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Design of a One Day Workshop on Intuition

by

Alexander von Reumont

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

December 2006

Buffalo State College
State University of New York
International Center for Studies in Creativity

Abstract

Intuition has been basically an untouched field in the domain of creativity research. I therefore wanted to investigate intuition in this study from scratch. I wanted to find out what laymen, as well as experts in the field of creativity knew about intuition, what their perceptions and expectations were, and what they wanted to know and learn about it in the future. The purpose of this study was twofold. First, to find rational explanations for intuition which support my hypothesis that it is a wildly neglected but natural and highly influential part of our intelligence. Second, to develop a one day workshop which turns the topic into a tangible experience that creates trust in one's own intuition and provides thinking models as well as tools and techniques which help to unfold the cognitive unconscious which will enhance creative thinking and self-actualization for leadership.

Date

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Alexander von Reumont, Candidate

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Section One: Background to the Project

Introduction & Purpose

When I came to Buffalo in 2005 to study creativity I thought of myself as being very creative as I felt my whole life was based on creative activities such as writing, theatre and composing music. From the first lecture onward, however, I realized that I had no idea how creativity, including my own, was functioning, which elements were involved and how I could technically or deliberately enhance it. After one and a half years of study creativity has become a much more tangible domain for me. I am aware of numerous tools, techniques and thinking models. Today I see myself being able to teach creativity, facilitate creative problem solving sessions or explain in rational terms, how it functions, and how it can be enhanced. What had been rather vague knowledge or assumptions about the subject have turned into rational, tangible, and practical fact and figures.

In a similar way I have always experienced intuition. I know I am intuitive. But like creativity two years ago, intuition until today has been an undefined topic to me. This project is meant to change this. It will be a field trip into the unknown for me. It is research from scratch. I want to find out what intuition actually is, or might be. I want to investigate what people, in general, know about it and what their perceptions, experiences, expectations and needs regarding the topic are. I want to know what has been written about it, what experts and specialists in the field of creativity such as Claxton (1997), Csikszentmihalyi (1991), Davis (2004) or Emery (1994) have to say about it. Finally I intend to answer the question of how I can turn these findings into lectures and practical exercises for workshops and seminars.

Rationale for Selection & Objective

Ever since I heard Prof. Kevin Byron (2004) speaking about his research on intuition during the Creative Problem Solving Institute (CPSI) Conference in Buffalo, New York I have been interested in the topic and have hoped to find an opportunity to get a deeper understanding of what intuition actually is. When he used the term ‘cognitive unconscious’ for the first time I was electrified instantly. ‘Cognitive’ to me means

‘intelligence’. It contradicted my perception of intuition at that time which was some kind of unexplainable emotional giftedness.

During the spring semester of 2006 I got my results from the Myers Briggs Type Indicator (Myers, 1962). My high score on intuition has probably been the greatest personal surprise and revelation to me during my studies of creativity so far. The topic suddenly touched my intrinsic motivation; it became personally important to me. Then during the conference of the Creativity European Association (CREA) 2006 I had a striking experience with intuition during a labyrinth session. After discussing this experience and its impact with my academic coordinator at that time, Cyndi Argona, the idea was born to write my Masters Project about it.

I think this topic is of great relevance. Whenever I have spoken to people about intuition so far, the interest in the topic has been great. The knowledge and understanding in most cases however have been rather vague. People often agree that it does or might exist, however most people, particularly in the corporate or scientific world, describe it as something that does not deserve serious attention. I remember a scholar once saying to me: What cannot be proven by figures, facts and numbers does not exist.

My objective is to get intuition out of this vague, mystic, sometimes even esoteric public perception. I want to be able to explain it rationally. I want to make it understandable, explainable and tangible. I want to investigate the domain of intuition to create more trust in myself and others towards the topic so that we can accept it as a part of our mind and use it to enhance our creativity and leaderships skills. I want to prove my assumption, which also serve as my hypothesis, that intuition, against all existing resistance from rationalists and abstract thinkers, is a natural, realistic and highly underestimated part of our intelligence.

Relevance of the Topic & Research Questions

Stanford professor Rochelle Myers (1986) states in her book *Creativity in Business*, that “your inner creative Essence provides the quality of *intuition*: a direct knowing without conscious reasoning. Intuition has always been a powerful mainstay of great business, but until fairly recently it has been denied as a business tool in the era of overdependence on analysis” (p. 8). She speaks about a uniform criticism of American

business in general that “had become too analytical, too dependent on numbers, too conservative, unconcerned with people, shortsighted, and as a whole shamefully uncreative” (p. xi). Her remarks indicate that beyond my personal interest this topic is relevant.

This project will help me and others gain insight and knowledge that enhances trust in our intuitive intelligence. I hope the findings will enable us to unfold more multidimensional resources of our intelligence which to my understanding, just as Myers stated, are badly needed to enhance creativity, innovation, and leadership in our personal and professional domains in this fast-changing world. I am looking for ways to overcome the preconceived judgments and conceptions about intuition and hope to open the minds of those who are bound in their limitations of pure rationality and abstraction.

I want to develop a deeper understanding of what intuition is all about, how it functions and how it effects and influences our thinking, our actions and our personalities. I want to become able to explain the phenomenon of intuition to others, particularly business professionals, in a rational, easy to understand manner. I hope to strengthen trust in intuition as a natural part of our intelligence, soul and mind. I want to learn how to demonstrate intuition by means of practical exercises, models, metaphors and/or examples. I want to broaden my lecture, workshop and seminar programs. For the benefits of my students and clients I hope to improve my teaching skills and abilities to convey creative skills and awareness to others in a more professional, subtle, and versatile way.

My primary research questions are:

- What is the state of knowledge, perceptions and expectations of laymen and experts in the field of creativity about intuition?
- How can we explain or define intuition in rational and tangible ways?
- Are there any studies that provide proof of intuition and its functions?
- How can we teach it? Which exercises, thinking models and/or tools enhance trust in intuition and might create a deeper understanding, awareness and/or proof of it?

Section Two: Review of Literature

Introduction:

My primary reason for reviewing literature has been to understand the complexity of the topic and to find arguments for rational explanations of intuition. My search took place in those areas that are most important regarding my work and the design of future lectures and workshops. While reading, I was looking for answers to questions such as: How can we define intuition? What are the correlations between intuition, creativity and intelligence? Is there any neuroscientific evidence of intuition? What are the conditions that enhance or block intuition? What impact might intuition have on business and leadership?

Mess Finding

The first author I read and investigated was Guy Claxton (1997). His book *Hare Brain, Tortoise Mind* is a very helpful introduction into the topic because he incubates into the topic slowly which gave me the opportunity to open my mind to the topic without feeling forced or overwhelmed. Right at the beginning he makes clear, that our mind does not work, as generally assumed, from the intelligence of rational thinking alone. Thinking itself is the sort of intelligence which does involve “figuring matters out, weighing up pros and cons, constructing arguments and solving problems” (p. 2). This is the intelligence we are trained in and used to using. It is based on knowledge, reason and logic. Claxton calls it “deliberate conscious thinking” (p. 2). We use it to express ideas and ourselves precisely. Claxton talks about the “d-mode” (p. 2) of thinking. The “d” stands for ‘deliberation’ and when we do this, we are called ‘clever’ and ‘bright’. This type of intelligence is the one which earns the most respect in our culture and therefore we have very little understanding or inside into the other possibilities or aspects of our intelligence. Neither a concert pianist or for example golf player has the time to use this kind of deliberate intelligence while they play their music or hit the ball. Deliberate intelligence is much too slow for this kind of process and is obviously not based on rational, deliberate thinking as described above.

Claxton identifies roughly three different processing speeds of the mind. The first is the very fast, which relates to the piano player, the sports person or any other quick decision by the brain to react and process situations which demand an unselfconscious, instantaneous reaction. The second is the 'd-mode', our deliberate, logical, rational thinking. The third is the one which I will focus on in this project. It is the mental register that proceeds more slowly. It is the one that is less purposeful and clear cut. It is more playful, leisurely or dreamy. Claxton calls it the state of "being contemplative or meditative" (p. 2). This third type of intelligence is associated with "what we call creativity or even wisdom" (p. 3). It is the part of the intelligence that "lies beyond and beneath the conscious intellect" (p. 3).

The first conclusion I draw is, that *intuition* exists. However, due to the values and perceptions of our western cultures we have not focused on it. We have not taken it seriously. Claxton states, that the societies of the West "have rather lost touch with the value of contemplation" (p. 4). His observation is that only so called 'active thinking' is regarded as productive. It almost sounds like an accusation when he speaks about the "decline of slow thinking" which is responsible for the widespread view that every problem is solvable by rational and deliberate thinking. He quotes the American social critic Neil Postman calling this attitude "technopoly" (p. 5), which is based on the belief, that solutions to problems "are provided by technological advances, which are generated by clear, purposeful, disciplined thinking" (p. 5). And he adds: "the faster problems are solved the better" (p. 5). This seems to be very much in line with today's perception, particularly in the world of business, where time and money rule and efficiency is based on quick solutions. There seems to be no place, or even interest, for intuitive slow thinking anymore. Claxton refers to Neil Postman again to prove his point:

For Postman, technopoly is based on the beliefs that the primary, if not the only goal of human labour and thought is efficiency; that technical calculation is in all respects superior to human judgment; that in fact human judgment cannot be trusted, because it is plagued by laxity, ambiguity, and unnecessary complexity; that subjectivity is an obstacle to clear thinking; that what cannot be measured either does not exist or is of no value; and that affairs of citizens are best guided and conducted by 'experts' (p. 5).

What Claxton wants to say is, that in our "contemporary Western societies

we seem to have generated an inner, psychological culture of speed, pressure and need for control...in which access to the slower modes of mind has been lost” (pp. 5-6). By doing so we are trapped in a single mode of mind “that is characterised by information-gathering, intellect and impatience, one that requires you to be explicit, articulate, purposeful and to show your reasoning” (p. 6). The problem with this seems to be that we do not distinguish any longer between cleverness and wisdom. We are great at solving analytic and technological problems. The trouble, however, is that we increasingly treat all human predicaments as if they were of this kind too. We “meet with cleverness, focus and deliberation those challenges that can only properly be handled with patience, intuition and relaxation” (p. 6).

The following sentence illustrates one of the key problems I find regarding creativity: “D-mode is much more interested in finding answers and solutions than in examining the questions” (p. 7). We need sufficient time to make divergent thinking, brainstorming and incubation possible. Key elements of this process are ambiguity, allowing questions and doubts, to relax and take your time. Fullan (2001) speaks about “the vital and paradoxical need for *slow learning*, the importance of learning in context, and the need for leaders at all levels of the organization, in order to achieve widespread internal commitment” (pp. 121-122). Claxton (1997) adds, we need “to be able to feel comfortable being ‘at sea’ for while” (p. 9). In other words, d-mode thinking does not allow playfulness or anything else, which Maslow (1962) calls “*primary creativity*” (p. 99). It is the state which allows the “freedom to enjoy, to fantasize, to laugh, to loaf, to be spontaneous...It is a kind of permission to be ourselves, to let loose and to be crazy” (p. 99). Claxton (1997), claims that we need to recover ‘the slow ways of knowing’, because these ways of thinking include taking “time of uncovering what may lie behind a particular question...they do not rush into conceptualisation ... are content to explore more fully the situation ... are tolerant of information that is faint, fleeting...or ambiguous... like to dwell on details...the willingness to explore... use the rich, allusive media of imagination, myth and dreams” (p. 13).

I like Claxton’s idea, that the answer to the challenge of recovering the ‘slow way of knowing’ “is not the acquisition of new psychological technology” (p. 13) such as new brainstorming and/or visualisation techniques. For him, it is of paramount importance to

revise the understanding of the human mind. He challenges us to “move into, and to enjoy, the life of the mind as it is lived in the shadowlands rather than under the bright lights of consciousness” (p. 13). He warns us to just discover new “clever mental techniques” (p. 13). He speaks of devices that “ ‘tap’ the recourses of the ‘right hemisphere’, as if it were a barrel of beer” (p. 13). He states, that this would miss the point as it serves nothing but the d-mode’s “same questing, restless attitude of mind” (p. 13). If we are really looking for a new type of thinking, we need to decrease the pressure for results and the underlying impatience. Due to Claxton it does not seem good enough just to rephrase a meeting from ‘discussing’ the problem to ‘brainstorming’ the problem and get people to draw it with some crayons. Claxton suggests we “pull off the Information Super-Highway into the Information Super Lay-By” (p. 14). Chasing after more data and solutions and techniques does not seem to be the answer, rather, we should learn to rest and to understand why it is “sometimes more intelligent to be less busy” (p. 14). He wants us to gain more access to the parts of our intelligence which are inaccessible to earnest, purposeful cognition. In this rather critical observation about our modern times he makes clear, that these “natural endowments of the human mind have become neglected in twentieth-century Euro-American culture, and... they are sorely missed” (p. 14).

Claxton reveals that cognitive, rational thinking is only a part of intelligence. This becomes obvious, when we observe one of the core domains of intelligence, which is: learning. Learning is essential for survival. But how do we do it? Pre-school age children learn mostly by doing. Claxton speaks about the ‘enquiring mind’, which is “receptive, attentive and experimental, seeking to expand competence and reducing uncertainty” (p. 19). And he adds: ”No added encouragement or discipline, no conscious intention, no effort, no deliberation, no articulation is needed to fulfil this brilliant function. The original design specification of learning does not include the production of conscious rationales. Knowing, at root, is implicit, practical, intuitive” (p. 19). Here the word intuitive appears for the first time. Intuition has something to do with ‘rooted knowledge’ as it seems. In this context, Claxton speaks about “unconscious intelligence” (p. 19). It is the function of the brain to discover patterns. It is not explicit knowledge but implicit

know-how. It is not primarily the ability to talk about what we are doing, but “to do it competently, effortlessly and largely unconsciously and unreflectingly” (p. 20).

Claxton makes a very important point by saying: “Although the presence of unconscious intelligence is much more obvious in children, not being overlaid by their conscious, articulate intellect, it is a mistake to suppose that we grow out of it as we get older” (pp. 20-21). My impression is that we have entered the centre of one of my key questions: Why is there such a lack of respect for, or knowledge about, intuition? The answer come from Jean Piaget, a Swiss developmental psychologist, who is quoted by Claxton as following: “Piaget implicitly accepted the cultural assumption that ‘d-mode’ was the highest form of intelligence, and... he inadvertently made sure that schools... saw their job as weaning children off their reliance on their senses and their intuition, and encouraging them to become deliberators and explainers as fast as possible”(p. 21). In other words, the ‘d-mode’ is the “hero of the cognitive repertoire” (p. 21) in our rational, quick result oriented world. This is in total contrast to the idea of “learning by osmosis” or “implicit learning” (p. 26) , which works through “a relaxed yet precise non-verbal attention to the details of the situation... without any explicit commentary of justification or judgment and without deliberately hunting for conscious, articulate mental grasp” (p. 26). The problem with ‘d-mode’ learning and thinking however is, as Claxton concludes, “that the performance of those who had learnt intuitively held up much better than that of those who had been following instructions” (pp. 38-39). The reason for that might be, that “thinking about what you are doing may introduce a kind of analytic self-consciousness which gets in the way” (p. 39). It is my understanding that this last statement applies at least to all forms of performing arts, sports, serious artistic and corporate creativity and charismatic change leadership.

What do we mean when we say we know more than we think? What is intuition?
How can we defined or describe it?

Definition

‘Did you make that song up?’
“Well, I sort of made it up” said Pooh. It isn’t Brain...
but it comes to me sometimes.”
‘Ah,’ said Rabbit, who never let things come to him,
but always went and fetched them.

This short dialogue between Pooh and the Rabbit quoted by Claxton (1997, p. 48) describes the difference between ‘d-mode’ and intuition quite well. D-mode, cognitive thinking tries to deliberately go and fetch a thought, a reason, an argument or solution, while intuition, as Pooh puts it, rather comes to us. Most obviously, intuition takes more time. Claxton (1997) describes it as following: It requires patience: a relaxed, unhurried, unanxious approach to problems” (p. 49).

He distinguishes between fast intuition and slow intuition. Fast intuition is used by everyone without knowing or defining it that way. We choose our favourite restaurant or a movie by following our feelings and impulses “that do not come with an explicit justification (p. 50). “Fast intuition, ‘snap judgements’ and quick reactions are vital responses for the human being....To spend time pondering on significant details is sometimes wasteful, or even dangerous.”(p. 51). This type of intuition is unquestioned and widely accepted as it does not interfere with our rational awareness. “This process seems to reflect not the acquisition of new information so much as the mind’s ability to discover, over time, new patterns or meanings within the information which it already possesses, and to register these consciously as ‘insight’ or ‘intuition’ “(p. 49).

