



Remembering Ellis Paul Torrance

by Fredricka K. Reisman

The Atlanta Journal-Constitution obituary captured my memories of Paul: "He saw genius in school troublemakers and encouraged children—and I add adults also—to think beyond..."

It was October 1969, my first year on faculty in the Division of Elementary Education at the University of Georgia in Athens, when I had a visitor at my office door. It was Dr. Paul Torrance, then chair of the Division of Educational Psychology at UGA to welcome me to Georgia. We developed a wonderful research collaboration and grew to become trusting friends, remaining so until his death on July 12, 2003 just short of his 88th birthday. Paul's beloved wife Pansy predeceased him.

Dr. Torrance was born on a farm near Milledgeville, Georgia on October 8, 1915, to sharecropper farmers Ellis Watson and Jimmie Pearl Ennis Torrance. They lived on

a parcel of Paul's grandfather's 700 acre property. I have heard him recount the turning point in his life that sent him from a life of farming to a life as an educator. He chuckled as he shared his father's words recognizing that he would never make a living as a farmer due to his spatial and muscular challenges—he could not plow a straight path, acknowledged that he had to leave the farm and get an education, and therefore he had to learn to eat his peas with a fork! Paul received his education at Georgia Military College-Associate in Arts degree, Mercer University-Bachelor of Arts, the University of Minnesota-Master of Arts, and his Doctor of Philosophy in educational psychology from the University of Michigan at Ann Arbor.

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by William R. Nash

When I began my doctoral studies at the University of Georgia in 1967, I had the incredible good fortune of having Paul Torrance serve as my advisor. I worked closely with him until I completed my studies and strongly felt that not only was he a great educator, a visionary, but that he was also the most kind and supporting individual I had ever met.

When I joined the faculty at Texas A&M University in 1972, I continued my contact with him, including having him speak here and visit in our home. My wife had gotten to know him at Georgia also and once commented that it doesn't take long to know when someone is so kind, gentle, and sincere. During his Texas visit, he spent time with our young daughters and family pets and seemed to have a magical twinkle in his eyes, indicating his true love for chil-

dren and animals—particularly cats.

When I sought to establish the American Creativity Association in the late 1980s, I asked Paul to join Joyce Juntune, Dorothy Sisk, Cecil Reynolds, and me on the Charter Board. We held a weekend meeting at Texas A&M to develop the concept, write bylaws, etc., but Paul was ill at the

... strongly felt that not only was he a great educator, a visionary, but that he was also the most kind and supporting individual I had ever met.

time and unable to attend the meeting. However, he was extremely supportive and communicated his ideas to me on the phone and in the mail. He was one of the first to join the ACA lifetime membership category and came to ACA conventions when his health would permit. He would always

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* Former ACA president



President's Column

by Tara G. Coste

Becoming a Creative

In the world of creativity, we often hear people referred to as creatives. This designation is usually used to describe people who embody the creative spirit, who live and breathe creativity throughout their lives. How does one become a creative? Are creatives born that way or is this title earned through conscious effort? The answer is both.

Some people are naturally adept at overcoming the status quo; others must learn how to break through the boundaries of conventionality. For those not born to it, the experiences required to become a creative appear to roughly fall into a six-step process:

- Introducing the creative mindset
- Exploring creativity techniques
- Using creativity tools
- Living a creative life
- Internalizing the creative process
- Realizing your creative potential

Introducing the creative mindset:

The initial step in this process involves recognition of the mode you are in when you are engaged in creative activity. This first step largely revolves around reflection on the unique aspects of creative moments and the products that are produced at these times.

Exploring creativity techniques:

Next comes a conscious examination of the tools that are available to enhance creative output. These aids may be formal tools such as the TRIZ or CPS creative process facilitators or more individualized arrangements such as identification of the situational features that allow your best

creative work.

Using creativity tools:

After this survey, you can conduct an informed examination of which tools will work best for you and the tasks you encounter. Ideally, at this point you begin to fill a toolbox with a variety of methods that will be most helpful in your unique situation.

Living a creative life:

Once you find out what seems to work well for you, you can load your environment with the tools and techniques that will enable your creative productivity. This stage in the process involves paying ongoing conscious attention to utilizing the things that will sustain your creativity.

Internalizing the creative process:

The next step in this evolution is when the tools and techniques become an unconscious part of your everyday thinking. At this point, you no longer have to force the process. You know what will work and what won't and use what is most productive naturally.

