

Inner Work for Creativity

A Final Project Contextual Essay  
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I am because you are.

Thank you.

## **ABSTRACT**

This contextual essay accompanies an educational project about creativity. The purpose of the project was to add a few Inner Work exercises to an already existing 12 weeks workshop series program from the book “The Artist’s Way” by Julia Cameron. I used exercises inspired by Processwork theory and practice to help the participants gain more awareness, play with their creativity, overcome some difficulties and find inner support. My exercises had to be short. Since the participants weren’t primarily interested in Processwork theory, I needed to choose the tools that could be easily and quickly explained. I also needed to avoid any Processwork terminology and use only everyday language.

As a result I’ve created 4 Inner Work exercises that I’ve added to a 12 weeks long “The Artist’s Way” workshop series that I co-facilitated between February and May 2019.

This essay describes the advantages and disadvantages of this format and provides evaluation of the project’s outcomes.

## CHAPTER 1

### BASIC INFORMATION ABOUT MY PROJECT

#### **Topic and focus my project**

My project was an educational project about creativity. It used exercises inspired by Processwork theory and practice to help the participants gain more awareness, play with their creativity, overcome some difficulties and find helpful inner or outer figures that can support the process.

#### **Purpose**

The purpose of the project was to add a few Inner Work exercises to an already existing 12 weeks workshop series program from the book “The Artist’s Way” by Julia Cameron (1992). The question and the challenge of this project was: Would I be able to weave those exercises into a non Processwork environment in a way that would both add something valuable to the participants’ experience and feel natural? That meant that I needed to introduce it in a way that didn’t require any knowledge of Processwork theory and practice.

#### **Product**

The product of my project was 4 Inner Work exercises that I added to a 12 week long “The Artist’s Way” program facilitated by me and my friend Paweł for 5 participants between February and May 2019.

#### **Audience**

The audience of my project consisted of 5 participants of “The Artist’s Way” workshop series and my co-facilitator (since he also took part in my exercises).

## CHAPTER 2

### SOME THOUGHTS ON CREATIVITY

There are many definitions of creativity. Many of them stress mainly the product of creative action. For example, the on-line Cambridge Dictionary defines creativity as “the ability to produce original and unusual ideas, or to make something new or imaginative.” (Cambridge online dictionary, 2019) It’s natural that we often associate creativity with its material outcome. James Hillman (2011) writes:

Because the seed of all natural processes always shows itself physically, creativity is conceived as a reproductive act with a tangible result – a child, a book, a monument – that has a physical life going beyond the life of its producer. (p. 161).

Personal growth and psychotherapeutic literature often stress less visible aspects of creativity and describe a creative way of living. Amy Mindell (2005) in her book “Dreaming Source of Creativity” describes her attitude towards creativity:

Creativity did not belong solely to the realm of materials or art or music but the whole of life itself. The special feeling I have when I play music, the inspiration I sense when I create a puppet, the abandoned moment of letting a dance come though me was always there, available at any point. (p. xii).

She calls this feeling attitude a metaskill and she writes that it’s crucial both in everyday life and in therapeutic practice. She writes:

The metaskill of “creative mind” allows you to join what you are experiencing, become it and actually create with it. You are no longer a passive observer but a living creative force of nature itself. (1995, p. 141).

Amy Mindell describes the source from which creativity arises, as existing outside of a person; as transpersonal. Amy Mindell (1993) the founder of the Processwork paradigm has named this source the Intentional Field (p. 20). In her book “The Dreaming Source of Creativity” (2005) Amy Mindell explains:

Amy (...) came up with the term Intentional Field. He described this field as a generating, creative force that is always present within and around us and which we can experience by becoming aware of the slightest tendencies within and around us in any given moment. (...) the Intentional Field can be understood as the seed of creativity. (p. 15).

So the goal is “to tap into the generative flow of the Intentional Field and its constantly creative potential, whether we are working with puppets, going to work, relating with others, or simply walking down the street”. (p.16).