Slow intuition is different. It uncovers “non-obvious relationships between areas of knowledge” (p. 56) Claxton states, that slow intuition is of great value, as it helps us to see patterns that connects experiences that are superficially dispatched. It proves it worth “in any situation, which is shadowy, intricate or ill defined – regardless of whether the focus of concern is a mid-life crisis, a knotted-up relationship, an artistic project or a scientific conundrum” (p. 56). In regard to science he quotes Einstein saying:

The words of the language as they are written or spoken do not seem to play any role in my mechanism of thought. The psychological entities which seem to serve as elements of thought are certain signs and more or less clear images which...are in my case of visual and some muscular type. These elements take part in a rather vague play...in which they can be voluntarily reproduced and combined ... This

combinatory play seems to be ‘the’ essential feature in productive thought, before there is any connection with logical construction in words or other kinds of sign which can be communicated to others... In a stage where words intervene at all, they are, in my case, purely auditive, but they interfere only in a secondary stage” (p. 56).

This means in the stage of slow intuition we are not able to express ourselves rationally but are aware of the pattern of thought gradually forming itself in the same way as “a large crystalline structure may slowly appear out of a saturated chemical solution in which a seed crystal has been placed” (p. 56). What a great metaphor for intuition that is! Another very useful description comes from Rita Levi-Montalcini, who shared the Nobel Prize for medicine in 1986, and is quoted by Claxton (1997) as follows: “You have been thinking about something without willing to for a long time... Then, all of a sudden, the problem is opened to you in a flash, and you suddenly see the answer” (pp. 56-57). That means intuitive insight comes suddenly, unexpectedly, and is uncontrollable. The difficulty then is, due to Sir Neville Mott, physics laureate in 1977 and also quoted by Claxton, to express the findings the right way in ‘d-mode’ language. “You suddenly see: ‘It must be like this’. That’s intuition...if you can’t convince anybody else. This certainly happened to me in the work for which I got the Nobel Prize. It took me years to get my stuff across” (p. 57).

Intuition speaks to us in a variety of different ‘voices’. Some speak of visual and other of imagery (e.g. Einstein), for others intuition “emanates in an almost aesthetic judgement” (p. 57), which is described as some kind of ‘taste’ as, for example, by Nobel chemistry laureate Paul Berg who is quoted by Claxton (1997, p. 57): “There is another aspect I would add to intuition, and that is, I think, taste. Taste is almost the artistic sense.” Claxton continues by saying: “For others intuition manifests itself as a vague but trustworthy feeling of direction or evaluation – one ‘just’ knows which of several lines of enquiry to pursue, or which of a range of experimental results to take serious, and which to ignore...” (p. 57). Claxton continues by quoting Michael Brown, Nobel medicine laureate of 1985: “... as we did our work, we felt at times that there was almost a hand guiding us... somehow we would know which was the right way to go. And I can’t really tell how we knew that” (p. 57).

Claxton emphasis at this point of his research, that intuition, on what ever basis or however experienced, can be wrong, and needs to be checked, but it “none the less acts as source of guidance that is to be heeded and respected” (p. 57). So far Claxton described how we might experience intuition. In the next step he tries to clarify on what intuition is based on. He quotes the mathematician and philosopher George Spencer Brown:

To arrive at the simplest truth, as Newton knew and practised, requires years of contemplation. Not activity. Not reasoning. Not calculation. Not busy behaviour of any kind. Not reading. Not talking. Not making an effort. Not thinking. Simply ‘bearing in mind’ what it is that one needs to know (p. 58).

It sounds like as if you allow the problem or question to be somewhere existing on the edge of consciousness however without “any purposeful attempt to bring it to a resolution” (p. 58). Intuition, as previously quoted by Winnie the Pooh at the beginning at the beginning of this chapter, is a process of letting it come to you, letting it grow, letting it unfold. It is a process of purpose-free and unplanned ‘incubation’. Just as Claxton quotes the American philosopher Nel Noddings: “The mind remains, or may remain, remarkably active, but instrumental striving is suspended. In such modes we do not try to impose order on the situation but rather we let order-that-is-there present itself to us...if we are fortunate and willing, the goal drops away, and we are captured by the object itself” (p. 58).

In conclusion I would like to point out that intuition does not fall from heaven, and it seems to work more effectively the more intelligence and knowledge a person has. It is not based on inspiration as such, as often naively assumed in the arena of public opinion, but needs a well-developed domain in which to flourish. This reminds me of debates about the function and definition of creativity, which also is often misunderstood as some kind of self-fulfilling state of unexplainable happiness.

The next question I want to investigate is: What impact does intuition have on creativity and how does it correlate?

Intuition and Creativity

Claxton states that creativity generates optimal cognition when it is based on a “fluid balance between modes of mind that are effortful, purposeful, detailed and explicit

on the one hand, and those that are playful, patient and implicit on the other” (Claxton 1997, p. 93). We need to be able to generate ideas and also to evaluate them. Intuition is the primary mode of generating ideas. D-mode is the primary mode of evaluation. Claxton’s conclusion: “It is by logic we prove; it is by intuition we discover” (p. 93). He then refers to the chemist Kekule, who once said in front of the Royal Society: “Let’s learn to dream. But before we publish our dreams, let us put them to the test of waking reason” (p. 93). Intuition and contemplation can provide the vital creative insight for scientists and all other innovative and creative thinkers and workers. It is the part of thinking that precedes and also might follow the more disciplined procedures of d-mode. Claxton provides more evidence of the same finding by quoting more specialists. According to Claxton, for example, John Dryden calls intuition: “moving the Sleeping Images of things towards the light, there to be distinguished, and then either chosen or rejected by the Judgment” (p. 94).

Claxton concludes, that “full-blown creativity works in a way that is not unlike biological evolution” (p. 95). He compares imagination and intuition in the mind with mutation in nature. Both “create a diversity of new forms, many of which are less viable, less well suited to the demands of the environment, than those that exist already, but some of which, perhaps only a few, contain features and properties that are adaptive as well as novel... Reason and logic act like the environment, putting each of these candidates to the test, and ensuring that it is only the fittest that survive” (p. 95). I regard this idea as essential, as it proves to me that intuition is of vital importance to creativity and thinking in general. It furthermore supports my hypothesis that intuition is a natural, essential part of intelligence. The idea of ‘neural Darwinism’ comes up, however the analogy to mutation might have its limits, as Claxton also wonders, because the cognitive unconscious, “unlike the process of genetic mutation, generates not just random variations of what exists already, but complex, well-worked-out candidates; not just guesses but good guesses, educated guesses. The undermind is intelligent in a way that mutation, as far as we know, is not” (p. 95).

As we now have evidence and know that intuition exists and that we can explain the experience of it, the next step should be to find physical evidence of the phenomenon.

How does intuition actually function? Are there any physical explanations? As intuition seems to be a function of the brain, does any neuroscientific evidence exist?

Intuition and Neuroscience

Wenger (1996), who invented *Image Streaming* as a form of tapping into the subconscious mind, explains that the conscious mind is a skill with limited usefulness. The human brain, he says, can pay attention to “only about 126 bits of information per second... yet your minds are flooded each second by perceptions involving hundreds of times more than 126 bits (p. 3). He continues by saying, that “each of us does indeed possess a thinking machine vastly superior to our feeble conscious minds” (p. 5) and quotes the mathematician John von Neumann, who once “calculated, that the human brain can store up to 280 quintillion – that’s 280.000.000.000.000.000 – bits of memory” (p. 5). In other words, what we consciously think or analyze in the ‘d-mode’ as Claxton (1997) calls it, is simply a fraction of our awareness potential. Wenger (1996) continues: “Neurologically speaking, an Image Streamer talks, listens, sees, smells, tastes, feels, analyzes, reflects, wonders, creates, and generates mental imagery *all at the same time*. This unusual combination of mental activities spans or bridges many opposite ‘poles’ of the brain” (pp. 29-30). While our conscious “can process only 126 bits of information per second and only 40 bits per second of human speech, yet our senses receive up to 10 million bit of input per second” (p. 297). Wenger presents a figure, which demonstrates which parts of the brain are simultaneously in operation while using the intuitive exercise of Image Streaming:

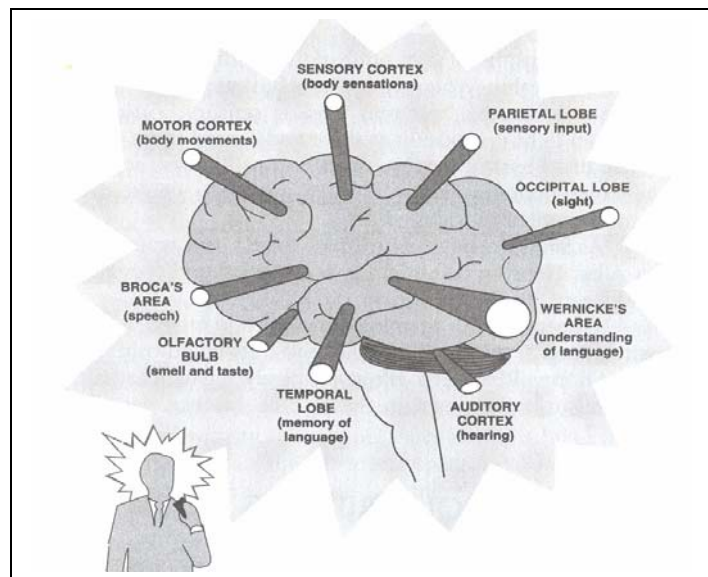


Figure 1
Major Brain ‘Poles’
Wenger (1996, p. 30)

Emery (1994) emphasizes, that we can trust our subconscious much more than we do, as we use it every day anyway. In her chapter *How to quiet the logical mind and awaken the intuitive mind*, she speaks about the different levels of awareness in correlation to our brain functions and explains:

Don't be afraid of the term 'altering your awareness'. You do it every day! During your normal activities, your brain functions at the *beta level*, which is measured at 13-25 cycles per second. In beta you are fully alert and conscious of logical and analytical input that comes to you through the five senses.

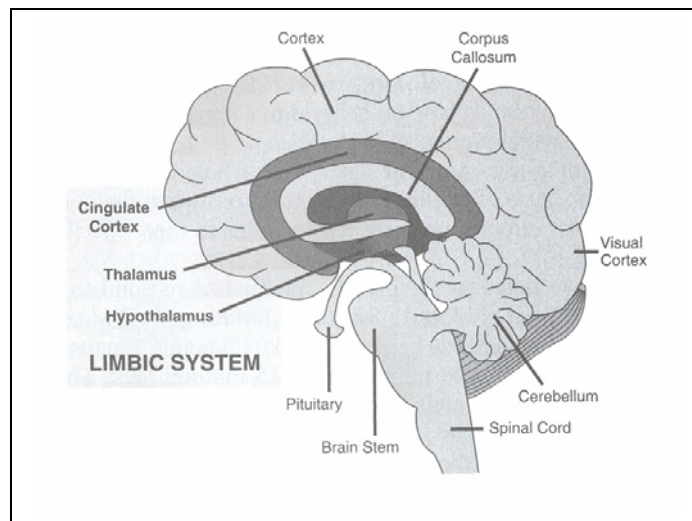
As you begin to enter the *alpha level*, your brainwaves fall to 8-12 cycles per second. Your inner awareness actually expands as you begin accessing the 90% of you mind that is submerged in the subconscious. Intuitive receptivity is high at the alpha level. You can identify the alpha level as that 'drifty' feeling you experience just as you are falling asleep at night...and on awakening in the morning. Now, when you are drifting off into a daydream, you will know you are entering the alpha level (p. 38).

I find this paragraph of Marcia Emery's particularly helpful as it explains in rather simple terms to 'doubters and non believers' that intuition happens all the time and to everybody. It is the part where "you begin accessing the 90% of you mind that is submerged in the subconscious" (p. 38). How to tap into this 90% and create awareness of them should be a vital part of any training on intuition.

Myers (1986) takes a look at the physicality of our brains to explain where the different levels of thinking and awareness might be located. She found out that studies dating back to the early 1960's confirm that the two sides of the brain perform different functions. Since then it was widely assumed that the right side of the brain is primarily responsible for creativity and intuition. However this explanation appears to be too simplistic. "It seems unlikely that such a small part of the human anatomy could house all creative abilities, and little psychological or physiological research supports this belief of a specific location for creativity... Psychologists have found that functions of various types can exist in either half of the brain." (p. 23). Today's science, however, looks far beyond the old 'right and left side theory', which has focused only on the top part of the brain, the neocortex. Myers suggests that we have to look into the rest of the brain as well, including the limbic system and brain stem which is shown in Figure 2 on page 15. The limbic system lies underneath the neocortex and is also called the "mammalian brain

because we share it with such lower mammals as rats, rabbits... and horses. The brain stem just below, known as the reptilian brain, we share with such reptiles as crocodiles and snakes” (p. 23). Myers shares the view with some experts who speculate that “the lower brain contains our basic knowledge, what psychologist Jung called the *collective unconscious* and what others might call the *basis of creative ability*” (pp. 23-24). The main point is that creative abilities such as intuition obviously do not live only in the right hemisphere of the neocortex, as widely assumed, but also in the lower parts of the brain. Myers concludes: “Evidence indicates that we are maximally creative when there is in integration between right and left brain, the neocortex, as well as the two lower centers” (p. 24).

Figure 2
The Hemispheres of the Brain
Wenger (1996, p. 296)



After investigating these revealing insights of the brain function I am sure this is only the very tip of the iceberg of this complex topic. I specially like very much how Claxton (1997) concludes his chapter on neuroscience. He suggests “it takes effort to remember that the cleverness of the brain is explained not by the cleverness of the ‘self’ but by the functioning of the neuronal machine that is the brain...In one’s own case, of course, it seems quite shocking that one’s cleverness should be the outcome of well-orchestrated stupidity” (p. 163). I think he is conveying a paradigm shift. It is time to

rethink our narrow minded d-mode perception of what intelligence is all about and that an expansion of this “shrunk definition of intelligence” (p. 163) needs to be reincorporated. This brings us to the next questions: How can we enhance intuition? Which awareness is it related to? How can we describe the experience?

Intuition and Flow

Czikszentmihalyi (1991) wrote the highly acclaimed book *Flow: The psychology of optimal experience*. As Flow is the state in which we experience intuition, the book gives intriguing insights of what this state is all about and how we can reach it.

He calls intuition the “psychic energy” (p. 33), which is the unconscious attention in our mind, which “determines what will or will not appear in consciousness, and because it is also required to make any other mental event – such as remembering, thinking, feeling, and making decisions – happen there” (p. 33). He continues: “When the information that keeps coming into awareness is congruent with goals, psychic energy flows effortless” (p. 39). Interestingly enough, Czikszentmihalyi never uses the word *intuition* once in the entire book but speaks about it implicitly all the time. Important here is that this state of flow is bound to a goal or goals. Only if we are facing some kind clearly defined challenge, consciously or unconsciously, the state of flow - just as intuition - becomes possible. He observes that thoughts, intentions, feelings, and all the senses are focused on the same goal. Experience is in harmony. What another great definition of intuition!

Czikszentmihalyi also raises the question of why it is so difficult in our times to experience the state of flow. His answer sounds logical to me: “While human mankind collectively has increased its material powers a thousand fold, it has not advanced very far in terms of improving the content of experience” (p. 16). We are too much focused on external and superficial satisfaction and we have developed a culture of abstraction and rational controlling of life and societies, as Claxton also mentioned. The world we live in has not trained us to trust our senses and inner world of experiences. We are afraid of these elements as we are not able to control them. Czikszentmihalyi (1991) suggests: “To overcome the anxieties and depressions of contemporary life, individuals must become independent of the social environment to the degree that they no longer respond

exclusively in terms of its rewards and punishments. To achieve such autonomy, a person has to learn to provide rewards to herself. She has to develop the ability to find enjoyment and purpose regardless of external circumstances” (p. 16). To experience flow and intuition we need the self-confidence to trust our authentic self. He supports that by quoting some eminent people such as the Roman emperor Marcus Aurelius who said: “If you are pained by external things, it is not they that disturb you, but your own judgment of them. And it is in your power to wipe out that judgment now” (p. 20). The Austrian psychologists Viktor Frankl (1963), who survived the Holocaust, points out, that we should not aim at success, because the more we do, the more we might going to miss it. Success, like happiness, he suggests, cannot be pursued; it must ensue...as the unintended side effect of one’s personal dedication to a course greater than oneself. What we learn here is, that intuition flourishes the more we let things happen, let them develop, trust the situation, trust ourselves. And Czikszentmihalyi also makes clear, that it cannot be forced upon or dictated to people:” Control of consciousness cannot be institutionalized. As soon as it becomes part of a set of social rules and norms, it ceases to be effective in the way it was originally intended to be...Freud was still alive when his quest for liberating the ego from its oppressors was turned into a staid ideology and a rigidly regulated profession” (p. 21) . He brings even more drastic examples which indicate, that we obviously live in societies and cultures, which might not be particularly interested in pursuing anything, that takes the liberalization of the individual serious, which seems to be a precondition, so that flow, intuition, happiness, intuition and personal creativity can be seriously developed and can become a natural part of our daily life. “Marx was even less fortunate: his attempts to free consciousness from the tyranny of economic exploitation were soon turned into a system of repression that would have boggled the poor founder’s mind” (p. 21), and...” if Christ had returned to preach his message of liberation in the Middle Ages, he would have been crucified again and again by the leaders of that very church whose worldly power was built on his name” (p. 22). So the central question is still “how to achieve mastery over one’s self?” (p. 22) as it seems to be a pre-requisite to experience flow and work with intuition. These passages might also provide an explanation as to why up to now more or less only eminent people,

mainly from arts and sciences, openly confess or admit that their creative processes and findings most often are based on their experiences with the cognitive unconscious.

