

**THE NATURE OF CREATIVITY  
IN OCCUPATIONAL THERAPY.**

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**A Script  
Presented to  
The Pretoria College  
of Occupational Therapy.**

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**In partial fulfilment  
of the requirements for the Teachers  
Diploma in Occupational Therapy.**

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**by**

**Lynette A. Watson**

**June 1970**

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**Faculty of Education,  
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## Chapter I

### **THE PROBLEM AND DEFINITION OF TERMS USED.**

The concept of Creativity is commanding worldwide attention from professional people in every sphere. The primary reason for this interest is the realisation that the progress of a nation depends on the number and quality of its creative citizens.

The fields engaged in research on Creativity range widely, for example, those of science, art and education. Therefore it is not surprising that a variety of sometimes conflicting definitions and philosophies of Creativity have been formulated.

C. Taylor has noted these discrepancies and writes: "The authors urge researchers either to choose tentatively an existing definition of Creativity or develop a definition of their own which will enable them to move ahead in their work".<sup>1</sup> In this script, the candidate must necessarily follow Taylor's advice; but for convenience sake will strive for some uniformity with the more widely accepted definitions and terminology.

#### **1. THE PROBLEM:**

##### **Statement of the problem:**

The definition and analysis of the development of the Creative Response culminating in Creativity.

##### **Importance of the study:**

Occupational Therapists have traditionally used the word "Creativity" to describe one of their treatment media. In view of the ever-increasing formulation of Creativity in other spheres, Occupational Therapists must clarify their concepts accordingly.

Whereas most other researchers concerned are seeking primarily to identify and nurture the highly creative individual, we in Occupational Therapy are seeking ways to nurture the creative potential we believe to be inherent in each individual. Our aim is two-fold, firstly, that each patient may live a fulfilling life at his highest creative potential; secondly, that he may contribute to society in the work situation at his highest work potential.

However, before we can do this we must define and describe Creativity itself. This background is vital because, without it, we cannot build a valid, enduring case for Creativity in Occupational Therapy.

We will see in the following chapters that it is not practical simply to read what others have to say about Creativity. The views of researchers are so divergent and their emphasis is usually so removed from our needs that it is far more valid to build our own background utilizing the research of others.

This is precisely what this study aims to do.

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<sup>1</sup> Taylor, Calvin. "Creativity: Progress and Potential" (McGraw-Hill Inc. New York 1964) page 7.

### Limitations of the study:

1. Limited to a review of the Literature pertaining to Creativity.
2. It is a theoretical study of the definition and analysis of Creativity.

## 2. DEFINITION OF TERMS USED.

### A. What is Creativity.

Although the word Creativity is extensively used in literature dealing with the subject, it is difficult to pin down a definition of the word. On analysis it appears that "Creativity" is defined in so many different ways as to make it virtually useless as a specific terminology.<sup>2</sup>

For example:

Erich Fromm	"Creativity is the ability to see (be aware of) and respond." <sup>3</sup>
Rollo May	"Creativity I define as the process of bringing something new into birth." <sup>4</sup>
Harold D. Lasswell	"Creativity is the disposition to make or recognise valuable innovations." <sup>5</sup>

In attempting to clarify the concept of Creativity, the candidate has accepted "Creativity" as a cover term and has tentatively structured sub-headings, definitions of which she believes will lead to a more accurate and composite picture. The four sub-headings are:

- 1) Creative Ability
- 2) Creative Response
- 3) Creative Act
- 4) Creative Capacity

#### 1) Creative Ability.

To the candidate's mind, this is the basic ability on which all creative growth depends. Erich Fromm and Clark Moustakas have described this ability respectively as "The ability to see and to respond,"<sup>6</sup> and "To experience life in one's own way."<sup>7</sup> HJV du Toit states: "Creative ability is the ability to present yourself freely, without anxiety, limitations of inhibitions. It's your preparedness to function at whatever level of competence you are on." She sums this up as "The ability to function free from consciousness of self."<sup>8</sup>

The candidate feels that the above definitions of Creative Ability correspond in essence, as they all contain the following elements:

- Pre-suppose ability to perceive
- Require honesty of perception
- Require functioning in a life situation

However, because du Toit's definition is more explicit it is most acceptable.

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<sup>2</sup> The candidate is indebted to Miss Boughton OT for the original suggestion.

<sup>3</sup> Anderson, H. (Editor 1959) "Creativity and its Cultivation" (Harper and bros. NY. 1959) Fromm, E.

<sup>4</sup> Ibid. May, R. page 58.

<sup>5</sup> Ibid. Lasswell, H. page 203.

<sup>6</sup> Ibid. Fromm, E. page 44.

<sup>7</sup> Andrews, MF. (Editor 1961) "Creativity and Psychological health" (Syracuse University Press 1961) Moustakas, C. page 76.

<sup>8</sup> du Toit, HJV. Pretoria College of Occupational Therapy. Permission to quote secured.

## 2) Creative Response

The extension of Creative Ability into the capacity for Creative Acts is Creative Growth. The essence of the process of Creative Growth is in the response of the individual to challenge. The individual perceives a challenge which is appropriate to his capacity at that moment but is nevertheless a step forward and outward to growth. By meeting the challenge and conquering it, the person grows and is thus ready in terms of his self-evaluation to respond to another challenge at a higher level. All activity being actualised at the frontiers of an individual's capacity is the result of Creative Response.

Support for this hypothesis comes from Carl Rogers who states: "Man's tendency to actualise himself, to become his potentialities... is the mainspring of Creative Growth."<sup>9</sup> The basis of Maslow's thesis is that creativeness is a maximum of self actualisation.<sup>10</sup> Anderson equates growth with creativeness using physical growth as his model.<sup>11</sup>

The candidate's definition of Creative Response is therefore as follows:  
Creative Response is a potential in each person which, when realised, gives direction to the individual's living, leading to self-actualisation.

## 3) The Creative Act

In the candidate's opinion, many researchers are defining the Creative Act when they are defining Creativity. An analysis of the literature reveals that four criteria are involved, though not necessarily all four in each definition:

1. The Creative Act requires the recall of selected past experiences.
2. It involves the re-organisation of elements in a new way.
3. It results in a product.
4. This product is meaningful and significant.

Thus we note that Carl Rogers states: "My definition of the creative process is that it is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand and the materials, events, people and circumstances of his life on the other."<sup>12</sup>

James A. Smith states: "Creativity is the sinking down taps into our past experiences and putting these selected experiences together into new patterns, new ideas, new products."<sup>13</sup>

Henry A. Murray says: "Creativity is the occurrence of a composition that is both new and valued."<sup>14</sup>

Sidney J. Parnes says: "The creative process is the fresh, meaningful association of elements from human knowledge and experience."<sup>15</sup>

Much controversy exists regarding the relative importance of the process and product of Creativity. However, a body of researchers with Rollo May<sup>16</sup> and Clark Moustakas<sup>17</sup> prominent among

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<sup>9</sup> Anderson, H. (Ed.) *Op.Cit.* Rogers, C. page 73.

<sup>10</sup> Ibid. Maslow, A. page 94.

<sup>11</sup> Ibid. Anderson, H. page 251.

<sup>12</sup> Ibid. Rogers, C. page 74.

<sup>13</sup> Smith, James A. (Ed.) "Creativity - its nature and nurture" (Syracuse University Press 1964) page 8.

<sup>14</sup> Anderson, H. (Ed.) *Op.Cit.* Murray, HA. page 99.

<sup>15</sup> Parnes, S.J. "Creative behaviour guidebook" (Charles Scribness and Sons NY. 1968) page 27.

<sup>16</sup> Anderson, H. (Ed.) *Op.Cit.* May, R. page 64.

<sup>17</sup> Andrews, M. (Ed.) *Op.Cit.* Moustakas, C. page 76.



them concludes that they are equally important, in fact complementary. It is nevertheless generally acknowledged that attempts to assess the value of the product contain many pitfalls.

To the candidate, none of these four criteria excludes the others. Rather, they form a meaningful whole. When these four criteria are viewed in their broadest sense, it becomes evident that the Creative Act is not a rigid concept but is a relative one.

The definition given by Parnes is acceptable to the candidate because it is simple, yet contains, in essence, all four criteria.

For a more detailed definition, that of Carl Rogers is very acceptable, provided the word "relational" is interpreted as "of or belonging to human relationships."<sup>18</sup>

#### **4) Creative Capacity**

The division of Creative Ability, Creative Response and the Creative Act is artificial as they are interrelated and interdependent. It appears necessary to formulate a term to bind these three facets so as to enable one to indicate the level of Creativity which an individual has reached. Thus the candidate defines Creative Capacity as the level of Creativity an individual is capable of at any moment in time.

