

# The Creative Process as Creators Do It

## *Applications for Leadership*

Dr. Jennifer Groman  
Ashland University  
jgroman@ashland.edu



# The Piirto Model of Creativity Training

Piirto Model of Creativity Training	
Theme	Activities
Core Attitudes	<ul style="list-style-type: none"> <li>Naïveté</li> <li>Risk-taking</li> <li>Group trust</li> <li>Tolerance for ambiguity</li> <li>Self-discipline</li> </ul>
Seven I's	<ul style="list-style-type: none"> <li>1. Imagery</li> <li>2. Imagination</li> <li>3. Intuition</li> <li>4. Insight</li> <li>5. Inspiration</li> <li>6. Incubation</li> <li>7. Improvisation</li> </ul>
General Practices	<ul style="list-style-type: none"> <li>1. The need for solitude;</li> <li>2. Creativity rituals;</li> <li>3. Meditation;</li> <li>4. Exercise, especially walking;</li> <li>5. The quest for silence;</li> <li>6. Synchronicity;</li> <li>7. Divergent production practice;</li> <li>8. Creativity salon;</li> <li>9. Individual or group creativity projects;</li> <li>10. Creativity as the process of a life;</li> <li>11. Supporting—Visiting bookstores, museums, concerts, plays, movies, readings or lectures.</li> </ul>

Core Attitudes  
of the  
Creative Process

Naïveté

Risk-taking

Group trust

Tolerance for ambiguity

Self-discipline

The Seven I's  
of the  
Creative Process

1. Imagery
2. Imagination
3. Intuition
4. Insight
5. Inspiration
6. Incubation
7. Improvisation

# Other Aspects of the Creative Process

1. The need for solitude;
2. Creativity rituals;
3. Meditation;
4. Exercise, especially walking;
5. The quest for silence;
6. Synchronicity;
7. Divergent production practice;
8. Creativity salon - sharing individual or group creativity;
10. Creativity as the process of a life;
11. Visiting bookstores, museums, concerts, plays, movies, readings or lectures.

# The Piirto Model of Creativity Training

Piirto Model of Creativity Training	
Theme	Activities
Core Attitudes	<p>Risk-taking (Princess and the Pea)</p> <p>Naïveté (Raisin Meditation)</p> <p>Group trust (Red Wounds)</p> <p>Tolerance for ambiguity (More than one right answer)</p> <p>Self-discipline (Thoughtlogs--Individuation)</p>
Seven I's	<ol style="list-style-type: none"> <li>1. Imagery (archetypes)</li> <li>2. Imagination (finger painting, clay, poetry, fiction)</li> <li>3. Intuition (intuition probe, psychic intuition, dreams)</li> <li>4. Insight (grasping the gestalt, Aha! Zen Sketching)</li> <li>5. Inspiration (Love, dreams, travel, others, 'I'll show you', frustration)</li> <li>6. Incubation (See Meditation)</li> <li>7. Improvisation (jazz, theater, word rivers, writing practice, creative movement, rhythm and drumming, scat singing, doodling)</li> </ol>
General Practices	<ol style="list-style-type: none"> <li>1. The need for solitude;</li> <li>2. Creativity rituals;</li> <li>3. Meditation;</li> <li>4. Exercise, especially walking;</li> <li>5. The quest for silence;</li> <li>6. Synchronicity;</li> <li>7. Divergent production practice;</li> <li>8. Creativity salon;</li> <li>9. Individual or group creativity projects;</li> <li>10. Creativity as the process of a life;</li> <li>11. Supporting--Visiting bookstores, museums, concerts, plays, movies, readings or lectures.</li> </ol>

How might you apply these ideas to ...

1) Your life and work to make yourself a better leader?

2) Your colleagues or individuals you lead to enhance their work and their lives?

