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iTools a Facilitator’s Tool Kit of Deliberate Intuition Tools

Tara L. Bissett

Buffalo State College

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ITOOLS
A FACILITATOR’S TOOL KIT OF DELIBERATE INTUITION TOOLS

Tara Louise Bissett

Master of Science
iTools
A Facilitator’s Tool Kit of Deliberate Intuition Tools
by
Tara L. Bissett

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

December 2008

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

iTools
A Facilitator’s Tool Kit of Deliberate Intuition Tools

The purpose of this master’s project was to contribute to Janice Francisco and Cyndi Burnett’s (2008) research on deliberate intuition within the Creative Problem Solving Thinking Skills Model (CPSTSM) framework developed by Puccio, Murdock & Mance (2007). 16 intuition tools, “i tools” (Francisco & Burnett, 2008) aimed at tapping into deliberate intuition as an integral component of the creative process, were collected, described, developed, and grouped into 4 categories; Quick & Dirty, Artsy Fartsy, Yellow Brick Road, and Abracadabra. The importance of setting intention was highlighted as an integral component of any itool, as well as the need for more research into ways in which consciousness and ‘other-than-consciousness’ is defined and addressed within the intuitive process. This collection serves as an initial itool kit, with testing and validation to follow.
Buffalo State College
State University of New York
International Center for Studies in Creativity

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A Project in
Creative Studies

by

Tara L. Bissett

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science
December 2008

Dates of Approval:

________________________________________
Cyndi Burnett, Advisor
Lecturer

________________________________________
Tara Bissett, Candidate
Dedication

This project, which in part represents a culmination of my studies at ICSC, is dedicated to my sister, Lisa Bissett.

About 10 years ago, Lisa was studying for her MBA, and took a class which included a section on ‘creativity consulting’. She called me up, and told me about this weird and wonderful profession which she thought I ought to know about. I was intrigued, to say the least! Fast forward several years, to the fall of 2006, when I was ready to consider a new career path, found the ICSC masters programme, and proceeded to put together my application. On the day the application was due to be sent, I drove her and mother (and dad and brother) nuts with my gazillion drafts of the letter of intent. Lisa was very ill at this point, but nonetheless took of her time and energy to help edit, review (and I’m sure share a few eye rolls with my mom, who was with her at the time, as I called yet AGAIN for another edit)!

Later that fall I was accepted into the programme, and I will always remember Lisa saying, ‘I think you’ll be good at that’. Simple words, but it meant the world to me. Lisa died in February 2007, before I began my classes at ICSC, but I am so grateful she knew the direction I was heading in, and that I had a chance to tell her she was the original inspiration for my looking toward a career in applied creativity.
Acknowledgements

My favourite part of developing this project has been the opportunity it has provided to work with a number of amazing people. Cyndi Burnett and Janice Francisco who provided the first spark of interest for me with their presentation in May 2008, and who subsequently spent many hours with me on Skype, reading over tools and drafts, providing fresh perspectives and showing their enthusiasm and trust in me. I hope you know the difference you’ve both made with your constant ‘way to go’s’! Talk about an inspiring team to work with!

To my Lucky 7’s… Where would I be without your support? I don’t know what I did to deserve being a part of this most fortunate of cohorts, but you are a group of incredible individuals, each amazing in your own unique ways, and I can’t wait to see where your creative paths lead you. Thank you for being you!

To all the people who have helped look over initial drafts of tools, given feedback, and provided new leads; Shane Sasnow, Randah Taher, Gregg Fraley, Alan Black, Paul Reali, Janice Francisco, Julie Francisco, Win Wenger, and Colette Chambon. I’d like to take a moment to particularly thank Julie Francisco, who was incredibly generous with her time and expertise in developing the photoreading tool. And to Win Wenger and Colette Chambon, thank you for taking time above and beyond to contribute tools, generously give of your time and energy and allowing me to include your work.

I’d like to thank my family and friends for being the most supportive, loving, nurturing group of people I could ever ask for. In every endeavour I’ve ever taken on, you’ve been there every step of the way, and in case I ever forget to tell you how much you mean to me, how much I love and cherish you, let me get it down in writing.

And to Oma, a big special thank you for all your help!
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Background to the Project

Introduction & Purpose

The purpose of this master’s project is to contribute to Janice Francisco and Cyndi Burnett’s (2008) research on deliberate intuition within the Creative Problem Solving Thinking Skills Model (CPSTSM) framework developed by Puccio, Murdock & Mance (2007). I’ll collected, described and developed intuition tools, “itools” (Francisco & Burnett, 2008), for facilitators to use in creativity facilitations and training sessions. These itools are aimed at tapping into deliberate intuition as an integral part of the creative process, and will ultimately be used as the basis for the ‘itools’ chapter of an instructional book for facilitators and creativity practitioners on deliberate intuition within the CPSTSM (Francisco & Burnett, 2008).

Description

In 2007, Puccio, Murdock and Mance published a book titled, Creative leadership: Skills that drive change, in which they presented an adapted framework of the traditional Creative Problem Solving (CPS) model. This new Thinking Skills Model (CPSTSM) puts CPS within the context of the thinking skills associated with each step of the CPS process. In 2003, while they were developing the TSM, Laura Barbero-Switalski collected and categorized thinking skills tools which tapped into and could develop the thinking skills associated which the CPSTSM (Barbero-Switalski, 2003).
Francisco and Burnett (2008) presented a further modified version of the CPSTSM, incorporating an intuition layer. Presented in May 2008, at the Creativity and Innovation Management (CIM) conference in Buffalo, NY, Francisco and Burnett put forward this newer version of the CPSTSM, called the Integrated Creative Problem Solving Thinking Skills Model (ICPSTSM). In their paper and presentation, they put a call out for people to share tools they knew of that might include an intuitive component, and which could potentially be included in an intuition tool (itool) kit.

Growing out of Francisco and Burnett’s work, this project resulted in the collection, categorization and description of a number of potential intuition tools. The goal was to provide an additional tool kit, geared at tapping into and harnessing deliberate intuition within the creative process. Specifically aimed toward creativity professionals, this tool kit may serve creativity instructors, creativity facilitators, and creativity students at ICSC and elsewhere. Ultimately, the tools and information gathered for this masters project will be tested and validated, serving as a foundation for a chapter on intuition tools for a book being developed by Cyndi Burnett, Janice Francisco and myself on deliberate intuition for facilitators of the creative process.

I will aimed for a minimum of 15 tools (with a minimum of 4 each diverge and converge), which fulfill the following criteria of effectiveness:

- Each tool has been discussed and refined/adapted as appropriate with Cyndi and Janice, and has received consensus among us for its inclusion in the tool kit.
- Each tool description write-up has been read and clearly (and accurately) understood by a minimum of two people with creative facilitative experience and/or applied creativity training, reading it for the first time and without prior
knowledge of said tool.

-Each tool to be included in this initial itool kit will have theoretical support from literature and/or authors and researchers on intuition as to why and how it might tap into intuition, and therefore be considered an itool.

Rationale

Intuition, and more specifically deliberate intuition, is an important and too often overlooked aspect of the creative thinking process. Incorporating intuition into the creative process in a deliberate way, and as a normal part of the process, requires that attention and effort be paid to exploring approaches and tools, communicating the importance and rationale behind the use of deliberate intuition, and demystifying it, so that it may take its place among the other thinking skills accepted and associated with creative thinking. This project is one step in that direction; By making deliberate intuition tools more understood and accessible to the creativity professional and facilitator, we are potentially bringing the concept of deliberate intuition closer to the mainstream, raising the reputation of intuition to equal that of the other thinking skills, and therefore integrating into existing creativity processes, especially CPS and CPSTSM (Puccio, Murdock & Mance, 2007).

What this Project adds Creatively

In considering areas I could concentrate on for this project, I identified three personal priorities toward making the decision. First, it had to be on a topic that interested me on a personal level, and that I could be excited about. Second, I wanted to
work on something that could be a contribution to the field, as opposed to having it be about a skill or interest purely pertaining to my own life. And third, I hoped to find a way to look at tapping into my arts background in a way that could contribute directly into my studies and work in applied creativity.

These three elements converged when I heard about Janice Francisco and Cyndi Burnett’s work on the ICPSTSM, and their next step of collecting, developing and categorizing tools. On a personal level, I’ve always been intrigued by the role intuition plays in my own decision making and how I might better harness it, and so quite apart from the contribution I hope to make to the field of creativity, I see this as an opportunity to learn about and hone my own intuitive skills, and look at how I might use them more effectively. Although these tools may not all directly be related to the arts per se, I will be seeking out and incorporating arts-based tools, allowing me to tie in my arts background.

**Pertinent Literature**

**Introduction**

There is a variety of literature available pertaining to intuition, as well as a plethora of information on tools for facilitating creativity sessions. And, although there was more information on intuition tools than I anticipated, there nonetheless remains a gap in the availability of tools which deliberately tap into intuition and which might be used by creativity facilitators or trainers (Francisco & Burnett, 2008).

Francisco and Burnett’s (2008) paper, *Deliberate Intuition: Giving Intuitive Insights their Rightful Place in the Creative Problem Solving Thinking Skills Model*, as
mentioned earlier, is the springboard for this project on itools. Francisco and Burnett looked at intuition as a fundamental component within the Creative Problem Solving (CPS) process, with the goal of providing a more holistic approach to the Thinking Skills Model, called the Integrated Creative Problem Solving Thinking Skills Model (ICPSTSM) which moves deliberate intuition into a more mainstream place with applied creativity professionals. By balancing intuitive skills and tools with cognitive and affective approaches, it is believed creative performance can be improved.

One reason for the lack of information on intuition tools as it pertains to creativity and innovation, is that the “fundamental role of the private and sensual in creative thinking [is] so often overlooked” (Root-Bernstein & Root-Bernstein, 2003, p. 377). Specifically within the domain of applied creativity, ‘intuition has been basically an untouched field’ (Von Reumont, 2006, p. ii). Researchers such as Root-Bernstein & Root-Bernstein (2003), Myers (1986), Francisco & Burnett (2008), as well as others, have been working to bring intuition into the forefront and take it’s place as equal to that of more widely-accepted analytical, logical thinking tools and skills (Root-Bernstein & Root-Bernstein, 2003).