#### **B. Other Focal Terms**

##### **1. Psycho-analytic**

Pertaining to; the theory and practice of Freud's method of treating psychopathic disorders; the analysis of the unconscious mind by the method of free association.

##### **2. Neo-psycho-analytic**

Neo in combinations, denoting a new or modern form of some doctrine, belief, practice, language, etc. or designating those who adopt, advocate or use it.

##### **3. Existential**

Pertaining to reality as opposed to appearance; being; the fact or state of existing; continuance in being.

##### **4. Intentionality**

The quality or fact of directing the mind or attention to something; volition; purpose.

##### **5. Finite**

Having bounds, ends or limits; opposite of infinite.

##### **6. Concrete**

Embodied in matter; actual practice or a particular example; opposite of abstract.

##### **7. Phylogenetic**

Relating to the race history of an organism.

##### **8. Ontogenetic**

Relating to the development of the individual being.

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<sup>18</sup> Shorter Oxford Dictionary.

**9. Transcend**

To be above and independent of; to rise above; surpass.

**10. Violate**

To break, infringe or transgress unjustifiably.

**11. Valid**

Well founded, applicable; against which no objection can be fairly brought.

**12. Genuine**

Properly so called.

**13. Dialectical**

Pertaining to a logical Rhetorical disputation; the continuous unification of opposites (Hegel).<sup>19</sup>

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<sup>19</sup> Shorter Oxford Dictionary.

## CHAPTER II

### THE NATURE OF CREATIVITY.

#### **1. The Philosophical-Psychological nature of Creativity.**

There appears to be two popular concepts of the origins of Creativity.

- A. The psycho-analytic and neo-psycho-analytic concept.
- B. The Existential concept.

##### **A. The psycho-analytic and neo-psycho-analytic concept.**

Freud drew a parallel between conflict as the genesis of neurosis and conflict as the genesis of Creativity. He stated that the forces motivating the artist are the same conflicts which drive other people into neurosis. The basis of these conflicts are in the unconscious, here also are the creative and neurotic solutions to these conflicts.<sup>20</sup>

Deutsch explains Creativity as follows: "as the instinctual pressure rises and a neurotic solution appears imminent, the unconscious defence against it leads to the creation of an art product. The psychic effect is the discharge of the pent up emotion until a tolerable level is reached."<sup>21</sup>

Neo-psycho-analytic formulations by Kris and Kubie shift the emphasis from the id processes to the ego processes and consequently from the unconscious to the pre-conscious.<sup>22</sup> Kubie confines the source of Creativity to the pre-conscious and maintains that both the conscious and the unconscious processes may rigidify the creative capacity of the pre-conscious.<sup>23</sup>

Rugg differs slightly by maintaining that life is lived on an unconscious - conscious continuum. While some creative capacity is possible in all sectors of the continuum, this capacity will tend to decrease towards either pole and will be maximal at the conscious - unconscious border, termed by Rugg as the off-conscious or Transliminal chamber. In linear terms, Rugg places himself between Freud and Dewey (traditional logic).<sup>24</sup>

The psycho-analytical theories have the following points in common:

- 1) Creativity is seen as being derivatory or reducible to some other process or instinct.
- 2) Creativity is seen as having a drive discharge function that is to reduce tension and restore equilibrium.

In effect, Creativity is "an act of regression in the service of the ego."<sup>25</sup>

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<sup>20</sup> Smith, James A. *Op.Cit.* page 11.

<sup>21</sup> *Ibid.* page 12. Deutsch, F. "Mind, body and art" (Daedalus) page 34.

<sup>22</sup> *Ibid.* page 12.

<sup>23</sup> *Ibid.* page 12 Kubie, LS. "Neurotic disorders of the creative process" (Lawrence: University of Kansas Press, 1958) pages 47-48.

<sup>24</sup> *Ibid.* page 15 Rugg, Harold "Imagination - Sources and conditions that stimulate Creativity". (NY Harper & Row, 1963) pages 42-43.

<sup>25</sup> May, Rollo. - Anderson, H. (Ed.) *Op. It.* page 55

## **B. The Existential concept.**

The existential view of man as being constantly defining himself through his dialogue with his world, is basic to the writings of researchers such as Rogers, Moustakas, May, Maslow and Fromm.

Man is in constant dialogue with his world. He is encountering reality in his life situations and by his moment to moment response he is formulating the quality of his answer to life, i.e. he is defining himself. When is this "defining" self actualisation or self fulfilment? HJV du Toit has this to say: "(Self-fulfilment) is in essence a process of self-evaluation and self-acceptance of a Being which is never the same for two consecutive moments of living. Thus self-fulfilment is at any moment but a direction of living, with the unique individual quality of maximal physical, mental and spiritual possibility or promise in each man and thus unique for each man."<sup>26</sup>

Clark Moustakas says "(The creative process is the) bringing into being of my own identity as it is related to the challenge of a crucial situation."<sup>27</sup>

In addition to this theory on the origin of Creativity, namely self-fulfilment through response to challenge, the existentially orientated researchers stress the following of Creativity:

Led by Moustakas and May, they believe that mental health and creative capacity co-vary. May refers to the creative process as "the expression of the normal man in the act of actualising himself, not as a product of sickness but as the representation of the highest degree of mental health."<sup>28</sup>

The existentialist view is, in essence, as follows:

- 1) Creativity is seen as being existential and primary, i.e. embedded in the nature of every man and therefore normal and healthy;
- 2) Creativity is seen as seeking tension (challenge) as only in this way can self-actualisation be achieved.

The above authors do not attempt to identify an autonomous instinct of creativity. Martin Buber, however, states "Creation originally means only the divine summons to the life hidden in non-being". For Buber, human creative capacity is "man's imaging of God authenticated in action".\* The instinct in man giving rise to this capacity, Buber names "originator instinct", which he says is autonomous and non-derivatory. He explains this instinct by stating "What the child desires is its own share in this becoming of things: it wants to be the subject of the event of production". And again "What is important is that by one's own intensively experienced action, something arises which was not there before."<sup>29</sup>

## **Assessment**

A glance at the definitions of Creativity in Chapter I of this script will reveal a leaning towards the existential theory. The reasons are as follows:

- 1) The concept of self-fulfilment through creative response as being a "defining characteristic of essential humanness" (Maslow<sup>30</sup>) seems to the candidate to be far-seeing and enriching.
- 2) Acceptance of the existential tenets has been basic to the definition of Occupational Therapy by HJV du Toit at the Pretoria College.<sup>31</sup> This crystallisation has given the

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<sup>26</sup> du Toit, HJV. "Initiative in Occupational Therapy" Unpublished Thesis. Permission to quote secured.

<sup>27</sup> Andrews, MF. (Ed.) *Op. Cit.* Moustakas page 76.

<sup>28</sup> Anderson, H. (Ed.) *Op. Cit.* May, R. page 56.

\* I am indebted to Mrs. I. Eggers O. T. for the original reference.

<sup>29</sup> Buber, Martin. "Between Man & Man". (Collins. London and Glasgow, 1947) pages 112-113.

<sup>30</sup> Anderson, H. (Ed.) *Op. Cit.* Maslow, A. page 94.

<sup>31</sup> du Toit, HJV. "Initiative in Occupational Therapy" Unpublished Thesis.

profession a validity and scope which, to the candidate's mind, would have been denied if it had been based on psycho-analytical tenets.

However, the candidate tentatively suggests that the two approaches are not mutually exclusive.

Maslow proposes a hierarchy of needs.<sup>32</sup>

- 1) Physiological
- 2) Safety
- 3) Belongingness
- 4) Esteem
- 5) Self-actualisation

He states that the pinnacle of self actualising creativeness is not possible until all the preceding needs have been satisfied.

Is it possible that threat of frustration to any of needs 1 - 4 would evoke a creative process of the psycho-analytical type?