Realizing your creative potential:

The final phase is where the most dramatic payback comes. This is when you and the products you produce are recognized and celebrated as creative.

Sound like a lot of work? It can be, but the satisfaction and rewards encountered throughout the process will help feed your energy. Igniting your creative flame and keeping it burning bright is worth the effort.

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Austin Area Chapter Draws the *CREATIVE* from Central Texas

The newest ACA chapter has its roots in the rocky hill country of central Texas. When a few e-mails circulated around town announcing an organizational meeting for a local ACA chapter, they drew about 25 educators, business people, artists, writers, speakers, publishers, parents, and the just plain intrigued to witness the beginning and shaping of a creative force.

Creativity and creative people are endemic to Austin. Known during the tech boom as Silicon Hills, the area has drawn some of the best and the brightest in technology, computing, engineering, and education to its un-Texas landscape of rolling limestone hills and lush natural springs and lakes. Home to the largest university in the country, Austin has attracted hundreds of thousands of students who chose to stay after graduation. (At many Austin restaurants, your waiter very likely holds a Ph.D.) As "Music Capital of the World," Austin draws a variety of singers, songwriters, and other performers. Professional cyclists in their spandex, high-tech entrepreneurs with their wireless notebooks, and been-that-way-for-30-years hippies in REAL

tie-dyes sit at adjacent tables at juice bars and java joints. Over their heads the wall proudly displays the most commonly seen bumper sticker in town—"Keep Austin Weird."

. . . the most commonly seen
bumper sticker in town—
"Keep Austin Weird."

After several open meetings, the Austin chapter elected key officers who have since participated in multiple retreats to get to know each other, establish core values, and

wrangle out mission and values statements.

New officers, committee chairs, and SIG chairs include Phyllis Blees, President; Donna Hulsey, President-Elect; Sam Planta, VP, Programs; Diane Dean, Secretary; Melissa Burton, Treasurer; Stan Victor, Membership; Ellen Sullivan, Information Technology; Sam Planta, Education and Training SIG; Brad Fregger, Business, Industry, Science and Technology SIG; Barbara Orr and Leslie Alexander, Communications and the Arts SIG; and Karen Langdon and Dianna Pharr, Gifted Children Education SIG.

Plans for the immediate future include a kick-off public meeting in time to prime members for the ACA Houston Convention—April 1-3, 2004.

The Mission:

ACA AUSTIN is a primary resource for learning and applying creativity, innovation and problem solving tools and techniques.

ACA AUSTIN is part of a global network of creative people in disciplines including business, industry, education, and the arts.

We enjoy and benefit from interacting with each other to explore and expand our creativity.

The Vision:

ACA AUSTIN is a catalyst for learning, exploring, and experiencing creativity.

The Values:

<i>Honesty</i>	<i>Diversity</i>	<i>Humor</i>	<i>Self-Expression</i>	<i>All Ideas Are Good</i>
<i>Trust</i>	<i>Integrity</i>	<i>Growth</i>	<i>Freedom</i>	
<i>Tolerance</i>	<i>Open-Mindedness</i>	<i>Connection</i>	<i>Joy</i>	

Putting attention, energy and time on the activity of developing creativity in our lives.

One late afternoon I ran into Pansy waiting for Paul in the parking lot behind the UGA College of Education and learned about how their union came to be. Pansy was extending her nursing career to a concentration in psychiatric nursing and in spring 1959, had taken Paul's *Personality and Mental Health* course. She and Paul had started seeing one another, and that summer they were sitting on either end of Paul's couch when Pansy moved next to Paul and asked if he liked her. With an affirmative answer came wedding plans. I can still see the twinkle in her eyes when Paul came to the car smiling to us and she told him what she had just shared with me.

Paul always said "Maybe so" when I would come to him with a hypothesis; whether I had proposed that the Piaget conservation tasks were convergent and therefore may yield misleading results with creative children, or when I posed that slow learners—not only the gifted

and talented—can be creative. I could see his brain churning as he sat next to my desk in my small office in Aderhold Hall, one flight up from Ed Psych, while he generated the title of the upcoming presentation of our research that I would present at the First World Congress on Future Special Education at the University of Stirling in Scotland in July 1978. When we would go for grants or other challenges, Paul's usual expression was "Luck to us!" with a lilt in his voice and a twinkle in his eye.

