy?</p> <p>What I found out is that humans need to feel a sense of competency. We need to feel pretty good at things for our psychological well-being.</p> <p>Doubt challenges that sense of “Hey I’m OK!” and causes fear and pain. Dissonance.</p> <p>We also like predictability. We want to know what to expect so we can live our daily lives. Doubt keeps us from stirring the pot too much.</p> <p>Sometimes it is much easier to not try at all... To listen to your doubt... To conform... to just Not stick your neck out.</p> <p>This gets to the very essence of creativity. Creativity is by its nature change, novelty and risk. Doubt can knock that off its block.</p> <p>Think about a time you made a decision and felt it was right... how much would it take to knock you off your mark. Sometimes all it takes is this question: <i>Are you sure?</i></p> <p>ARE YOU SURE??!! Is enough to make us reconsider and conform!</p> <p>How weak we all are when we listen to our doubt!</p> <p>Are you sure? Got you!</p> <p>We asked our Doubt Correspondent, Greg Cancro to delve into this place called Doubt and give us a report. [Greg?] What do you think? Is Doubt debilitating? And Is there a way to shut it down?</p>	
5:30	ACT	<p>Shut it down? You’re kidding me right? If anything we want to turn up the volume on DOUBT! Julia, you’ve got kids right? Cuz, Doubt is a great place to raise kids.</p>	
	TRX	<p>To raise kids? Why’s that? good schools? I mean, playgrounds? What could be so great?...</p>	

	ACT	I've talked with parents, teachers and coaches here in Doubt, they've got it <i>locked down</i> , Julia.	
	TRX	How so?	
	ACT	These kids are MACHINES – booyah. They do what they're told, they study for their tests... and their rooms? Their bedrooms are neat and orderly. I mean they make the bed! These are perfect kids! I gotta get me some of the Doubt MAGIC.	
	TRX	I'm listening... How do they do it?	
	ACT	In a word? Doubt. Self-doubt. These kids are taught to LISTEN to the little voice in your head that says, "I'm not good enough." That little nag that keeps saying, "ya better try harder."	
	TRX	But what about confidence? I remember my mom reading me the <i>The little engine that could</i> – the classic book by Watty Piper. My mom helped me build confidence	
	ACT	Yeah they have that book here, "I think I can't, I think I can't, I think I can't"	
	TRX	I'm pretty sure it's supposed to be "I think I can."	
	ACT	Sure, just heap it on, Julia.	
	TRX	What do you mean?	
	ACT	You're just cruel. They're already full of doubt. You want to build up expectations!?! Load on the pressure?	
	TRX	I see. I'm sorry.	
	ACT	These kids are exceptional. Raise an eyebrow and they jump. Curl your lip & you get results. They hop to. They want everything to be perfect – beyond reproach. I'm telling you it's priceless! My kids are all "experimenting with life" and "chasing dreams." This self-doubt stuff is some strong mojo. It really just (inhale) sucks it all in.	
	TRX	Well, that seems good, ri-i-i-ght?	

	ACT	Heck yeah. These doubters are automatons. They're good at everything and they don't have a big head about it. And they're eminently exploitable – perfect employees, headed straight for full-on Imposter Syndrome – you know where you just keep working harder and harder and still think you're no good? An employer's dream!	
	TRX	Well, that's not good. That sounds terrible. You work and work, but you're never happy? Never satisfied?	
	ACT	Yeah, that's how self-doubt is. It's always with you. It's a commitment. But you can't argue with the results.	
7:30	TRX	Thank you very much, that was [Greg Cancro] ladies and gentlemen. So if doubt keeps everyone in line, what's the issue? We're going to here now from some real clients and real coaches helping their clients get over doubt... In a segment called Coaching Doubt.	
Audio commercial for Decoding Creativity and coaching offerings.			
15:30	ACT	We're back, and now we look to the Jon Pearson, [friend of the show] to bring us a different perspective. Jon is a professional motivational speaker, and he's not afraid to speak from the heart, which is why audiences love his so much.	
15:30	JP	FIRE YOUR INNER CRITIC If you want to live a happy and creative life, FIRE YOUR INNER CRITIC. It's that simple. You'll live ten years longer. You'll feel like a million bucks. You'll realize that being somebody someday is <i>nothing</i> compared to being yourself <i>everyday</i>. It's simple, but not easy. The little demon voice in your head is crafty, tireless, and subtle. It's a genius. But it only says two things: "Something could go wrong," and "You're not enough." That's it. Period. It isn't kind or creative or generous or friendly or hopeful. It's just convincing. It makes things <i>real</i> through pure fantasy. And it runs entirely on self-doubt because <i>self-doubt</i> isn't <i>doubt</i> at all but a kind of false certainty: the certainty that things can and will go wrong AND that you are not enough. Your "inner critic" scares	

