

CHAPTER 48

WAY 3) PERSONAL CREATIVE PROCESS

Necessity: Starts with a need to be more creative; this can be focused on a specific challenge or a general overall improvement in beneficial habits and activities.

Mode(s): All modes

HU: Study different approaches, books, videos, human sources for, and categories of, the creative process

G: Collect the processes and methods that appeal to you: give yourself feedback as you test and measure your results

H: New creative process toolkit

I could go on long here but essentially this book itself is the explanation. By using the Ways and Modes presented, I hope it will stimulate and inform those who seek to reinforce their own natural creative abilities and custom-develop a powerful Personal Creative Process Toolkit.

When something becomes evident, or reveals itself to our mind, or should I say, our mind reveals it, then that is 'realizing' or 'recognizing.' As the fog, or even blindness, of exploration lifts, and the travails of discovery peak, we see a shore our own mind has created. That is Harvesting.

Many folks have wonderful and positive concepts about creativity and sometimes they posit creativity as an ability which in some way exceeds the mind. I can't comment on those great ideas here. That approach works very well for some folks. Our approach here is perhaps more basic, because we believe creativity is within the grasp of every mind, and not necessarily dependent upon a more complex process than the mind itself. The human mind, even the one you have, is still itself far beyond human comprehension at this point in evolution. Sure, it is a topic of scientific speculation, theories, and academic debate. Yes, perhaps the spiritualists and mystics have it right, but my mission is to bring a very pragmatic approach to creativity.

In this book, our immediate approach is that we don't adhere to any idea that creativity is somehow independent of the brain and mind you already possess. If creativity, as an outcome of thinking, is indeed autonomous from basic brain capacities, we leave that to other authors to illuminate.

The First Step: Hunting

We begin and end with a very basic idea that creativity is an activity experienced by you on an everyday basis. We're just here to help folks recognize it and enhance it to further their own ambitions.

We encourage the reader to pursue their creative path in any way that resonates with them, psychologically, through art, business, or spiritually. There is a rich world that already exists within your mind, and experiencing it to the fullest is all we can ask the purchaser of this book. The beginning of our journey is to begin hunting and searching for our personal creative elements.

We need to ask ourselves some simple questions about our individual creative personalities. Everyone approaches creativity in a different way. We all have different capacities and life experiences, and they need to be acknowledged and realized so that we can form our own creative identity. Exploring our current state or position or perspective is a natural first step, and by beginning in this way, we can take pressure off ourselves and avoid unpleasant stress.

Here are some helpful questions that may help orient you working with the first, hunting step:

When you think creatively, what do you think about?

When you think about your creativity, what do you think about?

In your own mind, what would be the perfectly creative you?

If you were that perfectly creative you, what would that mean in terms of fulfillment?

Would you like to find new ways of personal expression?

Would you like to develop more core content to drive a more innovative business?

The purpose, or telos, of our personal creative exploration drives us forward with it. For instance, the motivation to buy this book or explore your creativity are all the proof you need that you are creative. If you are reading this sentence, you are a creative personality and we hope this book, that you've invested in, helps you along your path, along your new route.

The Second Step: Gathering

On the second gathering step of your three-part journey, there is a very necessary process in which you need to see and collect your personal elements of the three-part process and work with them by sorting and grouping. Sometimes the steps overlap, and sometimes during a quest we have sudden insights, but that is completely natural. The three-part process is only a guide. Everyone must undertake their own step-by-step journey. That is what we hope to assist you to do so you don't have to have that 'can't see the forest for the trees' feeling.

Knowing ahead of time that there are, essentially, three accessible and attainable steps help. I have associates that believe an individual must tap into some metaphysical force in order to see a new idea, but we, in this book, respectfully bypass that. Sure, they may be right, but personally, I've never experienced that. For those who need to accept that, I say do it, but that is way over the scope of this book. If by chance, this book and process helps an individual tap into a metaphysical inspiration, then that is fantastic.

The second gathering step in creativity is to pull all of those discoveries and thoughts into focus as tightly as possible to potentially recognize a pattern, a rhythm, or resonance:

Did you see or recollect some positive creative moments?

Do you enjoy puzzles, shopping, or picking apples off of a tree?

Did you fix something recently?

Have you ever pulled together all the pieces for a recipe or a home project?

Do you enjoy fashion, and pulling together an outfit?

The Third Step: Harvesting

In the third step of our process, the harvesting stage, we recognize the patterns formed from the parts we've pulled together. Many times, the thing we are looking for makes itself apparent rapidly, but of course, sometimes it presents itself only after a lot of slogging and work.

Here are some useful questions that help us think about our outcomes and realize our creative product:

Is a pattern beginning to reveal itself?

Is there a new pattern crystalizing from old elements, or are new elements forming an older familiar pattern?

Is the new pattern developing the pattern you were looking for, or is it something you haven't experienced before?

Will you know it when you finally see it?

Is your creative product useful and relevant to your process, or maybe useful for a purpose you hadn't thought about previously?

Sometimes we invent something inadvertently while we are working on a different project. It's like a form of serendipity, and when we happen upon it, we realize that although it wasn't

what we were looking for, what we found is still useful and worth pursuing.

I recall a story about a farmer who was working and digging out the dung in his pig enclosure, and he made a spark, and the pig pen exploded. He wasn't trying to invent fireworks, but he realized that the strange powder he was digging up would react with a bang if you set it alight. He had no previous knowledge of the chemicals that had been deposited over many years of tending his farm animals. He wasn't looking for something new, but he sure found it and he realized this was something different and worth pursuing.