Julia Cameron (1992) calls this transpersonal source God. She writes: “You are seeking to forge a creative alliance, artist-to-artist with the Great Creator” (p. 2), but she doesn’t attribute the term “God” to any particular religion. She doesn’t even seem to think that treating creativity as a spiritual alliance requires any kind of actual faith: “In order for this creative emergence to happen, you don’t have to believe in God” (p. 2). Instead Cameron encourages the reader to treat her point of view as a hypothesis that is worth trying and that may bring practical changes in life: “In short, the theory doesn’t matter as much as the practice itself does. What you are doing is creating pathways in your consciousness through which the creative forces can operate.” (p. xiii)

Cindy Trawinski (2011) states, “I have reached the conclusion that the source of creativity arises from co-creative forces, which include the entanglement of my individual perceptions and awareness with a lesser known background intelligence or energies” (p. 33). To cooperate with that creative force we need to engage, make a leap of faith and trust its guidance. That’s why

Cameron (2002) defines creativity as “inspiration coupled with initiative. It is an act of faith and, in the phrase, the word ‘act’ looms as large as the ‘faith’ it requires”. (p. 17).

Many people treat creativity as a rare quality that only few chosen people possess access to. Cameron (1992) vehemently disagrees with this point of view. She argues:

Through my own experience - and that of countless others – I have come to believe that creativity is our true nature, that blocks are an unnatural thwarting of a process at once as normal and as miraculous as the blossoming of a flower at the end of a slender green stem. I have found this process of making spiritual contact to be both simple and straightforward. (p. xiii).

She concludes: “Creativity is the same force as the one that allows flowers to grow.” (p. xiii).

Elizabeth Gilbert in her book “Big Magic: Creative Living Beyond Fear” (2016) writes: “When I refer to ‘creative living,’ I am speaking more broadly. I’m talking about living a life that is driven more strongly by curiosity than by fear.” (p. 9). This curiosity allows us to transgress our set ideas about life and ourselves, explore things that we find unusual and add their energy to the energy of our creative stream. Amy Mindell (2005) explains that by doing it we can transform “the energy of processes into dance, art, music or other creative modalities.” Thanks to that “Life as a whole becomes a regenerative, creative process”. (p. 139)

Personally I find the creative process to be very unpredictable. Even during the creation of this paper I needed to learn that it’s impossible for me to predict how much I would be able to write and the quality of the outcome. It is relieving for me to connect this phenomenon to the fact that we never create alone. There is a possibility that God or Intentional Field is not always willing to participate with my creative intention to the same degree.



I also like a lot Gilbert's view on creative life as a life beyond fear. It explains to me that it's normal that I get very scared when I want to do something creative, even if it's something small. It also offers a hope that transgressing this fear is possible.

## CHAPTER 3

### APPROACH

#### **About “The Artist’s Way” book and workshop series**

Since I was integrating my exercises into an already existing 12 week long workshop series program based on the book by Julia Cameron, I need to write some description of it.

Julia Cameron wrote her most famous book in 1992. “The Artist’s Way” came into being as a result of many years of coaching blocked artists and giving workshops to people who wanted to expand their creative lives. It is a self-help book that includes advice and tips, gives insight and overview and proposes new perspectives.

The Artist’s Way book has been strongly influenced by the 12 Steps for Alcoholic Anonymous program. It has twelve chapters, each of them introducing a new dimension to artistic recovery. Another inspiration is Cognitive Behavioral Therapy. Cameron’s book challenges a lot of common opinions about artists and making art.

Each chapter also includes exercises that are connected to the subject explored that week. Since the author is a writer, a lot of them include writing i.e. making lists of forgotten hobbies, things we’d never dare to do but we secretly wish we could, “letters in defense of the inner artist”, etc. There are also exercises about drawing a caricature of a person who was critical in a hurtful way or things to do like going for a walk or calling a supportive friend.

## **Format and Time Constraints**

While I liked “The Artist’s Way” program a lot I also thought it had some limitations; for example most of the exercises included in the book involved writing and thinking. That felt natural since the book’s author is a writer herself. On the other hand, I was curious if I could add some activities that would be less intellectual, more experiential and fun and help deepen the understanding of the topics explored in the book. I felt that adding some Processwork could be the right way to achieve that.

One of the limits that I needed to accommodate had to do with language. Since our participants joined the workshop group to explore “The Artist’s Way” book, they weren’t interested in the Processwork terminology at all. I needed to find a way to explain my exercises using only everyday language.