and punishes you while pretending to protect and serve you.

People sometimes ask themselves, “What would I do if I *knew* I couldn’t fail?” But I think a better question is, “What would I do if I *knew* that having ‘failed,’ I would still not beat myself up, ever?”

Failure is never the problem. Lack of self-love is. Deep down there are really only two motivations: LOVE or FEAR. “Failure” is always opportunity if we keep going and growing. Always. Self-doubt (self-hate, actually) isn’t interested in kindness or forgiveness or acceptance or gratitude. It is interested in fear, anger, and despair. Or, if you like, dread, burden, and regret. So even if you *do* succeed, but you *don’t* fire your inner critic, you will never succeed *enough*. Because Mr. or Mrs. Grumpy will still be whispering in your ear, “Something could go wrong,” and “You’re not enough.”

But why do we listen to these voices? Well, for one, they have been around forever. Many of us think worry is a great warning system and that bullying ourselves is the best way to get us off our butts. We believe that success is more important than fulfillment, that being driven is more important than being drawn, and that there is ALWAYS something more important than our little old peace of mind and that something is ALWAYS outside us.

But looking back on my own life, I would have rather failed more and feared less. It would have made me more human, adventurous, and wise. We have all seen miserable successful people but I have yet to see a miserable fulfilled person. Fulfillment comes from doing right things for right reasons. It says values are more important than mere results. It says our worth is more than our achievements. It says all the money, fame, and power in the world can’t give us the peace, freedom, and self-esteem we want if we don’t have those things to begin with. It says that the outside world can be hard and scary, but our inner world doesn’t

		<p>have to be. It says the kinder we are to ourselves, the more courageous we can be in the world. It says that the opposite of self-doubt isn't certainty but trust, trust in ourselves. It says there is a power that only comes from inner peace, a genius that only comes from sheer play, and a joy that only comes when the sneaky, familiar, inner voices of doom and gloom that wish to rule us can't. It's always a choice of love over fear. And love isn't about doubt. In the words of a poet, "Fear says, 'I'll <i>make</i> you safe. Love says, 'You <i>are</i> safe.'"</p> <p>Jon Pearson 4-12-2014</p>	
18:30	TRX	Jon Pearson, everyone. What an inspiration. "You <i>are</i> safe." Now for another peek into the RIYH	
19:00	RIYH [ellen]	<p>Screech ooooo weee. Literally that's what's going on. Doubt in my head is my mother's voice... And my mother says "Are you really sure? People aren't going to like you so much. If you act like a Yankee down here no one's going to want to date you.</p>	

20:00	TRX 4/9/14 10 am	<p><i>Whistle.</i> My head hurts just listening to her radio. Well, the question that comes up for me is, is self-doubt healthy? For that we go to [Lynneve Berkowitz] our health correspondent, [Lynneve?]</p>	
	ACT	I'm here at the Justin Case Hospital, here in Doubt.	
	TRX	The Justin Case hospital?	
	ACT	Yes. There are no accidents here in Doubt. They're prudent and proud of it. They simply don't take risks, not like those hooligans in Daring.	
	TRX	Daring?	
	ACT	Yes, the state of Daring can make you a real adrenaline addict. They think they're so special, jumping out of planes, skateboarding without a helmet. Their hospital is a beehive of activity and preventable tragedies. It's such a shame. If they took a lesson from their neighbors, they could have a cute quiet hospital, like the one here in Doubt.	