Czikszenmihalyi makes clear, that flow, which makes intuition possible, is based on what he calls the 'Autotelic' experience. This term derives from two Greek words, 'auto' means 'self' and 'telos' means 'goal'. Flow happens, when we are focusing on a "self-contained activity, one that is done not with the expectation of some future benefit, but simply because the doing itself is the reward" (p. 67). It means we pay "attention to the activity for its own sake" (p. 67). I have the impression that we are touching here a core reason, why intuition, like creativity in general, is not respected or enhanced in large parts of our society. It does not conform to our cultures' perception, that everything that is done needs a direct purpose or benefit, otherwise it is not worthwhile. We can conclude: intuition challenges, if not opposes, society's core values. Might this be one of the reasons why so many enthusiastic teachers report about their problems with educational institutions implementing creative tools and techniques to their classroom?

Maslow's (1962) article on 'Emotional Blocks to Creativity' comes to mind, which also indicates, why it is so difficult to be more creative in our culture. There seems to be a certain form of neurosis in every society which prevents people from being creative. He calls it the "compulsive-obsessive personality" (p. 98), which he regards as a vital part of our societies. "It's the rigid, tight person, who cannot play very well. These people are neat, punctual, systematic, controlled. These people have to be that way, because this is the only way in which such a person can achieve safety, order, lack of threat, lack of anxiety" (p. 98). And he continues:

These people are afraid of their emotions; their deepest instinctual urge is desperately repressed... What we however need to be creative is the ability to play. Creativity needs the ability and freedom to enjoy, to fantasize, to laugh, to loaf, to be spontaneous. Creativity is a kind of intellectual play. It is a kind of permission to be ourselves, to let loose and to be crazy (p. 99).

He calls this state 'primary creativity' and my conclusion is that it is exactly this primary creativity which makes intuition possible. It has also become clear to me why particularly eminent people are so successfully creative: they live and work in this 'free zone' of 'primary creativity'.

Czikszentmihalyi (1991) probably means the same when he observes that every flow activity is related to a “creative feeling of transporting the person into a new reality” (p. 74) and leads to “previously undreamed-of states of consciousness...In this growth of the self lies the key to flow activities” (p. 74). This new reality is the state of ‘primary creativity’, as Maslow (1962) calls it, which is a prerequisite for intuition. To reach this state, however, seems to be much more challenging than I anticipated and might explain what distinguishes many of us from so-called eminent people who are particularly respected for their creative achievements. Czikszentmihalyi (1991) states that the most important trait of most of these people is a “non self-conscious individualism, or a strongly directed purpose that is not self-seeking...Because they are intrinsically motivated in their actions, they are not easily disturbed by external threats” (p. 93) and a little later he adds: “Narcissistic individuals, who are mainly concerned with protecting their self, fall apart when the external conditions turn threatening” (pp. 92-93). These are clear indications to me, why we have such difficulty experiencing more flow, intuition and the primary state of creativity around us, and also why it is so difficult for all of us to reach these states ourselves.

These critical thoughts lead me directly to the question of: What does this mean for leadership? What impact might intuition have on business? Let us see what the experts in the field have to say, as their ideas might be another useful source of argument I can use in favor of intuition, particularly towards my corporate clients.

Intuition and Leadership

In his chapter *knowledge building* Fullan (2001) distinguishes between *explicit* and *tacit* knowledge which is required in business. Explicit knowledge is “words and numbers that can be communicated in the form of data and information...tacit knowledge is the skills, beliefs, and understanding that are below the level of awareness” (p. 80). He makes clear that explicit knowledge is only the tip of the iceberg. Tacit knowledge is not easily visible and expressible as it is...

highly personal and hard to formalize...Subjective insights, intuitions, and hunches fall into this category of knowledge. Furthermore, tacit knowledge is deeply rooted in an individual’s action and experience, as well as in the ideals, values, or emotions that he or she embraces. Successful organizations access tacit

knowledge. Their success is found in the intricate interaction inside and outside the organization...interaction that converts tacit knowledge and explicit knowledge on an ongoing basis (p. 80).

I find these ideas very helpful as they indicate that intuition is in operation anyway. The question is not if, but in what way organizations are aware of it and how far they are willing to use this creative potential to their advantage. As we have seen in previous readings, such as Maslow (1962) and Csikszentmihalyi (1991), this seems, unfortunately, not to be the case.

What leaders of organizations need to accept is the fact that the potential of tacit knowledge can only be obtained by *slow learning*, which is the ability of “learning in context” (Fullan 2001, p. 121-122). This is needed for leaders at all levels “in order to achieve widespread internal commitment” (p. 122). This means intuition can only be developed if leaders take it seriously and give it the necessary time to flourish in the individuals. Fullan adopts Claxton’s idea of the ‘Hare Brain’ and the ‘Tortoise Minds’ and explains: “Hare brained is about chasing relentless innovation; tortoise mind is about absorbing disturbances and drawing out new patterns” (p. 122). ‘Drawing out new patterns’ is among many other components what intuition is all about. This however does not happen over night. Leaders who know about the importance of tacit knowledge “take as much time as the situation will allow, and do not rush to conclusions in order to appear decisive” (p. 124).

Fullan explains how important it is by quoting Conger and Benjamin (1999, as cited in Fullan 2001, p. 124). They say “the experience (of slow learning) must be intensive and must constantly cultivate the capacity to hone one’s moral purpose and knowledge of nonlinear change processes and to strive for coherence”. Myers (1986) adds:

Fairly solid evidence indicates that those who rely on intuition in their decision-making make more profitable decisions than do others. Engineers John Mihalasky and E. Douglas Dean at the New Jersey Institute of Technology found, that eighty percent of those company leaders who had doubled their companies’ profits in a five-year period had above-average precognitive powers (intuition). And when Weston Agor of the University of Texas at El Paso applied his test for intuitive ability to over two thousand managers he found that top managers scored higher than others (p. 164).

Goleman (2002) adds to these findings a study of sixty entrepreneurs who built and led highly successful companies in California. They “virtually all said that in making business decisions they weighed the relevant information in terms of their intuitive gut feelings. If, for example, a business plan looked good on the basis of the data but did not ‘feel right’, they’d proceed with great caution – or not at all. Gut feelings, they recognize, are data too” (p. 43). The field of intuition and successful decision making indeed needs to be investigated further before we draw any final conclusion on the topic. However the link between intuition as a part of tacit knowledge and success seems to be evident.

Goleman expresses his conviction about the positive impact of intuition in business the following way:

Intuition, that essential leadership ability to apply not just technical expertise but also life wisdom in making business decisions, comes naturally to the self-aware leader. Why should an intuitive sense have any place in business today, amid the plethora of hard data available to leaders? Because attuning to our feelings, according to neurological research, helps us find the meaning in data, and so leads to better decisions. Our emotional memory banks thus enable us to judge information efficiently. Emotions, science now tell us, are part of rationality, not opposed to it (p. 42).

I find these readings particularly encouraging as some kind of new attitude and perception about intuition in business seems already to be in place, at least in parts or the corporate world. They will support my notion to argue with more self-confidence in the future and present my trainings and lectures on intuition with enhanced intrinsic motivation and assertiveness.

Conclusion

There is a very appealing analogy in Claxton’s (1997) book *Hare Brain, Tortoise Mind*. He compares our mind to a “theatre of indefinite depth” (p. 224) and explains: “The apron is very narrow and has place for one actor only. One actor after the other comes on stage to do their act. We take that what we see on the apron for what the theatre is all about, missing what is happening among the scenery and on the far-off backstage. We also miss the unknown evolution which takes place before and after the production or among the crowd of actors” (p. 224). What Claxton tries to convey is, that the bare image of the ‘thought in the spotlight’ hardly does justice to our understanding of ‘theatre’. He

continues: “If we do not know... there is a ‘behind the scene’ of dressing rooms, technicians, props and... a hidden world of rehearsal and discussion in which interpretations and performances are much more fluid and tentative than those that finally appear...then we don’t understand what ‘theatre’ is” (p. 225). In this very sense we can see the pure rational thought of the cognitive mind. As long we do not know what is really meant, what the thought is based on and how it came into existence, it remains shallow, meaningless and empty. Taking for granted what we see on stage is basically taking the tip of the iceberg for reality. Claxton concludes: ”To assume that consciousness is showing and telling us the complete and literal truth is to make precisely that mistake” (p. 225). We need to ‘think’ beyond any abstract thought of the conscious mind in order to unravel and subvert itself. We cannot do this without the wings of the subconscious mind or intuition. In other words, we cannot take what is going on in superficial consciousness at face value.

Claxton suggests that a new relationship between d-mode and intuition needs to be found and defined. The challenge we face is that we might not be able to use the language of poetry and philosophy, or art in general, as is often done at creativity conferences, or by esoteric trainers and coaches. The language they use sounds weak and undetermined in the light of rational and scientific thinking and reasoning. What is needed, and while I write this I realize that I am at the core challenge of my project, is the ability to speak in the language of the d-mode. Only if we speak in its own language we will be able “to entertain the idea that it might itself be limited” (p. 226). Empirical research on intuition and all forms of slow thinking and the function of the cognitive unconscious can contribute significantly to the creation of the much needed shift in our understanding of the mind.

Section Three: Methodology

Introduction

In this part I want to describe my journey through the project. I want to talk about the ups and downs of the process, the steps I planned and then actually took to get through it. I will let you know how I thought and experienced it. I would like to share with you my key learnings so that you can draw your own conclusion of what might be of help or a good advice to you once being in the same situation of writing a Master's Project about a subject that is utterly new for you. For me it was a highly revealing process about my learning and research style. It opened my mind not only for a new subject but also for a new style of obtaining and processing data in a free, open minded and very fulfilling way.

Process

During the whole summer 2006 I began to speak to people about the topic, collected material and spent several afternoons in the library of the State University College in Buffalo to get an overview of the literature available. I made notes, collected papers, made copies and randomly stored everything in envelopes and folders. I designed numerous mind maps with agendas, made lists and actions plans with chapters, topics or interview partners I might wanted to follow up. Important during this process was, that I did not made up my mind for anything. I did not allow myself to make any premature decision on the process and/or outcome. I wanted to incubate free of judgment, goals or perceptions about the topic. Whenever an idea came up for a title or direction, I simply wrote it down and stored it. When the semester started I was sure of having tons of material and possibilities of how to pursue this project. It made me feel 'rich' and well prepared for 'the battle' of the project to come.

After our first session at the beginning of the semester on August 31, I decided to go to the Mind Camp Conference in Toronto. This seemed to be a great opportunity to start my research. Based on my ideas I had about the topic so far, I developed a questionnaire with eight questions I found relevant.

I had learned from previous conferences that questionnaires should to be distributed during leisure time of the conference. My advice is: don't force them on

people before, during or after seminar sessions, as people are absorbed and focused on present events. If you want good results, don't treat your questionnaire as a quick multi-tasking in-between-activity. A colleague of mine tried that at the 2006 Creative European Association Conference (CREA) in Italy with the result of very little returns. A very good time I found out is between the last seminar and dinner or after dinner when people hang out, relax and are looking for a conversation. Then they are in a good mood and willing to share some time with you. Another very good opportunity is to leave out some conference session during the day and instead spend some time in the lobby or bar of the seminar hotel and talk to people who do the same. They are usually the most relaxed and willing ones to participate in an interview and/or take some time to fill out a questionnaire. Following these ideas I came home with numerous very valuable questionnaires, filled with useful information as well as telephone numbers and Email addresses of people who were prepared to follow up the conversation.

The week after Mind Camp the proposal paper was due. After my first positive experiences and feedback at the conference my mind ran wild. I was so excited about the project that I had sleepless nights with endless brainstorming sessions of what to write, how to proceed or what could be of particular importance. Next to my bed were paper, pens and a tape recorder. I did not want to miss anything. After one of these nights of creative super arousal I was in such a state, that the next morning on my way to the university I had an accident with my bike. The car and I were fortunately on slow speed when we collided. I was lucky not to have any serious injuries. Fortunately only a swollen, bleeding nose and bruises all over my body were the result. My advice in this regard: when creativity hits you seriously and the flow turns into mania, which might be unavoidable, rather leave your car or bike at home and take a taxi or public transportation or walk.

On September 21 we got the approval of my concept papers. The actual work began. First I hung up all the papers I had collected over the previous weeks at the wall of my apartment. That gave me an overview of the material. Second I decided to work for a minimum of 4 hours per day reading, writing, analyzing questionnaires, spending time in the library or department. I followed the advice of one of my team colleagues, who had substantial experiences with previous Master's and PhD papers, to write as much as

possible as soon as possible. That was an excellent advice as I saw the project developing very quickly. The first ten pages felt clumsy. Then I was in the flow of it, found direction and saw the process unfolding by itself. I regard it as very important to have reliable team partners during this phase, who give you the opportunity to share and reflect about the process as much as possible. It kept me on track and helped me to clear my mind.

When I felt the reading and writing got out of hand and the paper seemed to get longer and longer, I met with my instructor Michael Fox for a first feedback session. We refocused the project, simplified the objective and changed the title accordingly to ‘A Design of a One Day Workshop on Intuition’. This session was simply great. It cleared my mind, gave me a new direction and paved the way of how to finalize my project. It also released me from the burden to use all the material and books which I had collected. What a relief to let things go!

I suggest to anybody, indeed only as long the individual working style does allow this, to get ground of the project as soon and as early as possible. My experience has been: it clears the mind, creates security and prevents stress and hysteria towards the end of the timeframe. In addition it provided me with a wonderful feeling of being in control over the procedure and content. It created the freedom to incubate on the subject, to think beyond and most important of all, to enjoy the work. After this very early first feedback meeting with Michael Fox I felt like a mountain climber, who had started his climb early enough before sunrise to be above the ‘tree zone’ when it is the best time to be at the top.

I continued my reading and writing for another two weeks. Then I started my first rounds of proof reading and handed in my first draft at half way through the semester. I got the paper back with numerous remarks and suggestions for correction and improvement. However I felt that I was on the right track and that eased my mind to the extent that the rest of semester I actually spent in a fairly relaxed manner regarding my project. I was even able to take a break of two weeks not to look into the paper and read new material. When I then started reading and correcting again, I found a fairly new and fresh approach to the content. It helped me to reflect on the details from different point of views and gave me novel ideas of how to describe my key learnings. In actual facts I started practicing what I had learned during the course of the project about intuition. I incubated, had time for contemplation and started to read new material which I did not

use any more for the project but gave me ideas for future research, workshop material and lectures beyond this project.

After two additional prove reading sessions with my lecturer Michael Fox and numerous corrections, changes and alterations the final version of my project got printed out and was ready for binding.

Table 1

Time spent on the project		
Dates	Activities	hours
July-August	Reading material Incubating on suitable titles Consulting others on the idea Searching for focus and objectives of project	10
September		
11. - 13.	Develop questionnaire	4
15. - 17.	Interviews & questionnaire during Mind Camp	6
18. - 20.	Develop & write concept paper	5
25. - 29.	Reading & writing daily +/- 4 hrs	20
October		
02. -06.	Reading & writing daily +/- 4 hrs	20
07.	Reviewing & evaluating questionnaire	4
09. - 13.	Reading & writing daily +/- 4 hrs	20
12.	Feedback session with Mike Fox	1
14. - 15.	First prove reading of first rough draft	8
16. - 20.	Further reading & writing daily +/- 4 hrs	20
22. - 23.	Second prove reading & finalizing first draft	10
November		
13. - 21.	Correcting & finalizing second & final draft	10
27. - 30.	Organizing print & CDs	4
December		
04. - 05.	Preparing presentation	6
	Total	148

Section Four: Findings

Introduction

In the following section I will give an overview of my findings from a) the questionnaires and personal interviews conducted at the 2006 Mind Camp Conference in Toronto, Ontario, Canada; b) thinking models I consider using in lectures on intuition; c) training concepts and exercises from literature and my professional background as an acting and public speaking trainer and coach which seem to be suitable for enhancing creative thinking and creating trust in intuition. I would like to start with the presentation of the questionnaire, as it was the first step of my investigation.