Core Attitudes	Naïveté Group trust Self-discipline	Risk-taking Tolerance for ambiguity
Seven I's	1. Imagery 3. Intuition 5. Inspiration 7. Improvisation	2. Imagination 4. Insight 6. Incubation
General Practices	1. The need for solitude; 2. Creativity rituals; 3. Meditation; 4. Exercise, especially walking; 5. The quest for silence; 6. Synchronicity; 7. Divergent production practice; 8. Sharing individual or group creativity; 10. Creativity as the process of a life; 11. Visiting bookstores, museums, concerts, plays, movies, readings or lectures.	

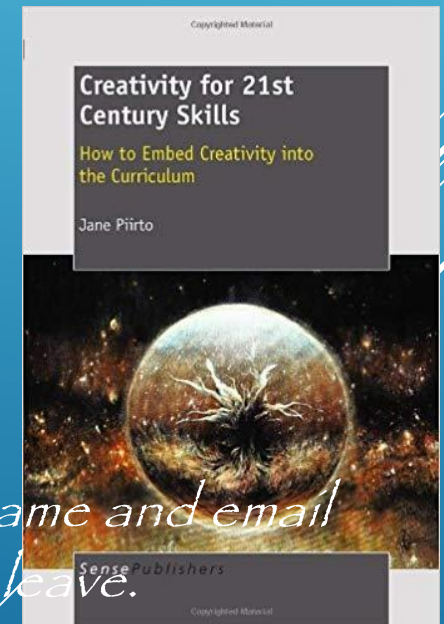
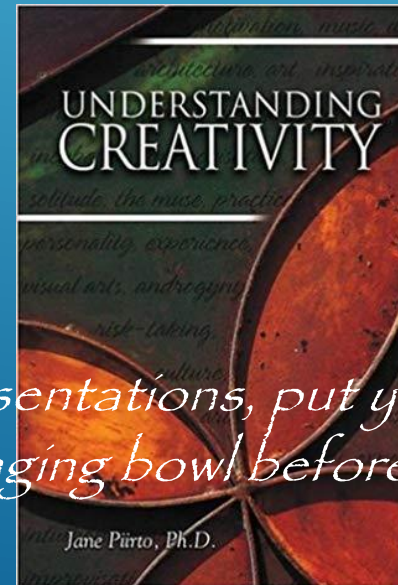
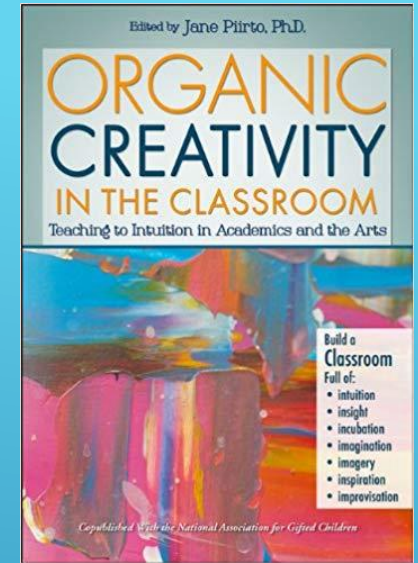
Piirto, J. (2013). *Organic creativity in the classroom: Teaching to intuition in academics and the arts*. Waco, TX: Prufrock Press.

Piirto, J. (2011). *Creativity for 21<sup>st</sup> century learning: How to embed creativity into the curriculum*. Rotterdam: Sense Publishing.

Piirto, J. (2004). *Understanding creativity*. Scottsdale, AZ: Great Potential Press.

## References

*If you would like a copy of my two PowerPoint presentations, put your name and email address on the card in your bag and put it in my singing bowl before you leave.*





Groman, J. (2014). The mirror: Creativity as seeing and being seen: Authoethnography of a teacher. In J. Piirto (Ed.), *Organic creativity in the classroom: Teaching to intuition in academics and the arts* (pp. 267-283). Waco, TX: Prufrock Press.

Groman, J. L. (2015). What matters: Using art-based methods to sculpt preservice teachers' philosophical beliefs. *International Journal of Education and the Arts* (16)2. 1-17.

Groman, J.L. (in press). The bully's face: Using art to understand bullying in gifted children. *Gifted Child Today* (Fall, 2018 or Spring, 2019).

## My articles