I remember the many kindnesses and giving of himself that were accorded others and me around the world. I have just reread *The Fall of Freddie the Leaf* by Leo Buscaglia that describes the balance between life and death that Paul sent me when my dad died. He inscribed the following:

*To Freddie Reisman at a time of mourning and renewal
With love and sympathy,
Paul and Pansy Torrance
May 29, 1984*

E. Paul Torrance with Fredricka Reisman



Fredricka Reisman, Ph.D.,
professor and director of the

School of Education, Drexel University.

Dr. Reisman is the author of several books including *diagnostic teaching, teaching children with special needs, elementary education pedagogy, and mathematics pedagogy, as well as a trilogy of books with E. Paul Torrance on teaching mathematics creatively.*

Dr. William Nash is a professor of Educational Psychology at Texas A&M University, where he teaches graduate courses on the study of creative thinking; he also serves as Director of the Institute for the Gifted & Talented.

Dr. Nash is on the ACA Advisory Board and was the Chair of the ACA Charter Board.

do anything he could to help develop a promising new idea. By observation of him over the years, I suspect I learned a strategy I always employ when I want to start something new:

1. scratch and claw and do everything you can to initiate it,
2. get talented people involved with it, and

Paul Torrance's careers included junior high school teacher (1936-1937); counselor, acting high school principal, teacher and in 1943, developed the first creativity test; military work at the University of Minnesota, U.S. Army disciplinary barracks at Fort Hancock, N.J., and Kansas State University, director of research at the USAF Advanced Survival

Creativity is sensing the potentialities of a child—and then helping that child attain them.

E. Paul Torrance

School (1944-1957); and director of the Bureau of Educational Research at the University of Minnesota (1958-1966). His years at the University of Georgia spanned 1966-1984, and his prolific retirement years commencing in 1984 with the creation of the Torrance Center for Creative Studies at UGA and continuing until his death this past July.

Paul was a wonderful co-author on our recently published trilogy on *Learning Mathematics Creatively*. I shall always cherish our many phone conversations and voluminous e-mail exchanges during our long distance collaboration. Paul's 60 years of research formed the structure for gifted student programs in schools worldwide. His *Torrance Tests of Creative Thinking*, first published in 1962, are widely used today as are his over 1100 publications both for applied research as well as original research.

Great teachers are hard to come by. Paul considered his greatest teacher to be Jacob Moreno from whom he learned sociodrama as a creative problem solving technique; he subsequently integrated sociodrama in his classes at UGA. Although by then I was chair of the UGA Division of Elementary Education, I was drawn to Paul, with whom I took every doctoral level course, by his kindness and integrity—and found my greatest teacher! The *Atlanta Journal-Constitution* obituary captured my memories of Paul: "He saw genius in school trouble-makers and encouraged children—and I add adults also—to think beyond..."

3. be open and willing to let it evolve. Paul was always initiating ideas, often with meager resources; he loved involving others in his work, particularly his students; and he did let one thing lead to another, knowing how important this is in the creative process.

He was a wonderful mentor!

announcing . . .

E. Paul Torrance Graduate Student Award

The ACA E. Paul Torrance Graduate Student Award was established as a living memorial and fitting tribute to E. Paul Torrance who gave so much of his life developing new researchers to the fields of creativity. Doctoral and Master's students whose dissertation or thesis research focuses on some aspect of creativity are eligible for consideration for this annual award. Recipients will receive a lifetime membership to ACA and will be expected to present their research at the ACA annual conference where they will participate in the award ceremony. Selection for this award requires an affirmative majority vote of the Board of Directors.

Criterion for selection:

Evidence of outstanding scholarship in their dissertation or thesis topic and design that is expected to lead to significant understanding of creativity in theory and/or practice.

Materials required for nomination:

1. A five page summary composed by the nominee delineating his or her research question(s), design of their study, results, and how their study addresses the award criterion.
2. Three letters from those who can describe and evaluate how the nominee satisfies the criterion will be expected.

Nominations and self-nominations for the 2004 Award may be sent by

February 20, 2004 to:

Dr. Fredricka Reisman
School of Education
Drexel University
3141 Chestnut Street
Philadelphia, PA 19104
or e-mail freddie@drexel.edu

The American Creativity Association has established the

E. Paul Torrance Scholarship Fund

to honor the memory of this scholar, ACA Charter member and recipient of the first ACA Lifetime Creative Achievement Award.