**Definition**

Before proceeding into the literature, it is important to define intuition as it applies to this project. Merriam Webster’s Collegiate Dictionary (1997) defined intuition as, “the power or faculty of attaining to direct knowledge or cognition without evident rational thought and inference” (p. 615), while Ray & Myers (1986), defined intuition as “a direct knowing without conscious reasoning” (p. 8). They spoke of a person’s inner
essence, ‘inner creative resource’, or ‘inner creative Essence’ (p. 8). Francisco and Burnett (2008) looked at a variety of definitions, as well as recognizing its role in ‘problem solving and the decision-making process’ (p. 5), and settled on a definition developed in context of the creative problem solving process as, “The process, driven by intention, of trusting and acting upon one’s knowledge, at a particular moment in time, and without conscious evidence of the logic of doing so in that moment in time” (p. 5). This definition brings in the idea of intentionality, or deliberateness to the idea of intuition. Without intention, intuition cannot be harnessed in a deliberate fashion, but remains passive (Francisco & Burnett, 2008). The purpose of developing a set of itools is toward bringing deliberateness to the process, and so, including a sense of intention within the definition of intuition for the purposes of this project is key. It is this definition that I will be using for this project.

Role of Intention

The importance of intention also came up in a conversation with Julie Francisco, a professional for 20 years in the field of PhotoReading and NLP, of the importance of setting intention when beginning a PhotoReading session (personal communication, October 4, 2008). PhotoReading is a system by which an individual uses the whole mind to ‘develop extraordinary communication with [one’s] other-than-conscious mind…[to] bypass the limited capabilities of the conscious mind” (Scheele, 1993, Foreward). After appropriate preparation, the reader sets an intention of what information is being sought, scans a document, allowing their intuition to guide them to ‘dip’ into the requested information. “With a firm purpose, your vast, other-than-conscious mind is free to use its
natural ability to bring you to the information you need” (p. 6-7). Francisco & Burnett (2008) underscore this concept of intentionality when seeking to engage in deliberate intuition as well by presenting a list of ways to incubate, which includes “deliberately asking the subconscious mind to help; telling your intuition that you trust that it will help you find a solution” (p. 12).

Part of this intentional approach to using intuition implies that the individual holds the answer in their unconscious, “the theory behind intuitive techniques is that at some level you already know the answer to your challenge” (Michalko, 2006, p. 200). With this perspective in mind, it is more a question of tapping into that knowledge and experience, as oppose to questioning whether it’s there to begin with. As Michalko stated, “to solve a problem you have to believe that you already have the answer in your unconscious. The knowledge that the [solution] is there will lead you in your search to find it” (p. 200). This view offers support as to why in studies, more seasoned professionals use intuition in making important business decisions (Michalko, 2006; Francisco & Burnett, 2008). As a professional gains more experience, they therefore have that much more information stored away in the unconscious recesses of their mind to call on in an intuitive fashion. “Our brain uses two very different strategies to make sense of the situation, [the] conscious strategy [and the other] operat[ing] entirely below the surface of consciousness. It’s a system in which our brain reaches conclusions without immediately telling us that it’s reaching conclusions” (Gladwell, 2005, p. 10). In the same way we can learn to think logically, we can also teach ourselves to develop and deliberately use our intuition (Gladwell, 2005; Goldberg, 2006; Michalko, 2006).
Intuition as a Thinking Skill

Puccio, Murdock & Mance’s (2007) CPSTSM presented the Creative Problem Solving process as a framework in which the process steps are offered in conjunction with the thinking skills associated with each step. Looking at intuition as a thinking skill which can be taught, the integrated version, ICPSTSM (Francisco & Burnett, 2008), as mentioned earlier, layered the intuitive thinking skills over the whole process. Root-Bernstein & Root-Bernstein (2003) have presented an approach, which coordinates with this view of presenting process steps as skills to be learned, in this case, intuition thinking skills are presented as a teachable thinking skill. In their chapter in the International Handbook on Innovation (Shavinina (Ed.), 2003) titled, Intuitive Tools for Innovative Thinking, Root-Bernstein & Root-Bernstein presented intuition as a fundamental thinking skill inextricably linked to creative thinking. According to the authors, all ideas and insights first emerge as an internal, personal and emotional experience, which cannot at first be articulated; “ideas emerge as insights that cannot at first be communicated to other people because they exist as emotional and imaginative formulations that have no formal language” (p. 377). Developing thinking tools, which address this “pre-linguistic form of intuitional cognition is as necessary to education as formal training in the languages and logic of public communication” (p. 377).

Another observation made by Root-Bernstein & Root-Bernstein (2003), was the necessity that “in any description of the creative process to distinguish between intuitive ‘tools for thinking’ that yield those personal insights, and the translation skills necessary to turn insights into verbal, logical-mathematical, visual, kinesthetic and other public modes of communication” (p. 377). There is a difference between accessing one’s
intuition, and the skills it takes to communicate those unconscious or intuitive insights to the outside world, whether that be through verbal, mathematical or other public language.

Root-Bernstein & Root-Bernstein (1999) presented a tool kit based on thirteen pre-verbal skills. These skills include: observing, imaging, abstracting, pattern recognizing, pattern forming, analogizing, bodily kinesthetic thinking, empathizing, dimensional thinking, modeling, playing, transforming, and synthesizing. Similar to the CPSTSM (Puccio, Murdock & Mance, 2007) and the work of Laura Barbero-Switalski (2003) who compiled an initial tool kit categorized to support the thinking skills, this concept of categorizing intuitional thinking into component skills, might allow for another approach to further categorization of tools.

Tool Resources

Many intuition tools have already been developed and are being used in a variety of scenarios related to problem solving and decision-making. Looking through the literature, there were several authors who presented tools which could be used or adapted for the project at hand. Several of those resources will be found in the Outcomes section of this paper, however as not everything could be included, I would like to highlight a few resources worthy of further consideration. Goldberg (2006), who is referenced throughout this paper, presents a section on tools and techniques for accessing intuition. He speaks of the importance of breathing, combined with intention as mentioned above, as being core components of an intuition tool. Something else he talks about however, is the fact that intuitive thinking (and by extension tools and techniques), can be used at any stage of the problem-solving process, “it is important to look for, encourage, and expect
intuitive input at any stage in the process of solving problems or making decisions” (p. 159). With this in mind, as one looks at, and considers intuition and intuition tools, it is worth digging deeper and exploring what might be all the ways, and in which of the various stages of problem solving might these tools be of use.

Another observation from the literature, is in the similarities between characteristics of creative individuals and creative behaviour, and characteristics associated with intuitive behaviour. Both intuition and creativity call upon such behaviours as, letting go, having fun, tolerance for ambiguity, flexibility (e.g. Davis, 1999; Goldberg, 2006). Additionally, both intuition and creative problem solving (regardless of using the CPS or CPSTSM models), call for clarity of purpose. With intuition, this purpose is called ‘intention’ (Scheele, 1993; Goldberg, 2006), while with creativity, we tend to call it a problem statement (Miller, Vehar, Firestein, 2001) or question, or some variation thereof. There are even tools used in the creativity domain which deal specifically with clarifying the objective or question, such as Word Dance (Miller, Vehar, Firestien, 2001). Goldberg (2006), in discussing intention as it pertains to intuition, further points out the importance of clarity and precision, while at the same time leaving the question open enough to allow for unanticipated intuitive responses, options or solutions.

As for the categorization of itools for this project, some of it was modeled on Barbero-Switalski’s (2003) work. By collecting and presenting tools, it is the hope that these itools will serve as more than merely tools to be used in the moment then put away until the next creativity session. Rather, as with Barbero-Switalski’s work, it is the intention that ‘the application of these [i]tools help sharpen the thinking skills related to
each step of the process, thereby contributing to the continuous development of such skills” (p. 6).

Selected Bibliography

Recommended further Literature
Process Plan

Introduction

There are two phases to this project. The first phase involved the collection and categorization of itools, and took place over a 3-month period from September through November, 2008, with the final product for this phase submitted in early December, 2008. It is this first phase which made up the master’s project. The second phase will result in a book on deliberate intuition for which this master’s project will form the basis for a chapter on itools. Upon completion of this initial tool kit, further refinement, and potentially further collection of itools will continue for the book. An 18-24 month period is anticipated for completion and publication.

Cyndi Burnett and Janice Francisco served as mentors and guides for the duration of this master’s project. As these tools were to be in keeping with the research they had begun, they were actively involved in communicating with me throughout the process, referring the people who contact them vis-à-vis potential itools to follow up with, sharing pertinent information, and generally continuing to inspire me with their passion, knowledge and experience.

The majority of this project took place via internet and phone. I am based in Montreal, Quebec, Cyndi Burnett is in Buffalo, New York, and Janice Francisco is in Deep River, Ontario. The majority of my communications took place on Skype or iChat, although I was able to meet with some people personally, such as Win Wenger at Mindcamp, in September 2008.

Tools from a variety of sources were considered; from existing creativity facilitation tool kits, adapting concepts and tools from related sources, and talking to
facilitators and trainers who have used approaches and tools they believe tap into the intuitive processes. Checking for the validity of these tools will be a future phase of this project, therefore for the purposes of this project, potential validity was considered in terms of theoretical support for each tool.

As described above, with respect to the itools specifically, it was important that beyond their validity, they be easy to understand as presented in the written toolkit. Therefore, each tool was read over with feedback given by at least two people within the creativity domain.