Another limit had to do with time. Each of our evening workshops would start with some check-in from the participants. Then we’d usually spend some time discussing the content of one chapter from the book. After that we’d choose 2 to 4 most interesting exercises from the book and do them together sharing our experiences and discoveries afterwards. This program itself was usually more than enough to fill 3 hours of our meeting. Sometimes my co-facilitator Paweł and I needed to make hard choices and exclude some really interesting exercises from the book.

This format didn’t leave much time to add an extra activity to our weekly schedule. We knew that we’d need to come up with some kind of short exercise that each of the participants would be

able to do on their own. That format excluded any kind of dyad work or demonstration in the middle format that are so characteristic of Processwork workshops that I attended in the past.

It was a good creative challenge to fit my exercises into an already existing program. As a result I've created 4 Inner Work exercises that I've added to a 12 weeks long "The Artist's Way".

### **About Inner Work**

When Arny Mindell published his book "Working on Yourself Alone; Inner Dreambody Work" in 1989 he wrote: "My intention was to bridge eastern meditation and western psychological traditions by developing our awareness of what is happening. This process awareness is a unifying principle." (p. 11). In this way his proposition of Inner Work was another view on meditation. However, he was also noticing that many meditation practices have a very defined idea about what kind of experiences should be reached through working on oneself. His point of view was different, he wrote:

Instead of looking down on ourselves for not being inward, centered or quiet, etc., this book suggests that following our momentary process brings helpful solutions to inner and outer problems without having to repress anything. The 'guru' is our own awareness process (p. 19).

This non-judgmental attitude is one of the most basic principles of Inner Work in Processwork. The aim is not to get rid of the experience that is unpleasant or judged by the society as less valuable but to explore it as part of our inner diversity.

Arny Mindell (1993) called this non-judgmental way of approaching our experience an attitude of *deep democracy*. He defines it as "that special feeling of belief in the inherent importance of all

parts of ourselves and all viewpoints in the world around us.” (p. 13). Mindell argues that without this attitude even the best tools we have to deal with our problems may bring much less of an outcome. Diamond and Jones (2004) explain that being deeply democratic “involves helping the various parts (...) to come forward and interact with each other, including those parts that have been silenced or seen as disturbing. Out of the interaction between all of these parts, conflicts can be resolved and a deeper sense of community created.” (p. 11). The source of this attitude according to Arny Mindell (1993) comes from “our sense that the world is here to help us become our entire selves, and that we are here to help the world become whole.” (p. 13).

The ultimate goal of Inner Work is self-awareness. Elva Redwood (2009) writes: “The more aware you are of yourself, the more choices you have in how to act, both toward yourself and to those around you.” (p. ii).

### **The exercises and Processwork tools and techniques they include**

The exercises I’ve created included some important Processwork tools and techniques:

**Exploring different voices** that appear around participants’ creative project **in a deeply democratic way**. I used this technique to work with fear. We often treat fear as something unpleasant and we either try to escape it or get rid of it. If we want to treat it in a deeply democratic way we need to help it to come forward so that we can explore it, hear the message that it wants to bring and interact with it from a place of curiosity. (Diamond and Jones, 2004) That’s why I asked participants to use a feeling attitude, or what Amy Mindell (2006) calls a *metaskill*, of curiosity and listen to their fear. After that they were invited to include also the voice of the part of them that wanted to do the project and was able to deal with some of the fears with more detachment.

**Space-time dreaming.** Arny Mindell (2017) describes space-time as “a powerful space around us that tends to move us” (p. 265). Connecting with this space, sensing it, moving with it is important because it’s a source from which “often resolving experiences arise” (ibid).

I used this technique as another method to explore fear. I asked the participants to locate in their bodies where they felt their fear and to observe it for a while. Then I asked them to feel how much space they would need so that it could contain both their fear and the eagerness to do the thing they were afraid of. I encouraged them to become as big as they needed to: as big as a house, a city, a planet, a solar system and feel the quality of spaciousness and how it changes their attitude towards their creative project.