Dr. Torrance was known around the world as the *Father of Creativity* for his nearly 60 years of research that became a framework for the field of creativity assessment. The *Torrance Tests of Creative Thinking* offer an alternative to assessing and increasing an aspect of intelligence.

In recognition of Dr. Torrance's commitment to and support of graduate students, the fund will provide a needs-based stipend to help support a graduate student's attendance at ACA's national conference.

You may send your contributions* to this fund to:

ACA Torrance Scholarship Fund
P.O. Box 5856
Philadelphia, PA 19128

*All contributions are tax deductible—501(C)3—make checks payable to the ACA Scholarship Fund

Excerpt from Insights into Creativity...interview with Dr. Torrance

Q

What is the future for creativity?

Where do you think it is headed?

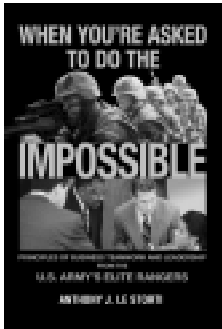
It is important for people who are interested in creativity and studying creativity to have respect for each other. They should not be afraid to use the findings of someone who might be in another profession and looks at creativity from a different point of view. It is also important to lend credibility to creativity by forming networks of people from all walks of life who believe in and practice creativity in their lives—*much like what the American Creativity Association is doing.*

*Insights into Creativity—a series published in the **FOCUS** in 1990—an interview Joyce E. Juntune had with Dr. E. Paul Torrance.*

Creativity Under *PRESSURE*

When You're Asked to Do the Impossible:

Principles of Business Teamwork and Leadership from the U.S. Army's Elite Rangers
by Anthony J. Le Storti



In his new book, *When You're Asked to Do the Impossible*, Anthony Le Storti describes how to select, forge and lead “special action teams” that can take on the most difficult of challenges. This excerpt from the book describes how the edge of chaos can be a great “zone” for creativity.

In next issue: *The Creative Leader Versus The Leader of Creativity.*

When You're Asked to Do the Impossible

is published by The Lyons Press.

Disruption

Nature teaches us that there is an occasional need for disruption. Forest fires started by lightning strikes, for example, burn away old growth that strangles vegetation, thus allowing the forest to rejuvenate itself. Organizations, too, need occasional rejuvenation, and the special action team may be a great vehicle for prompting and directing that change. But to help bring about new perspectives and new ideas, the special team has to venture out to edge, to the frontier of the industry—in effect, into the future.

Case Study

Creativity Under the Gun

Ingenuity has long been and continues to be one of the distinguishing characteristics of the American soldier. The ability to think clearly and creatively under enemy fire is, however, a remarkable attribute. The Ranger mission to seize the airfield at Point Salines in Grenada during Operation Urgent Fury provides a great example of that ability.

The original plan called for Rangers from B Company of the 1st Ranger Battalion to parachute onto the airfield. They were to seize and secure it so that Rangers from the 2nd Battalion, along with their gun jeeps and other equipment, could land by C-130 aircraft and then proceed onto other missions. But the airlift had been delayed, and the Cubans who were constructing the runway had learned of the approach of American forces. They positioned construction vehicles, trucks, 55-gallon drums and concertina wire on the runway; they also drove heavy steel bars into the runway—all to preclude the landing of U.S. aircraft.

As the C-130 transports carrying the first Rangers approached the drop zone, they came under heavy anti-aircraft fire. The planes were being badly damaged, so only the first two aircraft were able to drop the Rangers. The other planes veered off. As they descended and landed, the Rangers came under fire. Now there were fewer Rangers on the ground than planned, and they were under fire. The mission was endangered.

But those Rangers on the airfield quickly went to work to complete their assignment. One Ranger spotted a bulldozer and hot-wired it. Raising its blade to deflect enemy fire, he drove the bulldozer toward the main enemy resistance with his fellow Rangers on foot behind it. With bullets bouncing off the blade, the Rangers breached through the obstacles and pushed the enemy out of their defensive positions.