	TRX	Okay. So Doubt's hospital has no business, then?	
	ACT	<p>I didn't say <i>that</i>. Once you get past the waiting room – in the back room - you can find out what it's all about. Back here is where it's all happening. There's an all-you-can-eat buffet and a full bar. People here are letting off steam, repressing their fears and self-doubt with food, alcohol, drugs and gambling.</p> <p>It's like Vegas up in here. It's awesome. And Best thing – it's all covered by their medical insurance!</p> <p>Doubters need a place to numb the pain and bury their shame in their drug of choice.</p>	
	TRX	What about rehab or getting them help of some kind?	
	ACT	<p>No one in Doubt wants to see these weaklings. Better just to keep it hidden. Most of them go back to their families and jobs as if nothing bad ever happened.</p> <p>Those poor obese people, though. They're not fooling anyone. Everyone can tell they've been acting up. They're just pitiful. I mean it causes them more doubt, so you'd think they'd shape up, but I guess you can get too much of a good thing.</p>	
	TRX	<p>Too much doubt?</p> <p>You people have no idea how much overeating it took me to have the courage to create this radio show. I'm one of those obese people. I'm only telling you because you can't see me, and judge for yourself. Go ahead: Judge, judge judge.</p> <p>Doubt's a good thing?</p>	
	ACT	Yeah, Doubt. IT'S obvious that Doubt's a good thing.	
	TRX	Are you sure?	
	ACT	Well, it's not so good for obese people if that's what you mean. And I don't know...	

22:00	TRX	<p>[Lynneve Berkowitz] ladies and gentlemen</p> <p>Self-doubt can make us unsure of ourselves at critical moments, particularly when we're trying something new or daring. And it can keep us away from things we love doing for a lifetime.</p> <p>Our guest today wants to change that. His books and seminars help creative people coach themselves out of doubt and other obstacles to creativity. His interests include creativity, meaning, <u>life purpose</u>, and mental health. He works with clients as a creativity coach, trains creativity coaches, and provides core trainings for the <u>Creativity Coaching</u> Association. He also offers <u>writing workshops</u> around the world in places like London, Paris, Prague, Rome, New York and San Francisco and at workshop centers like Esalen, Kripalu and Omega.</p> <p>Please help me welcome Dr. Eric Maisel to the show.</p>	
	Music	music	
23:30	TRX	Welcome to the show. And thank you for helping us in Decoding Creativity.	
	ACT	ERIC MAISEL RESPONDS	
	TRX 1	I've read a number of your books, and trained with you as a Creativity Coach, myself, so I know first hand how much ease and insight you can bring to a creative person struggling with doubt and self-worth. In <i>Coaching the Artist Within</i> , you write about getting a grip on your mind. What do you mean by that?	
	TRX 2	What kind of self-criticisms do we indulge in? and how can we change our thoughts?	
	TRX 3	You have some affirmations as thought substitutes. Does it work to simply substitute one thought for another?	

	TRX 4	You describe a method of centering yourself, by breathing and thinking I have found that tool particularly powerful in my creative practice. Can you show us how to do a breathing and thinking mantra?	
		I love the one: (I return) (with strength.)	
	TRX 4	You call doubt and anxiety “wrong thinking” are there any instances when we have to trust our doubt?	
	TRX 5	And so, how can we tell the difference between anxious self-talk and true doubt, doubt we should be acting on?	
	TRX	What is the one thing that our listeners can do then to relieve themselves of unnecessary doubt?	
	TRX	I see you’ll be at Omega Institute with a Deep Writing Workshop in October. If people want to know more about your tools and methods, where can they find you? And your books?	
		Give your web address/amazon etc.	
	TRX	Thank you for being on the show.	
30:30	TRX	That’s our show for today. I’m Julia Roberts [and I need a doubt joke here. Or a closing concept here]	
	Music		
31:00	Closing	DecodingCreativity/Radio was written and directed by Julia Roberts. It was edited and produced with the prodigious help of Paul Smith, Television Engineer in Instructional Resources at Buffalo State College. And Lucy Philips-Roberts of Emerson College. My special thanks to contributors Jon Pearson, and Dr. Eric Maisel. I wouldn’t be here without the brave	

		contributions of my Radio in Your Head people You can find this podcast at Decoding Creativity.com/radio and much more information about Decoding Creativity at DecodingCreativity.com .	
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APPENDIX B. *Final Script, Decoding Creativity/Radio & Audio Link*
Episode #2 Daring