**Vector Walk** is a method Mindell (2007) introduced in his book “Earth Based Psychology.” He explains it is a “special kind of walking meditation” (p. 49). Participants are invited to choose a direction that aligns with their feelings or goals and walk in this direction. He writes:

At some primal level we all are aware of directions before we can explain what they mean for us. We feel motivated to move in a certain direction before we even know exactly why. We feel best in certain spots and less well in others. Without knowing how, we are sentiently aware of tendencies to move before we even move. (p. 15)

A walking mediation aligned with this inner sense of direction can bring us deeper awareness.

In my exercise the participants were invited to find in the space of the room the direction they felt was connected to their creative project and walk that way. When they made their way, they were asked to look back and give themselves a tip.

**Earthspot dreaming** – was also introduced in “Earth Based Psychology” (2007). Using earthspot dreaming means connecting to a place on the earth which we like or feel emotional about. Mindell (2010) explains, that those “subtle feelings we have about places on earth tend to ‘move’ us unto feeling wise and/or in particular directions”. (p. 10). Most of the earthspot exercises invite people to visit a place on earth they feel emotionally connected to. I’ve changed this idea a little by proposing that participants of my workshop explore the place that they do their creative work in or they would like to work. Next I asked them to imagine the spirit that could inhabit that place and imagine how this spirit could support their work and cooperate with their creativity.

In 2018, during the Advanced Certificate in Processwork residency on altered states Gary Reiss presented **an exercise on re-parenting ourselves**. He was showing us that we could use our imagination to travel back into our childhood moments and dream a parent that would be most helpful to us. Cameron (1992) writes that our artistic blocks often have roots in our childhood and situations when we were criticized or shamed for showing our creative gifts. She writes: “As artists, we must learn to create our own safe environments. We must learn to protect our artist child from shame”. (p. 69) I think that the idea of imagining a parent who would be open and supportive can be fundamental to creating this inner supporting environment.

For the workshops I decided to make one small change to the original exercise. In my exercise I decided not to look for a parental figure. I was afraid that some participants might have had very tough childhood and it could be very difficult for them to imagine a positive parental figure without processing abuse or neglect from the past, and I didn’t have time for that during my workshop series. On the other hand I know that sometimes we experience a parent-like care from our extended family, teachers, neighbors or even pets or places in nature. I wanted the

participants to have a broader choice. That's why I invited participants to imagine "a supportive witness" – anyone or anything that could witness the creative child they were and be supportive.

The Appendix A on page 28 includes translation of all my exercises and provides examples of how I used all the above Processwork tools and techniques.



## CHAPTER 4

### DISCUSSION AND CONCLUSIONS

#### **Quality**

To ensure good quality of the exercises I wrote them down and edited them carefully so that they were precise, concise and understandable. I also presented them to my co-facilitator before each workshop so that he could check their quality.

It was also important to me that if participants didn't like my exercises or some part of them, they didn't force themselves to do them. The workshop setting resembles a school to some extent and Polish schools rarely offer an opt-out option to students. I didn't want the participants to feel this kind of school-like pressure. That's why I explained to them that while I wanted to encourage them to engage with my exercises, I was also open if they wanted to skip them if they didn't like them.

#### **Evaluation of the impact and project results**

I wasn't able to make any elaborate evaluation of my impact because my four exercises were just an addition to a bigger program that we were facilitating. So my evaluation comes from my participants' sharing after the exercises and from observation of their feedback and behavior.

Most of the workshop participants were able to engage in the activities proposed in the exercises. There was one person who would usually just doodle on their note pad during the first two of them but was able to engage and gain something from the other two.

In the sharing afterwards some of the participants said that the experience from the exercise was important to them or revealed something new. Some liked imagining the engagement with an imaginary character; others liked the embodiment practices and coming back to feeling their bodies.

During the last workshop I asked the participants to share what was the most meaningful or useful experience, practice or tool people gained from the workshop series. Two participants mentioned the exercises I proposed. I thought it was important positive information.

On the other hand, I'm aware that because of the way I've gathered my feedback, I could have missed negative information about what I'd proposed. People might have been shy to share that they didn't like something in a face-to-face exchange with me because of my position as facilitator or politeness. So I'm aware that this part of feedback may be missing.