Project Timeline

For the purposes of keeping all three of us in the loop in terms of the overall book project, new contacts and information, ideas, insights, etc., Cyndi Burnett, Janice Francisco and I had regular check-ins. It was crucial to be in contact to verify we were on target, and that my piece specific to this masters project was in line with the direction of the book, and that we could tweak or adjust approaches and plans as necessary. It should be noted that Cyndi Burnett was fulfilling a dual role in relation to my work on this project as she was serving both as my professor and advisor, as well as working in the capacity of researcher within the same overall project of the book on deliberate intuition. Therefore, we had to be intentional about having student/advisor check-ins, in addition to collaborative researcher check-ins. I also set time aside every 2 or 3 weeks for personal debriefing, and reflection. These personal ‘check-ins’ served as preparation for more effective and thorough discussions with Cyndi and Janice.
The timeline below spells out in more detail the milestones and activities I set out in order to successfully complete this project.

**Project Timeline**

**September**
Weekly SBP chats starting Sept 8; 1.5 hours
Bi-weekly advisor check-in; 30 min-1 hour

*Sept 1-11*
Concept Paper 1st draft submitted to Angel forum and SBP for feedback; penultimate draft submitted; 12 hours

*Sept 11-14*
Created sign-up sheet for Mindcamp delegates, presenters and organizers to leave contact information for me to follow up with them about potential itools, about intuition tool submissions and ideas. Spoke with delegates and presenters; 3 hours

*Sept 15-Sept 19*
Final Concept Paper draft completed and submitted; 4 hours

*Sept 14-30*
Gathered tools. This involved reading existing authors, following up on leads through email, phone, as well as putting the word out through appropriate networks and conferences; 10 hours

Additional Literature review including researching theoretical underpinnings of tools; 12 hours

**October**
Weekly SBP chats; 2 hours
Monthly advisor check-in; 30 min-1 hour
1 personal ‘check-in’ 20 min

_Oct 1-20_
Began writing and formatting tool descriptions; 5 hours
Continued collecting tools (both from individuals, and in literature): 10 hours

_Oct 18_
Master’s Project Angel class chat; 3 hours

_Oct 20- 27_
Continued literature review: 10 hours

Oct 30
Drafted sections 1, 2, 3 submitted; 10 hours writing

_November_
Weekly SBP chats; 2 hours
Monthly advisor check-in; 30 min-1 hour
2 personal ‘check-ins’ 30 min

_Nov 1_
Master’s Project whole class chat on Angel; 3 hours

_Nov 1-6_
Submitted tool descriptions for feedback; 5 hours
Continue expanding literature review: 8 hours

_Nov 8-Nov 17_
Drafted sections 4, 5, 6 submitted; 15 hours
**December**

Weekly SBP chats; 2 hours  
Monthly advisor check-in; 30 min-1 hour  

*Dec 6*

Angel/Skype class presentation; 2 hours  

*Dec 1-8*

Final CD and digital copy prepared; 10 hours  

*Dec 13*

Final bound copies prepared and delivered: 4 hours  

The total amount of time spent on this project was approximately 135 hours.
Introduction

The focus of this project was the collection of itools, which could form the basis for a creativity facilitator’s tool kit. As such, the primary product of this project is a list of those tools, with descriptions and directions for use.

Tools were included which:

- had intuitive applications
- were describable in written form
- were applicable for creativity professionals
- presented a variety of approaches, e.g. tools which:
  - use forms of visualization
  - use visual arts
  - can be used on an individual basis, in partnerships and/or in groups

The more variety used in types of thinking, the better access there is to inviting more sources of inner knowledge or intuition (Root-Bernstein & Root-Bernstein, 1999). For this reason, it is advisable to use various types of tools or approaches when aiming to tap into intuition. Therefore, an effort was also made to present options, which included various techniques, approaches and styles; aiming toward a more holistic approach to deliberately tapping into intuition. With intuition, as with other domains, not every approach is suitable for each person, and therefore different people will respond more effectively to different tools (Goldberg, 2006). An additional element accounted for in collecting tools, was to present a number of different sources. Therefore, no more than
two tools developed by any one person were included. Lastly, I aimed to include tools which addressed varied objectives within the creative process including:

- generating ideas or options
- converging on potential solutions
- decision-making
- Exploring the situation

Intuition is often seen as a vehicle for decision-making, or the more convergent end of the problem solving process. However, in the divergent phases as well, intuition can play a key role; “one of intuition’s chief functions in problem solving and decision making [is] generating alternatives” (Goldberg, 2006, p. 168). Intuition allows people to “go beyond the obvious to fresh, innovative possibilities; if it is fertile, intuition might generate a large quantity of alternatives” (p. 168).

Alex Osborn’s (2006/1953) rules for diverging (see Appendix B) go hand-in-hand with encouraging and welcoming intuition to play a role in the divergent process. As intuition is dependent on an intention of allowance and non-judgment (Goldberg, 2006; Ray & Myers, 1986), so do the rules for diverging include the concept of deferring judgment, allowing whatever comes to mind to go on the list, and to encourage wild and crazy ideas or alternatives (Osborn, 2006/1953). Deferring judgment, especially then, is considered a master guideline when it comes to the use of any tool.

In addition to considering deferring judgment a master guideline, it has been discussed by authors such as Goldberg (2006), that the preparation and intent with which the tool is used is equally important to the tool itself. Intention is “the central factor in determining readiness is our state of consciousness. In addition, we program the intuitive
mind with our goals, perceptions, beliefs, and the way we approach problems and decisions. Certain attitudes and behavior will encourage intuition, and these are worth cultivating as long as we remain true to ourselves” (p. 155). Trusting, and intentionally asking intuition to help, is of utmost importance. Without setting the intention, a tool may still work to produce some interesting and applicable outcomes, however it might not be considered an *intuition* tool per se. “The intuitive mind is programmed by the desires and goals we communicate to it” (p. 90). Without this intentional belief and direction, the quality of intuitive outcomes goes down, if it is there at all.

It follows then, that setting an intention is a master instruction included in all intuition tools. For the sake of clarity, I have not explained in detail the steps for setting an intention in each tool description, but rather will explain it once here, with the understanding that whenever the step for setting an intention is indicated, it includes these directions:

**Setting the intention**

1. Breathe deeply, relaxing
2. Think about the question or challenge you wish to address
3. Ask your intuition to help find the outcome you seek, and to communicate it to your conscious mind
4. Trust your intuition; tell your intuition you trust it to bring you the information you need
5. Let go of all expectations, allowing your intuition to do its job to the best of its ability

(Adapted from Goldberg, 2006; Francisco & Burnett, 2008)
The following section contains descriptions and directions for each of the 16 tools collected. Each tool is presented in table-form, and includes the tool name, source information, purpose, directions for use, alternative directions, materials required, and additional notes as appropriate. In certain cases, there may be question as to the original developer of a given tool, however effort has been made to trace its origin as accurately as possible. Descriptions of worksheets, diagrams or other tool aids are included as much as possible with the tool table. Please note that whenever the terms ‘challenge’, ‘challenge question’ or ‘options’ are referred to, they indicate whatever outcome or goal is being sought with the use of the tool. For example, the challenge may be to find a solution, to make a decision, to generate multiple ideas or options. In order to keep the instructions as clean as possible, please translate ‘challenge’, ‘challenge question’, and ‘options’ to suit your needs.

Tools are presented in the following categories;

**Quick and Dirty iTools**

The first category of itools I’ve termed ‘Quick and Dirty’. These are tools which take a couple of minutes, if that long, and can help the user gain a quick gut-level insight to where he or she stands on a given issue, and as such are more often decision-making based, as oppose to divergent. They are best used in contexts where there is a choice to be made between two or three clear options, or as a way to check-in on gut feelings around one particular option. A note about one itool included in this category, Glass of Water. Unlike the other tools in this category, which mainly focus on decision-making or gut-evaluation, and which are used in the space of a few minutes, Glass of Water is a
two-part itool which includes a sleep cycle between parts. Nonetheless, I consider it a quick and dirty itool as it involves a few minutes before sleep, and another short period of time upon waking. Additionally, as with the other tools in this category, it requires little practice or training. Quick and Dirty itools include:

Coin Toss
Glass of Water
Head, Heart, Gut
Is it a Yes or a No

**Artsy Fartsy iTools**

Artsy Fartsy iTools are those which use the power of imagery and visual stimuli to tap into intuition. As Vaughan (1979) remarked, “Imagery is a powerful tool [which] can 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). Using the visual sense uses a different part of the brain than purely rational, logical thinking, and as such promotes accessing a different type of thinking, or even level of consciousness (Goldberg, 2006). Artsy Fartsy itools include:

Art Gallery of your Mind
Blind Contour
Collage
Image Streaming
Yellow Brick Road iTools

In the Wonderful Wizard of Oz (Baum, 1996/1900), Dorothy followed the yellow brick road in search of a way home. This journey became a metaphor for the search for the ‘home’ within. What she discovered was her ‘home’, and therefore her ability to ‘go home’ was held within her, and not something she could find by searching outside herself. Similarly, these itools are aimed at providing ways to tap into the knowledge within. Yellow Brick Road iTools are those tools which take the participant on an inner journey, with the goal of discovering what intuitive insights might be found.

