

## BEYOND INNOVATION

*Reflecting on the theme of 'working creatively with type and temperament'*

John Baldock



**'Innovation is no longer enough! We need to realise creativity at the level of personal potential.'**

An INTJ's response to almost anything can often appear to be critical, because there is always the possibility of an improved interpretation, doing things better if the times demand it. And now, in the wake of 11 September 2001 and Bali, the demand to do things better is intense. Old paradigms of safety and security have disappeared, and historic institutions of church and state appear to be under attack.

INTJs seek a rational ideal, and feel isolated in a world they perceive to be one of soft options when the times demand hard decisions. If that was the ideal with which I approached AusAPT's National Conference at Manly last year, then, in spite of the excellent organisation and the beauty of the venue, I was bound to be disappointed.

The conference theme, *'working creatively with type and temperament'*, immediately challenged my INTJ preferences. The wide variety of viewpoints offered by the three keynote speakers and 37 concurrent sessions reinforced for me that creativity seldom speaks with one voice. It is the expression of parts. Often a part is held to be the whole and strongly imposed, as though a dogmatic approach constitutes authenticity.

To work creatively, it is necessary to grasp the totality of creativity, at both the intellectual and experiential level. For me, the whole of creativity, like a greased pig, eluded final capture. I feared that participants would go away somewhat empty-handed.

Keynote speaker *Linda Berens* suggested that the future of type lies in the integrated use of multiple models. I agree with her belief that type is here to stay, but with more complexity to meet the needs of an increasingly complex society.

*Marci Segal* defined creativity as personal expression resulting from a restlessness for change in the status quo. For me, that is a definition of 'innovation', but not 'creativity': it explains, say, the proliferation of 'new' models of cars, each simply a rearrangement of the ones that went before.

*David Russell* struck a chord with his analysis of Jungian thinking. He noted the split in the practice of science between subject and object, which has led to the abandonment of the body, the marginalisation of the imagination, and the ringbarking of human experience. The convulsive reaction in the community has led to the formation of a cultural and historical niche, filled by the very different worldviews of Jung and Freud. David outlined the role of Jung in particular, and why we use his methods to best catch and cook the greased pig.

Perhaps the highlight for me was *Jon Doust's* after-dinner presentation. An eternal talkfest can become very heavy, and how better to enliven it than with humour and laughter. Humour fills a huge part of creativity, where opposites are brought together in unexpected ways, causing resonance from within to be expressed as laughter and joy.

That was the situation I perceived at the conference. Many of the leaders in the type fraternity gathered to catch the greased pig, but it eluded them. It's true that INTJs are difficult to please, even at the best of times. What ideal would have to be realised in order to present creativity in its full potential?

Ideally the conference should have worked towards a model that allowed each individual to know and experience creativity in their own unique ways. This could have been done by initiating and harmonising dialogue towards the common goal of 'working creatively with type and temperament.'

For example, we should have known that the power of Jungian thought could supply a method by which energy is contacted for creative endeavour. And we should have known that Jung supplied a theory by which data can be collected relevant to the creative act. We knew he had supplied a decision-making process that deals with the energy and data, hopefully diminishing the shadow side in favour of positive and beneficial outcomes. Finally, energy, data and decisions birth a new product into the world.

All of this has been encapsulated in the MBTI, which encourages individuals to program their own hard-wired genetic code and be themselves. There is no more beautiful product that comes into the world than an integrated and fully-realised personality.

Here, unfortunately, the conference remained mute, and the opportunity for creative dialogue slipped beyond grasp.

## Creativity & the unconscious

The major part of creativity lies in the unconscious, and it appeared to me that the conference lacked a model for accessing it. Marie von Franz describes the unconscious as difficult to define. She likens this to scientists who try to define light: it is sometimes described as particles, sometimes as waves; but what it is 'in itself' eludes capture.

The same with creativity! It is not a 'thing' so much as a dynamic energy phenomenon, and this means it is best to regard it as a mystery: a sort of Holy Grail, that to permanently capture it would be to destroy it. Parts of creativity are conscious, but the major part remains in the unconscious-that place which, Carl Jung says, is unknown.

A special relationship is essential, and Jung provides an analogy. When asked in a BBC radio interview if he believed in God, he replied to the effect that, no, he didn't *believe* in God, he *knew* God!

Here Jung was referring to a quality of relationship, and a similar response could be applied to creativity: many say they believe in it, but the task is to *know* it via both intellect and experience. While *parts* of creativity, like parts of God, can be rationalised and articulated, the *whole* of creativity, like the greased pig, eludes capture.

As Marie von Franz notes, even when the concept of the unconscious, with its personal and collective structures, rich symbolism and expressive qualities, is understood at an intellectual level, there remains the problem of interpretation. Interpretation provides meaning at the individual level.