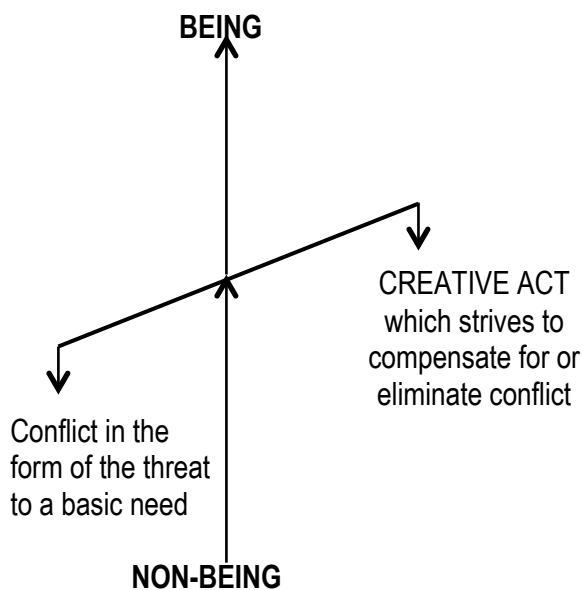
Erich Fromm accepts the possibility of primary Creativeness and secondary Creativeness, the latter the result of defence mechanisms.

The candidate interprets this as follows:

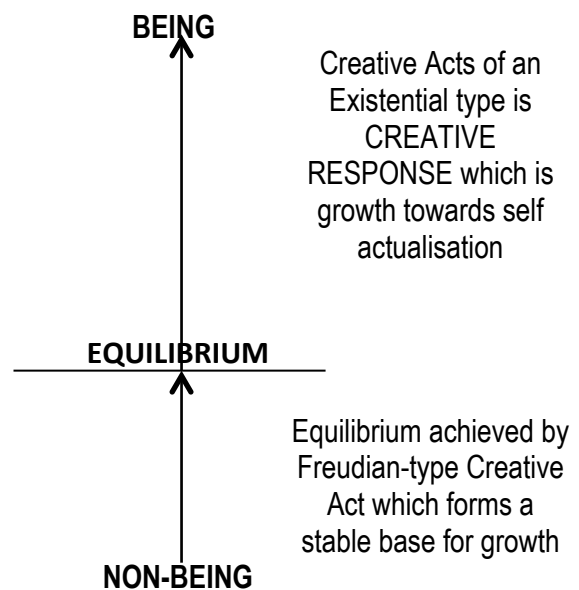
Consider the individual progressing from non-being to being (self actualisation) by means of creative response. Any threat of obliteration to the "Being" he has achieved, will evoke a psycho-analytic type creative process. This tendency will diminish increasingly the nearer the pole of being the individual progresses.

Figuratively:

a) Freudian type of Creative Act which aims at equilibrium



b) Existential type Creative Act which is growth from a basis of equilibrium.



<sup>32</sup> Parnes, S.J. *Op. Cit.* page 4.

In effect, the role of the compensatory/defensive/drive discharge type of Creativity would be to consolidate the ego in the service of the Creative Response as defined.

## **2. The Physical nature of Creativity.**

By this the candidate means that all creative response must, by definition, be crystallised in the physical dimension of man.

Many authors express this conviction. Rogers says: "For me as a scientist, there must be something observable, some product of creation."<sup>33</sup>

Margaret Mead implies a product when she includes recognition by others as an integral part of the full experience of creativity.<sup>34</sup>

H. Anderson expresses his concern that "without the product or evidence of action or achievement, there might not be more than fantasy."<sup>35</sup>

While all these motivations are valid, to the candidate the crux is the existential interrelatedness of man with his world in the dialogue of life. R. May states, "a continual dialectic process goes on between world and self and self and world; one implies the other and neither can be defined by omitting the other. That is why you can never localise creativity as a subjective phenomenon, you can never study it in terms simply of what goes on within the person."<sup>36</sup>

This dialogue is made possible by the fact that man has a body; but because pre-reflectively man is his body the Creative Response must find expression and realisation in the physical dimension. Whether this takes the form of a fleeting facial expression or the manipulation of clay to form a jug, the important thing is that it is a crystallisation in time.

It is interesting to compare the Shorter Oxford Dictionary definitions of:

Crystallisation - assuming a definite or concrete form; and

Product - that which is produced by any action, operation or work.

To the candidate's mind "product" by definition implies a conscious value judgement whereas crystallisation does not.<sup>37</sup>

In conclusion, it is clear that Creative Response and Creative Act as defined in Chapter I are essentially interrelated. The candidate trusts that the reason for their separation will become clearer in the following chapters.

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<sup>33</sup> Anderson, H. (Ed.) *Op. Cit.* Rogers, C. page 70.

<sup>34</sup> *Ibid.* page 223.

<sup>35</sup> *Ibid.* page 243.

<sup>36</sup> *Ibid.* page 239.

<sup>37</sup> The candidate is indebted to HJV du Toit for the original suggestion of using this word.

### **3. The Social nature of Creativity.**

By this the candidate means that the Creative Response of an individual must by definition involve a turning towards his fellow man and therefore the Creative Act must by definition be of meaning and significance to his fellow man.

Concern as to the potential social value of the creative act has been expressed by many authors.

Michael F. Andrews states "It can in fact be harmful, immoral and even criminal. The good of a creative act depends on the creator's purpose and the motive of those who use it".<sup>38</sup>

Anderson agrees when saying "The thing itself has no intentionality toward another person. A person does however, have intentionality toward another person."<sup>39</sup>

Rogers, however, is of the opinion that the potential value of the act cannot be assessed by examining the purposes of the individual because "the individual creates primarily because it is satisfying to him."<sup>40</sup>

To the candidate's mind, Buber sums up when he states that the real and individual worth of a person remains uncomprehended when we judge him by his effect alone and not by his qualities. "And no moment, if it has to vouch for its relation to reality can call upon any kind of later, future moments for whose sake, in order to make them fat, it has remained so lean."<sup>41</sup>

In accepting what Buber says the candidate rejects any sacrificing or suppressing of self in order to serve or manipulate others. Rather this turning towards one's fellow man is rooted in human nature.

B.F. Nel says, "Man is only then a human being in his directedness towards other human beings". Buber, "We are created with one another and directed to a life with one another". Van den Berg, "The deepest sense of our existence is lodged with our fellow man."<sup>42</sup> If Creative Response is growth towards fullest humanness it inherently implies a growing acceptance of, and turning towards, our fellow man.

Characterising this acceptance is:

- 1) An awareness of the needs of our fellow man;
- 2) A responsibility towards them;
- 3) An attentiveness to their solution in time.<sup>43</sup>

It follows that the Creative Response will increasingly reflect this turning towards one's fellow man by the meaning and significance of the crystallisation.

To the candidate the use of the three words "meaning and significance" are appropriate:

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<sup>38</sup> Andrews, MH. (Ed.) *Op. Cit.* page 100.

<sup>39</sup> Anderson, H. (Ed.) *Op. Cit.* page 251.

<sup>40</sup> *Ibid.* Rogers, C. page 73.

<sup>41</sup> Buber, M. *Op. Cit.* page 50.

<sup>42</sup> du Toit, HJV. "Initiative in Occupational Therapy" Unpublished Thesis. Permission secured.

<sup>43</sup> Modified from "Initiative in Occupational Therapy" *Ibid.*

Meaning: "That which is intended to be or actually is expressed or indicated."

Significance: "The import of something."

Import: "to be important, signify, matter."<sup>44</sup>

They subtly emphasise the qualities of the giver and the receiver of the crystallisation respectively, while "and" denotes their dynamic interrelatedness.

That the crystallisation has conveyed what the giver has intended is confirmed by the response of the receiver (Meaning).

That the response of the receiver reflects an evaluation of the crystallisation is confirmed and reflected in the subsequent crystallisations of the giver (Significance).

As the individual progresses towards his pole of self-actualisation so will his crystallisations increase in significance to others. Depending on his Creative Capacity he may be able to transcend accepted norms (to be discussed) and his crystallisations will become potentially socially valuable.

The extent to which he completely turns away from his fellow man as evidenced by violation of accepted norms is the measure of the potential social destructiveness of his crystallisations, and a measure of his failure to Respond Creatively.

In support the candidate quotes Rogers: "When the individual is open to all of his experience then his behaviour will be creative and his creations may be trusted to be essentially constructive."<sup>45</sup>

And Buber: "The limits of the possibilities of dialogue are the limits of awareness". When there is no dialogue with the world, Buber says, the essence of reality disintegrates, there is a withdrawal from the others "you look in yourself and you are no longer" and "in order to be able to go out to the other, you must have the starting place, you must have been, you must be with yourself."<sup>46</sup>

In conclusion:

- 1) There can be no guarantee that creative acts will be socially constructive, only a trust.
- 2) This trust is embodied in the existential turning towards one's fellow man.
- 3) Turning towards one's fellow man is essential to the meaning of self-actualisation through Creative Response.
- 4) Crystallisation in the physical dimension is essential to the meaning of Creative Response.
- 5) Therefore the crystallisation of a Creative Response must be potentially of meaning and significance to one's fellow man.
- 6) There is a dynamic interrelationship between the meaning and the significance of the giver and the receiver of the crystallisation.
- 7) There is a dynamic positive relationship between the Creative Capacity of an individual and the meaning and significance of his crystallisation.
- 8) At some relative level of Creative Capacity a potentially socially valuable/useful crystallisation may result.