APPENDIX B. *Final Script, Decoding Creativity/Radio & Audio Link*
Episode #2 Daring
 (Link for audio www.DecodingCreativity.com/radio)

Time in	Source	script
0:00	Music	music
:30	Announce r VO	This is Decoding Creativity Radio with your host, Julia Roberts. Today we come to you from the exciting town of DARING.
:50	TRX	<p>Welcome to the show. My name is Julia Roberts. This is Decoding Creativity Radio, and we're in the town of DARING where they celebrate risk, show and grow from their vulnerabilities and know that anything worth having is worth daring greatly for.</p> <p>Daring is that moment when we make ourselves proud – and usually post something on FB – it feels like a breakthrough. Yes, you felt doubt, but you acted anyway.</p> <p>Speaking of Daring Greatly... we're going to hear the words of the great Theodore Roosevelt, one of the great darers of all times.</p> <p>Good ole TR, the namesake for the Teddy Bear, naturalist, explorer, and the 26th President of the United States. He traveled the world and won the Nobel peace prize. And as some of you may know, he established our national park system, preserving sites like the Grand Canyon and Yosemite and Yellowstone Park for generations of dare-ers to come.</p> <p>Let's listen to his thoughts on daring.</p>
	Sfx	Laurie Hawley reading Man in the Arena quote.
1:10	TRX	<p>That was Laurie Hawley reading from the famous “Man in the Arena” speech, delivered by TR in Paris in 1910. The Man in the Arena quote inspired Brene Brown to write her bestselling book, <i>Daring Greatly</i>. We've asked Laurie to talk with us more later & share some of Brene's shame & vulnerability research - Laurie is trained in The Daring Way; she also brings us expertise in creativity,</p>

		<p>positive psychology, courage and vulnerability. Her work explores Daring in fascinating and honest ways. I'm very excited it brings her to our show.</p> <p>We'll also be taking a look at physical daring – using Olympic figure skater and bronze medalist Gracie Gold as our guide – and we'll be allowed to listen in to a real coaching session where I and my two guest coaches, Wendy Kranz and Kelly Pratt, help clients go from Doubt to Daring. And of course, we'll visit the town of Daring itself, and see what more we can learn about Daring and daring greatly.</p> <p>When you dare to dare, you're standing at the intersection of Hope and Fear. That's where you find Courage. & Courage comes in many forms – from physical feats to creative endeavors ... to showing vulnerability in relationships... to admitting our faults ... or asking for help.</p> <p>Daring is the opposite of doubt – you hear the little voice in your head, feel the pit of your stomach and you act anyway. When we fail to dare, it's likely because we're listening to the voices in our heads. I call that the Radio in your Head...</p> <p>What's the Radio in your head like? We asked real listeners just like you, to share what it sounds like when they're considering a dare. Let's listen in to</p> <p>RIYH</p>
	RIYH/FX	I was shaking, like when you're really, really cold. But I was shaking every day for days. I was just terrified, but at the same time so energized by the fact that I