Using meditative techniques, these tools include guided meditations such as excursions, vision walks, as well as a labyrinth. In order for the intuition to be engaged to the extent possible, proper preparation is necessary. It is therefore appropriate to include tools which focus on meditative qualities and tap into deeper levels of consciousness. “In general…the key variable [in quality of intuitive response] is the knowers state of consciousness. Intuition would be favored by a combination of low arousal and high alertness - a calm, wakeful, receptive state with relatively little extraneous noise or interference” (Goldberg, p. 136). Meditation, or meditative-type states are ways to access varying states of consciousness, and are therefore an important inclusion in any kit of itools. “all forms of meditation focus the mind and direct attention away from rational, analytical thinking and thus favor the development of intuition” (Vaughan, 1979, p. 11). Yellow Brick Road itools include:

Labyrinth

Not Kansas
Vision Walk
Walk in the Woods

**Abracadabra iTools**

This final category includes itools which use a variety of approaches which I feel bring a little magic to the intuitive process. While it is important to differentiate intuition and intuitive techniques and tools from the illusion that they are somehow associated with slight-of-hand hocus pocus (J. Francisco personal communication, November 30, 2008), at the same time, embracing the feeling of magic and fun is an important component of quality intuition (Goldberg, 2006). Taking the tasks of problem-solving and decision-making too seriously can work against intuition, while “a certain playfulness and an appreciation of whimsy and absurdity seem to favor intuition” (p. 157). Both humor and intuition involve “wild, illogical leaps that can often be as practical as they are entertaining” (p. 157). And so, without devaluing the importance of intuition, let’s have a little fun with this magical group of tools! Abracadabra itools include:

- **DEAM**
- **Mindmap**
- **Photoreading Converge**
- **Thin-Slicing**

On the following pages are the tables of tools descriptions.
# Quick & Dirty iTools

## Table 1.1 Coin Toss

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Coin Toss</th>
</tr>
</thead>
</table>
| Sources      | Michalko (2006)  
<pre><code>           | Terri Cornish (2008) |
</code></pre>
<p>| Purpose      | To tap into intuitive gut reactions in making a decision or choice between two options and can provide additional data -- intuitive-based data -- to use in decision-making. |
| Directions for use | 1. Compose a clear question about what you want to decide between. It can be a yes or no question, or one that has two clear options. |
|              | 2. Set the intention. |
|              | 3. Ask yourself the yes/no question. |
|              | 4. Take a coin with two different sides. Decide which side of the coin will match each choice for your question. |
|              | 5. Flip the coin. |
|              | 6. Immediately notice your gut reaction to the decision that comes up. |
|              | Did you feel a positive reaction or emotion? Relief, satisfaction, comfort, joy? Do you like the idea of following that choice? |
|              | Or, did you get a negative feeling of &quot;oh no.&quot;? Unease, discomfort, ‘ug’, dread? |
|              | The reaction might be a very strong, clear negative or positive reaction, or it could be more subtle. Listen closely, without analyzing or thinking, to the first, immediate reaction your body or gut offers you. |
|              | 7. Using this insight into your gut or intuitive reaction, you can now choose to go with your gut, or you may choose another option despite your intuitive response. |
| Alternative directions for use | As the coin goes up in the air, but before it lands, notice what side you hope it lands on. |</p>
<table>
<thead>
<tr>
<th>Materials required</th>
<th>Coin with two different sides</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes</td>
<td>“In intelligence work, agents often lack the time to make a detailed analysis of a dangerous situation; they must make fast decisions and accept the consequences. One agent makes decisions by flipping a coin: heads is yes and tails is no. If he feels comfortable with the result, that is his decision; however, if he feels uncomfortable with the result he will make the opposite decision. This is not a waste of time. However the coin falls, the decision is ultimately made by his intuition. This agent also told me: ‘When your life is on the line, about the only thing you trust is your gut instinct’” (Michalko, 2006, p. 217)</td>
</tr>
<tr>
<td>Name of tool</td>
<td>Glass of Water</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Sources</td>
<td>Developed by Jose Silva (1991)</td>
</tr>
<tr>
<td>Purpose</td>
<td>To allow the unconscious to sort out a challenge or question, and then to have it communicate the answer, solution or insight to the conscious mind.</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Just before bed, think of the challenge or question at hand. Set an intention.  
2. While thinking of the issue at hand, fill a glass of water.  
3. Drink half the glass of water, then go to sleep with the intention of waking up with the solution.  
4. Upon waking the next morning, drink the other half of the glass of water. Observe your thoughts, emotions, and insights. *The remaining water acts as a reminder of the intention, and along with the act of drinking the remaining water re-establishes context with the challenge. The intention, plus a rested mind brought about by sleep and dreaming, will likely bring about an "a-ha!" answer, insight or solution.* |
| Alternative directions for use | Immediately after drinking the second half of the water, begin writing on a notepad whatever thoughts, impressions, observations, etc that come to you. Defer judgment and simply write whatever comes. It might be something that leads to the insight you were seeking, or even the insight itself. |
| Materials required | Glass of water  
Optional: Note pad and pen/pencil |
Table 1.3 Head, Heart, Gut

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Head, Heart, Gut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Developed by Cyndi Burnett (Francisco &amp; Burnett, 2008)</td>
</tr>
<tr>
<td>Purpose</td>
<td>“To engage logic, emotion, and intuition in selecting the most promising idea from your head (logic-cognitive), heart (emotional-affective) and gut (intuition-intuitive)” (Francisco &amp; Burnett, 2008, p. 14)</td>
</tr>
</tbody>
</table>
| Directions for use| 1. Focusing on the challenge at hand, and using the divergent guidelines, generate list of ideas or options.  
2. Review list, asking yourself, “Considering the facts around this challenge, which idea makes the most logical sense?” Using a yellow marker, star that idea or option.  
3. Review list again, this time asking yourself, “What idea or option excites me and fills me with the most energy?” Using a red marker, star that idea which triggers the most positive emotion.  
4. Review list again, asking yourself, “What is my gut saying?” Using a blue marker, star the option which intuitively feels ‘right’.  
5. Now that you’ve put down 3 stars, take a moment to review them. Did all three stars go on the same idea/option?  
   If not, take a moment to look at how or whether two or more of the starred options might be combined.  
6. Lastly, review the original challenge statement, asking yourself, “In this situation, is it best to go with my head, heart, or gut?” Select the option or idea your intuition tells you to select. |
| Alternative directions for use | Use stickers instead of markers |
| Materials required | For each person, 3 colored markers; one each of red, yellow and blue (alternative: use 3 different colored sticker dots instead of markers) |
### Table 1.4 Is it a Yes or a No

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Is it a Yes or a No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Ray &amp; Myers (1986)</td>
</tr>
<tr>
<td>Purpose</td>
<td>To tap into an immediate gut feeling on a given decision. This tool assumes there are only two answers to any question; yes or no. “If you accept the premise that everything in life is either a yes or a no, you will see again and again that your intuition is your friend. It cuts straight through the confusion of what other people think, what you fear you should do, and whatever the VOJ [voice of Judgment] says” (Ray &amp; Myers, 1986, p. 159).</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Take a moment breathe deeply and to get into the mind frame that there are but two answers to any decision or choice; a yes or a no.  
2. Consider at your challenge decision, and clearly list the two or three options before you (these options may be something you’ve developed using other creative-thinking tools or itools in a previous session or step). You may choose to write each option down.  
3. Set the intention.  
4. Looking at option #1, ask yourself if this is a yes or a no. Without thinking logically, or analyzing, notice your first reaction, and make a mental or written note.  
5. Repeat step 3 and 4 for the other option(s).  
6. Looking at the yes/no answers for each of the options before you, you may have a clearer idea of which one(s) to act on, or follow-up and develop. If all options came out as a clear ‘no’, you may want to consider generating some new options, or using another decision-making itool such as Glass of Water, which will give your intuitive mind more time to incubate and communicate a response to your conscious mind. |
| Materials required | Optional: sheet of paper and pen/pencil. |
### Artsy Fartsy iTools

#### Table 2.1 Art Gallery of your Mind

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Art Gallery of your Mind</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Originally developed by Matteo Catullo, as cited by Alex Von Reumont (2006).</td>
</tr>
<tr>
<td>Purpose</td>
<td>To use imagery to tap into intuition in finding possible solutions or answers to a given challenge, or to gather insights in exploring a situation or challenge.</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Prepare a challenge question for which you would like input from your intuition.  
  2. Set Intention.  
  3. Walk silently through the ‘exhibition’ of photographs of paintings. Select one that captures you somehow and take it back to your seat with you.  
  4. On a notepad write title and artist’s name.  
  5. On the notepad, describe the painting in a personal way. What are the things you observe about its images, colours, style, age, and elements. What story does it tell, what do you wonder about? What might be its mysteries? What other questions does it raise?  
  6. Following the Divergent guidelines (Appendix B), brainstorm all the reasons you like the painting. Defer judgment, and write whatever comes to mind, regardless of whether it appears to be connected to the question at hand or not. Make a list of 20 or more reasons.  
  7. Take a moment to get comfortable, breathing in slowly and deeply three times. 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” (Von Reumont, 2006, p. 46). Brainstorm as many as you can, describing them in detail.  
  8. Take a moment now to listen to the sounds around you right now. Observe the difference between first listening with your eyes open, then with your eyes closed. |
Art Gallery of your Mind (Con’t)

Directions for use (Con’t)

9. Look at the painting for 30 seconds, then close your eyes and imagine for 2-3 minutes what might be all the sounds and noises, soft or loud, coming from the painting.

10. Take another closer look at the painting. Explore it, paying special attention to the details you haven’t noticed to this point. Once you have noticed these new details, take a moment to concentrate on your taste and tongue. What might be all the flavours and tastes the painting inspires in you?

11. Put down your notepad and pen, freeing your hands for this next step. Imagine you can put your hands into the painting; Everything in the painting is three-dimensional. You can feel the surfaces, its temperature, and textures, its moisture or dryness; its vibrations or stillness, etc. What might be all the things you notice while exploring the painting through touch?

12. Next, think about all the emotions the painting brings up in you. Looking at these emotions, feel and think about the various combinations of these many emotions. With these combinations, invent a new emotion, one with a fantasy name which describes what feelings and emotions you are experiencing at this very moment.

13. Imagine you could translate the painting from a visual art form into poetry. Regardless of your poetic experience or talent, write three or four poetic sentences that interpret the painting, as well as your emotions and experiences.

14. Think back on this experience. Look back through your notes. What might be all the ideas and insights have you gained for solving or exploring your challenge? Write them down.