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<sup>44</sup> Shorter Oxford Dictionary

<sup>45</sup> Anderson, H. (Ed.) *Op. Cit.* Rogers, CP. page 73.

<sup>46</sup> Buber, M. *Op. Cit.* page 50.



#### 4. The Psychical nature of Creativity.

By this the candidate means that Creative Response is by definition self-evolvement through self-involvement.

Man is addressed by life in each moment of his Being. He has an "original responsibility"<sup>47</sup> as opposed to an "ethical responsibility"<sup>48</sup> "to answer, to decide; even if this answer is silence and this decision - indecision."<sup>49</sup>

The measure of man's acceptance of this responsibility is the measure of his receptiveness of Lifes address, i.e. his awareness.

This responsibility-imbued awareness becomes dialogue with Life when man responds with attentiveness to the solution of Lifes demands. HJV du Toit defines attentiveness as: "an inner growing into the need of each moment, it is the culminating point of awareness and response, it is the quality of our answer to life."<sup>50</sup>

If this attentiveness has the quality of maximal ontogenetic use of the quantitative elements of intelligence, physique, aptitudes or whichever human capacities that individual is responding with, then this is self-involvement. If, in addition, this attentiveness is crystallised in the physical dimension and includes a turning towards one's fellow man then this is creative response. The candidate quotes HJV du Toit in support, "we respond (to life's demands) with the substance of our Being into the situation, infuse ourselves into the lived life. This is creativity."<sup>50</sup>

The candidate has identified creative response as the essence of growth leading to self-actualisation. Therefore self-involvement cannot be seen as a static concept, rather it is a process of self-evolution lodged in the power of man to formulate his own answer to life, i.e. himself.

The essence of this self-evolvement is a growing Intentionality. This will be reflected in the following:-

- 1) A growing awareness of Life's demands.
- 2) A growing sensitivity to the opportunities of dialogue.
- 3) A growing responsibility seen in the ability to take the consequences of one's actions.
- 4) A growing self-commitment.
- 5) A growing self-knowledge.
- 6) A growing self expectation.
- 7) A growing turning towards one's fellow man.
- 8) A growing capacity and responsibility to crystallise meaningfully and significantly.
- 9) A growing awareness of and responsibility in the time dimension.

That each of these has a "fruitful zero"<sup>51</sup> and proceeds through a developmental sequence to a relative peak point is inherent in the concept evolvement.

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<sup>47</sup> Ibid.

<sup>48</sup> du Toit, HJV. Op. Cit. page 9.

<sup>49</sup> Ibid. page 9.

<sup>50</sup> Ibid. page 10

<sup>51</sup> Buber, M. Op.Cit. page 118.

In conclusion, the candidate notes that she perceived very little in the literature pertaining to the psychical nature of Creativity. There is much work being done into the reasons why intelligence and creativity do not have a high, constant correlation.<sup>52</sup> Researchers into predictors and traits of Creativity mention, amongst others, "motivational factors", for example commitment, involvement and persistence.<sup>53</sup> But as a body of thought of the significance the candidate is convinced it has, the psychical nature of creativity does not seem to have exponents.

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<sup>52</sup> Guilford, JF. "Intellectual Resources and their values as seen by Scientists" Scientific Creativity: Its recognition and development. Ed. C. Taylor - F. Barron. (New York: John Wiley and Sons, 1963) page 103.

<sup>53</sup> Taylor, CW. And Holland, John. "Predictors of creative performance" Creativity: progress and potential. Ed. C. Taylor (New York: McGraw-Hill Inc, 1964) page 16.

## Chapter III

### THE CREATIVE PROCESS.

Graham Wallas first identified what he believed were distinguishable phases of the creative process in 1926. He named these phases:

- 1) Preparation
- 2) Incubation
- 3) Illumination
- 4) Verification<sup>54</sup>

Mary Lee Marksberry supports this description in her book "Foundations of Creativity."<sup>55</sup>

Many other researchers accept these phases but use different terminology. Some authors do not name the phase of Incubation. For example, PA Sorokin:

- 1) Conception
- 2) Objectification
- 3) Socialisation<sup>56</sup>

And Bruner:

1. Acquisition
2. Transformation
3. Evaluation<sup>57</sup>

And AW Foshay:

1. Openness
2. Focus
3. Discipline
4. Closure<sup>58</sup>

Rollo May describes the whole process as an intense encounter between man and his world. The peak of intensity he equates with the stage of Illumination which, according to May, can be a state of ecstasy.<sup>59</sup> This accords somewhat with the phases:

1. Meditation
2. Contemplation
3. Ecstasy
4. Fulfilment

which are named in the pamphlet "Creativity: the step beyond."<sup>60</sup>

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<sup>54</sup> Burton, W. & Heffernan, H. "Creativity: the step beyond" (National Ed. Assoc. of USA, 1969) page 26. Wallas, Graham. "The Art of Thought" (New York: Harcourt, Brace & Co. 1926)

<sup>55</sup> Smith, JA. Op. Cit. page 23. Marksberry, Mary Lee "Foundations of Creativity" (New York: Harper & Row, 1963)

<sup>56</sup> Andrews, MF. (Ed.) Sorokin, Pitiriz A. page 1.

<sup>57</sup> Parnes, SJ. Op. Cit. page 36. Bruner, JS. "On knowing" (Harvard University Press, 1962)

<sup>58</sup> Burton & Heffernan Op. Cit. page 26. Foshay, Arthur W. "Chapter 2" Creativity in Teaching (Ed. Miel. Wadsworth Publishing Co., 1969)

<sup>59</sup> Anderson, H. (Ed.) Op. Cit. Rollo May, page 55.

<sup>60</sup> Burton and Heffernan, Op. Cit. page 26.

There appears to be a general consensus of opinion as to the nature of these phases. The candidate notes this opinion below under the widely accepted Wallas terminology and adds some personal convictions.

### 1. Preparation

Preparation is "becoming familiar with and securing background in general or specific areas."<sup>61</sup>

a) Preparation in a general sense "encompasses the total educational experience of the individual to date."<sup>61</sup> Marksberry agrees when she states that the long-range period of preparation includes "all the experiences upon which a child draws for any particular creative act."<sup>62</sup> "This period is long, continued and incidental to any specific creative experience."<sup>63</sup>

While agreeing with the above, in view of what has been written in previous chapters, the candidate believes that the following interpretation of general preparation is true.

The individual's continuing acceptance of a responsibility towards life's demands and an attentiveness to their solution results in his qualitative awareness/sensitivity and his preparedness to involve himself in his world at a certain level. This general preparedness is, in fact, his Creative Capacity at each moment of living.

b) When the individual has a "desire strong enough to trigger activity" the specific preparation begins. "Preparation in specific instances may be brief, crowded, deliberately exploratory". Marksberry says: "It can vary in length from a short time to a long time, depending on the individual, the nature of the problem and the knowledge, skills and habits of the individual. If insight does not come as a gradual illumination gained through these activities, little progress appears to be made in solving the problem."

There are five aspects of specific preparation which the candidate believes are worthy of further comment.

I. Marksberry talks of "a desire strong enough to trigger activity". To the candidate's mind this concept has two elements:

- (a) The basic quality of awareness inherent in the Creative Capacity of the individual results in the perception/sensing of a problem/challenge/opportunity. This opportunity is of a quality concomitant with his Creative Capacity.
- (b) The basic preparedness of the individual to involve himself, inherent in his Creative Capacity, results in a commitment to the solution of the problem. This commitment is of an intensity concomitant with his Creative Capacity at that moment.

In support, the candidate quotes May who states that illumination does not come hit or miss but "only in those areas to which a person is intensely committed in his conscious living."<sup>64</sup>

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<sup>61</sup> Ibid page 26.

<sup>62</sup> Smith, JA. *Op. Cit.* page 23. Marksberry, ML. "Foundations of Creativity"

<sup>63</sup> Burton & Heffernan. *Op. Cit.* page 26.

<sup>64</sup> Anderson, H. (Ed.) *Op. Cit.* May, Rollo, page 62.