		got to build something... etc. It fueled me. Like climbing a mountain just one more step, just one more step.
	TRX :30	Daring is that almost intolerable blend of fear and hope. Risk and potential reward. Daring is in that moment when you're trying, so hard that you might shake for days, but you're all in. Creativity is by definition, daring. Risking, trying, defying. You cannot create without walking through the vulnerability, the fears that are voiced by that little RIYH. Let's listen again... What does Daring sound like?
	RIYH	Maybe I can pull this off. This could work. Why not me? This might be something really really cool if I can do it.
	TRX	Daring is difficult, but why? We sent our Youth Correspondent Lucy Philips-Roberts to Daring Park– the very popular amusement park here. If she's not having too much fun, maybe we can ask her to stop by and give us a report. Are you having fun, [Lucy?]
	ACT	Yeah, no. Julia. This place is just weird.
	TRX	What? Why? Don't tell me you're afraid of roller coasters. Why did you take this assignment? What, was it... on a dare?
	ACT	Ha Ha, Ha. I thought maybe there would be bungee jumping or skydiving. This is <i>Daring</i> Park. I thought I'd get me some questionable food. But this place is plain old weird. For the record I LOVE roller coasters, the more daring the better! But I get in line, and wait 20minutes for the roller coaster, and what do you think? It's an emotional roller coaster.
	TRX	What does that mean?
	ACT	Okay, so we're on this emotional roller coaster, you go into this place and you see all these scenes FROM YOUR LIFE. I'm trippin. My mom is criticizing my outfit. My boyfriend's telling me I'm fat... and I'm having all these emotions right in a row. I mean everyone is. First I'm laughing, then I'm anxious, then I'm crying, and then back to happy. It's a tough ride.
	TRX	You must be exhausted.

	ACT	Not really. When it was all over, I felt fine. I felt better than fine. I felt good. The way you feel after a really good movie. I was chill.
	TRX	Okay. That's interesting, I guess. What else did you do at Daring park? Did they have a ferris wheel? Wait... What do they call it the Gharish Wheel?
	ACT	No, Julia, it's called an Empathy Wheel. And it's a cool thing. It helps you see your problems from someone else's perspective. You get in your car, right? And then they put a stranger next to you. Mine was a really cute guy, so I'm like, okay... So, here's the rules. First round of the empathy wheel he listens to me. I can talk about whatever I want, and he just listens. LISTENS. Next big round of the wheel it's my turn. He lays it on me too. He tells me all his problems. I didn't know guys worried about stuff like that. Third round, we help each other. When you're done, you see things differently.
	TRX	Okay.... And was that, fun?
	ACT	Yeah, It was sort of exhilarating. You know how the Ferris Wheel is. You get a breath of fresh air and a new outlook.
	[cut]	After that I was thirsty, so I drank the kool-aid. That helps loosen you UP. Then I headed over to the fun house.
	TRX	Oh yeah with the freaky mirrors that make you short and fat and wobbly. I love the fun house.
	ACT	Oh yeah, if by fun house you mean torture house. I wanted to SHUT IT DOWN. You go inside and it's all regular mirrors that show the real you. You can see your booty for miles and miles. You're supposed to announce something that you love about your body. All the crazies are having fun shouting out things like: "I love my smile." I heard someone crow "I have excellent breasts." And of course the men came running to admire her.
	TRX	So calm down. This one backfired on you. Don't you think maybe it's because you're not ready to dare in that way? This is all about Daring, right? It's a great adventure, I guess, but in the mental sphere. Do other people seem to be having fun in the fun house?
	ACT	Yeah. Whole families are gathered around those mirrors loving themselves and

		each other. <i>There's a lot of hugging everywhere.</i>
	TRX	That's interesting. So daring helps them connect with one another?
	ACT	I guess.
	TRX	What body part did you say you liked?
	ACT	I wouldn't even point to it, Julia, even though we're on the radio. I'm not up for that kind of sharing. TMI if you ask me.
	TRX	Not even if I double dog dared you?
	ACT	What is that crap?
	TRX	Okay, thank you, [Lucy.] What if we had a place like that where you could work out your mental fears on thrill rides for your mind? Would you do that? I don't know, maybe I'd play a round of Glee Ball. But that emotional roller coaster? That takes guts, man. Speaking of guts and daring, I've invited two guest coaches, and myself to help a real coaching client with a daring concern. Let's see what kind of help they can get when the dare to share.
		Coaching from Doubt Daring
		Audio commercial re coaching Decoding Creativity
	TRX	That was [respond to coaching segment]
	TRX	So Daring is not a game for weaklings. You really have to woman- up for the job. Maybe women are better at it? Afterall, we played Truth or Dare. I'm not sure. But let's ask [name name] our Gender Expert. Do women have better access to their vulnerability and daring, [name?]
	SFX	Music. Game show noises. People clapping and squealing.
	ACT	Welcome to Truth or Dare – the Game show where real live men and women have to face up to their truth or take the dare.
	TRX	Wait, are these my huggers from the street corner?
	ACT	Yes. They're here to play truth or dare and prove once and for all who is more daring? Men or women?
	SFX	Music bells. Contestants cheering.
	ACT	I'm your Host... [name name] and this is Truth or Dare. [Sfx music]

Let's meet the contestants!