Meanwhile, it was determined that, with the runway filled with obstacles, the 2nd Battalion would have to jump in, rather than land. They rigged their parachutes in the close confines of their aircraft, but their planes still faced the potential of withering anti-aircraft fire. The biggest worry was a powerful four-barreled 23mm anti-aircraft weapon positioned on a ridge that overlooked the airfield. In flight, a Ranger planner and an Air Force navigator studied the situation and determined that the gun could only depress its barrels so far. If the planes came in low, they would be safe. Descending to 500 feet, the C-130s began their run, and the calculations held true. The 2nd Battalion exited the aircraft with little room to spare, as military parachutes require 400 feet to fully open. Securing the area, hot-wiring more vehicles and manhandling the obstacles, the Rangers cleared the runway to allow both their vehicles and a larger following force from the 82nd Airborne Division to land safely.

Case Study

Chaos Prompts Creativity

The successful rescue of Apollo 13 provides a great example of how a strong team, pulling together, can succeed in the face of great challenge and almost sure failure. I had the opportunity to gain insight into the rescue of Apollo 13 from astronaut Edgar Mitchell. Edgar, who would go on to become the sixth man to walk on the moon during the successful moon landing on Apollo 14, was scheduled to be on Apollo 13. When his crewmate, Alan Shepard, developed an ear infection, their team was rescheduled for Apollo 14 and replaced by the crew of James Lovell, John Swigert and Fred Haise. After the explosion occurred upon Apollo 13, Edgar, with little sleep, spent the next three days in a lunar module simulator at NASA. With his background in aeronautics, Edgar had been involved in the design of the module, which had now become a lifeboat in space, and he worked feverishly with NASA engineers on a rescue plan.

Apollo 13 was, of course, rescued. Applying powerful creative thought, the NASA team directed the rigging of a makeshift carbon dioxide filter out of found objects aboard the spacecraft. After three heart-stopping days, the spacecraft returned safely to earth.

These events were dramatic in themselves, but what I learned from Edgar Mitchell many years later heightened the impact of the rescue for me. It turns out that NASA engineers had studied the possibility of such an event aboard an Apollo spacecraft. After working hard to develop a solution, they came to the fatalistic conclusion that, should such an event occur, the craft and its crew would be lost! I found this information astounding, and, knowing the successful conclusion of the real life scenario, I asked Edgar about what

The literature on complex systems is clear on this point: great creativity emanates from a physical or psychological state that is far from equilibrium. It comes when members of a system or organization find themselves on the edge of chaos—not safe and stable, but not spinning out of control yet. The stakes are high; the future is uncertain. One thing is apparent: success and even survival will depend on innovative thinking and constructive change.

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Candidates for election to the Board of Directors of the American Creativity Association are listed along with a brief bio.

two-year term—ending December 31, 2005

✓ *vote your preferences*

- | | | |
|---|--|--|
| <input type="checkbox"/> Russ Barnes | <input type="checkbox"/> Paul G. Caron | <input type="checkbox"/> Daniel D. Reuster |
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Russ Barnes
DBA Bethesda, Maryland

Russ gained early experience as director of public affairs for the Delta Queen Steamboat company, a job that included responsibility for press relations, corporate giving, governmental relations, special events, and media barter programs. He has worked as a key marketing executive in the cable television industry with Time Inc. (now AOL Time-Warner) and as a consultant writing business plans for media and high-technology companies for the purpose of raising capital or arranging mergers. Most recently, Russ is a publishing journalist writing on topics that range from nanotechnology to religion. He has written two plays performed or read at several venues.

Rosita Brennan
Brennan Associates Abington, Pennsylvania

Rosita is an independent consultant with a diverse client base. Previously, she worked in Corporate Communications for ESPS, a software development company. Rosita's formal training was in business with a Master's Degree in Educational Media/Instructional Design from Temple University. Her multifaceted background includes experience in sales, management, marketing, project management, team leadership, group membership; being a practiced business owner, facilitator, mediator, negotiator, teacher, presenter.

Paul G. Caron
University of Southern Maine Lewiston, Maine

Paul is an Assistant Professor at the Lewiston-Auburn College at the University of Southern Maine teaching science, mathematics and education courses. The focus of his teaching and research is creating alternative assessments measuring high levels of learning beyond national and state standards. Paul is also an award composer and lyricist, and performs at various professional and amateur theaters around the State of Maine. He is currently completing his first term on the ACA Board as the Director of Arts Program Development. His focus is to bring a larger representation of visual and performing artists to the American Creativity Association.