- II. The period of specific preparation is therefore in essence a secondary awareness<sup>65</sup> and preparedness for involvement in an area limited by the nature of the problem and the quality of the perceiver. The quality of this secondary awareness and preparedness is related to the quality of the basic or primary awareness and preparedness.
- III. The candidate believes that the phase of specific preparation is essentially conscious. Note "Deliberately exploratory" and "intensely committed in his conscious life".
- IV. The above researchers note that the length of time of specific preparation may vary. Marksberry states that this depends on "the individual, the nature of the problem and the knowledge, skills and habits of the individual". While acknowledging this, the candidate believes that the crux lies in the quality of the individual's turning towards his fellow man and his subsequent awareness of and responsibility towards the time dimension.
- V. Marksberry indicates the dynamic relationship between specific preparation and the following stage of Incubation when she states that "gradual illumination" must be gained through these (specific preparation) activities.

The candidate interprets this gradual illumination as being peripheral to the essential insight of the Illumination phase. What the candidate considers significant is that this gradual illumination must have a positive relation to the intensity of commitment and consequently also to the sensitivity of the individual and his preparedness for involvement.

This establishes intensity of commitment as a growing quality and establishes a dynamic interrelatedness between Preparation and Incubation. To relate it to familiar terminology, it is a growing Intentionality.

## **2. Incubation**

James E. Smith agrees with Marksberry that "the period of incubation is that time of unconscious activity when the individual weighs the problem and searches for a solution. This period is often a very frustrating restless period and is often accompanied by feelings of inferiority."<sup>66</sup>

Burton and Heffernan call incubation the "phase of effort to achieve". They state, "following the urge of his own purposes, a pupil will engage in deliberate effort to produce something which satisfies him". They note that this is a subtle matter, easily upset or easily enhanced by physical and emotional conditions as well as by psychological climate.

They note that interruptions in sustained effort are common and remark on the phenomenon that these interruptions are not necessarily detrimental to the creative process. Rather "after interruption the individual picks up the creative or problem-solving task with renewed insight, new ideas and added zest." One school of thought explains this phenomena by maintaining that there has been "unconscious cerebration". Another school believes that the explanation is of revitalising rest.<sup>67</sup>

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<sup>65</sup> The candidate is indebted to M Schmidt and D van der Reyden of the Occupational Therapy College for the original suggestion.

<sup>66</sup> Smith, JA. *Op. Cit.* Marksberry, MC. Page 23. "Foundations of Creativity".

<sup>67</sup> Burton and Heffernan. *Op. Cit.* page 26.

While acknowledging both of these, the candidate believes that there is a more basic reason for this phenomenon which gave rise to the term incubation. In order to uncover this reason we must view the phenomena of incubation in its entirety. We become aware of two things:

1. Incubation is a period of conscious effort characterised by interruptions (self or externally imposed) which often prove fruitful;
2. Incubation is characterised by an emotional poise which is easily upset (positively or negatively).

To the candidate's mind, we must return to a study of the roots of Creativity.

Buber says of Creativity that it is "pure gesture which does not snatch the world to itself but expresses itself into the world". By its very nature, he continues, it is directed towards doing and away from having. Alone among the instincts it can only grow to passion and never to lust. In addition, says Buber, at the moment of origination (Creativity) man is solitary; spirit goes out from him to imprint itself on the world.<sup>68</sup>

This in essence is the antithesis of the finite being of man in dialogue with his world in time.

May describes Creativity as the attempt to heal or undercut the finitely irreconcilable subject/object split. Nietzsche describes it as the attempted marriage between the finitely incompatible principles of form and order, vs. vitality and passion.<sup>69 and 70</sup> That this marriage, this reconciliation, this striving of man to transcend the finite, can, by virtue of his nature, never be achieved by him, is the genesis of the delicate balance between acceptance of our human dimensions and striving to transcend them, which is Creative Response.

That the moment of finite resolution of the paradox (i.e. the moment of Illumination) is to be feared is true because it is the finite discarding of our human dimensions and is thus essentially the same as death. But it is a death in order to transcend and in this light, in-finite death can be the ultimate Creative Act.

This then is the source of the restlessness characterising incubation. The individual has committed himself - shall he renew this commitment in every living moment - or deny it?

The fear of the impending finite loss of our human dimensions impels us to constantly reassure ourselves that we do exist. Adequate reassurance enables us to take up the road to Creative Response with renewed strength.

This then is the source of the fruitful "interruptions" characterising incubation. That our reassurance will be in terms of dialogue with the world denotes the pleasure taken in simple tasks.

That our reassurance must be in terms of the goodwill of our fellow man, who, after all, form the only element of our world which can have intentionality towards us, is the source of our sensitivity and vulnerability towards their attitude.

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<sup>68</sup> Buber, M. *Op. Cit.* pages 112-113.

<sup>69</sup> Anderson, H. (Ed.) *Op. Cit.* May, R. page 64.

<sup>70</sup> *Ibid.* Nietzsche. Page 63.

When then is Incubation?

It is the period preceding illumination during which the individual strengthens his commitment, becomes increasingly relevant/directed<sup>71</sup> in his preparation, and gains gradual insight towards illumination.

The characteristics of incubation have been dealt with above but not so the place of incubation in the conscious - unconscious continuum.

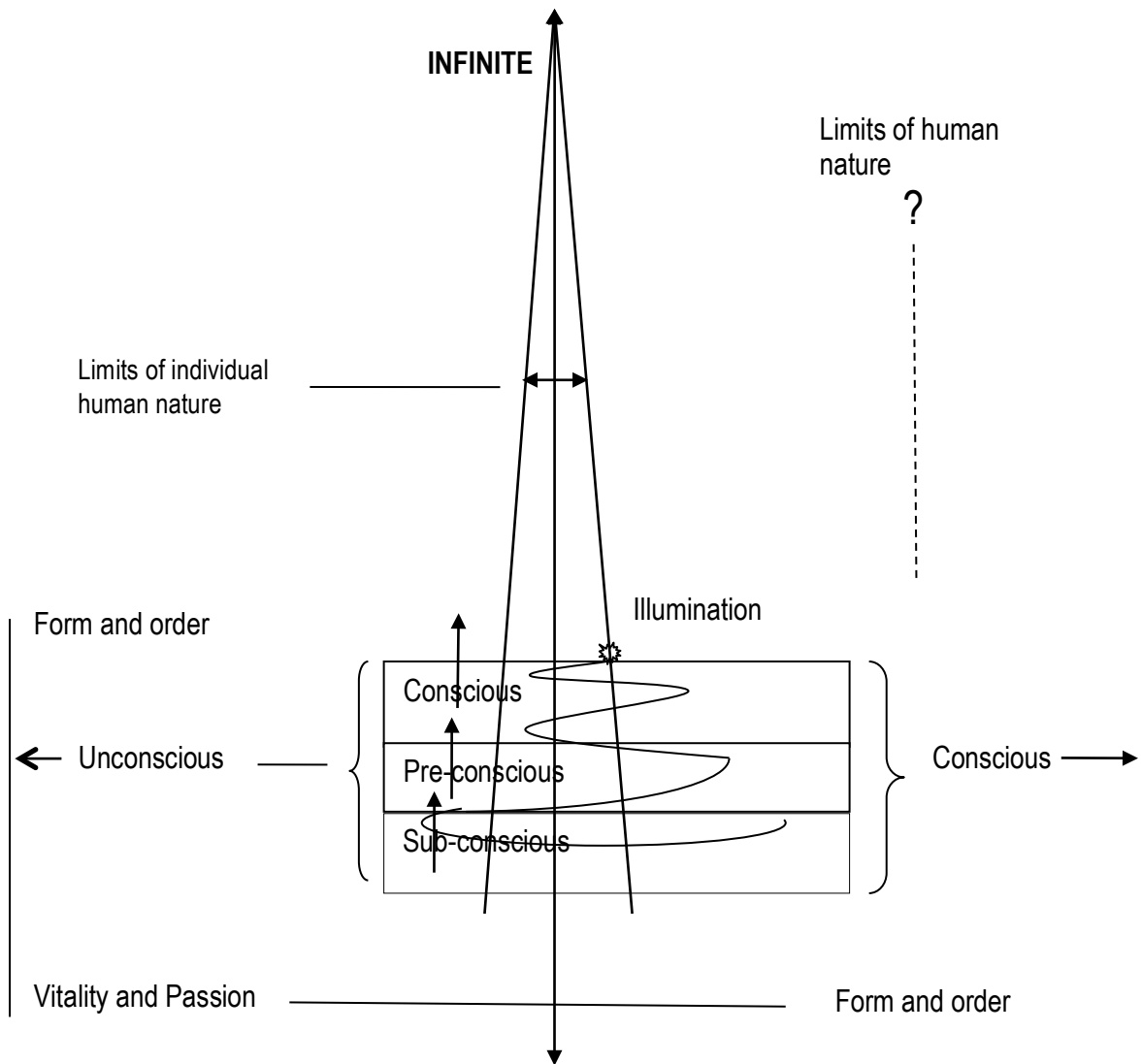
Many writers maintain that the unconscious pole is that of spontaneity and abandon and the conscious pole that of caution and logic. If we equate the principles of vitality and passion, and form and order with these poles respectively, it appears that in view of what we have said, the unconscious and the conscious will both play a role tending to converge in what Rugg called the transliminal chamber or off-conscious (Chapter II). Because the candidate feels Kubie meant something essentially different when he referred to the sub-conscious and preconscious and because she feels it would enrich the concept, she adds Kubie's dimension.