Rosie, you're from Doubt, and you say you hate how other mothers judge you.

- [r] That's right. They shouldn't do that.

Mary, you're an executive here in Daring, and you say you like to lead in an authentic way.

- [M] That's correct. I do.

On the men's team we have Kevin – a construction worker.

- [K] Yeah, I spend all day on an I beam 50 floors above the ground, I know all about Daring. We're gonna wipe the floor with these ladies.

Okay, a little trash talk. And lastly we have Yanni, a trapeze artist in the Ringling Bros, Barnum & Bailey circus. Glad to have you here, Yanni.

- Da.

Let's go to the women first. Mary, you get to pick: Truth or Dare.

- [M] Dare, [host name]. I'm always ready for a dare, I'm a successful business woman.

Mary picked Dare – gentlemen, what dare would you give Mary?

- [K& Y confer] [K] We're gonna go with *take off all her clothes*, [host name.]

- [M] Not a problem, I'm one of the big boys, you can't bully me.

Hold on there. That's not gonna fly, we need a different dare.

- [k] no fair, besides it's radio. I want her to take off all her clothes. That's my dare.

- [y] unless, we give her something even more difficult. Here's our dare: initiate sex with your husband.

- [m] gasps. What? No. wait, how am I supposed to do that?

- [y] text him right now, tell him you're DTF. Tell him to come and get you right away.

- [m] texting. Okay, but he's gonna think I'm a slut. He's not going to know what to think. I'm texting, I'm texting. Give me a second. OMGoddess, he says he's coming right over. Wooosh, that's kind of exciting. I can't believe I did that. I've never done that before.. . [Mary's

		<p>husband arrives. And they begin smooching, and they're off.]</p> <p>Well we lost Mary. Kevin, your turn, truth or dare?</p> <ul style="list-style-type: none"> ■ [K] I'll take Dare, [host name] <p>Rosie, you get to pick, what's Kevin's dare.</p> <ul style="list-style-type: none"> ■ [R] well, you probably didn't realize that Kevin's my husband? so my dare for him is to tell me the truth. Where were you last Thursday until 3 in the morning. No lies, just the truth, that's your dare. ■ [K] Hey, is that fair? That's not a dare. That's a truth. ■ [Y] sometimes telling the truth is the greatest risk we ever take. ■ Okay trapeze guy, butt your nose out of here. This is private. <p>[Fight breaks out]</p> <p>Julia, that's all from here. This was Truth or Dare, and I think we proved that men and women consider very different things Daring.</p>
	<p>TRX</p> <p>[cut]</p> <p>2 mins</p>	<p>They might have a different view of the truth, too. Thank you [name name] for bringing us Truth or Dare. I think what we've seen here is there's a lot of Daring close to home, in our primary relationships. If we're willing to be vulnerable with the people we live and work with, we can live more daring and creative lives.</p> <p>Sometimes it's just easier to lie, though. Go ahead: Judge, judge judge.</p> <p>My RIYH is acting up.</p> <p>SFX</p> <p>Speaking of the RIYH – I've become obsessed with Gracie Gold the Olympic figure skater who won the bronze medal in Sochi. Here's what she says of her RIYH experience with daring (and I'm paraphrasing) “you have to trust your body and your training. As you skate out onto the ice, you have to allow only a few thoughts into your head. The few thoughts that can lift you up. Like <i>I'm just doing my job. Or This is like any other day.</i>” In short, to dare greatly, we have to get a grip on our minds – the Buddhist concept. We have to govern which thoughts we permit ourselves to have.</p> <p>But here's why I first became obsessed: when an interviewer asked her what advice her coach gave her just before her winning skate? she said (again</p>