### **Contribution to the field**

The idea of *deep democracy* that involves exploring “those parts that have been silenced or seen as disturbing” (Diamond and Jones (2004), p. 11) is very radical and counterintuitive. Arny Mindell in his book “Riding the Horse Backwards” (1992) says:

Following the unwanted, unintended message goes against collective belief, which says that if you follow the unknown, it will lead you off the edge of the world. We all think that when we get to the edge of the known world, we will surely fall off. But Processwork shows the roundness of our universe. It shows that if we have the courage to follow unintentional signals to their edges, we do not fall off, but discover new worlds. (...) Thus

the process-oriented approach is interesting because you must reverse your normal mode of consciousness. (p. 10)

Mindell explains that the collective belief he refers to is “based upon the Cartesian coordinate system, upon Newtonian physics and upon the idea that matter and psyche are different and can be separated.” (p. 8). The new paradigm that lies at the basis of Processwork is based on the section of physics called *phenomenological theory of irreversible, coupled processes*. According to this theory “processes occur, connect and are coupled, even though we cannot yet explain how or why”. (p. 9). In this way Mindell challenges the reader to engage in a very deep and meaningful discussion, rooted both in philosophy and physics, about the nature of reality and many ways to approach it.

Personally I find it amazing that from this deeply philosophical discussion arose a paradigm that offers very practical tools and techniques that can be used in everyday life, like *vector walking* or *earthspot dreaming* (I’ve described them more in-depth on page 15 and I provide the actual steps one can make to use it in the Appendix A at the end of this paper).

I think every Processworker has to choose between three possibilities. We can advertise our services as purely Processwork and attract people who are interested in the paradigm and are willing to learn it inside out, including all the theory and philosophy behind our interventions. We then need to take into account that some people may not like to have their philosophical worldviews challenged. Some people may also be bored with theory and be interested mostly in practical tools and techniques that may bring a positive change to their lives. On the other hand if we are able to explain it well, we may help people broaden their worldviews and encourage them to study Processwork more in-depth.

We can also invent a way of explaining our interventions that omits all the philosophy and terminology included in most of the Processwork literature. For example Stephen Schuitevoerder (2007) uses a fairy tale “*Three Billy Goats Gruff*” to metaphorically explain the model of transformation that Processwork provides. I like this choice because it is light and has a sense of humor. Using a fairy tale also engages people’s imagination and that makes it easier for the audience to understand the message.

I chose a third possibility and decided not to provide any background information and to pitch my exercises as another fun tool that could help to deepen the subject that we were exploring in our workshop series and bring in a new perspective. This choice has a big disadvantage: it prevents participants from learning Processwork paradigm in-depth. When I first encountered Processwork I was enchanted and started to devour all the books about it that were available in Polish. I know from my own experience that learning about for example *Deep Democracy* (I’ve explained the term on page 13) can be life changing. In my case it led to studying Processwork and becoming a facilitator.

I think though that in cases when we have to deal with for example time constraints, it is good to have this third possibility. Participants of my workshop had an opportunity to experience Processwork tools and techniques as a possible practical answer to the challenges and blocks they were encountering in their creative lives. They knew that I was inspired by Processwork and open to further discussion if they were curious to know more.

## **Limitations of my project**

I called my project a micro project because it was somewhat limited. Firstly, it included only 4 exercises. Secondly, the exercises were using only Inner Work. Thirdly, because of time and format constraints (explained more in depth on page 12) I was using only everyday language and I wasn't explaining any Processwork terms or the philosophy behind them.

Limitations of my project included:

- I decided not to include any classic unfolding of the signal or body experience. I think that this particular technique requires explanation of the theory behind it, showing it to the participants (so called "work in the middle") and is easier to do in a dyad than as Inner Work.
- When I worked with a disturbance, I used mostly telling stories or writing letters from an imaginary character. I chose this format because writing stories or letters was similar to many activities and exercises proposed in the Cameron's book that was the base of my workshop series. I hoped that it would be easier for the participants to use an exercise format that was already familiar to them. This way of exploring was very limited and I'm aware that it has left a lot of aspects of the disturbing experience unexplored. The next time I would be more courageous. I imagine it could be fun to introduce for example making masks and acting their characters. This way of exploring a disturbance would give the participants not only intellectual insight but also an access to exploring energy and qualities those disturbing experiences contain.