Understanding with the *head* is one part, understanding with the *heart* another. Creativity needs both head and heart. A combination of both provides the quality of knowing what Jung meant when he said he *knew* God. When head and heart combine in balance, there is the chance of wholeness, and the dynamic moves closer to personal creativity.

Creativity needs to be *experienced*, as well as understood. What can be done is to experience creativity through self-realisation. This is the same as saying that creativity can be experienced through type.

Few people have ever been programmed according to their hard-wired genetic code - which is strange, because the same is not true of computers, and people are more valuable than computers! True, a well-meaning educational system claims to foster the development of each individual: but how can this be possible without knowing each individual's code? The education system has failed to do that, because it is an institution that cannot operate without the power to impose from the outside.

'Creativity' appears to be vague and ambiguous, prey to opinion and prejudice. That vagueness causes an aversion to creativity in the world. Perhaps the fault is more the world's: the world is unbalanced, being

conditioned to left brain influences from outside, while internal reflection is insufficiently honoured. If people can be persuaded to become conscious of two things - their *hard-wired genetic code*, plus *access to their right brain* - a whole new perspective becomes possible, and a new reality emerges.

This is where the thinking of Carl Jung provides an interesting encounter with vague and 'greased pig' phenomena such as religious experience, dreams, archetypes and the collective unconscious. Jung's thinking influenced the construction of the MBTI, which provides the key to each individual's hard-wired genetic code: that is, their type. The MBTI, combined with the brain hemisphere debate, sets the scene for the new paradigms and value systems we need in the new millennium.

## More than innovation

*Creativity* resides in the unconscious and cannot easily be articulated. It remains forever a mystery, but a mystery each person can be comfortable with.

*Innovation*, being that part in consciousness, can be clearly articulated - but beware of following a false god. The part of creativity in consciousness is often confused with the whole. Innovation, as the conscious part of creativity, is eagerly sought after, but without the component of personal creativity that completes the whole.

Innovation is amenable to outside influence by so-called experts who pose the part as the whole-not dishonestly, but because creativity cannot easily be articulated. But surely creativity is about presenting something *new* according to type. And that takes us beyond innovation to the level of *personal creativity*.

During the conference, Marci Segal recounted the difficulties she faces in presenting creativity in the USA and Canada: innovation is sought, but not personal creativity. The situation is similar here.

There are good reasons for this. When the wave of post-war liberal education swept the Western world in the 1960s, creativity was accorded an honoured place. In time it proved to be ad hoc, irrational, and prone to prejudice and opinion. Little or no scientific dialogue was entered into: the fashion-conscious art world felt that creativity was their sole province, and demonstrated an inclination to keep the power to themselves.

While 'creativity' fell into disrepute, 'innovation', as a part of creativity, became acceptable to designers and corporations. The dearth of creativity became the dearth of the individual, and innovation became the linchpin of globalization.

For many people, their last experience of personal creativity at the expressive level may have occurred back in childhood. No amount of subsequent intellectualising by the most brilliant of brains can make up for this deprivation of experience. This serious lack would cause the grasp of creativity to recede into the

unconscious and there remain, quite outside the realm of consciousness and innovation.

Innovation is not enough! The world has changed. The present times demand that we seek creativity in its positive entirety: a model for creativity, based on scientific principles, that offers each individual a rational and systematic way to program their hard-wired genetic code.

For our future prosperity - let alone our *survival* - we need to realise creativity at the level of personal potential, to combine head and heart, to resonate with the dialogue from the universe.

## Introducing the 'creativist'

Each individual operates by a set of preferences. If those preferences line up in a cooperative manner it produces a smooth energy flow that results in a new *product* emerging into the world. That product can be anything the world needs, expressed in material substance.

When an individual's preferences line up in such a cooperative manner, the result is the birth of an integrated and fully-realised personality. I call this new personality a *creativist*. A creativist meets the needs of a new millennium with the acceptance of both the conscious and the unconscious.

The creativist is programmed to a hard-wired genetic code that consistently births *products*, *values* and *images*. Values are held because they energise. Images are produced that chart the journey and keep the self on an even keel. Images become communicative symbols that reflect an individual's hard-wired genetic code, and as such are beyond the art world's criteria of 'good' or 'bad.' Images are the mirror of the self under development, and in material substance they concretise the moment.

The creativist is guided by a *resonance* with their individual hard-wired genetic code that allows contact with energy from a bountiful universe, collects accurate data, avoids overload, makes appropriate decisions, and births a product, but aims for an integrated and fully realised personality.

Resonance occurs between the individual's core - the hard-wired genetic code that differentiates each of us - and a material substance: paint or clay; heat, light or sound; flesh and blood; idea and metaphor. Resonance comes from the inside, like laughter, and its association with creativity can never be taught or imposed. Creativity must always remain an internal experience for each individual.