15. With a partner, share your experience and insights. After sharing, note any additional insights and observations.

Materials required

Photographs or small posters of famous modern and old paintings displayed around the room to create and art gallery.
Notepaper, pen/pencil
## Table 2.2 Blind Contour

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Blind Contour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Developed by Tara Bissett for use as an itool</td>
</tr>
<tr>
<td></td>
<td>Blind contour drawing as a drawing exercise or method was</td>
</tr>
<tr>
<td></td>
<td>popularized in part by Kimon Nicolaïdes (1941) in his book The Natural Way to</td>
</tr>
<tr>
<td></td>
<td>Draw.</td>
</tr>
<tr>
<td>Purpose</td>
<td>Used as an observation method, blind contour can be used to gain insight into</td>
</tr>
<tr>
<td></td>
<td>the unseen details of a given challenge particularly when assessing the</td>
</tr>
<tr>
<td></td>
<td>situation, exploring the vision phases of the CPSTSM process, but can</td>
</tr>
<tr>
<td></td>
<td>equally be adapted to exploring ideas, as well as other parts of the process.</td>
</tr>
<tr>
<td>Directions for use</td>
<td>1. Have 2 sheets of blank paper and sharpened pencil ready in front of you.</td>
</tr>
<tr>
<td></td>
<td>Sit at a table, or have something flat to work on (a book, clip board, etc).</td>
</tr>
<tr>
<td></td>
<td>*It may be easier to tape the corners of one of the pieces of paper down so it</td>
</tr>
<tr>
<td></td>
<td>doesn’t move around during the exercise.</td>
</tr>
<tr>
<td></td>
<td>2. Have the challenge or question clearly in mind, and set the intention.</td>
</tr>
<tr>
<td></td>
<td>3. Imagine that you hold the answer literally in your hand, but that it is</td>
</tr>
<tr>
<td></td>
<td>fuzzy, or even invisible. You know it’s there, you simply have to learn to</td>
</tr>
<tr>
<td></td>
<td>look for it and see it. Take a moment to breathe deeply, believing that you</td>
</tr>
<tr>
<td></td>
<td>are about to learn to see clearly what’s held in your hand.</td>
</tr>
<tr>
<td></td>
<td>4. Relax your non-dominant hand (Hand A) in front of you so it is in full</td>
</tr>
<tr>
<td></td>
<td>view, and with the palm visible.</td>
</tr>
<tr>
<td></td>
<td>5. Look at any spot along the edge of your relaxed hand A. It might be the</td>
</tr>
<tr>
<td></td>
<td>tip of a finger, the edge of the wrist, the corner of a nail, etc.</td>
</tr>
<tr>
<td></td>
<td>6. With your dominant hand (Hand B), comfortably holding the pencil in the</td>
</tr>
<tr>
<td></td>
<td>ready position, place the tip of the pencil on the paper so that you have</td>
</tr>
<tr>
<td></td>
<td>room to draw hand A. For example, if you were starting to draw the hand from</td>
</tr>
<tr>
<td></td>
<td>the base of the thumb, you may want to place your pencil toward a bottom</td>
</tr>
<tr>
<td></td>
<td>corner of the page.</td>
</tr>
</tbody>
</table>
## Blind Contour (Con’t)

| Directions for use (Con’t) | 7. Starting at that spot, very (very) slowly move your eye around the contour of your hand A. Imagine your eye is controlling the pencil, and as you move your eye around the contour of your relaxed hand, the pencil moves on the paper, drawing the contour of your hand. Your eye never leaves the contour of your hand, and so never looks down at the paper.

Take in every tiny detail you come across along the contour of your hand. Notice the bumps and lines on your hand you’ve never noticed before. No matter how minute, notice it, and let the pencil capture the details. Your eye and pencil should be moving at the same very slow pace. The pencil never leaves the paper, but draws in one continuous flow.

8. Once you finished the contour of your hand, put down the pencil. Look at your drawing, taking it all in, while relaxing, stretching, and shaking out both your hands.

9. Reminding yourself, and knowing, that the answer is held in your hand, take the second sheet of paper, and write all your thoughts, observations and insights from the experience in a free flow style (freewrite). What did you notice while drawing, what did you notice about your hand that you hadn’t noticed before.

10. Next, freewrite about how these observations and insights connect to the challenge or question for which you’re seeking answers. What answers did you see in your hand? Remember the guidelines for divergent thinking, deferring all judgment, and allowing whatever thoughts come to you to flow onto the paper.

11. Take a moment to look over what you’ve written and consider what options jump out at you and are worth pursuing.

| Alternative directions for use | -Follow instructions above, but draw using non-dominant hand.
-Draw an object instead of the hand.

| Materials required | Blank paper, pencil
Optional: object(s) to be drawn

| Notes | Please note that this is not a drawing exercise, but rather an observation exercise. It is not about artistic skill, or a final product to be displayed. Blind contour drawings are often a tangle of lines, and are not meant to be realistic depictions of the object being observed. Have fun, relax, and learn to observe! |
Figure 1. Sample Blind Contour of Hand © Tara Bissett (2008)
Table 2.3 Collage

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Collage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources; Original Creator Where Tool was first used &amp; published</td>
<td>Collage is used in a variety of ways and by many people in many contexts. The version presented here was adapted from Russ Schoen and Gloria Rapport (2008).</td>
</tr>
<tr>
<td>Purpose</td>
<td>To use images, colours, and textures, allowing the non-logical brain and other-than-conscious mind to free-associate ideas and images, pulling together symbolic representations of a task or challenge at hand and/or of potential solutions to a particular question. Using visual cues instead of logical word-cues as a springboard for conversation and observation, which may lead to potential insights and solutions.</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Prepare a clear intention and challenge statement or question.  
2. Set intention.  
3. Working silently, and with your intention in mind, begin going through, scanning the images and textures of the photos and magazine pages. Remember to look for elements such as colour, texture, shape, etc, in addition to recognizable images.  
4. Deferring judgment, take the images which call you. This is an exercise in relaxed intention in which you avoid looking for logical explanations for the choices of images you make, but rather go with the flow. Whatever you have a desire to take, take.  
5. Cut or rip out the portion(s) of the images that speak to you, arranging and gluing them on the blank sheet of paper.  
6. Once complete, take a moment to look at your collage. Take it in, again asking your intuition to guide you as you seek the answers presented therein. |
7. With the collage laying or sitting in front of you, take a few minutes to journal. Write at the top of the page your challenge question. Work in a free-flowing style, allowing whatever thoughts come into your head to flow onto the page. Consider what insights you had as you worked, and insights you have now, looking at your completed collage.

8. In partners, (or with the group if it is small enough, and time-permitting), share your collage and insights with partner/group. After each person shares, take another minute or two to write additional insights you have in your journal.

9. Once everyone has shared, and you have journaled the final insights, scan through all that you’ve written. Underline or highlight the points that jump out and which may be worth further consideration and development.

<table>
<thead>
<tr>
<th>Alternative directions for use</th>
<th>Add markers, paint, etc to the pile of images for making the collage.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials required</td>
<td>14x17 sheet of heavy paper (e.g. Bristol board) glue sticks scissors assorted magazines, old calendars &amp; images (preferably pages have been torn out in advance so that there is a pile of pages and images to go through, as oppose to in-tact magazines). Journal or blank paper for journaling Pen/pencil</td>
</tr>
</tbody>
</table>
Table 2.4 Image Streaming

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Image Streaming</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Tool developed by Win Wenger, Project Renaissance (2008) Instructions described adapted from Alex Von Reumont, (2006)</td>
</tr>
<tr>
<td>Purpose</td>
<td>A type of brainstorming in which descriptions are generated rather than ideas or answers. By tapping into visual thinking and descriptions, the intuition may be accessed. “Rapid-flow describing exerts almost a Venturi force or suction pulling other perceptions into focus” (Wenger, 2008). This tool might be used in the assessing the situation phase of the CPS process, as well as for generating potential solutions or options.</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Define the challenge, which is to be brainstormed and set the intention.  
2. Start the tape recorder, Dictaphone, or have the live listener prepared to take notes with pen and paper.  
3. Relax, close your eyes and breathe deeply. Wait for an image (any image) to come up. Once you see an image in your head, describe it out loud in sensory-evocative, word-picture terms. Whether you think it is the ‘right’ image, or worth reporting, keep going. Don’t stop. Just say what comes in to your mind. Describe as rapidly as you can, getting more and more detail. Never stop to judge whether or not something is worth mentioning, just go ahead and let it come. “Even minimum, trivial-seeming impressions or whatever: describe them in such richly textured detail as to force anyone listening to experience and see what you are describing” (http://www.winwenger.com/imstream.htm, ¶ 4). Continue for about 10-15 minutes until you develop a clear image and idea of the problem, who and what is involved. Continue until you have found a satisfying answer.  
5. Listen to your tape carefully several times, and/or look over the notes of your live listener. Let new images appear until a final solution emerges. Take notes of your thoughts and insights. |
Image Streaming (Con’t)

<table>
<thead>
<tr>
<th>Alternative directions for use</th>
<th>Follow up with a tool such as Head, Heart, Gut to assess potential final solutions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials required</td>
<td>Tape recorder and/or listening partner</td>
</tr>
<tr>
<td></td>
<td>Paper and pen/pencil</td>
</tr>
<tr>
<td>Notes</td>
<td>“The major part of your brain that we want to bring on line, works with sensory images even in profoundly intellectual matters. Explanation takes you away from that sensory immediacy. Instead of saying, &quot;I'm at the beach&quot; or &quot;This is Virginia Beach,&quot; detail instead the warmth of sand under your toes, the sound of surf, the smell of salt, the wheeling of the gulls above you in the almost-white sky, black and white of the gulls on that paler white far above you” (<a href="http://www.winwenger.com/imstream.htm">http://www.winwenger.com/imstream.htm</a>, ¶ 6)</td>
</tr>
</tbody>
</table>
### Table 3.1 Labyrinth

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Labyrinth</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sources</strong></td>
<td>The Labyrinth as a walking meditation has been used for centuries and researched by many. Artress (1995) first suggested that the labyrinth had the potential to enhance creativity. The formal development of the labyrinth as an intuitive creativity tool is based on the work of Janice Francisco (2006) who integrated the principles associated with deliberate creativity and creative problem solving with Owen Harrison’s (2006) concept of open space technology.</td>
</tr>
<tr>
<td><strong>Purpose</strong></td>
<td>To facilitate change and support transformation in individuals and in organizations by providing an “open space” to reconnect with self by unplugging from the everyday things that keep our mind busy; to let our imagination come out and play; to look inward for inspiration and guidance; to try new things; to go out on a limb; to chart new and familiar territory; all from different perspectives.</td>
</tr>
</tbody>
</table>
| **Directions for use** | There are four distinct stages to a labyrinth walk – heighten anticipation (prepare), walk in (warming up), dig deeper (center), take it out to the future (walk out). These instructions are specific to the use of a finger labyrinth and can be adapted to use a full-sized traditional labyrinth.  