Jamie O'Boyle
The Center for Cultural Studies & Analysis Philadelphia, Pennsylvania

Jamie is a cultural analyst. He has done cross-cultural field studies and written on global culture from areas as wide-ranging as the Middle and Far East, West Africa, the former Soviet Union, and Northern Ireland. He developed the complex systems model used to identify and track patterns of behavior and decision-making within national and institutional cultures. He has published extensively on American culture, communications, the nature of creativity, and the arts, with emphasis on the shared cultural mythology that operates at an "invisible" level, shaping the assumptions that drive us as Americans.

Daniel D. Reuster
Outland Research Hoboken, New Jersey

Dan has been a government defense contractor since 1991. During this time he has worked on programs for Spectra Research, University of Dayton Research Institute, Outland Research, Wright-Patterson Air Force Base, Allison Engine Company, ARINC, and Riverside Research Institute. He has published over 30 articles in the electromagnetic related field and spoken repeatedly at various annual conferences. As an ACA Board member, Dan is primarily concerned with corporate and government relationships and their sponsoring of ACA.

Rolf Smith
The Virtual Thinking Expedition Company Cypress, Texas

Rolf, retired Colonel, USAF, is currently local chairman for the ACA 2004 Conference in Houston. His board focus is on ACA membership and corporate connections. He spent 24 creative and controversial years on active duty with the U.S. Air Force and NATO, and in 1986 created the first military Office of Innovation and a worldwide network of military Innovation Centers. He launched the Office of Strategic Innovation and his School for Innovators in 1987, and since then his focus has been on helping organizations think creatively and differently. His passion lies in leading corporate Thinking Expeditions into the unknown to explore difficult problems and unusual opportunities. He is the author of *The 7 Levels of Change*.

4 ways to vote

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- e-mail to: ACAexdir@aol.com
- mail to: ACA Election
PO Box 5856
Philadelphia, PA 19128

Anthony Le Storti is executive consultant for IDEATECTS, a consulting firm that specializes in creativity, leadership development and the dynamics of human systems. He is a charter member of the American Creativity Association and currently serves on the Board of Directors.

Creativity Under Pressure...continued from page 6

had happened and why things had changed. His reply: "We needed more chaos in the system." Although the scientists had previously done their best to prepare the lunar missions, when the extraordinary challenge aboard Apollo 13 presented itself, it pushed their minds to greater creativity and ultimate success.

These two episodes underscore two important points. They affirm that the source of great creativity is found on the edge of chaos. They show that a sense of urgency about a matter of great importance can move high performers to extraordinary levels—even when failure seems imminent.

On a larger scale, we have seen that circumstances sometimes conspire to move a whole organization or industry to the edge of chaos. Such is the case, for example, as the terror at-

tacks of September 11, 2001, followed first by an economic recession, then by the Severe Acute Respiratory Syndrome (SARS) outbreak and Iraqi War in 2003, have landed a series of body blows to many industries, most notably, the airlines. When a system or an organization moves into such disequilibrium, incremental change will not suffice; only transformational creativity will save the day. Only when an organization reinvents itself will it have a chance at a new and brighter future.

ACA mission

The American Creativity Association (ACA) is the national organization of professionals in the field of creativity. Through its programs and services, it offers individuals and organizations opportunities for learning, professional development and networking. It is dedicated to enhancing the use of creativity throughout our society for the betterment of the human condition.

ACA vision

ACA is the virtual academy that leaders and professionals in the field of creativity turn to as the primary source of ideas and information dealing with creativity and where initiates to the field can begin their journey of discovery. To achieve its vision, the ACA provides: 1) forums to present, test and exchange ideas; 2) opportunities for networking and fellowship; 3) clearing-house services for information on the state of the art in creativity research and practice; and 4) means to link theorists and practitioners.

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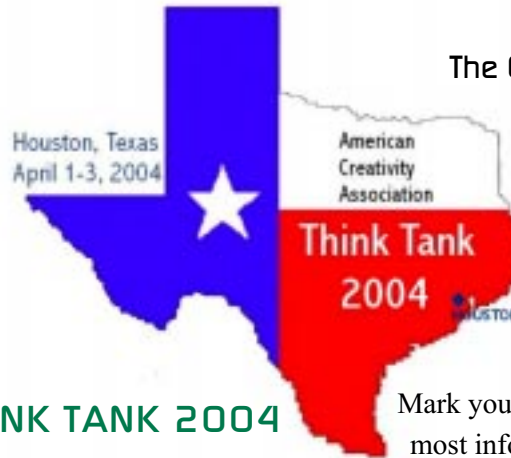
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