Questionnaire

I started my research by conducting a questionnaire survey at the Mind Camp Conference in Toronto, Ontario, Canada, which took place September 15-17, 2006. This was a great opportunity to find out what other people's perceptions of and knowledge about intuition is. In designing my workshop I also wanted to know what their needs are and I was looking for suggestions in order to take my research into the right direction and to develop appropriate tools, techniques and thinking models. The outcome of this questionnaire was very positive. As figures will show it was well received and it gave me a guideline of how to proceed with my project. The original design of the questionnaire is added to Appendix B.

Before I went to Toronto I brainstormed my own definitions of intuition in order to compare those with the ideas of the Mind Camp participants. I wanted to find out how similar or different our knowledge and perceptions were. Some of my ideas were the following: Intuition is the core awareness of our authentic true self, where we are just ourselves, without pretension and beyond our ego; Intuition is the center of our own individual purity of thought, creativity and emotion; Intuition is our inner value system, which tells us how far we are balanced with ourselves. It regulates, controls and inspires our thoughts and emotions. It tells us when we are off track with ourselves; Intuition is the source of our own inspiration; Intuition, in essence, is our authenticity; recovering our

intuition to me means to recover our true selves. That's one of the reasons why I undertook this research.

Twenty-eight **questionnaires** were returned. In the following I will present those ideas and suggestions which I found most interesting, revealing and/or thought provoking. **Definitions:** Intuition is thought without provocation; a gut feeling; you know it but you do not know why. You know it before you know why; knowledge made conscious without any awareness of a rational process that would have produced that knowledge from given premises, assumptions or facts; an inner voice with primordial, pre-conscious origins; collective consciousness; intuition is the voice of the protective subconscious mind; knowing without needing five senses to inform; an increasingly pure connection to the present moment; the wise summary of our experience, produced spontaneously without the rational, habitual filter; intuition is the knowledge that exists naturally in us, and puts us in touch with each other and everything around us; inner sense of knowing without sufficient external information to confirm or validate; it feels perfect; trusting your soul speaking; intuition is the expression of stored experience, a type of wisdom; intuition is a combination of unconscious perceptions and the application of already acquired knowledge that produces the effect of the 'gut' feeling. I also think human beings are connected energetically to each other and their environment and it has an effect on their perceptions and pre-decisions of events.

Discussion: First of all, I found that my own brainstorming of definitions was in line of those of the questionnaires. We all seem to have a strong conviction that intuition exists. On the other hand it sounds as though we are looking for a definition rather than having one. Even experts like Paul Torrance (2001) do not get much further when he claims: "Intuition can be simply explained as a 'gut' reaction that you have. It can also be defined as information that just seems to pop into your head as an *aha*" (p. 184). The same can be said about Davis (2004) who refers intuition "to the unpredictable inspirations that may or may not appear when and where you need them" (p. 176). That is a rather vague definition to me as well. The most convincing one to me in the questionnaires seems to be the last one: "Intuition is a combination of unconscious

perceptions and the application of already acquired knowledge that produces the effect of the ‘gut’ feeling.” That could be a quote from Csikszentmihalyi (1991).

The second question I asked focused on the **Correlations** to intuition. I wanted to find out, what is intuition related to? Here are the answers: Inspiration; lightening; unexpected; feminine; gut; humanity; instinct; divine; vision; reflex; common sense; trust; sensitivity; connection; truth in silence; listening; safe heaven; connection to higher awareness; self-confidence; presence; groundedness; breakthrough; sudden flash of insight; wisdom; inner voice; self-awareness; integration; surprise; deep knowledge; self-theology; sixth sense; destiny; hunch; radar; spirit.

The next question focused on **Emotions**: How does intuition feel? Here some of the results: joyful; surprise; feeling right; grateful; safe; authentic; human; loving; safe; wise; open minded; powerful; connected to nature; caring; truthful; release; freeing; confident; complete; fulfilled; certain; exciting; creative; thoughtful; confident; great turn on; instant sensation in my body; balanced; motherly; female; without tension; like flow; peaceful; clear; effortless; easy; alive. There were also negative emotions: disconnected; uncertain; puzzling; uneasy; fear of trusting it; dread; avoidance; repulsion.

Discussion: I was quite surprised to read suggestions of negative emotions in regard to intuition too. Only one person presented negative emotions. We all seem to connect intuition to a positive experience, which correlates with Csikszentmihalyi’s idea of flow. These negative suggestions came from a trauma specialist and should be considered for future research. To investigate the negative elements of intuition would be beyond the scope of this project, which is focusing primarily on enhancing creativity and change leadership.

One of my key objectives of this project was to identify possibilities to create more trust towards intuition. The next question I therefore asked was about **Trust**. I wanted to know: In which fields do you experience and/or trust intuition the most and/or the least? I asked participants to think in terms of profession, private life, family, love, creativity, health or for example nature and to rate their answers on a scale of 1 to 10.

Particularly interesting are the findings of those participants who trusted all areas. Five out of 28 gave 10 points for all categories. It seems worthwhile to describe them in more detail, however anonymously. Indeed: one is a trainer and consultant in the field of creativity; another one is a professional hypnotherapist and past life regression facilitator. A third said, “I use intuition every time... even when I analyze data”; the fourth one said: “I always trust intuition, it is the strongest power. It’s when you feel perfect.” And finally a person said: “I trust intuition in all aspects of life... it has to be trusted as much as any other things from your mind including intelligence”.

Discussion: What I find striking here is the enormous confidence that is expressed by those who seem to use their intuition on a broad scale. It indicates to me on a very small level, which indeed needs to be researched on a much broader scale, that intuition is based on training, experience and knowledge, which creates the necessary trust to use it and rely on it. Table 2 shows the results of the 23 remaining participants. We find

Table 2

Trusting Intuition			
Scores	Lot of trust: from 10 - 7	Medium trust: from 6 - 4	Little/no trust: from 3 - 0
Work, profession	11	3	2
Love	7	3	2
Relationships, friends	4	1	
Family	4	3	1
Private life	7	1	
Creativity, ideation	11	1	1
Nature	2	1	2
Health, body	6	4	2
Finances		1	1
Intellectual	1		
Spiritual	1		
Sexual	1		
Humor	1		
Arts	4		
Emotional expression	1		
Conflict			1
Structured work			1
Analyzing data	1		
Working with children	1		
Life choices	1		
NLP workshops	1		
Therapy	2		

the highest (11) scores for 'Lot of trust' in the domains of most experiences or knowledge such as Work and Profession or Creativity and Ideation. Love, Health and Body got also still high (7) scores for 'Lot of trust'. The low scores on for example Emotional Expression (1), Family (4) or Nature (2) on the other hand might be an indication for the inner detachment or doubts we experience towards these topics in our cultures. In order to come to final conclusion, these findings however should be researched in more depth indeed.

Nevertheless, these results support the hypothesis that intuition works best in the fields in which we have the most knowledge, experience and expertise, and with which we spend most of our time. It therefore is no surprise to me, that 'business' and 'creativity' scores the highest, followed by private life and relationships. The low scores on emotional expression and the arts correlate with the low trust on intuition in general. The low trust on therapy makes me rather speechless, as I always thought we live in a world in which nobody can survive without a therapist anymore. All these finding seem to need further scientific research and investigation in order to be used as statistical proof and should be considered for future projects.

In the following section of the questionnaire I tried to find out, which **Tools**, exercises, thinking models, etc., participants might suggest and know to unfold intuition and/or create awareness? I will mention those, which I heard of and might consider as possible elements of my own seminars or for future investigation or those I think might be in general interest for the reader: Meditation; Analogies; First Impressions; Jungian models; Myers Briggs Type Indicator (MBTI); Brainstorming; Visualization; Poetry; Martial arts; Writing; Journaling; Yoga; NeuroLinguistic Programming (NLP); Lateral thinking; Creative Problem Solving Model (CPS); Hypnosis; Listening to music; Chocolate; Vegetables; Softening walks; Drawing; Mind Mapping; Debating, means to explore it through expressing it; Improvisation skills and acting experiences; Breathing; Labyrinth; Shutting of the critical and/or analytical brain; Riding the bike.

Discussion: I find this list thought provoking and inspiring. Some of the suggestions I intend to include in my one-day workshop are: Breathing, Mind Mapping, Analogies, First Impressions and Debating. Some other ideas I would like to follow up or

I am familiar with and would like to recommend them to my readers: a) ‘Chocolate’ and ‘Vegetables’, which could be a great investigation into the question of what do particularly creative people eat? Which food enhances flow? Which food is regarded as particularly inspiring? Is there a correlation between physical food digestion and creativity? b) ‘Improvisation skills and acting experiences’ could be a very worth while investigation. This, however, goes beyond the scope of this project; c) the Labyrinth. I would include a labyrinth into a workshop that lasts longer than a day, as it is very time consuming and needs good and in depth preparation. For my one-day workshop the labyrinth cannot be considered; d) ‘Shutting of the critical and/or analytical brain’. In this regard I like to recommend, for example, the workshop “The Art of Deferring Judgment’, which has been presented by Matteo Catullo (2005) in a three-day format for several years at the Creative European Association Conference (CREA), in Sestri Levante/Italy. The conference usually takes place in April of each year.

My next question was: Which **Images, Analogies or Metaphors** describe intuition the best? Here are some suggestions: Billiards in clouds; Flash; Dreaming; If logic is the house, intuition is the home; “Seeing in the Dark”; “Peeling back the layers of the onion”; “Drilling down”; Have a guide/mentor...whispering in you inner ear what you need to hear/ understand at the right time; Sun bashing out as darkening clouds drift away; Intuition is like a fish jumping into the deep waters of the ocean; The captain is the conscious mind; The crew is the unconscious mind; Intuition is, when the crew is speaking to the captain.

Discussion: Compared to the numerous suggestions regarding training, emotions, or definitions, I find this outcome rather weak. We seem to be able to have a lot of abstract ideas and wording about intuition, however the lack of visualization indicates, that there is a lack of clear vision on the subject. It would be indeed a great research opportunity to conduct my still-to-be-designed workshop on intuition with the same people and ask the question again of ‘Images, Analogies or Metaphors’ after the completion of the workshop again in order to look for differences or improvement. This could demonstrate how training on intuition enhances visualization.

Very helpful for the design of my workshop was the final question on further **Expectations**. I wanted to know: Which additional questions do you have about intuition? Which additional questions would you ask in this questionnaire? Here are some of the results which I intend to answer briefly so that the reader gets an indication in which direction to think or to look at:

1. Can intuition be improved? Yes, it can, as the following chapters on training will show.

2. Where do you experience it in your body? I am not able to answer this question conclusively, however due to my findings so far I suggest by all the senses, you have developed or trained and/or are aware of.

3. Are we born with intuition? I suggest not. We are born with instinct. Intuition, however, according to my findings, is developed by experienced learning.

4. Can we learn intuition? Yes, and please make yourself aware of the intuition you learned already. In addition to that you definitely can improve your intuitive potential.

5. Is there a difference between humans and animals? Great question. I cannot answer this question conclusively. However, I think that children's intuition functions very much like the intuition of animals. It is based on what they have learned from birth onwards to get along with life. The great difference might be that the intuition of humans creates thoughts, anticipations and mutates innovation. Without being an expert on animal psychology or behaviorism, I doubt that this is comparable. This question needs further investigation and additional reading which is beyond the scope of this project.

6. Is there a 'sixth sense' that connects people intuitively? I cannot answer this question conclusively; however, I suggest that we connect faster and easier with people who have similar knowledge and experiences. Good examples are couples who live together for a long time. Many of them report that they think the same way, come to the same conclusion or already 'know' what the partner might decide without having spoken to each other. I have experienced the same thing with old friends or study colleagues. This question could be a great topic for further field research to obtain more reliable data of conditions and situations under which this 'sixth sense' might work better or worse.

7. How much can we rely on intuition? You can rely on intuition to the extent that you trust it. Trusting intuition is based on your positive experiences with it, as we have seen in the results of the 'Trust' section of this questionnaire. Frances Vaughan (1979) explains: "How you feel about trusting your intuition inevitably affects its functioning. If you value it and affirm it, it will flourish" (p. 177).

8. Has neuroscience shown any dominant parts of the brain corresponding to intuitive thoughts? Where does intuition reside in the brain? You find some answer in my literature section on Intuition and Neuroscience (p. 13). I also recommend the movie *What the Bleep do we Know?* - see Appendix C: Additional Literature and Recourses.

9. What percentage of decisions is intuitive vs. rational, empirical, spiritual etc? This is a great question, which I would love to investigate.

10. Are there any statistics in regards to the 'reliability' of intuition? This is also a great question that I would love to investigate in future scientific research.

11. What practices and nurturing could foster intuition in adults or from early childhood? First I will answer this question purely from my point of view: let them live surrounded by nature, music and art as much as possible and, most important to me, leave them alone, do not interfere too much with their business, be challenging but not demanding. Avoid too many rational explanations; rather trust them, and yourself, that they will follow your 'good' example. In addition to that I suggest chapter 13, *The Window of Childhood*, in Win Wenger's (1996) book *The Einstein Factor* (pp. 239-264).

12. Why is intuition so neglected? Very important question. I try to give some answers in my discussion on *abstraction* (p. 58) and Maslow's (1962) '*secondary creativity*' which seem to dominate today's western societies.

13. Are there professions that trust intuition more or less? I cannot answer this question. It would serve as a great topic to be investigated in future scientific research.

14. How might we get people to listen to their instincts and open their minds to their intuition? My primary book suggestion is *Hare brain, tortoise mind: How intelligence increases when you think less* by Guy Claxton (1997). I also recommend my training suggestions (pp. 38-52).

15. How do you know when your intuition is the correct answer to your question? If you have doubts, I suggest you use the exercise ‘Alter’ which I describe in the training section of this paper (p. 49) I regard this as very helpful.

16. How to trust it all the time? - Why should we? We do not eat spaghetti all the time even though it might be our favorite dish. Use it when you feel comfortable with it, when it is appropriate and suitable.

Discussion: I find this section of the questionnaire rewarding as it helps me sharpen my thoughts, prove my knowledge about the subject so far, and also reveals the obvious limits of my ability to give rational answers - yet.

In the following Table 3 I present the **evaluation of the questionnaire**. I asked: How *relevant* is this topic to you? I also wanted to know how they perceived the questionnaire as a whole. They could score from **10** = very important, to **0** = useless. From the 29 returned evaluations 19 (results) regarded the topic as very important (score 10), while 9 others still regarded the topic as important (scores 9 - 7). This means an approval rating of almost 100 %.

Table 3

Evaluation of the Questionnaire						
scores	10	9	8	7	6	5 - 0
results	19	1	7	1	1	0

Conclusion: I found this questionnaire a rewarding and useful exercise. It helped me to get an overview of the topic; it helped to identify the needs and interests of the people and in which direction to look at during my project and beyond. The questionnaire was very well received by the participants at Mind Camp. This created a lot of confidence in me to pursue this topic, to develop a workshop and to present it at conferences, adult education or to my students at the various universities where I will lecture in the future.

Thinking Models

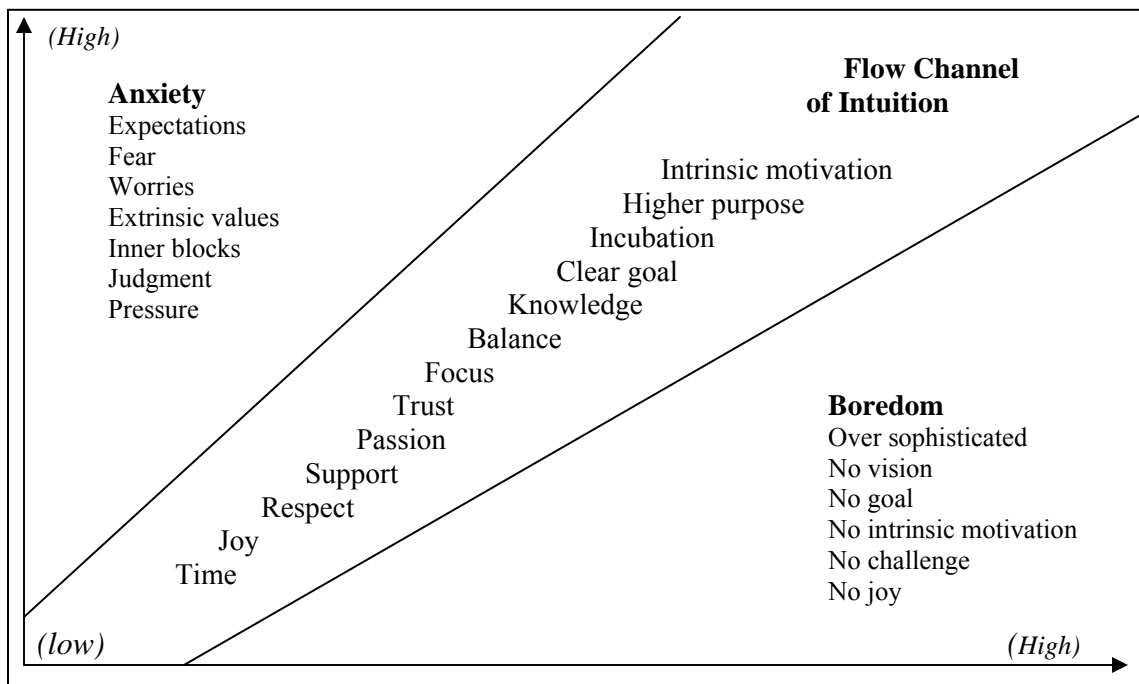
In this section I want to present two thinking models, which I intend to use either in lectures and presentations on Intuition or as introductions to workshop exercises.