**Heighten Anticipation**  
1. Establish your intention for walking and record it in a notebook.  
2. Rewrite your intention as a question for possibility using the phrase challenges as questions format – how to…, how might …, in what ways might …, what might be all the ways…  
3. Confirm your detachment from your intention by asking yourself: “Am I willing to detach from this intention, let go of my expectations for its manifestation, and receive guidance that may lead me in another direction?” Or ask, “how might I realize that my willingness to receive the truth and deal with my reality is far greater than my need to have the intention I have set? Or ask, “on this walk, what might be all the ways for me to know what I know?”  
4. If you are able to detach from your intention, continue preparing by developing an affirmation that will support your intention; something that you can recite to keep your conscious mind engaged as you “walk”. If you are not sure you are able to detach from your intention, go back to step 1 and establish a different intention. |
Labyrinth (con’t)

| Directions for use (Con’t)                                                                 | 5. Place the index finger of your non-dominant hand at the entrance to the labyrinth and prepare to “walk” it by grounding yourself, breathing deeply from your belly and assuming a position of relaxed attention, softening the focus of your eyes, reflecting on your intention and bringing you intention to heart. |
|                                                                                           | **Warming up**<br>6. Move towards the center of the labyrinth repeating your affirmation. |
|                                                                                           | 7. Using divergent thinking guidelines (appendix B), notice what you notice and capture any insights you have by noting them. It is important to allow information to come to you without forcing it, to receive it without shaping, to accept without judgment. If you find your thinking blocked, ask yourself “how might I be more open to experiencing insights about this challenge / opportunity / problem?|
|                                                                                           | **Dig Deeper**<br>8. Continue ‘walking’ until you reach the center of the labyrinth. |
|                                                                                           | 9. In the center, take some time to reflect on your walk and your intention. Capture any additional insights, impressions, images, feelings, symbols that may come to you. |
|                                                                                           | **Take it out to the Future**<br>10. Walk out from the center back to the entrance of the labyrinth. As you walk, ask yourself, “how might I take these new insights into the world?” Capture your insights. |
|                                                                                           | 11. Once you exit the labyrinth, stay with your thoughts and continue to capture your insights and determine your next steps for putting your insights into action. |
| Alternative Directions for Use                                                             | With the exception of using the index finger of your non-dominant hand on a finger labyrinth, you could follow the same instructions to walk a traditional size labyrinth. |
| Materials Required                                                                         | Finger labyrinth – either a wood or paper version OR a traditional size labyrinth (see Figure 2)  
Pen  
Notebook to record insights |
Figure 2. Santa Rosa Labyrinth © 1997 Lea Goode-Harris. Image © 2006 BridgePoint Effect. Used with permission.
### Table 3.2 Not Kansas

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Not Kansas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Michalko, (2006)</td>
</tr>
<tr>
<td>Purpose</td>
<td>To “coax out messages from [the] unconscious” (Michalko, p. 273)</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Relax.  
2. Write the challenge out, asking your unconscious to give you a sign or symbol to solve the issue at hand. Write the challenge or question, in as objective a way as possible; write is as though you were a reporter writing a short description of the challenge for the local newspaper.  
3. Set the intention.  
4. Take a few minutes to think and contemplate about the challenge or question. Ask for an answer.  
5. Close your eyes, breathe deeply and relax. Clear your mind.  
6. Once deeply relaxed, go on a guided imagery such as Michalko’s (2006) ‘The Dakotas’ on p. 274, and should include vivid and varied sensory details, along with a component in which an answer to the challenge is found.  
For example, in ‘The Dakotas’, Michalko (2006) finishes the guided imagery with, “As you get up and prepare to leave the mine, you notice a weather-beaten leather briefcase lying in the grass. You pick it up and open it. Inside you find a piece of paper folded in quarters. As you unfold the paper, you see that on it is written a message in response to your challenge. You read the message. Contemplate the message and how it might help you solve your challenge. When you are finished, return to your campsite. Take a deep breath and try to fix the images you received in your consciousness” (p. 274).  
*Guided imageries such as this ‘put you in touch with your unconscious, giving it an opportunity to express itself. This technique helps you overcome ‘conscious cramp’ (mental strain from overusing your conscious mind) and allows the images and messages that are always present to come into your consciousness’” (Michalko, p. 278) |
### Directions for use (Con’t)

7. Accept whatever messages come to you. No censoring! Trust your intuition and unconscious, trust the messages. The more you are able to relax and trust the process and yourself, the “freer the images become, and the more truth you will find inherent in the images” (Michalko, 2006, p. 273)

8. Using your imagination, make the images or symbols as vivid and clear as you can. Write them down or draw them immediately, as the details come into your head.

9. At times, confusing images may appear, if this happens, allow other ones to appear. Go after the ones you can use to solve your challenge.

10. You’ve now generated a list of images, symbols and messages based on your visualization. Using this list as a springboard, free-associate and look for qualities, patterns, relationships and clues.

### Alternative directions for use

‘Just Ask’. With practice, it is possible to simply call up images from the intuition or unconscious. Once a person is able to call up these images, they will be able to ask the unconscious directly for answers (Michalko, 2006). This is done by simply:

1. Formulating a challenge or question
2. Present it to your unconscious
3. Asking for the answer to come in the form of an image or symbol.

With time, your skill at interpreting and conjuring images will increase.

### Materials required

- Note paper, pen or pencil, comfortable place to sit or lie.
- If doing this exercise on your own, it might be helpful to record the guided imagery script in advance and play it back.
Table 3.3 Vision Walk

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Vision Walk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>This particular guided journey and vision walk were introduced to me at CREA 2008 in the Deferring Judgment workshop by Colette Chambon. Other sources for guided journeys and vision walks include, but are not limited to: Desoilles, R. (1973) Chevalier-Beaumel &amp; Guillot (1999) Morgan, B. (2006)</td>
</tr>
<tr>
<td>Purpose</td>
<td>The pathway to consciousness can be accessed by such activities as visioning, free-writing, drawing, painting, and meditation, which generate intermediary states between the conscious and unconscious, similar to the state between sleep and awakening (C. Chambon, Personal communicatin, October, 2008). As the participant goes on this walk, with a clear intention in mind, whatever catches the attention as is most likely to ‘resonate’ with the issue at hand, bringing the conscious mind in closer proximately to where the spark of inspiration, ideas and solutions can ‘jump’ across into consciousness. What catches the attention, in reference to a given problem or issue, is therefore even likelier to produce an ‘a-ha’ (Wenger, <a href="http://www.winwenger.com/part56.htm">http://www.winwenger.com/part56.htm</a>).</td>
</tr>
<tr>
<td>Directions for use</td>
<td>1. The Vision Walk begins with a guided journey. Have group/individual lie or sit in a comfortable, relaxed position; eyes closed. Instruct them to take long slow breaths; inhale, exhale...relax. 2. Lead the group or individual through the Guided Journey (see below, ‘Guided Journey’). 3. The guided meditation will end with sending their challenge question out to the ‘universe’, the sky, or ‘out there’; whatever wording you are comfortable with. 4. When the guided meditation is complete, prepare the group or individual to go out on the vision walk: Ask them to listen to their heart; if they feel like staying where they are and meditating, they should do that; if they feel moved to take a walk, they should do that. Ask them to walk ‘as if floating in a dream: Staying relaxed, paying attention to what surrounds them’ (C. Chambon, personal communication, November, 2008); to the signs they see, hear, and feel.</td>
</tr>
</tbody>
</table>
Vision Walk (Con’t)

<table>
<thead>
<tr>
<th>Directions for use (Con’t)</th>
<th>Ask them to trust their question will be answered, letting go of any preconceived ideas about the way in which it will happen.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5. Keeping the walk to 10 to 20 minutes, they will then come back and journal, allowing whatever comes to them to go on the paper. (Optional Vision Quest Journal handout below)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials required</th>
<th>Journal or paper, something to write with. Consider markers or pencil crayons in addition to traditional pen or pencil.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Comfortable place to sit or lie (pillows, blanket, couch, etc)</td>
</tr>
<tr>
<td></td>
<td>Location in close proximity to work space to go on a walk. Ideally a natural surrounding.</td>
</tr>
</tbody>
</table>
Guided Journey

*Adapted with thanks from Colette Chambon
(originally adapted from Brandt Morgan (2006))

Once group or individual is comfortably lying or sitting in a relaxed position, read the following. Use a gentle, calm voice, taking appropriate pauses, allowing for silent moments.

Close your eyes. Take a long, slow, deep breath. 1, 2, 3, 4.. In…out…in…out. Relax.

Imagine soft light surrounding your body. Upon your next breath in, absorb the light. Imagine and feel the light of your spirit as a shining light in an egg shape, gold and silver, which surrounds your body about 30cm away. Its energy protects and soothes you.

Inhale this light, feel it going through your lungs, through your veins. Feel it pervading each of your organs, muscles, bones, cells.

While you inhale let the light nourish you. While you exhale, free yourself from your tensions, worries about past or future, and any fears or anxiety. Give in to this invigorating light and exhale everything that’s bothering you....

You are now completely relaxed, in a state of profound inner peace....

Now imagine you are in a control tower: The room is filled with telephones, computer screens and blinking lights. People are on the phone, working at their computers, or running from one place to another with file folders and memos. Be aware of the extraordinary activity and energy going on...It is the control tower of your mind, and it’s time to unplug it.