Figuratively, the candidate envisages the entire concept of Incubation as follows:

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<sup>71</sup> The candidate is indebted to HJV du Toit for the suggestion of this word.

The Phase of Incubation.





### **3. Illumination**

This phase has essentially been covered under the heading of Incubation. Here in point form is some elaboration.

- I. "Illumination or fruition is unpredictable. We do know that it will not come without preparation and incubation."<sup>72</sup> We can agree with insight when we refer back to Buber's definition of the originator instinct as being autonomous.<sup>73</sup>
- II. The length of time of the Illumination can vary,<sup>74</sup> and is inversely proportional to the intensity of the Illumination. The higher the level of Creative Capacity of the individual, the more they will tend to correlate.
- III. The quality of this Illumination is concomitant primarily with the Creative Capacity of the individual, secondarily to the quality of the phase of Incubation as defined.
- IV. Depending on the complexity of the task to which the individual has committed himself, the stage of Illumination will recur a variable number of times before full verification takes place. Two aspects are involved here:
  - a) The Illumination will serve to strengthen the commitment, increase awareness as to the nature of the problem and add to the quality of the specific preparation by providing background.
  - b) In view of what has been said concerning the stresses inherent in Incubation and in view of the delay in final verification, it is obvious that increased complexity requires increased Intentionality.
- V. By virtue of our definition of the physical nature of Creativity, Illumination must find expression in the physical dimension. However, for certain individuals immediate crystallisation is vital to the retention of the essence of the Illumination. "Children who write music must put it on paper when it comes or lose the forming melody."<sup>75</sup>

### **4. Verification**

James A Smith agrees with Marksberry that "the period of verification is the concluding part of the process and includes elaboration, perfecting and evaluation. It is during this period that the creator checks, tests, criticises and polishes the solution until he is satisfied with it."<sup>76</sup>

Burton and Heffernan state, "Evidence shows that the first fruits of creative effort are rarely the best. The individual himself will engage in the necessary revision and improvement."<sup>77</sup>

To my mind, there are three dynamically interrelating, hierarchical elements in Verification:

- I. Verification of existence/humanness,
- II. Verification of meaning,
- III. Verification of significance.

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<sup>72</sup> Burton and Heffernan. *Op. Cit.* page 27.

<sup>73</sup> The candidate is indebted to Mrs Eggers OT for the original reference.

<sup>74</sup> *Ibid.* page 27.

<sup>75</sup> Burton and Heffernan. *Ibid.* page 27.

<sup>76</sup> Smith, JA. *Op. Cit.* page 23.

<sup>77</sup> Burton and Heffernan. *Op. Cit.* page 27.

### I. Verification of existence

Because of the nature of Incubation and Illumination as described above, the creating individual now has a need for reassurance that he nevertheless exists, that he is still a member of the human family.

Buber says "He does not know if his sacrifice is accepted by the anonymous receiver. Only if someone grasps his hand not as a creator but as a fellow-creature lost in the world, to be his comrade, or friend, or lover beyond the arts, does he have an awareness and a share in mutuality".

Buber continues by saying that the originator instinct cannot provide "The viaticum of life" (viaticum - provisions for a journey). "The being of the world as an object is learned from within but not its being as a subject, it's saying I and Thou. What teaches us the saying of Thou is not the originative instinct but the instinct to communion". This instinct "is the longing for the world to become present to us as a person, which goes out to us as we to it, which chooses and recognises us as we do it, which is confirmed in us as we in it."<sup>78</sup>

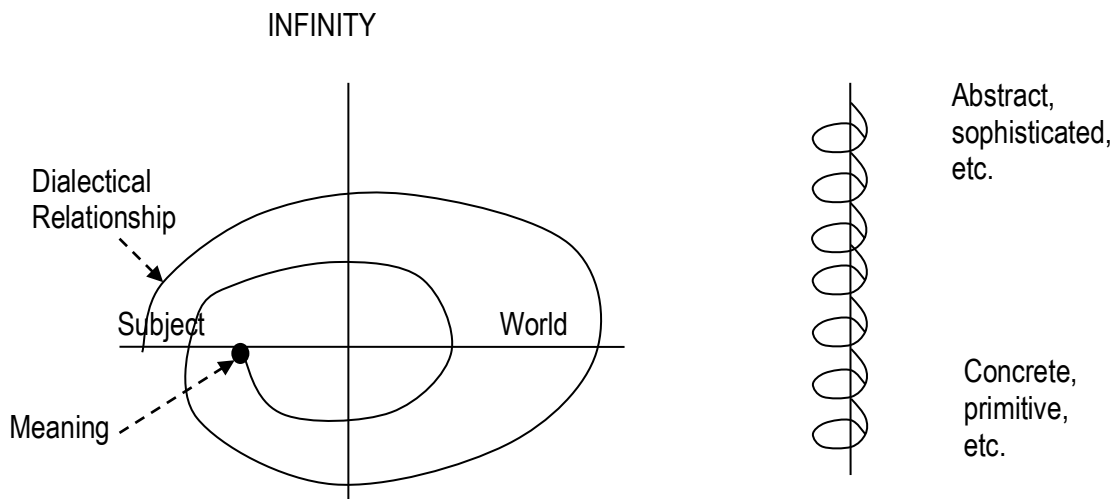
### II. Verification of meaning

Buber says that the real and individual worth of a person remains uncomprehended if we judge him by his effect alone and not his qualities.<sup>79</sup>

'Meaning' is the uncovering of these qualities by the individual for communication to the world by means of human expression. The media of expression range from primitive, concrete, universal symbols to sophisticated, abstract, culture orientated patterns of symbols.

The dialectical relationship between subject and world in a growing intentionality of meaning has been referred to in Chapter III.

A figurative representation follows:



<sup>78</sup> Buber, M. *Op. Cit.* page 114.

<sup>79</sup> *Ibid.* page 50.

### III. Verification of significance

This is that part of the creative process in which the creator uses the qualities of his turning towards his fellow man and his awareness, to assess the effect of his crystallisation.

Depending on the extent of the quantitative capacities of the individual and his qualitative direction of them as evidenced in his Creative Capacity, his crystallisations will have an increasing qualitative effect on a potentially greater number of people. This has been dealt with in Chapter II.

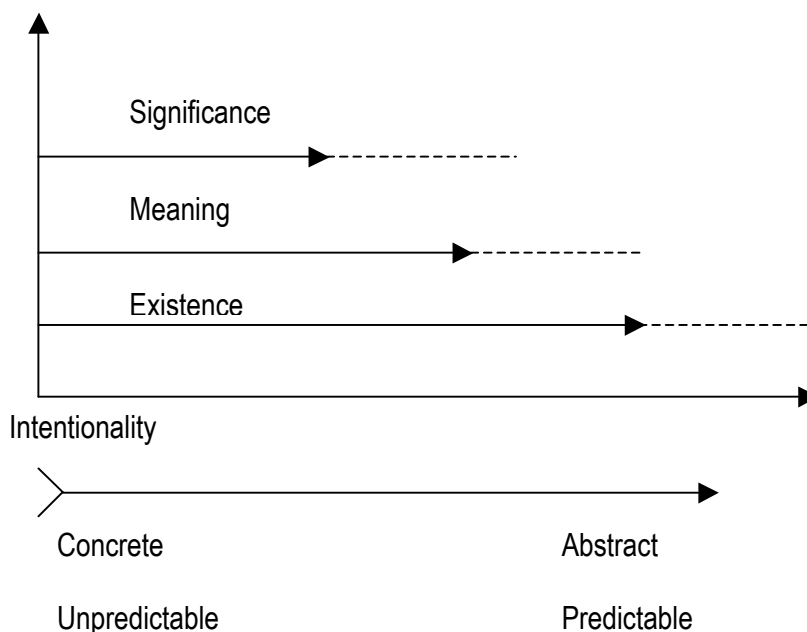
All three facets of Verification will have a feedback on the quality of subsequent Creative processes via the Creative Capacity of the individual.