The Flow Channel

Flow is the essential state in which intuition takes place. I would therefore include this topic into any lecture or seminar on intuition. Csikszentmihalyi (1991) illustrates in a graphic (p. 74) the location of flow in correlation to our awareness and state of mind. Flow activities, due to his research, have one thing in common: “It provides a sense of discovery, a creative feeling of transporting the person into a new reality. It pushes the person to higher levels of performances and let to previously undreamed-of states of consciousness...In this growth of the self lies the key to flow activities” (p. 74). It is, however, only possible to reach this state when we do not feel overwhelmed by “anxiety” (p. 74), which means experiencing fear, pressure, high expectations or worries, which

Figure 3

Flow Channel of Intuition



block the performance. Or on the other hand we are faced with “boredom” (p. 74), because the task is not enough of a challenge for us due to being over-sophisticated. Then we experience a lack of vision, goal or intrinsic motivation. I adopted Csikszentmihalyi’s (1991, p. 74) graphic of the flow experience by adding several terms to further clarity, which implications the terms Anxiety, Flow and Boredom might have in the context of intuition and creativity. I gave this new version the name: Flow Channel of Intuition. Figure 3 demonstrates on the left side *anxiety* and the right side *boredom* as the major obstacle of flow. The lower they are the more *flow* can flourish.

Discussion: I would use the graphic *Flow Channel of Intuition* in a lecture to make clear that the greatest enemy we have in regard to the development of our intuition as a vital part of our creative potential, lies in ourselves: our worries, false pride, probably even vengeful thinking, fear, greed for power and money, competitive attitude, showing up to others, always wanting to be the best. All these traits, which are based on anxiety and fear, reflect a high proportion of our today’s cultural value systems and social premises. Myers (1986) supports this notion by stating: ”In fact fear, anxiety, pride of authority wishful thinking - the entire VOJ* gamut - get in the way of the clear operation of your intuition, which flows from an empty cup” (p.165). They are roadblocks to achieving our goals. Intuition seems to work better, the more we are authentic, self-actualized, trusting ourselves, are self-balanced and have a higher purpose. Myers continues: “Intuition does not come from emotion...is not hedonism, a move towards the most pleasurable short term alternative” and “It is not giving vent to the inner emotional child left over from your infancy” (p. 165). I find this remark particularly important, as it is a straightforward argument against all esoteric, pseudo-spiritual or hyper ‘divine’ creative explanation of intuition. Intuition is “simply paying clear attention, without mind chatter and emotions, to the most appropriate alternative that comes from the creative Essence” (p. 165). That’s what the Channel of Flow is all about.

If we are out of balance, either through boredom or anxiety, intuition, if it functions, might simply send us the wrong signals and we come to the wrong conclusions

* Voice of Judgment

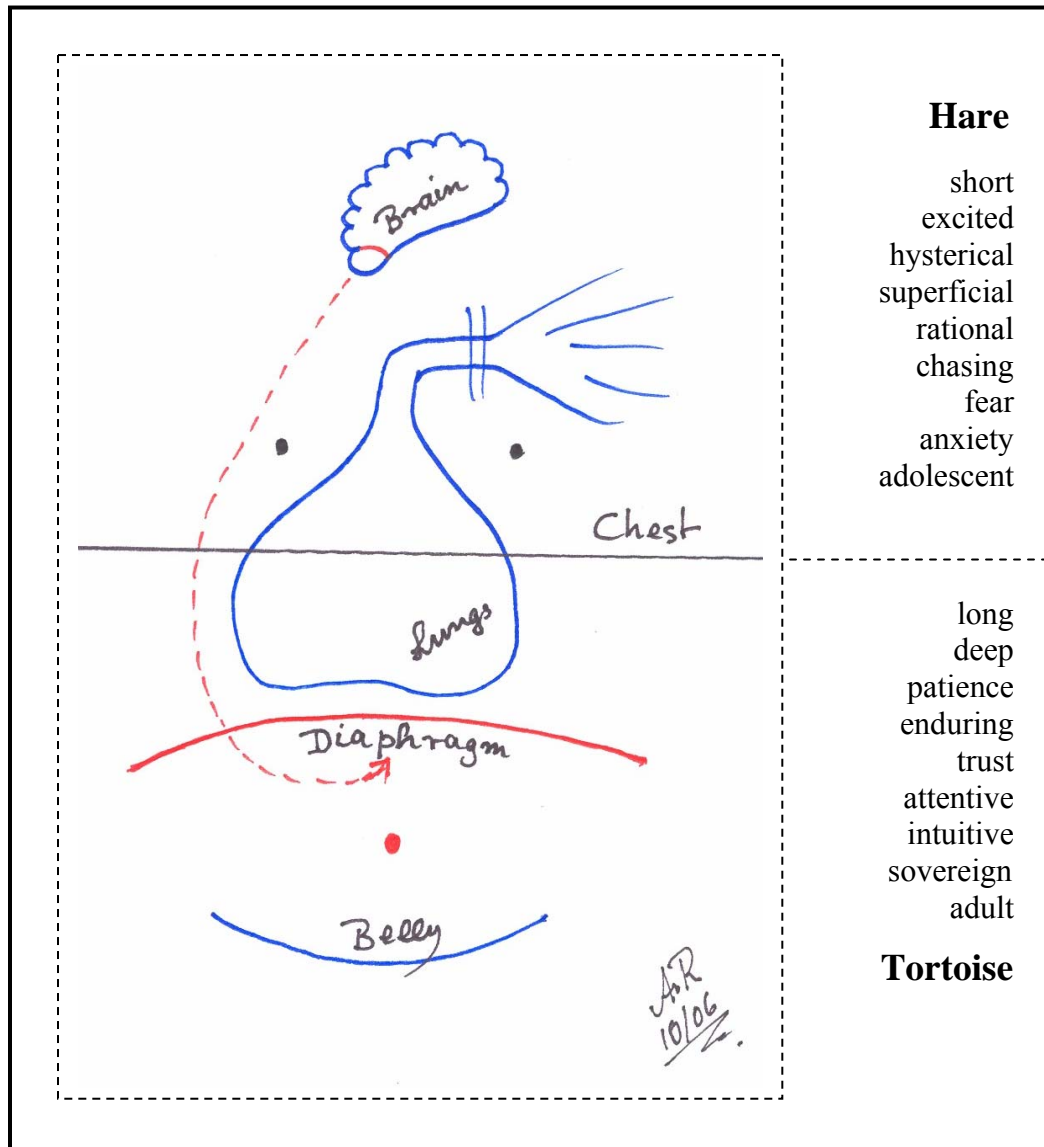
or decisions. In this regard I tend to conclude: The more truthful or intrinsically motivated we are, the more truthful and enjoyable the results will be. In reverse this means, the more we ‘foul’ ourselves and our goals are based on self-centeredness, greed or superficial fun and boredom, the more our intuition might ‘foul’ us. Intuition needs an authentic connection to our senses. The more our senses are ‘functioning’, the more we seem to experience flow. Intuition then works like a sophisticated subconscious radar system, which received signals from all parts of our conscious and subconscious mind, evaluates them and transfers them to consciousness and awareness. The more authentic and holistic we are, the more our intuition can function and flourish.

Tortoise Leadership Model (TLM)

It was Michael Fullan (2001), who inspired the *Tortoise Leadership Model* in me. The first version was developed by my student colleague Sharon Walsh and me for a course presentation at the International Center for Studies in Creative during the summer of 2006. I enhanced and extended it later into the following model, which I presented at the Mind Camp Conference in Toronto, Ontario, Canada (von Reumont, 2006) for the first time.

The model is based on the previously described idea of a *Hare Brain* and a *Tortoise Mind* approach. The major differences in these approaches, described in chapter seven *The Hare and the Tortoise* (pp. 121-137), are: a) *Hares* live in hubris; are chasing relentless innovation; are *heroic-egocentric* leaders who are always sure of themselves; make premature decisions; teach people to get better at a bad game; their fallacy is to suppose that the faster things change, the faster one has to think; are driven to adopt one shallow nostrum, one fashionable idea after the other; spend much of their time processing information and meeting deadlines but there is no time left to think; prefer quick fixes; and b) *Tortoises*, who are patient and respect slow learning in context over time; are purposeful; are absorbing disturbances and drawing out new patterns; have cultivated the ability to wait; remain attentive in the face of incomprehension; have developed inner security to wait; have the confidence that one may lose control without losing one’s self; see the bigger picture; cultivate leadership in others.

Figure 4
Tortoise Leadership Model



The question I tried to answer was: how might I turn these differences into an analogy or metaphor? How might I make these differences tangible? In what ways might I turn this into a practical experience? I found the answer in my teaching actor's 'tool box': breathing exercises.

In figure 4 I demonstrate the correlation between our breathing and our *hare* or *tortoise* attitude. It is based on the idea, that our breathing organ is directly connected to our thinking, mental states and emotions. The brain transmits every state of the mind to

the diaphragm which turns it into a different kind of breathing. This is why we laugh when something is funny, we cry when something is sad, or we stop breathing when we are overwhelmed by shock. In the same way we can say that *Hare* breathing takes place in the chest: it is short, excited and takes place when we hunt or chase. *Tortoise* breathing takes place deep down in the belly: it is deep, long, enduring, sovereign and trusting. To train, reactivate, or connect to the *tortoise* in us, we therefore need to connect or reconnect to our deep belly breathing.

I used this figure in a similar way on flipchart as an introduction to the *Tortoise - Power - Breathing* exercise which I will describe in the next chapter.

Training Concepts & Exercises

In the following section I want to present training concepts and exercises from literature and my professional background as an acting and public speaking trainer and coach which enhance creative thinking and create trust in intuition.

Breathing

I have developed this exercise myself based on the acting and singing training I went through for many years. Later, I have used it as a tune-up or warm-up when I teach acting myself. The purpose of the exercise is to get focused in your mind and rooted in your ‘physical instrument’, as actors call it, or ‘to get in touch with your body’ as some creativity trainers call it.

What has breathing to do with intuition? How does breathing enhance or deepen intuition? Emery (1994) states that breathing increases “receptivity to your intuitive mind” (p. 50) and helps to “become alert, reduce stress and reenergize your body” (p. 50). Myers (1986) suggests breathing from the abdomen “an inch or two below your navel” (p. 203) and explains: “That spot is the level of your physical center of gravity...The Japanese call this ‘Hara’” (p. 204). For them *Hara* is the spiritual center of our soul. Wenger (1996) reminds us that the Greeks and Romans “referred to breath as *spiritus*. “To this day we say that we *expire* when we give our last breath” (p. 216). That means that the word *inspiration*, which we take for granted in the domain of creativity and intuition, is actually directly linked to *breathing*. Wenger explains that think link is

no coincidence and “contains more than a grain of truth. Our brains, in which reside all that we think of as the human spirit, are totally dependent upon oxygen. Fully one-third of all the oxygen used in our bodies goes directly to the brain. Evidence suggests that the more oxygen we receive the better our brains functions” (p. 216).

The following exercise serves as an introduction into deliberate and conscious breathing. I have often used it in the corporate or creative setting successfully. Based on the chapter ‘The Hare and the Tortoise’ (Fullan, 2001, pp.121-144) I gave this exercise the title: *Tortoise Power Breathing*. I would like to emphasize, however, that the following serves as a description of the exercise only. I want you to get an idea of how it works and functions but suggest, particularly if you have no experience with this kind of exercise, not doing this, or any other breathing exercise, without professional supervision and instructions.

The subjects sit on chairs without arm rests that are spread out evenly in the room. Open windows are suggested for enough fresh air supply. The participants should sit in at least the distance towards each other that give them free room to move their arms without touching reach other. Preferably people should loosen tight belts, glasses, watches and other restrictive garments.

Step one: Sit comfortably in the chair, let your arms fall down, relax your feet, stretch your legs openly, roll your head and shoulders to get relaxed. Then sit openly at the edge of the chair so that your belly is free to get filled up with air. Close your eyes and breathe through your nose. Feel how the air streams in and out, how you fill up yourself while you breathe in and how you get empty and relaxed while you exhale. Get in touch with your senses in the nose. Sense how the air is streaming, sense what is happening in your body while you in- or exhale. Get in touch with yourself. Feel how you breathe into your belly, how you fill yourself up with energy while inhaling and feel the great relaxation when you let the air stream out. Feel the rhythm of life in your breathing. It is like Yin and Yang, creating tension and releasing it again. Do it for about two minutes.

Step two: Intensify the inhaling gently, breathe deeper into your belly, feel the depth; feel the breath going into your hips, you might feel it even in your feet.

Keep breathing into the nose and start exhaling through your mouth by blowing the air out gently. Fill up your cheeks. Feel the gentle energy in your cheeks like a child blowing out candles. Intensify gently. Blow stronger as if you are creating a storm. Inhale deeper, feel your belly expanding; feel the air in your hips and maybe in your lower back.

Step three: Pant like a dog. Exhale in rhythmic waves. If you like, use your hands and ‘conduct’ your breathing, be physically in touch with your breathing. Express with your hands the rhythm of the breathing. Some, for example, swing their arms and hands like the wings of a flying bird. Sense and enjoy the openness and flow of your breathing. Feel the differences of slow and gentle panting like, for example, when you experience quiet and internal happiness; or enjoy the deeply rooted open panting of ecstasy when you are overwhelmed by success or love. This can be very intense. Therefore, before you go to the next step, relax first, go back to normal breathing in and out of the nose. Enjoy a little rest before you continue with step four.

Step four: Exhale through your nose again and add a humming sound, like HMMMMMM. Play with it. Make high and low sounds. Sense and enjoy the change of vibration in your head or chest. Let the air stream openly through your nose while you do this exercise. Make intense and gentle sounds. Sense and enjoy the differences, use your hands as body language to demonstrate how the sounds feel or what they mean to you. A high gentle sound might remind you of smelling your favorite food; a deep, intense humming might sound like a happy pig indulging his nose in mud. Let your fantasy flow, give all images room to unfold. Be in touch. Express yourself. Be authentic in what you do.

Step five: Groan like an animal. Go through variations of gentle and intense sounds, from cats to dogs, from a tortoise to a deer or an elephant. When you feel comfortable add the ‘wild’ and ‘aggressive’. Roar like a lion or tiger. Be in touch with the intensity by expressing it with your body language. Stand up if you like. Move around. Whatever you do, please respect the space and state of other participants. Use your hands. Add facial expression. Look around like the animal you breathe and sound. After a while come back to your seat and relax, as we enter a new and the final stage of the exercise.

Step six: Breathe gently and openly from your belly and beyond. Add an open stream of blowing through your mouth. Fill up your cheeks with air like a child blowing candles or keeping soap bubbles in the air. Then add the word ‘JEAHH’. Make sure you breathe from the belly. Do it a couple of times, then turn ‘jeahhh’ into ‘YESSS’. Swing it with great pleasure. Sense and enjoy. Use your body language to express what you say. Then add a short ‘yes sentence’ like “yes, I like that” or “yes, I will do it” or “yes, a wonderful idea”. If you like go around and express yourself to others. They do not necessarily need to listen or respond. The exchange does not need to make sense. Just use each other as a subject and enjoy your full, authentic expressiveness. Whatever emotion comes with it, use it to enhance the exercise. Laugh about it, cry about it, however, try to make sure you breathe it from your belly and enjoy it. Then relax and go back to reduced breathing before you go to the last step.

Step seven: Breathe openly as you like. Your breathing should be open and well grounded in your belly by now. Then start with a “HA” and express it in several versions a couple of times. Then add ‘HAS’ to ‘HAHAHA’. It first might sound like forced laughter, which is what it actually is. Continue until real, authentic laughter comes into swing and share it with others of the group. Just laugh your heart out, laugh about each other, laugh at each other, greet others with your laughter, laugh gently, loud and add all variation you can think of. Move around and change partners as you like. You or the group might end up in a laugh attack which is quite normal.