The switch is there, on the wall near the elevator. Walk towards it... Good. It’s one of those large switches like on the central electric panel of a building. Now take the handle firmly. You are holding on tightly, and with a firm grip, you pull it down.

Observe how the current goes out in the control tower. Lights fade and then go out, screens become dark, employees lay their heads on their desks. Every activity stops. The mind is completely calm.

Near the main switch is an elevator. The doors are open: step into it. Well...You are now going down several floors. You see a button in the shape of a heart under which you read “Heart Room”...That’s it...

Now you go down, more and more… Good. You are about to enter a very special room, a room filled with infinite peace and joy, a place of wisdom and creativity. You already feel the energy radiating from this wonderful place.
The elevator doors open and you enter slowly into your heart’s room. Give yourself time to fully feel the joy of this homecoming. Observe what this room looks like. Take your time, pay attention to what you feel. You are here at the heart of your intuition. Enjoy it. Be aware of your deep connection with the earth and all nature; plants, animals, planets and stars. Notice across the room there are doors to the Past and the Future. Look now at the centre of your heart room. Here is a beautiful reclining chair, perfectly suited in size and style for you. It’s as if it were custom made just for you. Go closer and take a closer look. Observe its colour, shape and texture. Feel its softness with your hand. Then climb into it… it’s so comfortable, and look at your room. You have never felt so peaceful and relaxed.

Reclining in this chair, close your eyes and take time to state your question. It has to be short and simple. It is the most important question for you right now, the one you really want to get answered. You know which one it is...if you have forgotten it, relax it is going to come back to you.

In the following minutes let this question become part of you, concentrate on it and nothing else, feel it, repeat it like a mantra, let each one of your cells be pervaded with your question. Become your question...Take a few minutes to reach in and be one with your question.

Now, your question is very clear and incorporated into your being... start drawing the energy of your question into the area of your lungs; It converges from your fingers and toes and arms and legs and head and chest towards your lungs: It is a ball at the centre of your lungs. Observe its shape and colour, and how it is spinning... continue extracting the energy of your question until it is all at the centre of your lungs.

You look on the arm of your chair, and notice a yellow balloon lying there, ready to be blown up. You touch it, feeling its texture under your fingers. You lift it to your lips, smelling the balloon smell. Once more, you reflect back on your question, holding it in your very core. When you are ready, you blow all the energy of your question into your yellow balloon. The energy leaves your lungs and fills the balloon. You feel it go out and see how the balloon grows bigger, with the energy of your question. In 3 or 4 breaths you have let go of your question, and filled the balloon. You tie a knot, feeling its texture as you do, hearing the rubber sound when you touch it. You can now feel that the balloon is ready to take off, as if you’d blown helium into it, but you hold it for a moment more.

In that moment, just before you let it go, imagine your question clearly.

And with that thought, you let it fly up and out of your hands... You watch it soar up into the sky, higher and higher. It dances in the air, shrinking into the distance. Smaller and smaller, until it gently disappears.

You have given your question to the universe, which you feel so close to in this state of peace you are in. In a while you will open your eyes and listen to your heart.
If you feel like meditating for a few minutes more, stay where you are and meditate. If your heart suggests you go and have a walk, go. Walk as if you were floating in a dream. Stay relaxed, paying attention to what surrounds you.

You have absolute faith and trust that your question will be answered through the signs you will see, hear or feel. You don’t have any preconceived ideas about the way it will manifest.

Keep your walk between 10 and 20 minutes, Then come back to the room to journal. Now it is time to open your eyes and start.
Vision Quest Journal
(To be used during your walk after the guided visualization)

Date _____________________

Question/Intention:
________________________________________________________________________
________________________________________________________________________

Experience/observation:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Symbols:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Meaning:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Answer(s):
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

*Adapted with thanks from Colette Chambon

Figure 3 Vision Quest Journal Worksheet © 2008 Tara Bissett
### Table 3.4 Walk in the Woods

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Walk-in-the-Woods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Win Wenger (2008)</td>
</tr>
</tbody>
</table>

#### Purpose

Another way of bringing word-consciousness and your non-verbal, sensory-imaging intelligence “close enough together for a spark to jump across and become an a-HA!”

(http://www.winwenger.com/part56.htm, Walk in the Woods, ¶ 1)

As the participant goes on this walk, with a clear intention in mind, whatever catches the attention is most likely to "resonate" with the issue at hand, bringing the conscious mind in closer proximately to where the spark of inspiration, ideas and solutions can ‘jump’ across into consciousness. What catches the attention, in reference to a given problem or issue, is therefore even likelier to produce an ‘a-ha’ (Wenger, 2008).

#### Directions for use

1. Each participant has a notepad they can write extensively on, along with a pen or pencil.

2. Have everyone write the challenge question at the top of their notepad. Just below, ask them to write one or two lines about why they care about solving it; what would it mean to them to solve it?

3. Ask participants to set their intention.

4. Have participants take the notepad and pen/pencil with them, giving them approximately 10 minutes to walk around outdoors (where impossible to go outdoors, have them walk around anywhere which can provide different stimuli from the session room). Instruct them to let something catch their eye and attention. it could be anything; they may not understand why they are drawn to it. The important part is that they allow themselves to be drawn to whatever it is they are drawn to. Defer judgment, and just go with it.

5. Once they have their ‘something’, they will write what features of this object (keeping in mind Divergent guidelines, and still deferring judgment-just writing what comes to them) What do they notice? What comes to their attention? List 10-20 physical or descriptive features.

6. Next, describe how this object might represent the problem situation and/or its solution. Using the object as a metaphor, how do the features represent the various aspects of the challenge or question at hand?
Walk in the Woods (Con’t)

| Directions for use (Con’t) | 7. Digging a little deeper, have them put their hand gently on the object. Silently, mentally, ASK the object several questions about the problem situation. Still deferring judgment, and keeping an open mind, ‘listen’ intently. What impressions, in whatever form, come to mind? Regardless of whether it’s a thought or memory which seems to have nothing to do with the matter at hand, or some particular aspect of the object that catches their further attention; Whether it’s some sort of insight or answer-in-words that comes to mind AS IF it were the object literally answering the question(s), write it down. Write whatever comes to mind.  

8. Ask participants to write up enough of the experience that they can report it with a bit of detail.  

9. Back in the room, have participants share out; whether in partners, small groups, or as a whole group. This will partly depend on the size of the group and time. Have them continue to jot down any new insights as a result of the sharing. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative directions for use</td>
<td>Can also be done either with a live partner, note pad, or tape recorder, or some combination.</td>
</tr>
<tr>
<td>Materials required</td>
<td>Pad of paper, pen or pencil</td>
</tr>
</tbody>
</table>
## Abracadabra Tools

### Table 4.1 Double Entry Aha Method (DEAM)

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Double Entry Aha Method (DEAM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Win Wenger, (2008)</td>
</tr>
</tbody>
</table>

### Purpose

Particularly used as an idea generating tool, DEAM can be used also for learning and understanding almost any situation quickly, easily.

By slowly writing out a challenge question and paying attention to any and all peripheral thoughts and observations, “Double-Entry A-Ha! Method pick[s] up on some of the lines of thought and perception which are at the very edges of what you are able to notice when you pay attention to those edges” (http://www.winwenger.com/deam.htm, Resources you have as a part of a natural reflex, ¶ 5). "The slow writing-out of the question holds open a focus in the mind through which it is easier to spot one's ongoing internal associations relating to and sometimes answering that question" W. Wenger, personal communication, October, 2008).

### Directions for use

**Overview:**
The "Double-Entry" part of the title, "DE" in DEAM, refers to the method's simultaneous use of two sheets of paper. On one sheet write the topic-to-be-understood, challenge question or problem. Notice while writing this, any and all thoughts and perceptions you notice coming to you. Record these observations or thoughts on the second sheet of paper. It isn’t unheard of to fill the second sheet with your observations, thoughts and comments before completing your challenge-question on the first sheet.

**Directions:**
1. Prepare 2 or 3 short sentences describing your challenge or topic.

2. Set your intention. Prepare and intend to notice and record any peripheral thoughts or perceptions which come to you WHILE you are writing your challenge question or situation description.

3. On a first sheet, begin writing your challenge question or topic-to-be-understood (Plan to write two or three short sentences). Write in your regular handwriting.
4. As you begin writing on the first sheet, notice your thoughts and observations. Notice anything coming into your head - whether it appears to be related or not. Defer judgment, and give priority to writing this ‘sideband awareness’ on the second sheet, regardless of whether it interrupts your writing of your question in mid-sentence or even mid-word.

*Keep the divergent guidelines (Appendix B) in mind as you go, remembering that often the best ideas come near the end of the process. For the moment, put them on paper, saving the evaluation and judging for later.*

5. Within 5 - 10 minutes, you should have somewhere between 5 - 25 thoughts or observations written on the second sheet.

*With all the interrupting of writing the challenge question on the first sheet with the writing of thoughts, perceptions and ideas on the second sheet, it may take you 10 - 20 minutes to complete writing what you meant to write on the first sheet.*

6. Once you have completed the writing on the first sheet, take some time to overview the thoughts, observations and ideas on the second sheet. Proceed with a converging tool of your choice.