Polishing and elaborating of the crystallisation is in terms of intentionality towards the maximal meaning and significance potentially in that crystallisation.

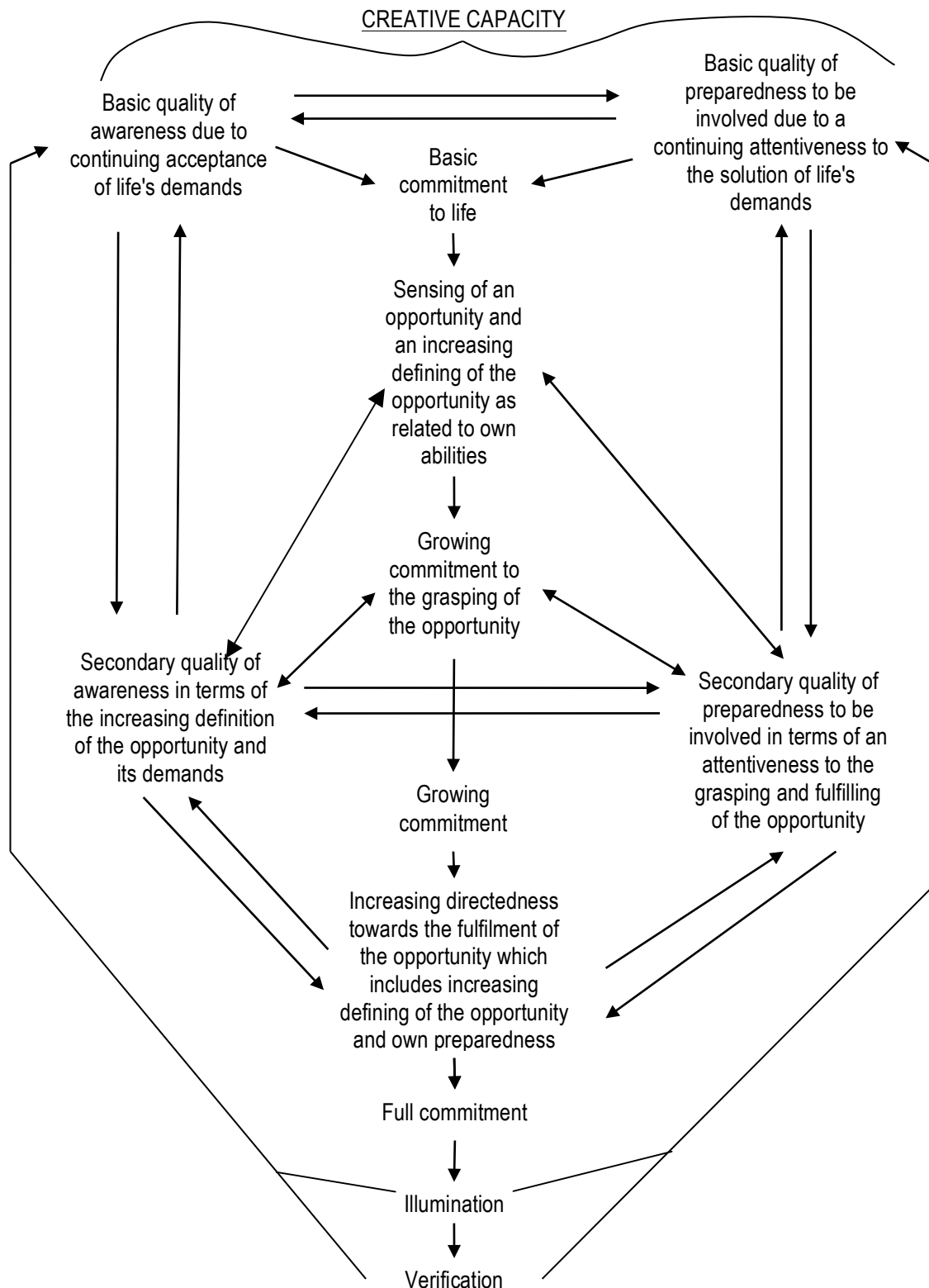
Each of the three facets is necessary for full Verification.

In terms of the increasing intentionality of the individual, each level of the hierarchy will in turn progress from concrete to abstract, and in so doing, the quality of the dependability of the verification to the individual, will range from unpredictable to predictable. The rationale of this statement is based on the definitions of "concrete" and "abstract" in Chapter I. The concrete, defined as "embodied in matter or a particular example", type of verification is limited in dependability/predictability by the finiteness of the matter or example. The converse is true of abstract verification. This consolidation from concrete - abstract at each level is obviously interrelated to progress on the succeeding levels.

#### Figuratively



Scheme of the Creative Process



## Chapter IV

### **CONFORMITY AND CREATIVE RESPONSE.**

Many writers note the detrimental effect conformity can have on creativity.

Clark Moustakas states "It is the self-expressing, real feelings within a vital experience, in an intimate relation to nature and other selves which, I believe, constitutes the creative encounter. When the engagement in situations is based on appearance and expectations, or the standards of others, when the individual relates in a conventional manner, when he acts in accordance with prescribed roles and functions, when he is concerned with status and approval, his growth of self is impaired. The individual is conforming, following, imitating, being like others, moving increasingly in the direction of self alienation and alienation from nature. He fears issues and controversies, fears standing out, being different."<sup>80</sup>

Parnes states "conformity reduces the likelihood of one's creating the fresh viewpoints necessary for the achievement of creative insights. Conformity is thus the enemy of originality and the creative productivity to which novelty can lead us."<sup>81</sup>

Both writers qualify their statements. Moustakas refers to "existential and valid social limits which provide the structure through which individual identity emerges and grows. They enable the organism to use its capacities within its own defined structure and are meaningful as the inherent requirements of a situation."<sup>82</sup>

Parnes notes that "conformity in behaviour may sometimes be desirable or even necessary to creative life."<sup>83</sup>

David Mandelbaum states, "One face of conformity is identification, loyalty, solidarity, another is monotony, totalitarianism, rigidity. The fact is that both diversity and conformity are inevitable in social and personal life and one must always complement the other."<sup>84</sup>

Crutchfield agrees when he says "The truly independent person - in whom creative thinking is at its best - is someone who can accept society without denying himself ... He succeeds in maintaining an optimal balance between self reliance and group identification; between his own views and the views of the group."<sup>85</sup>

In summary:

1. Conformity is seen as having positive and negative aspects;
2. Conformity in its positive sense provides limits which give direction to Creative Response;
3. Conformity in its negative sense is the antithesis of Creative Response and therefore mitigates against its emergence.

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<sup>80</sup> Andrews, MF. (Ed.) Op. Cit. C. Moustakas, page 86.

<sup>81</sup> Parnes, SJ. Op. Cit. page 16.

<sup>82</sup> Andrews, MF. (Ed.) Op. Cit. page 87.

<sup>83</sup> Parnes, SJ. Op. Cit. page 16.

<sup>84</sup> Parnes, SJ. Op. Cit. page 16. Mandelbaum, DG. "The interplay of conformity and diversity". Conflict and Creativity. Faber & Wilson Ed. (McGraw-Hill New York, 1963).

<sup>85</sup> Parnes, SJ. Op. Cit. page 17. Crutchfield, R. "Conformity & creative thinking" Contemporary approaches to creative thinking. Gruber, Terrel, Wertheimer, Eds. (Atherton Press. New York, 1962).

Buber distinguishes between positive and negative conformity in the following way: "No responsible person remains a stranger to norms. But the command inherent in a genuine norm never becomes a maxim and the fulfilment of it never becomes a habit." He continues, "Of course there are all sorts of similarities in different situations; one can construct types of situations, one can always find to what section the particular situation belongs, and draw what is appropriate from the hoard of established maxims and habits, apply the appropriate maxim, bring into operation the appropriate habit. But what is untypical in a situation remains unanswered and unnoticed ... In spite of all similarities every living situation has, like a newborn child, a new face that has never been before and will never come again. It demands of you a reaction which cannot be prepared beforehand. It demands nothing of what is past. It demands presence, responsibility; it demands you". In summary: "It is peculiar to him (the responsible person) to react in accordance with the uniqueness of every situation which challenges him as an active person."<sup>86</sup>

There are two references to be extracted and discussed:

- 1) What is an "active person"?
- 2) What is a "genuine norm"?