What follows is a summary of the exercise as I use it in trainings as a transparency:

Figure 5

<p style="text-align: center;"><u>Tortoise - Power - Breathing</u> 8 Steps to authentic relaxation & concentration:</p> <ol style="list-style-type: none">1. Breathe deeply: relax from your belly & open up2. Blow gently: fill up your cheeks like a child3. Pant like a dog: swing in rhythmic waves4. ‘HMMM’: enjoy fully, sounding through your nose5. Groan like an animal: gentle & strong & wild6. ‘NOHHH’: swing deeply from your belly & beyond7. ‘YEAHHH’: swing even more deeply from your belly8. ‘HAHAHA’: laugh it out – enjoy many variations
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Discussion: Many people, particularly when they do it for the first time, experience this exercise as a great ‘Aha’ moment, which opens them up to their inner center of gravity and expressiveness. This, or any other suitable breathing exercise, is of great value to enhance access into our intuitive mind. Breathing also connects us with our body. It touches all our senses, creates focus, concentration and authentic expression. Emery (1994) speaks of “breathing, the vital key to your intuitive mind” (p. 50) and offers numerous additional thoughts, ideas and exercise of how to improve our breathing and use it as a tool to enhance creativity and self-actualization. Just to give an idea of how she evaluates breathing and what she puts it in contact with, here are some key words and headings: Breathing Awareness: Clearing the Air (p. 53); Breathing techniques to enhance Receptivity (p. 54); Experiencing the ‘Reenergizing’ breath (p. 56) or “Experiencing the ‘HA!’ Breath (p. 57). How important breathing actually is, Wenger (1996) expresses in the following way: “The ebb and flow of oxygen through our lungs truly defines the rhythm of our being. With over 40 percent of the body’s energy being burned in the brain, the organ is affected more than any other by the flow of oxygen - the principle fuel for the body’s metabolism” (p. 223).

The following are feedback results from the group of seminar participants during the Mind Camp Conference in September of 2006 in Toronto, Canada. It shows how valuable the breathing exercise for the participants was. They could score from 7 = great to 1 = lousy. Twenty two feedback sheets were returned, some of them left comments only but did not evaluate by scoring.

Table 4

Feedback: Tortoise Power Breathing Session				
Scores from 7 = great to 1 = lousy				
Scores	7	6	5 & below	comments
Evaluation on Workshop Content	11	7	0	Sounds like a powerful idea; great; outstanding; needed; the best; you are great; unexpected surprise; very good
Evaluation on Workshop Leader	13	3	0	Well prepared session; terrific; very, very good; wonderful way to learn; authentic, peaceful; amazing; very engaging
More comments: love it; an essential great tool; an unexpected gift; there is just no what to describe, must experience				

Besides the fact that I enjoyed the comments, they indicate that I obviously tapped into a new and rather uncommon field of creativity and awareness. This goes hand in hand with my finding of the questionnaire: that the field of intuition is still rather unknown and wildly ignored. That gives me the impulse and motivation to follow up with this whole idea of the Tortoise Leadership Model, conduct further research and make this concept an essential part of teaching intuition.

Activating Intuition

In the following I want to describe and analyze the exercise ‘Art Gallery of Your Mind’. It was developed by Matteo Catullo and presented by Tim Hurson (2006) at Mind Camp 2006 in Toronto, Ontario, Canada. I regard it as a wonderful opportunity to reactivate or prove the existence of intuition in a multi-faceted way by experiencing all senses through fantasy and imagination. Vaughan (1979) remarks in this regard: “Imagery is a powerful tool for self-regulation and self-development, and can also be a vehicle for profound intuitive insight. Imagery is associated with direct perception, and conveys in an instant feelings and observations, which would take many words to describe” (p. 85). This is exactly how I experienced this exercise. I added ‘hits’ at the right side of the chart in order to use the scores for evaluation purposes. The original exercise has been presented in a little booklet everybody could take home.

Figure 6

The ‘Art Gallery of Your Mind’ Exercise		
Step	Instructions	Hits
1	<p>Choose a painting that captures you:</p> <ul style="list-style-type: none"> ● A collection of dozens of photographs of famous modern and old paintings provided like an art gallery all over the room. ● Participants walk silently by themselves through the exhibition until they have chosen one and take it with them. ● Write down the name of the painting and name of the artist ● Time: 15 to 20 minutes ● My personal Experience: Name: Self-Portrait with a Fur Coat (see picture in Appendix D) By: Albrecht Dürer 	n/a
2	<p>Describe the painting in your own way:</p> <ul style="list-style-type: none"> ● Describe the things you observe: its images, colors, style, age, elements, the story it tells, what you wonder about, its mysteries, any questions it raises... ● Time: 3-5 minutes 	

	<p>My personal Experience Open face; clear view; long hair; basic color is brown; 16th century style; realism; a man observing himself; looking into a mirror? A picture of self-reflection; looking into one's own soul; wondering who I actually am; honest, sincere, trustful; he seems to ask: what can I expect from this man? What does he want from himself? Full of pride; alertness; very intelligent eyes; great observer; determent to get answers to his questions</p>	22
3	<p>Why I like this painting...</p> <ul style="list-style-type: none"> ● Brainstorm as many as possible reasons, don't over-think; don't over-analyze; write whatever comes into your mind; a list of 20 + ideas ● Time: 3 to 5 minutes <p>My personal Experience Brilliance of detail in the picture; focus; self-reflection; style; harmony of the painting overall; clarity of eyes; masterpiece; precision; the obvious expression of humanity; the pride in him; grace; honesty; humanity; manhood; gentleman; observer; self-reflection; wanting to know; the creative man; clear eyes; elegance; wisdom; search for knowledge; hands; elegant dress; harmony of colors; peace of mind; focus; determination; searching; awareness; open mind</p>	33
4	<p>The scent of the painting:</p> <ul style="list-style-type: none"> ● make yourself comfortable, breathe in slowly and deeply three times. Then close your eyes and imagine the many different scents coming out of the painting. They may be pleasant or not, natural or manufactured, strong or faint... ● Take your time and write down as many as you can, describe them fully. ● Time: 3 to 5 minutes <p>My personal Experience Earthy like an old house; elegant perfume; leather; wooden floors; antique furniture; strong coffee; sweet paint</p>	7
5	<p>The sound of the painting:</p> <ul style="list-style-type: none"> ● Take a moment to listen to the sound around you right now. First listen with your eyes open, then with your eyes closed. Note the difference. ● Now look at the painting. After 30 seconds, close your eyes and image all the sounds and noises coming from the painting. They may be loud or subtle. ● Time: 3 to 5 minutes ● My personal Experience Silence of a late summer afternoon; the movement of the wooden floor; wind through the open window; sometimes birds in the garden; sometimes the wind in the trees; 	5
6	<p>The tastes of the painting:</p> <ul style="list-style-type: none"> ● Explore the painting. Look for details. Try to pay special attention to the details you did not notice before. ● Now concentrate on your palate and tongue, and search for all the tastes the painting inspires in you. ● Time: 3 to 5 minutes ● My personal Experience I taste a leg of lamb roast, rosemary, garlic, salt and lemon pepper; red wine; the amazingly tasty juice that comes from roasting. 	7

7	<p>I enter the painting with my hands:</p> <ul style="list-style-type: none"> ● Put your paper and pencil aside so that your hands are free. ● Imagine you can enter the painting with your hands. Imagine that everything in the painting has three dimensions. You can touch and feel its surfaces. You can feel its heat and its cold, its textures, its moisture or dryness, even its vibrations. ● Time: 5 to 7 minutes ● My personal Experience This part did not work for me. I did not get any results. 	0
8	<p>The emotions of the painting:</p> <ul style="list-style-type: none"> ● Now think about the emotions this painting has aroused in you. Feeling and thinking about the combination of these many emotions, invent a new kind of emotion, an emotion with a fantasy name that describes the feelings of this very moment for you. ● Time: 3 to 5 minutes ● My personal Experience I feel: clear, proud, and self-aware. I feel the ground of my authentic self. I feel being a human being, very strong, very aware of myself. I feel the potential of my authentic self My new emotion: authentodynamic 	9
9	<p>The poetry of the painting:</p> <ul style="list-style-type: none"> ● Now imagine translating the painting from visual art into poetry ● Write three or four poetic sentences that translate the painting and your experiences into poetry. ● Time: 5 to 8 minutes ● My personal Experience Looking into the mirror Seeing myself Touching the ground of my soul Feeling free I am there 	6
10	<p>Share your experience and outcome with a partner</p> <ul style="list-style-type: none"> ● Time: approx. 10 minutes 	n/a
11	<p>Discussion and evaluation in class</p> <ul style="list-style-type: none"> ● Time: until end of workshop session 	n/a

Discussion: The exercise was perceived by all participants as very revealing and useful in creating self-awareness and getting into touch with one's own intuition. It opened our minds to the multi-faceted function of our conscious and unconscious mind, our senses and our awareness. I intend to conduct this exercise soon in several test sessions in order to find out its actual value as a training tool to enhance awareness for intuition. In addition I think it might be useful to evaluate the exercise by summing up the

number of ideas and compare the scores. They might serve as a representation of our strengths and weaknesses regarding the different fields used in the exercise.

In the following I present a test self-evaluation in order to analyze and identify my senses and creative thinking skills. I need to emphasize that this part was not included in the original session in Toronto. However it might be a useful extension. I also think it could be used for more in-depth research.

Table 5

Self-Evaluation: Art Gallery of Your Mind		
Exercise step	senses	scores
Describe the painting in your own way (2)	Visualizing	22
Why I like this painting...(3)	Brainstorming	33
Scent of the painting (4)	Smelling	7
Sound of the painting (5)	Hearing	5
Tastes of the painting (6)	Tasting	7
Enter the painting with my hands (7)	Touching	0
Emotions of the painting (8)	Feeling	9
The poetry of the painting (9)	Imagination	6

This chart is quite revealing to me as it represents my sensual abilities, or put it another way, my level of styles quite well. Since I am a student in Creativity, my visualization (22) and brainstorming (33) abilities have dramatically improved due to permanent training. The other senses do not compete very well. In my case, the touching part (0), using my hands, did not work at all. I can also relate to the rather low score on smelling (7), a sense I only became aware of recently. To sum-up this evaluation: it definitely needs some more field research to prove its correctness in correlation to the exercise; however, as an indicator of styles and levels I find it very useful.

How can we test our intuition? How can we find out, that our intuitive impulses, hunches or inspirations are right, wrong and useable or need to be corrected?

Testing Intuition

The great value of this exercise is the opportunity to test your intuition. It attempts to give answers to questions or doubts such as: Is it right, what I feel, decided on or have envisioned? Is my intuition telling me the truth or is it ‘fouling’ me? Is that it what I actually intended or wanted? What is my gut feeling based on? I came across this

exercise at Mind Camp 2006 in Toronto, Ontario, Canada. It was presented by Tim Hurson (2006). In the following section I will describe, discuss, and evaluate the exercise, which will include my personal experience for clarification as well:

Figure 7

Alter	
Attend – Look - Turn another way – Experience - Release	
The exercise	Example
Step 1 : Name your story	
Title:	The High Achiever
Subtitle:	How I ruined a trustworthy relationship by offering unwanted help
Three words that capture the feeling the story evoked for you:	Failure, disappointment, sadness
Step 2 : Replay the event	
<u>Instructions:</u> Imagine a video camera has recorded the event. Play the tape, and watch it unfold. Imagine you are not in the story, but are simply watching it, as though an actor were playing your part. Briefly describe the sequence of things you see and hear as you play the tape. Use point form or short, simple sentences.	
<u>Action:</u> He comes in, hesitates briefly, then turns towards his son and says: “By the way, if you do not succeed, you always can come back home again. I am always there for you. I want you to know that.”	
Step 3 : Replay the event	Situation as you remember it...
What did you choose to do? What were your actions?	I told my son: “in case you do not succeed you always can come home again...”
What was the story you told yourself about the other person(s), their motivations or the general situation that gave rise to your action?	He is a lonesome young man who might not know what he is doing and will need my support.
What were the results or consequences of your action?	He became very angry because he thought I do not believe he can succeed.
How did you feel as a result of what happened?	Bad, sad, disappointed
What is the name of that episode?	Don’t expect others to trust you if you do not trust them.
Step 4 : Replay the event again	When you turn your actions 180 degrees
What did you choose to do? What were your actions?	“Great what you do. I am looking forward to flying First Class to New York with you to celebrate your first Million...”

What was the story you told yourself about the other person(s), their motivations or the general situation that gave rise to your action?	He is courageous, intelligent, he is proud. He will succeed.
What were the results or consequences of your action?	He felt very good about the trust I felt for him and felt free to do whatever is right for him at the moment
How did you feel as a result of what happened?	proud
What is the name of that episode?	Dads need to love and support their kids, whatever they do
Step 5 : Replay the event again What did you choose to do? What were your actions?	When you turn your actions another way I did nothing and said nothing, just let him do his thing
What was the story you told yourself about the other person(s), their motivations or the general situation that gave rise to your action?	It's great that my dad leaves me alone and does not ask me any questions.
What were the results or consequences of your action?	He continued to pursue his plans as he has done for quite a while already
How did you feel as a result of what happened?	I felt ambiguous as I thought he does not need me any more.
What is the name of that episode?	It's not easy to release your kids out of your life
Step 6 : Replay the event again What did you choose to do? What were your actions?	When you turn your actions another way I said: "I am very interested in what you do. If you like to talk about it, need any help or advice let me know any time."
What was the story you told yourself about the other person(s), their motivations or the general situation that gave rise to your action?	I like my dad. He is always there for me. I know I can count on him.
What were the results or consequences of your action?	He felt respected and treated equally as an adult
How did you feel as a result of what happened?	I felt good for him and about myself
What is the name of that episode?	Offer help only when it is asked for.

Discussion: I liked this exercise very much, as with each step my intuition gave me plenty of new insights and ideas about the story and my role in it. By doing so, I had the chance to revise my thoughts and finally came to a suitable and much better result than the first, very spontaneous one. The exercise creates awareness about how intuition or first impressions might be wrong as they are based on false or past assumptions.

Mind Mapping

Mind Mapping is a helpful technique to enhance intuitive flow. Just as a road map gives us an overview over an area or town, the mind map creates a picture in our mind about a topic, a plan, a concept or a problem. It includes all the thoughts, ideas, feelings, qualities, details, and/or elements of the topic or problem. Mind Mapping allows us to let our thoughts flow as they appear. We record them as they enter our mind. The organization, evaluation and structuring follows later. Emery (1994) describes the elements of the process as following (pp. 110-111):

- A word or words representing the central focus of an image or graphic representation of the problem is centrally placed on the page.
- Ideas should flow without analysis or evaluation.
- Key words are used to represent ideas.
- One key word or phrase is printed per line.
- Key word ideas are connected to the central focus with lines.
- Color is used to highlight and emphasize ideas.
- Symbols and images are used to highlight ideas. These symbols stimulate the mind to make other associations.

Discussion: I personally love Mind Mapping, as it creates a tremendous flow of associations in my mind. I like that I work on one paper, which means the whole complexity of the topic is in front of me. That gives me a total overview of the problem and lets me incubate on the issue as a whole. I can jump from aspect to aspect. I can draw, combine, cut and add whenever and however I want. What sounds like total chaos turns out to be total concentration and playful flow of thoughts. Whenever I start a mind map I can count on it to come up with completely unexpected results. From my perspective and experience it activates and inspires intuitive intelligence to an almost incomparable degree. In addition to that, it produces results in a short period of time. The more intensely I diverge on it, the more solutions unfold in front of me. It sounds like a paradox. I assume, however, that is how intuition works. It is a holistic thinking process, as Mind Mapping proves. That might be the reason, as I have experienced in numerous Mind Mapping training events I have conducted, why particularly rational thinkers get

very confused with it and call it unstructured and chaotic in a negative sense. For further in depth information I suggest Buzan (1983), *Use both sides of the brain* and Wycoff (1991), *Mindmapping*. Both books are listed in Appendix C. You will find an example of a Mind Map in Appendix E.

Image Streaming

Finally I would like to present the exercise ‘Image Streaming’. The advantage of this exercise is that you can do it with a partner or on your own and you do not need extensive tools or materials to do it except some paper and a pen or a small portable tape recorder. The following instructions are meant for single use and are based on Win Wenger’s (1981) description, who invented this tool.

Figure 8

Image Streaming	
Steps	Instructions
1. Preparation	Have a tape recorder ready. Find yourself a comfortable place, where you feel safe and secure, a quiet room or make a walk in nature.
2. Warm up	Work on breathing slowly, deeply, continuously, making each and every breath feel good as possible. Breathe continuously ... in and out with no pauses in between; close your eyes if you like.
3. Objective	Define the problem. Ask a pertinent question. Set the future goal.
4. Action	Wait for any image to come up. Start recording. When an image comes, describe it in sensory-evocative, word-picture terms. Describe it aloud, in rich details, whether you think it worth reporting or not. Keep going, never stop. Just say what comes in to your mind. Develop any image into everything you want to, go on for about 10-15 minutes until you develop a clear image and idea of the problem, who and what is involved and continue until you have found a satisfying answer.
5. Follow up:	Listen to your tape carefully several times. Analyze with an open mind and in flow. Let new images appear until a final solution is found which serves your rational and emotional needs alike. Write down what ever necessary or create a mind map.