This resonance is the ideal way of bringing together head and heart. It is the lost genuine experience of creativity in childhood, or at the birth of a child, or some personal achievement that resonates within and decides, 'This is right!' This resonance is vital to creativity, because it signals something is right at the individual core. What follows is the concretisation of a moment in material substance, and a new product is

born. Laughter and humour form the touchstone of the creativist.

Like creativity itself, the creativist is not so much a 'thing' as a dynamic that forms a correct relationship with the universe. The creativist is comfortable with the mystery explored and articulated by Jung, and lives with that mystery on a rational basis, not subject to opinion or prejudice.

Creativity doesn't come from the outside, but always from the inner core of each individual. The realisation and expression of creativity is different for each type. The only common humanity, what Jung called the *collective unconscious*, unites us and causes each separate strand to be woven into a beautiful tapestry. Hopefully, creativists will produce a tapestry which portrays the world as a beautiful and united place, in complete contrast to the present chaos and schism.

The creativist has a hierarchy of values developed from within, rather than imposed from outside. These values are tenaciously held, because their retention energises and brings about positive outcomes. The creativist has access to a permanent storehouse of personal images that help chart their journey and propel them according to the blueprint provided for each individual by a loving and caring universe.

To produce creativists is the challenge of the new millennium. The element of readiness is essential. This model of creativity promises this new reality, this new and invigorated paradigm towards which all evolution has been progressing.

This fragile beginning honours the spirit of Jung's thinking, his insistence that the *imaginative*, and therefore the *creative*, life be taken seriously as the distinctive characteristic of each and every personality. With Jung's theory, it is possible to proceed in reclaiming the full potential of personal creativity - now, perhaps the last remaining solution to human survival on this planet.

This is the basis for a model of creativity that will produce the new being, the *creativist*.

## Towards a brighter tomorrow

On the evidence thus far, innovation is alive and well in Australia, but without personal creativity developed to the level of creativist. And the consequences are immense, in personal and business terms. Values cannot be internalised and, therefore, held against the odds. Ethics such as are taught reach the level of innovation, but not personal creativity.

The consequent break-up of values leads directly to 'creative destruction'-a term invented by the economist Joseph Schumpeter some 60 years ago. The forces of creative destruction now bring down not only businesses in Australia, but also the careers of the people who run them.

Reports show the wholesale collapse of companies in Australia, or negative returns to investors after an initial,

and often brief, burst of prosperity. In all of this, people, whether workers or CEOs, are pawns. This volatile but avoidable stress induces depression, midlife crisis and ill health on an unprecedented scale. This cultural phenomenon is deeply ingrained and cannot easily be changed.

Three powerful antagonists are now shaping up, and the outcome of this struggle will provide the environment for future generations. In one corner are the *market economists*, those hard-headed rationalists whose analysis of every situation is based on money, profit and economics. In another corner are the *environmental scientists*, who predict depleted resources, pollution and degradation as the natural outcome of purely capitalist exploitation.

And in the third corner are the *creativists*, currently few in number, advocating personal creativity as an alternative way, a dialectic that combines both capitalist economics and environmental science. Because they are comfortable with the whole and not just the part, creativist act as catalysts, negotiators, idealists and pragmatists. When their model for creativity takes hold in the hearts and minds of the people, a new wave of people power will usher in a brighter future and a new world order.

## And in conclusion

Was the conference worthwhile?

I believe immensely so, because the true state of things emerged with evidence. That the deplorable state of personal creativity in Australia coincides with previously-held assumptions provides the motivation to keep chasing the greased pig. But our search must be for the pig itself, and not false gods.

That search should adhere to Jungian thinking, which holds out the promise of abundant energy to be contacted and used. There can be no personal creativity without the highest levels of energy.

These are the views of a dominant intuitive, an INTJ comfortable with theory that points to possibilities. Unfortunately, there is little in the way of practical strategies to catch the greased pig. Perhaps no one type can do that alone. It takes a tapestry of all types to catch the pig, and arrange a feast that honours the efforts of all.

When will this happen?

In a 1924 treatise on modern art, Paul Klee stated:

Nothing can be rushed. It [art] must grow, it should grow of itself, and if the time ever comes for that work - then so much the better!

We must go on seeking it! We have found parts, but not the whole! We still lack the ultimate power, for the people are not with us.

But we seek a people. We began over there in the Bauhaus. We began there with a community to which each one of us gave what we had.

More we cannot do!

If we replace the word 'art' with 'creativity', then little has changed in eight decades.

*Working creatively with type and temperament* has the power to instill paradigm changes - but only if the part becomes the whole and a creativist is born.

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An art teacher with more than 40 years experience and 15 exhibitions to his credit, JOHN BALDOCK (INTJ) believes that personal and creative development go hand in hand. At his art school in Perth he uses Jungian theory and the MBTI to help people unlock their creative potential.

[john@alphastudios.com.au](mailto:john@alphastudios.com.au)

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*No pigs were harmed in the production of this article. -Ed.*