		<p>paraphrasing) Just drop all my fears and be in love with what I'm doing. This has become my personal mantra. Be in love with what I'm doing. And it really showed in her skate. That love, the pleasure and joy. Not nervousness or the pressure on the 18 year old on her first Olympic ice. Just be in love with it.</p> <p>It's interesting how different that is from the normal advice: Do what you love. Yes we would all like to do what we love, and as a coach I believe we all can make choices to design a truly loveable life. But the opposite "Be in love with what you're doing" is truly daring. You have to Engage your heart and be present. Dare to be in love with what you're doing. Not just the good days, but all the days, the wins and the losses. The work and the fun. Be in Love with what you're doing. Be all in. That is daring.</p> <p>Let's dip in again for a listener's RIYH</p>
	RIYH	Daring is showing up in my bikini on a beach.
	TRX	<p>Let's delve deeper into Daring with Laurie Hawley - Laurie is a certified master life coach who specializes in creativity, and positive psychology and she is the owner of Aha Life Design. Included among her many fabulous teachers are: Jill Badonsky, Martha Beck, Tal Ben-Shahar, Robert Biswas-Diener, and Eric Maisel. Of particular relevance to our show today, Laurie is a Certified Daring Way™ Facilitator-Candidate. The Daring Way™ is a highly experiential methodology based on the research of Dr. Brené Brown. The method was developed to help men, women, and adolescents learn how to show up, be seen, and live braver lives.</p> <p>Ladies and gentlemen. It's time for the Decoding Creativity interview.</p>
	Music	music
	TRX	Welcome to the show. And thank you for your help in Decoding Creativity.
	ACT	Laurie responds
	TRX 1	I invited you here today because I know you've looked closely at the relationship between daring and creativity. Brene Brown tells us that you can't reach courage without walking through vulnerability, and that creativity and innovation cannot

		happen without failure. So how does facing vulnerability fuel our creativity? Are vulnerability and daring directly related?
	ACT	
	TRX 2	Is there a time in your life when you relied on daring to do something creative?
	TRX 3	3. People and companies - want to stay where they're most comfortable, where they perform well, right? What does it take for us to break out of our comfort zones, put ourselves on the line and engage creatively, and be willing to risk criticism and failure in doing so?
	ACT	
	TRX 4	Talk a little bit about scarcity as a mindset and in our culture... How might our scarcity culture be affecting our willingness to create?
	TRX 5	Is there any other perspective on Daring that you'd like to share with us?
		Man in the arena quote.
	TRX	Thank you for looking at Daring, vulnerability and creativity with us, Laurie. It was a fascinating discussion on topics we both hold dear, and I appreciate your coming on to the show. If people want to see more about your work, or contact you, where can they find you?
	TRX	Laurie Hawley, everyone. That's our show for today. I'm Julia Roberts [and I need a daring joke here. Or a closing concept here] Remember to be your quirky self.
		Now it's time for one cool sound:
	SFX	Music
	Credits	DecodingCreativity/Radio was written and directed by Julia Roberts. It was edited and produced with the prodigious help of Paul Smith, Television Engineer in the Instructional Resources department at Buffalo State College. And Lucy Philips-Roberts, undergrad student at Emerson College. Our special thanks to