Last but not least the fact that one of my participants didn't seem to take active part in two of my

exercises means for me that the form that I chose for them wasn't accessible or interesting for this person.

### **Future possibilities**

There was one activity that I was very tempted to introduce when I was co-facilitating my workshop series. I wanted to invite participants to create masks that would give a visual expression to critical voices that participants were reporting to have around their creativity. Amy Mindell (2005) writes: "Masks are amazing. When you put on a mask, there is a subtle interaction. You begin to feel something moving you (...). And then something magical and unexpected is born!" (p. 121). I imagine us creating masks with fierce and menacing expressions. I'd also encourage the participants to try masks on and to feel into the creatures behind them and then to express it through movement and/or sound. I even imagine asking about favored music of the masked creatures and having a party to the playlist that they would create. I think this kind of exercise could give us a lot of energy and fun that we could use to serve our creativity.

In chapter 2 I've described how both Julia Cameron and Processwork founders Arny and Amy Mindell agree, that the creative process is a process of co-creation with a transpersonal force. The question might then arise: How we can actively cooperate with this force? Processwork offers many answer to that question including a technique that is called working with *flirts*. Amy Mindell (2005) explains that "flirts are quick, evanescent, nonverbal sensations, visual flickers, moods, and hunches that suddenly catch our attention." (p. 24). Diamond and Jones (2004) add, that flirts "barely reach the threshold of sensory awareness and therefore do not translate readily into thought or words" (p. 107)

Amy Mindell (2005) writes: "The moment we notice a flirt that has captured our attention, we

have caught the tail of a creative process in the midst of unfolding.” (p. 24). She explains that it’s very easy to do that if we allow ourselves to be playful. She proposes:

Why not grab three objects that are around you just now. Any three. Start to play with them, and you will notice that you begin to create something. What did you create, build or sculpt? Each person will come up with something different. *Voila!* You’ve discovered the flow of the Intentional Field that is invisibly, yet powerfully, moving you. (p. 26)

The quote above contains a recipe for a fun exercise I could introduce to participants of my future workshops.

I think if I were utterly free to bring Processwork in more, I would make my workshop series one week longer and add one workshop that would focus entirely on Processwork and include the ideas I’ve described above.

## **Conclusion**

I think that constraints may sometimes help a creative sparkle to develop because they are a good challenge for imagination. In the case of this project I’ve decided to add some Processwork tools and techniques to an already existing 12 week long workshop series based on “The Artist’s Way” book by Julia Cameron. I’ve made a choice to add something extra to a format that was very successful on its own.

While I liked “The Artist’s Way” program, I also felt that there was something missing in it. I found the book very intellectual; most of its exercises and activities involved writing and thinking. So one thing I’ve managed to add to this program was movement. During *vector walk*

the participants would choose a direction towards their creative goal and walk towards it instead of just thinking of it. It gave them an experience of being on that path and actually achieving their creative goal. Another important input I added included connecting to feeling one's body. So for example we talked about our fears connected with our creative projects and I invited participants to feel this fear in their bodies and find a place in their bodies that is the most connected with the feeling of fear. We also played with visual imagination by imagining a place where we'd like to create, and depicting a creative spirit that could inhabit that place. (For more in-depth description of the exercises please read "The exercises and Processwork tools and techniques they include" part on page 13 and Appendix A at the end of this essay). By engaging Processwork tools and techniques I offered a more multidimensional experience to the participants of my workshop series. I know from my own life that adding movement, visual imagination or body feelings to an intellectual overview of my problems leads to more profound and sustainable outcomes.

I think it's a success of my project that most of the workshop participants were able to engage in the activities proposed in the exercises even though they were different in style from the exercises proposed in the Cameron's book. Even the one person who would usually just doodle on their note pad during the first two of them was able to engage and gain something from the other two. That means that my exercises were attractive enough and the language I used was understandable and clear.

In the sharing afterwards some of the participants said that the experience from the exercise was important to them or revealed something new. During the last workshop I asked the participants what was the most meaningful or useful experience, practice or tool people gained from the whole workshop series. Two participants mentioned the exercises I proposed. Taking into



account that it was the first time I took this kind of challenge, I think that this project was quite successful and it's worth trying this format again.