Discussion: I have a lot of personal experience with this exercise. I used it many times as a brainstorming tool digging deeper into my intuitive resources. It has worked well for myself in order to solve problems or find answers to pertinent questions which went through my mind. I have done it while car driving with a tape recorder, during early morning hours while still in bed, in trains or on hikes with excellent results. I have also

experimented in one-on-one-sessions with friends and colleagues and presented the idea of Image Streaming as a tool for brainstorming and tapping into intuition (von Reumont, 2006) in class and on conferences. I however have not conducted the actual exercise myself in group settings as I think it needs in-depth facilitation skills I do not have yet. I therefore recommend this exercise for private experimental use only and will not include it in my ‘One Day Workshop on Intuition’ at this point in time.

Final Product

Figure 9

Agenda: A one Day Workshop on Intuition		
Step	Contents	Timeline
1	<ul style="list-style-type: none"> ● Welcome ● Agenda ● Warm up 	08.30
2	<ul style="list-style-type: none"> ● Lecture : Flow Channel of Intuition ● Intro: Tortoise Leadership Model (TLM) ● Exercise 1: Tortoise - Power - Breathing ● Discussion in Class 	09.00
3	<ul style="list-style-type: none"> ● Short Break 	10.30
4	<ul style="list-style-type: none"> ● Intro: Art Gallery of Your Mind ● Exercise 2: Art Gallery of Your Mind ● Teamwork: Experience & Evaluation ● Discussion in Class 	10.45
5	<ul style="list-style-type: none"> ● Lunch 	12.30
	<ul style="list-style-type: none"> ● Intro: Alter ● Exercise 3: Alter ● Teamwork: Experience & Evaluation ● Discussion in Class 	01.30
	<ul style="list-style-type: none"> ● Short Break 	03.00
	<ul style="list-style-type: none"> ● Intro: Mind Mapping ● Exercise 4: Mind Mapping ● Teamwork: Experience & Evaluation ● Discussion in Class 	03.15
	<ul style="list-style-type: none"> ● Summary ● Conclusion 	04.45
	<ul style="list-style-type: none"> ● End of Seminar 	05.00

Section Five: Conclusion

Key Learnings

The questions I want to rise in this section are: What Do I know about intuition now? What did I learn during the process of this project? Which revelations I want to convey to my readers?

First of all, I am convinced that I could prove my hypothesis to be correct, that intuition is a natural, realistic and highly underestimated part of our intelligence. My conviction is based on the idea that we need to distinguish between the different types of intelligence. What is commonly regarded as intelligence is *d-mode* thinking, which stands for ‘deliberate’ thinking. When we do this, we are called ‘clever’ and ‘bright’. This type of intelligence is the one which earns the most respect in our western cultures and therefore we have very little understanding or inside into the other possibilities or aspects of our intelligence. However these other aspects are the key to the understanding of intuition. It is the mental register that processes more slowly and less purposefully. It lies beyond and beneath the conscious intellect. While *d-mode* thinking requires one to be explicit, articulate, purposeful and to show reasoning, intuition requires the freedom to enjoy, to fantasize, to loaf, to be spontaneous – and most important, allowing divergent thinking, incubation and taking as much time as needed. Intuition is linked to the value of contemplation, something our western societies have rather lost touch of. If we want to use intuition more effectively in the future, we need to revise the understanding of the human mind.

I learned about intuition that it is based on training, experience and knowledge. Intuition is a developed intelligence and is related to a domain, particular knowledge or experiences. Intuition seems to work the more effective the more intelligent and knowledgeable a person is. It is not based on inspiration as such, as often naively assumed in the public opinion, but needs a well-developed domain to be able to flourish on. This reminds me of debates about the function and definition of creativity, which also is often misunderstood as some kind of self-fulfilling state of unexplainable happiness.

Intuition needs an authentic connection to our senses. The more our senses are ‘functioning’, the more we seem to experience flow. Intuition works like a sophisticated

subconscious radar system, which received signals from all parts of our conscious and subconscious mind, evaluates them and transfers them to consciousness and awareness. The more authentic and holistic we are, the more our intuition can function and flourish. As neuroscience indicates, we are maximally creative when there is in integration between right and left brain, the neocortex, as well as the two lower centers.

I regard intuition as an essential source of creativity. While reason and cognitive thinking is based on the past, on that what already exists, intuition can provide vital creative insight into the already existing and can turn it into something new and novel. Numerous examples from scientists like Einstein have shown that without intuition most inventions would have been impossible. Intuition is the 'psychic energy' which is the unconscious attention in our mind. It determines what will or will not appear in consciousness. We however can experience this powerful tool of flow and intuition only if we have the self-confidence to trust our authentic self.

It became clear to me, that intuition happens all the time and to everybody. As neuroscience indicates, intuition allows us to access the 90 % of our mind that is submerged in the subconscious. The scientific figures known to us today speak for themselves: while we can pay attention to only about 126 bits of information per second, our minds are flooded by hundreds of times more bits at the same time. Due to these figures, and I am sure science is only at the beginning of this kind of research, I like the idea, that the subconscious mind is a thinking machine vastly superior to our feeble conscious mind. With other words, our conscious, rational mind is simply a fraction of our awareness potential.

I learned a lot about our western cultures we live in. It is a revelation to me, that intuition, like creativity in general, is not respected because it does not conform with today's perception, that everything needs a direct purpose or benefit, otherwise it is not worthwhile. In that sense intuition and creativity challenge, if not oppose, society's core values. Maslow's remarks about *emotional blocks to creativity* are of particular importance to me. His description of the neurosis in every society, which prevents people from being creative, indicates in which direction lectures and trainings need to be designed in the future. We need to create awareness of the fact that we live in cultures that prevent us from being creative by focusing too much on the rational side of thinking.

We should help people to overcome their fear of being emotional and develop more trust and understanding for the value of being playful and enhance their ability and freedom to enjoy, fantasize and allow themselves to let loose. This also applies to the world of business, as we have seen, because leaders in organizations need to accept the fact that the potential of tacit knowledge can only be obtained by *slow learning*, which is the ability of learning in context. Intuition and creativity in business can play a vital role to achieve widespread internal commitment, which, I am convinced of, will be increasingly important for the corporate environment in the future.

What also became clear to me is the fact that training, experience and knowledge create the necessary trust into intuition, to use and rely on it. Intuition works best in the fields in which we have the most knowledge, experience and expertise and with which we spend most of our time. It works most naturally for those who have spent the most time with it. These findings are supported by successful scientists, leaders and entrepreneurs quoted or describes in the literature and also by my questionnaire. This information is of great value to develop and conduct lectures and workshops on intuition and stand in front of people with the necessary self confidence and assertiveness in the future.

Finally this project helped me to fill the gap I often felt about my own intuitive potential in the past. Today I feel deeply secure about my subconscious mind. I have developed a clearer understanding of how it functions and when to use it. The most important learning for me probably is, that the intuitive signals I receive today I do not take for granted or regard them as *truthful* as such any more. I receive them with pleasure and, if in doubt, use techniques such as the exercise Alter (Hudson, 2006) to incubate and reflect on them. Today I take much more time for deliberate contemplation. Sometimes I give myself weeks to come to a conclusion without feeling forced or inadequate. In a way I feel liberated from the burden of being ‘controlled’ by emotions I often experienced in the past. Instead I enjoy the freedom of experiencing flow as a deliberate game between incubation, contemplation and the numerous creative intelligences within my mind. To my great satisfaction I see myself being much more connected to my authentic self today. This project has been a very intensive journey through my true self. The deliberate use of intuition has matured my mind.

Discussion

Intuition is an essential part of creativity and leadership. Nevertheless we found out that intuition, just as creativity, is widely neglected in our societies (Sternberg, 1999, Maslow, 1962) and it needs even particular courage (Amabile, 1983, 1996) to use or speak about in openly. I would like to focus my final discussion on two questions: what might this misunderstanding or misconception be based on? What do we need to know to overcome this situation? I think it is necessary to dig a little bit deeper, because if we do not answer these questions more correctly, we might not change this rejection after all, but will continue to discuss, analyse and work on the symptoms.

I found some revealing chapters in the literature which might lead in the right direction. For example Lancelot Law Whyte is quoted by Claxton (1997, p. 223) as following :

The European and Western idea of the self-aware individual confronting destiny with his own indomitable will and sceptical reason as the only factor on which he can rely is perhaps the noblest aim which had yet been accepted by any community... But it has become evident that this idea was a moral mistake and an intellectual error, for it has exaggerated the ethical, philosophical and scientific importance of the awareness of the individual. And one of the main factors exposing this inadequate ideal is the (re-)discovery of the unconscious mind. That is why the idea of the unconscious is the supreme revolutionary conception of the modern age.

This means to me, that we live in a narrow-minded culture. It does not provide the mental and emotional inner space and time Fullan (2001) calls the need for *slow learning*. We are not allowed to develop the self in a harmonious, natural and holistic way. However, if we intend to live a self-actualized life, which is creative, holistic, and indeed includes the awareness and active usage of our intuition, we need to adapt the roles of explorers, artists, judge and warrior in order to foster our creative productivity (von Oech, 1986). I also like the idea of Barron & Harrington (1981) who point out, that we need to develop traits such as independence of judgement, self-confidence, attraction to complexity, aesthetic orientation, and risk taking. Maslow (1968) asks for boldness, courage, freedom, spontaneity, self-acceptance. For me, particularly important is what Sternberg (1999) states: “one has to be willing to stand up to conventions if one want to

think and act in creative ways” (p. 11). And Amabile (1983) concludes in her research, that intrinsic, task-focused motivation is essential to creativity and that people rarely do truly creative work in an area unless they really love what they are doing and focus on the work rather than on the potential rewards. With other words, creativity, just as intuition, we do not get for free nor can we take it for granted. It takes a lot of honest and sincere effort and commitment to let it flourish in our personal and professional life and to be change leaders in the very sense who want to make an impact and produce respectful results.

We need to be prepared to give up our sole preference for rational, numeric, quantitative thinking that dominates our culture and controls our souls and minds. Creativity as a concept of holistic self-actualization and leadership needs the freedom that enables us to use all our cognitive resources and creative styles abundantly. Creativity and intuition can only unfold without fearing the devastating *Voice of Judgment* (Myers, 1986) or any other perception that prevents us from being in *flow* (Czikszenmihalyi, 1991). Byron (2006) points out that there are two forms of knowledge we need to respect:

But then these two forms of knowledge for looking at reality which Plato describes as Logos (scientific, logical) and Mythos (Intuition) have a different purpose and different rules. The ideas of science do not represent the true nature of reality – scientists simply develop models of what seems to work. In a similar way myths and stories – one of the ‘tools’ of spiritual knowledge – provide a model of another hidden reality that gives meaning to consciousness and self-awareness. These two equally important forms of knowledge are in many respects mutually exclusive though (p. 10).

A social paradigm shift seems to be evident just as Kevin Kraus (2006) explained in his speech on *The Century of Abstraction*. He shared his conviction, that the exclusive focus on rational thinking and abstraction splits our mind. Abstraction creates value from the past and for the future that keeps us from living in the present. Abstraction is the unreal illusion in our mind of values, perceptions, distinctions, separations, ideologies, self-importance which create doubt, separation, judgment, false superiority and hate. He finally quoted the French philosopher Gabriel Marcel with: “The tragedy of the 20th century is the tyranny of abstraction.” In contrast to that stands *Transcendence* which means simply to recognize who we actually are. It means to detach from the past and future and instead to enter yourself as the universe of your authentic personality.

His speech is nothing but a celebration of *flow* and the invitation or request to move towards a more human world. Similar criticism of the situation particularly regarding the world of today's business come from Myers (1986) who states: "Most people see business as warfare, a series of minor skirmishes and major battles waged for the sake of personal or company dominance... It is taken for granted that one's success is another's failure" (p.202) Well, is it? Myers continues: "Wouldn't it be more valuable to your company, and more fun for you, if you considered your working world a celebratory arena rather than a 'bloody' one? Almost automatically, such an approach accomplishes several things:

- It stimulates the best of your analytic skills. Like a dancer or a quarterback, you fit your movements into an overall plan, with fluidity, precision, accuracy, and grace.
- It deepens your intuition. Like an actor, a shortstop, or a golfer, you listen with interest and respect to your inner voice as well as to your director or coach.
- It eliminates destructive competition. The string section of an orchestra knows that the goal is not to kill off the percussion section. The goal is to establish synchronization and to make harmonic contributions to an intricate whole.
- It develops skills serially and painlessly. Professional athletes, musicians, and actors consider each performance a rehearsal for the next one, knowing that perfection comes only with persistent practice. Slow, slow – is fast.
- It develops concentration, efficiency, accuracy, and humor. Painters, writers, skiers, cooks, artists of any kind, discover early that good things move when fear moves out.
- It is far more inspiring to play to the gallery than to shoot to kill or run for your life. Even better: Don't play to one. Just continually manifest the best of yourself and bring out the best in others too.

What a great manifesto of a new paradigm. What a wonderful support of the celebration of flow, creativity and intuition. I also like his analogies about arts and sport people. They tell us that there are domains and professions which live much closer to creativity than for example the business world.

Czikszentmihalyi (1991) offers also some ideas in the same direction, which are worthwhile to mention. I particularly like his positive interpretation of the presence and his hopeful look into the future:

We have invented abstraction and analysis – the ability to separate dimensions of objects and processes from each other, such as the velocity of a falling object from its weight and its mass. It is this differentiation that has produced science,

technology, and the unprecedented power of mankind to build up and to destroy its environment.

But complexity consists of *integration* as well as differentiation. The task of the next decades and centuries is to realize this underdeveloped component of the mind. Just as we have learned to separate ourselves from each other and from the environment, we now need to learn how to reunite ourselves with other entities around us without losing our hard-won individuality (p. 240).

My spontaneous, ‘intuitive’ reaction to this quote is the suggestion, that it would be great, if the primarily ‘rational’ thinkers would open their culturally trained *compulsive oppressive* minds (Maslow, 1962) to creativity in general and intuition in particular for the sake of their own personal and intellectual growth as leaders, professionals and innovators of future organisations and global companies. At the same time: Wouldn’t it be great if people who know about their intuition but have doubts and talk about it vaguely would learn to trust it more and would develop more courage (Amabile, 1983, 1996) to enhance their potential to the fullest? Finally I suggest to the self declared intuitive ‘masterminds’ – like I was probably one myself until I started this project - who often detest everything technical or scientific in the same arrogant and ignorant way like the ‘rationales’ look down on creativity: Please come down from your ‘thrown of divine greatness’ and develop more knowledge about the values of science, rational thinking and factual proof instead. Wouldn’t that make all of us more reliable and trustworthy? Wouldn’t that probably help us to prove our point of views and revelations to each other more convincingly? Wouldn’t that probably help us to prove to ourselves more satisfyingly whenever we are right and/or we better should ‘think’ again? It sounds to me like a feasible first step for all parties involved into the direction of Czikszenmihalyi’ s hope for *integration*.

To conclude this discussion: When we discuss our today’s dramatically changing world we also need to be more critical and self-critical about the paradigms and perceptions we use and live on. As if we do not change them as well, we might end up with what Fullan (2001) describes as teaching “people to get better at a bad game” (p. 124). After reading all these critical comments and suggestions about the time we live in, my personal impression is, the problem that needs to be solved today is called: How can we stop indulging in symptoms and define the core of the problem instead?

Recommendations

It is time for me to think beyond this project. What do I see myself doing next? Which ideas and questions could not be answered due to the scope of this project? What could be the next steps in the research of intuition? Which hypotheses do I suggest for future research? Which recommendations do I have for others who are interested in the research of intuition?

The question of *why is intuition widely ignored* seems to be of great importance. I would like to research this topic in much more depth. I think of a sociological study on *creative blocks*. Why do societies and cultures actually refuse to let the individual be free? Why is self-actualization not self-evidently promoted or enhanced, neither in school nor in the corporate environment or in families?

I would like to investigate more thinking models and trainings tools for enhancing my lectures and expanding my workshops. What can we learn about intuition for example from the arts like theatre, music, painting or writing? Several books come to mind such as *Dramatic Success* (Leigh and Maybard, 2004), *On Method Acting* (Easty, 1978), *The Artist's Way* (Cameron, 1997) or *Creativity is forever* (Davis, 1999) – see also Appendix C on Additional Literature and Recourses.

I would love to undertake a field study on the topic in different professional domains. What impact has intuition on ideation or the decision making process in fields such as science, business, medicine, social work, teaching, military, police, for pilots or priests? It sounds like a great a Ph.D. topic to me.