		<p>contributors Laurie Hawley, and guest coaches, Wendy Kranz and Kelly Pratt. An invisible thanks to Brene Brown who was here In research and in spirit – whose work contributed to much to the show. And I wouldn't be here without the brave contributions of my Radio in Your Head people who shall remain anonymous, but who were willing to go into the deepest recesses of their minds and share with us what Daring sound like to them. You can find this podcast on our showpage: Decodingcreativity.com/radio and much more information about how to decode your creative messaging at DecodingCreativity.com.</p>
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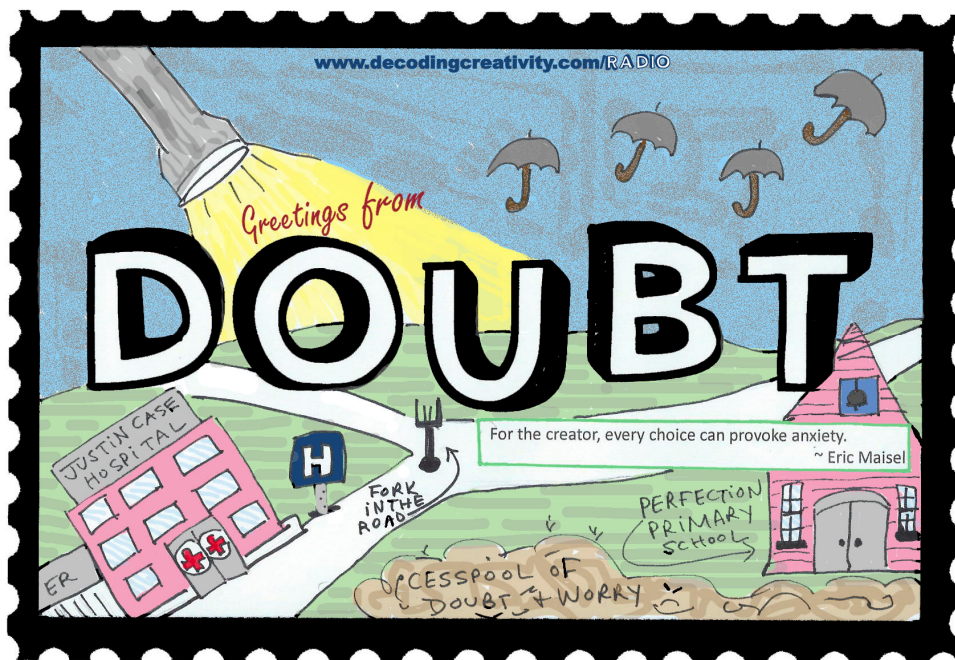
APPENDIX C. *Postcard Design: Greetings from Doubt*

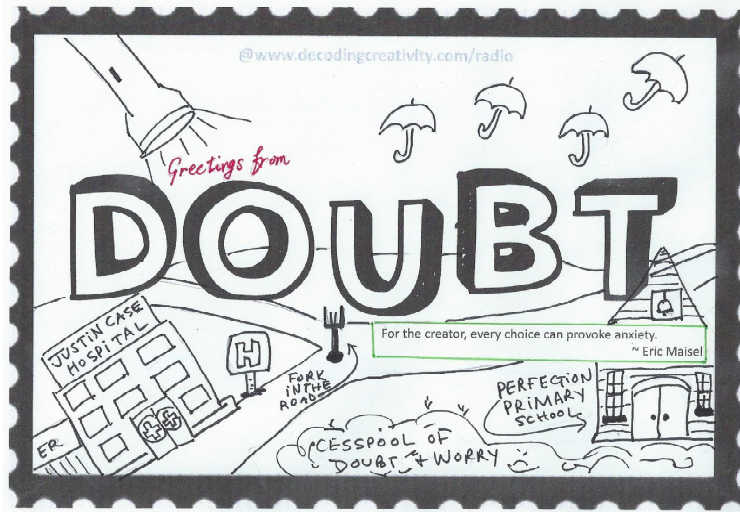
Episode #1 Doubt

APPENDIX C. Postcard Design: Greetings from Doubt

Episode #1 Doubt

Each episode will be represented by a postcard treatment that appears on the webpage and can double as a printed marketing tactic in black and white. Features of Doubt include: a flashlight in place of the sun, umbrellas in the air, a fork in the road, the Perfection Primary School, the Justin Case Hospital and a cesspool of doubt and worry just below the surface. Also featured is a quote from the guest interview, Eric Maisel.





APPENDIX D. *Postcard Design: Daring – Wish You Were Here?*

Episode #1 Daring

APPENDIX D. Postcard Design: Daring – Wish You Were Here?

Each episode will be represented by a postcard treatment that appears on the webpage (color) and can double as a printed marketing tactic (black & white). Features of Daring include: The corner of Hope and Fear, the Truth or Dare game show, a dead end, and an emotional roller coaster. Also featured is a quote from Theodore Roosevelt’s “Man in the Arena” speech.