### 1) "Active person"

As has been discussed in earlier chapters, the individual who is actualising himself through Creative Response is dynamically changing at every moment of his being. That this changing is basically in terms of a growing intentionality has also been mentioned. This means that the individual is growing in responsibility, he is growing in his capacity to direct and to formulate the quality of his own life, i.e. self-evolvement. This also means that he is growing in the range and subtlety of his self-expression. In essence he is progressing from being primarily phylogenetic to being primarily ontogenetic.

### 2) "Genuine norms"

The Shorter Oxford Dictionary defines a norm as "a rule or authoritative standard", and a rule "a principle governing individual conduct". The question to be asked is from what authority is this standard derived. Clark Moustakas says that limits are of two kinds - existential and socially valid. These the candidate interprets as being the two sources of authority.

#### a) Socially valid norms.

Parnes differentiates between purpose and method and indicates that a variety of methods can achieve the same purpose. Purpose relates to the aim or object of a course of action. The genesis of a purpose is in the perception of a problem. These problems range from those that are simple, concrete and common to all men to those that are complex, abstract and personal.

The methods used to attain a purpose can range in two ways.

- i. Different methods can be used to solve a problem at a certain level.
- ii. Methods range concurrently with the range of purpose as defined above.

A social norm is the method of solving a problem approved and accepted by a group and enforced by group pressure. How can it be established when a social norm is valid or genuine?

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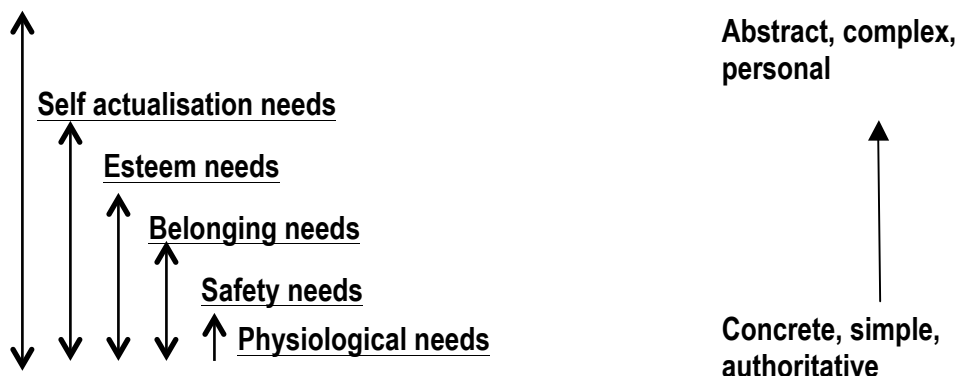
<sup>86</sup> Buber, M. *Op. Cit.* page 143.

In the candidate's opinion, the authority of society's norms are most valid in solving those problems which are common to most men. The problems themselves are most valid when their effect is of significance to most men. The significance itself is most valid when it is quantitatively measurable. As the purpose ranges towards the pole of abstract, complex and personal, the validity and authority of social norms decreases and conversely the responsibility of the individual to set and keep personal norms increases. Buber says "Life lived in freedom is personal responsibility or it is a pathetic farce."

Inherent in turning towards one's fellow man is commitment to genuine social norms in all shades of this validity. This means that the highly responsible individual must, by his very nature, observe these norms. However, because he is capable of assuming personal responsibility he will have a qualitative insight into the purpose of the norms and will therefore be able to transcend them at his discretion. This discretion will include an awareness and responsibility towards his fellow man as well as an awareness of the relative importance of the need to transcend the norms.

The individual of high Creative Capacity has by definition evolved from the fruitful zero of responding to concrete, authoritative norms, through all the gradients to the pole of response to abstract, personal norms. At each level/gradient the quality of his observance of valid social norms is the measure of his subsequent authority/capacity to transcend them. At each level/gradient the individual will test the validity of the norm in a way appropriate to his level at that moment. His aim will be to gain insight into the implications of the norm. Towards the "zero" pole the test will tend to be concrete, and assessment of the validity of the norm will be in terms of the reaction of his fellow man. Towards the 'self-actualisation' pole the test will merge into transcendence to become abstract insight into the purpose of the norm.

Maslow's hierarchy of needs can be used here to indicate those areas through which norms will grow from concrete, simple, authoritative to abstract, complex, personal.



b) Existential norms.

Existential norms are those requirements inherent in the structure of a task which must be conformed to, if fulfilment is to be achieved.

Inherent in the term Creative Response is crystallisation in the physical dimension. Inherent in the crystallisation is fulfilment of the Creative Response. This fulfilment becomes increasingly meaningful and significant as a result of the increasing intentionality of the individual. Therefore the crystallisation or end product can be seen as becoming increasingly purposive.

This purpose has its genesis in the individual's qualities of self-expectation and awareness. These qualities will thus determine the quality of the purpose, which will range from those purposes

which are least defined and therefore have least risk of failure, to those which are well-defined and therefore have a substantial risk of failure.

The methods used to fulfil these purposes will similarly range from those requiring a minimum of acquired skills, sustained effort and planning to those requiring a maximum of these qualities.

In essence, the greater the self expectation and self application required to achieve task fulfilment, the greater the risk of failure will be. Success is then embodied in the intentionality of the individual rather than in the structure of the situation.

There is a concomitant upgrading of demands made on the individual by the situation (as defined in paragraph 4). However, as the purpose of the individual becomes increasingly abstract so will the genesis of these demands be in the Intentionality of the individual rather than in the structure of the situation. The degree to which the Intentionality of the individual is the genesis of demands leading to task fulfilment, rather than these demands being in the structure of the situation, is the measure of the individuals transcendence of existential norms in that particular area of his functioning.

The degree to which the intentionality of the individual rather than the existential norms of the situation ensures success of the task, is the measure of the individual's Creative Capacity.

Violation of existential norms is incompatible with the successful fulfilment of the task. However, the definition of successful fulfilment will vary with the original purpose and self-expectation the individual set himself. When self expectation is high and congruous with the individuals abilities, whatever these might be, the possibility of violation of existential norms will be minimal.

In summary:

1. Existential norms are rules (see definitions) embodied in the structure of the task.
2. The individual of low intentionality will progress from a fruitful zero of responding to no demands, no self expectations and no norms.
3. The existential norms will increasingly demand from the individual delayed gratification, abstract planning and ability to cope with complexities.
4. Transcendence of existential norms will be achieved after the individual has accepted existential norms at each level of his development from the fruitful zero, and his creative response has reached an abstract level.

## **CONCLUSION**

There are widely accepted traits of Creativity which, to the candidate, indicate a basic ability to conform positively and not negatively. They are as follows:

1. A willingness to avoid absolutes and to abandon any beliefs when facts so indicate. This is also often referred to as deferring judgement or resisting premature closure.
2. Recognition of necessity for rules.
3. Independence of judgement, liking for autonomy, separates source from content in evaluating information.
4. Willingness to take risks.<sup>87,88</sup>

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<sup>87</sup> Smith, JA. Op. Cit.

<sup>88</sup> Burton and Heffernan. Op. Cit.



These traits reinforce earlier statements by Buber concerning "Command" versus "Maxim" and "Fulfilment" versus "Habit" which are the essence of positive directive conformity as opposed to negative, stultifying conformity. Buber sums up the delicate process of developing a mature response to genuine norms as follows, "he (the teacher) can only hope that discipline and order will become more and more inward and autonomous and that at last the law will be written on the hearts of his pupils."<sup>89</sup>

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<sup>89</sup> Buber, M. Op. Cit.

## Chapter V

### **SUMMARY AND CONCLUSIONS.**

The candidate has made a sincere attempt to assess current trends in research into Creativity. In defining Creativity she has drawn from this vast store of literature in order to benefit from the work of others. She is grateful for the generous sharing of ideas which has been evident in most literature.

Briefly, the candidate has attempted to identify and define the various facets of Creativity. The essential nature of Creativity has been outlined in this thesis as has the process of Creativity. Finally, the relationship of valid norms to Creativity has been referred to.

This script is essentially a forerunner of more specific studies. These will include:-

1. A study of disruptions of the creative process, the causes and symptomatology.
2. The role of Occupational Therapy in restoring Creative Capacity.
  - a) Policy and philosophy of Occupational Therapy.
  - b) Formulation of stages of Creative Response in various areas of activity participation.
  - c) Rehabilitation towards work as the end point of Occupational Therapy. The merging of the creative response into work capacity.
  - d) Assessment and grading of Creative Capacity in the practical situation.

The candidate looks forward to attempting further formulations and to putting them into practice in the Clinical field.

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