The cross cultural issue comes to mind. What impact has intuition on ideation or the decision making process in other cultures and/or in comparison to our western world?

In my project I did not speak about the correlation of intuition and spirituality or religion. This indeed is another topic for another interesting project. Recommended books are *Awakening Intuition* by Frances Vaughen (1979) and *Spiritual Intelligence* by Dorothy Sisk and Paul Torrance (2001).

Other topics I would like to know more about are: a) intuition and giftedness in children and adults; b) intuition and health; c) intuition and neuroscience; d) the question from the questionnaire: Is there a 'sixth sense' that connects people intuitively? or e) the negative elements of intuition.

Finally, there were numerous books enthusiastically recommended to me or I found them during the course of this study, but due to the scope of this project I was not able to read too. I listed them for further reading, studies or research in Appendix C. To those books you will find in the Creative Library of the State University College in Buffalo I added the index number so you can find them easily. They are marked with an asterisk (*).

Conclusion

My goal to discover a new domain has been fulfilled successfully. I leave this project with the conviction, that I found a positive answer to my hypothesis that intuition, against all existing resistance, is a natural, realistic and highly underestimated part of our intelligence. This project has enhanced my trust in intuition quite substantially and I am looking forward to conducting my newly developed seminars on the topic in the future. In addition to my findings it leaves me with numerous unanswered questions. It has inspired me to the extend that I see myself being involved in many further debates, investigations, readings and developing and designing new thinking models and seminar exercises in the near future. I even consider pursuing a PhD on the topic.

In order to improve my own intuitive potential I decided to regard the following as one of my foremost key learnings from this project. Based on the idea of Winnie the Pooh this is my new *mission statement on intuition*:

I intend to stop *hunting* and *chasing* opportunities,
force ideas and revelations
or *demand* happiness and success in life.
I rather will allow myself to incubate with joy and abundance,
will trust flow as an inspiring source to my authentic self –
and *take the time to let them all come to me.*

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Appendices

Appendix A
Concept Paper

**Intuition:
Unfolding the cognitive unconscious
to enhanced holistic thinking and change leadership**

Name: Alexander von Reumont **Date Submitted:** Sept. 21, 2006

Project Type: Developing a new skill or talent

What is this Project About?

This project will be a field trip into the unknown for me. I intend to research the topic of intuition from scratch. I want to find out what intuition actually is, or might be. I want to investigate what people, in general, know about it and what their perceptions, experiences, expectations and needs regarding the topic are. I want to know what has been written about it, what experts and specialists in the field of creativity such as Claxton (1997), Csikszentmihalyi (1991), Cameron (1997), Davis (1973) or Emery (1994) have to say about it. Finally I intend to answer the question of how can I turn these findings into lectures and practical exercises for workshops and seminars.

Rationale for Choice

Ever since I heard Prof. Kevin Bayron speaking about his research on intuition during the Creative Problem Solving Institute (CPSI) Conference in Buffalo, New York (2004) I have been increasingly electrified by the topic and have hoped to find an opportunity to get a deeper understanding of what intuition actually is. During the spring semester of 2006, I got my results from the Myers Briggs Type Indicator (Myers & Myers, 1977). My high score on intuition has probably been the greatest personal surprise and revelation to me during my studies of creativity so far. The topic suddenly became tangible and personally important to me. Then during the conference of the Creativity European Association (CREA) 2006 I had a striking experience with intuition during a labyrinth session. After discussing this experience and its impact with my coordinator Cyndi Argona the idea was born to write my Master's Project about it.

I think this topic is of great relevance. Whenever I have spoken to people about intuition so far, the interest in the topic has been great. However the knowledge and understanding in most cases has been rather vague. People often agree that it does or might exist, however most people, particularly in the corporate or scientific world, describe it as an unexplainable emotion. A scholar once put it this ways: What cannot be proven by figures, facts and numbers does not exist.

My objective is to get intuition out of this vague, mystic, sometimes even esoteric, public perception. I want to be able to explain it rationally. I want to make it understandable, explainable and tangible. I want to investigate the domain of intuition to create more trust in myself and others towards the topic so that we can accept it as a part of our mind and use it to enhance our creativity and leaderships skills. I want to prove my assumption, that intuition, against all existing resistance from rationalists and abstract thinkers, is a natural, realistic and highly underestimated part of our intelligence.

What Will be the Tangible Product or Outcomes?

I expect to produce a project write-up that can be potentially used as a booklet in support of lectures, seminars and workshops on creative thinking and leadership development. In addition I hope to produce a course outline, concept or agenda for a one day seminar and/or ninety minute workshop that deals exclusively with the topic of intuition.

What Criteria Will You Use To Measure The Effectiveness Of Your Achievement?

From my experience with similar tasks I know it is important to me to stay in the planed time frame of the project in order not to get lost or go overboard with the topic or the work involved. Therefore I intend to follow my objectives, key activities and timeframes as planed. I will regard myself as being successful when I deliver the project on time, conduct most of the intended interviews, have read most of the material, get the research done and the first draft written by November 1th.

Who Will Be Involved or Influenced; What will Your Role Be?

I see my role during this project as an author who is on his investigative fieldtrip for a new book or a lecturer who wants to develop a new teaching/lecture concept.

I intend to conduct interviews with Kevin Bayron, Kevin Kraus, William Sturmer, Roger Firestien, Cyndi Argona, Rene Berneche, Win Wenger, Sharon Wood, Helen Louise Azzara and other experts of the field.

I want to discuss the issue with my colleagues from the International Centre for Studies in Creativity, both current students and alumni from both home and distance programs, particularly those who score high on the Intuition segment of the Meyers-Briggs Type Indicator (MBTI).

This project will influence all my clients and future students in Germany as I intend to include the topic in my teaching wherever suitable.

I assume it will influence myself. By becoming more self-confident about my own intuition, I see myself becoming a more intuitive father, partner and indeed a more open minded, more flexible and trusting lecturer and coach.

When Will This Project Take Place?

The planning phase of the project started during this summer 2006. The main research, development and writing will take place during the fall semester 2006 at the International Centre for Studies in Creativity. I intend to conclude the project by Dec. 1st.

Where Will This Project Occur?

This project will take place at the International Centre for Creative Studies (ICSC) at the State University College of Buffalo, in Buffalo, New York; at the Mind Camp Conference, Toronto, Ontario, Canada; as far as my study budget will allow I have also planned various trips to meet experts in the field such as: Rene Berneche in Montreal, Quebec, Canada; Kevin Kraus in Washington DC; Helen Louise Azzara in New York City and Sharon Wood in Durham, NC.

Why Is It Important to Do This?

This topic is important as I am convinced it will help to gain insight and knowledge that enhances trust in our intuitive intelligence. The findings of this project will enable us to unfold more multidimensional resources of our intelligence which to my understanding are badly needed to enhance creativity, innovation and leadership in all kinds of personal and professional domains. It will help to overcome judgment and the limitations of pure rationality and abstraction. This project is important because it will improve my skills as a lecturer and seminar coach which will be of great benefit to my students and clients.

Personal Learning Goals

I will develop a deeper understanding of what intuition is all about, how it functions and how it effects and influences our thinking, our actions and our personality. I want to become able to explain the phenomenon of intuition to others, particularly professionals, in a rational, easy manner. I hope to strengthen trust in intuition as a natural part of our intelligence, soul and mind. I want to learn how to demonstrate intuition by means of practical exercises, models, metaphors and/or examples. I want to broaden my lecture, workshop and seminar programs. I hope to improve my teaching skills and abilities to convey creative skills and awareness to others in a more professional, subtle, and versatile way.

How Do You Plan to Achieve Your Goals and Outcomes?

- Review appropriate literature
- Develop a questionnaire on the topic
- Evaluate data from questionnaires
- Conduct interviews
- Investigate related fields such as the arts and philosophy

Evaluation

I intend to ask interviewees, colleagues and participants of test lectures and practical exercise sessions to give me feedback on the process and content I present. I

will stay in touch with several colleagues (SBP) on a regular basis to get feedback and to keep control over the objective, content, process and timeframe of the project. I also will listen carefully to my own intuitive intelligence of how far I am on track with the process and produce. In addition I intend to conduct PPCOs on a regular basis by myself.

Prepare Project Timetable

Dates	Activities	Approx. time
July-August	Reading material Incubating on suitable titles Consult others on the idea Searching for focus and objectives of project	5
September 21	Develop and write concept paper 09/21 Submit concept paper Interviews during Mind Camp Reading Develop a questionnaire	5 2 10 3
October	Develop the first draft Reading Interviews Investigating other fields Team sessions with colleagues Finalizing first draft	10 20 10 10 5 5
November	11/01 first draft finished Correction and improvement of draft Consulting colleagues Further reading Writing final draft 11/30 final version	10 5 5 10
December	Preparing presentation	5
	Total	120

Identify Pertinent Literature or Recourses

- Claxton, G. (1997), *Hare brain, tortoise mind: How intelligence increases when you think less*. New York: HarperCollins.
- Claxton, G. (2000). *The intuitive practitioner*. Philadelphia: Open University Press.
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Osborn, A. (2001). *Applied imagination*. Buffalo, NY: Creative Education Foundation Press.

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Torrence, E. P. & Safter, H.T.(1999). *Making the creative leap beyond*. Buffalo, NY: Creative Education Foundation Press.

Torence, E.P. & Sisk, D.A. (2001). *Spiritual Intelligence*. Buffalo, NY: Creative Education Foundation Press.

Appendix B
Questionnaire

8 Questions on *Intuition*

By Alexander von Reumont

Overseen by Mike Fox, Lecturer, International Center for Studies in Creativity
International Center for Studies in Creativity/Buffalo State (SUNY)/Buffalo-USA

This survey is part of a research study at ICSC, Buffalo State and will be used for the completion of my Master of Science in Creativity and Leadership. The results will be anonymous and will not be given to any other parties; your participation is very much appreciated.

Feel free to answer only those questions you like!

1. Definition: How would you define intuition? What is it? Or mention your favorite quote about it:

2. Correlation: What is intuition related to? Brainstorm keywords (nouns):

3. Emotions: How does intuition feel ? Brainstorm related adjectives:

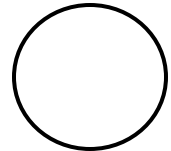
4. Trust: In which field do you experience and/or trust intuition the most (10) and/or the least (0)? Think in terms of profession, private life, family, love, creativity, health, nature or

5. Tools: Which tools, exercises, thinking models etc. do you know to enfold intuition and/or create awareness about it?

6. Image: Which analogy or metaphor describes intuition the best?

7. Expectations: Which additional questions do you have about intuition?
Which additional questions would you ask in this questionnaire?

8. Relevance: How relevant is this topic to you?
Please evaluate from **10** = very important – to **0** = useless



PS. Final thoughts or comments:

Your Name & Email (voluntary information - in case you like an email-copy of the paper)

1. version - 23. Sept. 2006

Contact: Alexander von Reumont – avroffice@aol.com – ph: 1(716) 884 2183

Appendix C

Additional Literature and Recourses on Intuition

Additional Literature and Recourses related to Intuition

- Arntz, W. and Chasse, B. (2004). *What the bleep do we know?* Portland, OR: Lord of the Wind Prod.
- Buzan, Tony (1983). *Use both sides of the brain*. New York: E.P. Dutton.
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- Geortzel, M. G. (1978). *300 eminent personalities*. San Francisco: Jossey-Bass. (BF637 L4)*
- Hartog, J. (Ed). (1980). *The anatomy of loneliness*. New York: International University Press. (BF 575 L7)*
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- Jamison, K. R. (1993). *Touched with fire: manic-depressive illness and the artistic temperament*. New York: Free Press. – (RC 516 .J36)*
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- Land, G., & Jarman, B. (1993). *Breaking-point and beyond*. New York: Leadership 2000 Press.
- Leigh, A. and Maybard, M, (2004). *Dramatic success*. London: Nicholas Brealey Pub.
- Maslow, A. H. (1987). *Motivation and personality*. New York: Harper & Row. (pp. 158 ff) - (BF 503, M375)*
- McMeekin, G. (1999). *The 12 secrets of highly creative women*. Bosten, MA: Conari Press.
- McNiff, S. (1992). *Art as medicine*. Boston, MA: Shambhala Pub. (RC 489.A7)*

Michalko, M (1999). *Cracking creativity: The secrets of creative genius*. Berkley, CA: Ten Speed Press. (BF 408 .M484)*

Michalko, M (1999). *Cracking creativity: The secrets of creative genius*. Berkley, CA: Ten Speed Press.

Pink, D. (2005). *A whole new mind*. New York: The Berkley Publishing Group. – (BF 408 P49)*

Root-Bernstein, R.S. (1999). *Sparks of genius: the thirteen thinking tools of the world's most creative people*. Boston: Houghton Mifflin Co. (BF 408 .R66)*

Sadler, M. T. H. (1977). *Kandinsiki, Concering the spiritual in art*. New York: Dover Publishing. - (Stacks N68 .K33)*

Sawyer, R.K. (Ed).(1997). *Creativity in performance*. Greenwich, CT: Ablex Publishing. (PN 1584)*

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* Creative Library Number

Appendix D

Self-Portrait with a Fur Coat

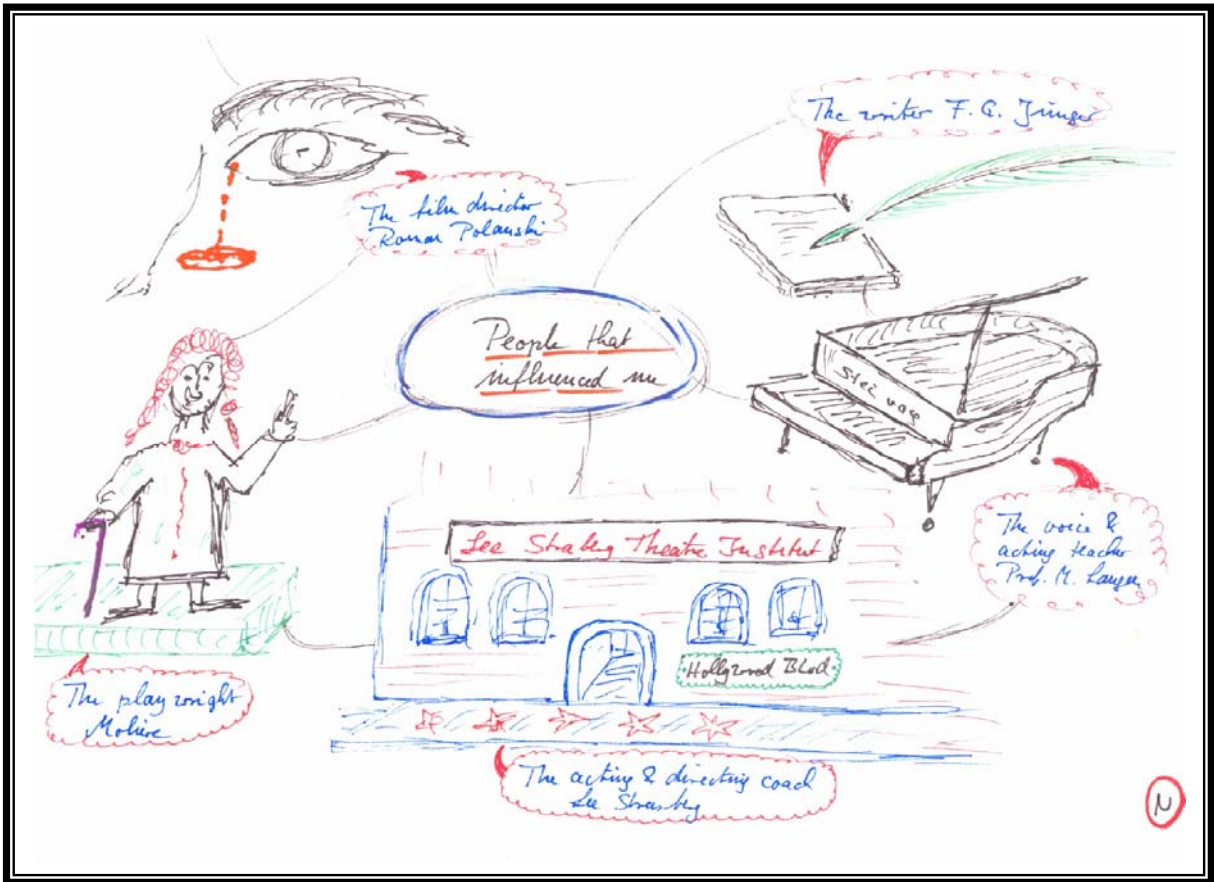
By: Albrecht Dürer



Self-Portrait with a Fur Coat
By: Albrecht Dürer

Appendix E

Example: Mind Map



Mind Map: 'People that influenced me'

by Alexander von Reumont

2005

This is to confirm, that I give the International Center for Studies in Creativity the permission to publish my Master's Project online.

Date

Alexander von Reumont