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On-line resources:

<https://dictionary.cambridge.org/dictionary/english/creativity> Accessed 3 July 2019

## Appendix A: Exercises

### Exercise 1

1. A journey into the past: think of yourself from your childhood. Find a memory of the times when you were curious, full of passion, creative or expressive. Choose two or three situations like that and appreciate even the smallest creative sparkle in the child that you were.
2. Ask yourself a question: what kind of witness would be the best support for the creative child that you were. It may be a person that you know, an animal, an angel or good spirit, a character from literature or movie, an alien or anyone else that fits that role.
3. Imagine your witness in all the details: how do they look, speak and move. What would your relationship look like, how would they support you? Allow yourself to fantasize. How would you spend time together? Would you have adventures together? Tell yourself a story about it.
4. And now imagine that you are looking at the creative child that you were with the eyes of your witness. What do you see? What are you feeling? Is there anything that you would like to tell this child?
5. Make a drawing that depicts your witness, either their portrait or a symbol that would remind you about their quality.
6. Is there a way that a presence of this witness could help you in your creative life, especially when you feel stuck, discouraged or ashamed?

### Exercise 2

1. Think of your creative project. What is the project about? Are there any difficulties that you experience?
2. Set the information about your project aside. Think of a place on the earth that would suit the most your creative project. Where would you and your project thrive? What kind of climate, nature, views would be the best? Describe it in detail, including views, colors, sounds, smells, temperature, atmosphere.

3. Imagine that a creative spirit – Genius Loci, inhabits this place. Imagine what she looks like, what is her character, how she lives her life in this place. What is the most important feature of this Genius?
4. Imagine, how this genius would work on your creative project. What would be her attitude, her interests? What would she add? How would she deal with difficulties?
5. Imagine, that you are the Genius. Would you like to give some kind of advice to your everyday self?
6. If you were to co-create your project with this kind of genius, what would it be like? How would she support you or complement you?

### Exercise 3

1. Think about your creative project for a while. Now let your fear speak and provide its doubts. Write them down. Use your curiosity to be as detailed as possible in your description, i.e. don't write: "everyone will laugh at me" but think who exactly would that be if that happened.  
Leave 5-cm. margin on one side of your notes.
2. Use the margin to note:
  - a. On scale 0 to 10 how do you assess the possibility of this fear actually coming true? (0 equals impossible, 10 equals very possible)
  - b. On scale 0 to 10 how do you assess harm that you'd experience if your fear would come true (0 equals no harm, 10 equals big harm)
3. Write a letter to your fear. Treat it as if it was a child who is afraid. Don't chasten, don't blame. Treat it like a wise adult who can take care of safety, is able to assess risks and knows what steps it wants to take.
4. Short meditation on fear:
  - Check if you're sitting comfortably. Allow yourself to feel your body. Focus on your breath for a while. Be here and now.
  - Check where in your body is your fear present at the moment. Focus on this place. Be an observer. Observe your fear and the way it's present in your body.

- Imagine there's enough space to contain all your fear. There's enough space to contain your curiosity and willingness to explore your project as well. How big should this space be? As big as your body? This room? This building this city? This planet? The solar system? Find the amount of space that feel just right for it.
- Now that you've found it, check how your body is feeling. Has anything changed with your feeling of spaciousness?

#### Exercise 4

1. Think about your creative project. Imagine what would be the outcome of it that you could call a success. How would you know you've achieved it?
2. Take a while and think of all the thoughts, both positive and negative, that you have when you think of that project. What do encouraging voices in your head say? What do your inner critics say?
3. Find a spot in the room where you feel it's OK to start. Find a direction in the space that would lead you towards your goal and look that way. Imagine there's a person there that epitomizes your success and is there to greet you and celebrate with you.
4. Go towards that direction be mindful and notice all your thoughts and feelings anything that happens on that way that feels important. Take your time.
5. Imagine you are greeted and welcomed as you achieve the end of your walk. What it is like? How are you feeling?
6. Now turn back and look at the way it has taken you to get here. Appreciate your walk. Is there a tip or advice you can give yourself from this place?