<table>
<thead>
<tr>
<th>Materials required</th>
<th>2 sheets of paper and a pen or pencil</th>
</tr>
</thead>
</table>

**Notes**

Note from Win Wenger:

“It is my hope that you will test out this remarkably simple method in your own experience — and that you will like the results so well that you will want to share them with people whom you care about. ... And that you do have people whom you care about. If they in turn also like their results well enough, it is possible that the simple act of making these instructions further available may just help improve things more generally. Worth the experiment? Win invites your comments: wwenger101@aol.com”

(http://www.winwenger.com/deam.htm, Invitation)
Table 4.2 Mindmap

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Mindmap</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Tony Buzan is considered by many to be the inventor of modern mind mapping (Buzan, 2005; Gelb, 1998), however mind mapping, and similar radial drawing approaches have been used for centuries in brainstorming, creative thinking and problem solving, and can be found in a variety of literature (Gelb, 1998; Michalko, 2006; <a href="http://www.12manage.com/methods_mind_mapping.html">http://www.12manage.com/methods_mind_mapping.html</a>).</td>
</tr>
<tr>
<td>Purpose</td>
<td>Mind mapping is a “whole-brain method for generating and organizing ideas” (Gelb, 1998). A radial drawing, or visual ‘map’ symbolizing words, ideas, concepts is created, allowing the mind mapper to generate and cluster ideas on paper in a similar way to how the mind works, ‘Mapping presents information organized in the way you think it. It displays the way our mind works, complete with patterns and interrelationships, and has an amazing capacity to convey precise information, no matter how crudely drawn” (Michalko, p. 67, 2006).</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Take 3 or more colour markers, pencils or crayons, and a blank piece of paper, positioned horizontally in front of you. (8.5x11, or ideally, larger).  
2. Starting in the centre of the page, write down the key concept you wish to ideate around. Draw an image or symbol, or in a colour which represents this key concept. As you go through the exercise, make a point to use different colours.  
3. Around the central concept, write or draw the first things you think of; whatever comes to mind when you think about the issues, people, objects, etc related to your key concept. Have fun! Don’t get too serious! Regardless of how odd or unimportant something seems, the rule of thumb is, if it came into your brain, put it down on paper. No matter what!  
4. Allow yourself to free associate. On branches stemming from the central concept, and out from the first round of thoughts generated in step 3, write one or two-word descriptions of additional ideas and thoughts that come to mind. Continue to extend the map by adding new branches and sub-branches extending outward. Incorporate visual symbols or images to represent any of the ideas/options which emerge. *Feel free to jump around the page, adding ideas and thoughts that come to you for the various sub-themes. Do not feel you need to finish one theme before going to the next. |
5. Faster! Keep going, let all ideas and thoughts and options emerge. Put them on your map using words and images or symbols. Use colour markers, pencils, crayons. Let yourself be a kid. Have fun.

6. If at some point the thoughts, ideas or options begin to slow down, keep your hand moving on the page. Draw new branches and sub-branches, pick a new colour, put your map on a wall or easel to work at, or even get up and walk around with your map, trusting that your mind will ‘fill in the blanks’.

7. At times the connections between themes and sub-themes will be clear from the start, other times ideas and concepts will jump into your head without apparent connection to what’s come before. If a connection is obvious as to where to connect the new ideas, go for it. If not, don’t slow down trying to figure it out. The priority is to get the ideas down on paper. You can come back to organize later if need be.

General Guidelines:
1. Use images, symbols & colour throughout the process.
   A picture is worth a thousand words. It opens up associations, focuses the thoughts, is fun and results in better recall, while colours stimulate the right cortical activity of imagination as well as capturing and holding attention. (http://www.mind-mapping.co.uk/make-mind-map.htm)

2. Use key words (one or two words MAX per idea or concept), and print clearly.

3. Each word or image has a branch of its own. In other words, each word/image is written alone on the line that makes up its branch.

4. The lines or branches must be joined. Starting from the central image, branches extend outward in a radiating pattern. Usually the more central lines are thicker and get thinner as they radiate out toward the edges of the page.

5. Make the lines fit the word or image; they should be the same length as the word/image.

6. Use colours. Create your own meaning for each colour.
### Directions for use (Con’t)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7.</strong> Although following the basic guidelines and rules for making a mind map, allow your own personal style to emerge. This is YOUR map!</td>
<td></td>
</tr>
<tr>
<td><strong>8.</strong> Emphasize particular words or concepts and show associations between concepts, words, or ideas. How might they link to each other? (Again, don’t force any links, just highlight the natural connections)</td>
<td></td>
</tr>
</tbody>
</table>

(http://www.mapyourmind.com/howto.htm; Buzan, 2005; Goldberg, 2006)

### Materials required

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Blank paper, colour markers, pencils or crayons.</td>
<td></td>
</tr>
</tbody>
</table>
Table 4.3 Photoread Converge

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Photoreading Converge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Developed by Tara Bissett and Janet Francisco with input Julie Francisco and based on PhotoReading; Scheele, P. R. (1993)</td>
</tr>
<tr>
<td>Purpose</td>
<td>To allow intuition to help guide an individual to seek the best options or ideas during convergence.</td>
</tr>
</tbody>
</table>
| Directions for use | After diverging and generating an extensive list of options or ideas; Particularly meant for situations where large numbers of options are involved.  

Before beginning: assure that generated options are listed on flipcharts or walls with all ideas being visible. For individuals working alone, ideas might be listed on pages which can be spread out in front of them, or put up on wall

1. Review challenge question or statement, along with Convergent Guidelines (Appendix C)

2. Decide on a goal number of options to be converged on. Have each individual set their intention to help them pick the best x number of options, in keeping with the stated goal.

3. Use 'soft focus' (Scheele, 1993) to scan generated options.

4. Cover or hide the lists of options.

5. Walk away. It's time to incubate. Switch to a different task requiring focus on something completely different for a minimum of 20 minutes. Ideally longer, even overnight if possible.

6. After this 20-minute+ incubation time, come back to the challenge at hand. Have the group or individual ask themselves specific questions about what information is desired. It could be the original challenge question alone, or a combination of the challenge question along with something like 'what are the best x number of ideas here to answer our challenge?', or 'What ideas or options do I need to consider to develop the best solution?'. It is important not to actively seek the answers to these questions, but rather to ask them of your other-than-conscious trusting the answers will come on their own. "Ask yourself questions in a state of relaxed alertness, confident that answers can come, and with genuine curiosity" (Scheele, 1993, p. 6-4).
## Directions for use (Con’t)

7. Give each person a coloured marker or stickers.

8. Uncover the lists of options again.

9. Silently and quickly, scan the ideas. Not fully focusing on individual options or ideas, allow the eye to quickly scan down the centre of the sheets of ideas, allowing the eye to naturally 'dip' and focus on individual ideas which catch the attention. *While there is a goal of \( x \) number of options to be picked, use that number as a guideline. *If an individual is drawn to a couple of options more or less, go with it.*

10. Star or place a sticker on each of these 'dipped' options, and move on immediately, continuing to scan. Remember this is a silent activity.

11. Once the individual or group has completed the scan and dip process, review the marked options. There is now an initial converged list to work from.

*At this stage, as the facilitator, you have a process decision to make, and it will vary from group to group. You may want to work only with this intuitively-converged list, or allow the group or individual to go back over the master list with a more conscious analytical approach, allowing them to pick any crucial options they feel are missing.

12. Continue the convergent process and assessment/development process with tools or approaches of your choice.

## Materials required

Sticky notes, sheets for keeping track of and displaying initial diverged lists of options. Markers or stickers for marking options.

## Notes

Table 4.4 Thin Slicing Intuitive Tool

<table>
<thead>
<tr>
<th>Name of tool</th>
<th>Thin-Slicing Intuitive Tool</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sources</td>
<td>Developed by Janice Francisco (Francisco &amp; Burnett, 2008) Based on work of Gladwell (2005), <em>Blink</em>. &amp; Robinson (2006) <em>Trust your gut</em></td>
</tr>
<tr>
<td>Purpose</td>
<td>Human beings are able of making sense of situations based on the ‘thinnest slice of experience’ (Gladwell, 2005). Thin-slicing is a process by which the subconscious captures the details of a particular moment in time, finding patterns in people and situations which it can then generalize to the bigger picture. It is used “to ‘center’ a group and to quickly gather impressions and insights before a Creative Problem Solving intervention” (Francisco &amp; Burnett, p. 16, 2008)</td>
</tr>
</tbody>
</table>
| Directions for use | 1. Have group members sit around an appropriately sized table to accommodate all participants.  
2. Distribute one Brainwriting (Figure. 5) worksheet to each person.  
3. As a group, develop and agree upon the guiding question to be used for the exercise. This guiding question should be phrased as an open-ended question, such as, How might..? How to..? In what ways might..? What might be all the ways..?  
4. Have each group member write the guiding question at the top of their sheet and set their intention.  
5. Silently and individually (i.e. no table talk), group members will address one of the questions listed below, per round, searching for gut level responses, and applying divergent guidelines. At the end of each round, exchange the worksheets with other group members round-robin style, repeating the process with the next question.  
   For each round, allow 1 or 2 minutes for group members to review the responses written by other members, and write in their own responses. Remind members to look for gut-level reactions (i.e. not analyzed, rationalized or debated thinking), while remembering the divergent guidelines. *Fill in as many of the boxes as you can (one answer per box) beneath the current rounds’ question.*  
   Questions:  
   Round 1: What’s my first impression?  
   Round 2: What do we, as a group, need to know?  
   Round 3: What’s right about this situation?  
   Round 4: What’s wrong about this situation?  
   Round 5: What’s our best course of action? |
Thin slicing (Con’t)

| Directions for use (Con’t) | 6. Working with the same worksheet they were last using, ask group members:  
|                          | Round 6: What can I do, right now, to address this situation? |
|                          | 7. Ask group to review all the notes on this last worksheet they worked on. |
|                          | 8. Debrief: Ask questions from round 1 through 6, having group discuss responses aloud. |
| Materials required | Pens, Worksheets, + Notepaper to keep notes of insights |
| Notes | Sample Brainwriting Worksheet below (Figure 5). |
**Thin-slice Brainwriting**

Guiding Question: __________________________________________

<table>
<thead>
<tr>
<th>Round 1</th>
<th>Round 2</th>
<th>Round 3</th>
<th>Round 4</th>
<th>Round 5</th>
<th>Round 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>What’s my first impression?</td>
<td>What do we, as a group, need to know?</td>
<td>What’s right about this situation?</td>
<td>What’s wrong about this situation?</td>
<td>What’s our best course of action?</td>
<td>What can I do, right now, to address this situation?</td>
</tr>
</tbody>
</table>

Figure 5. Thin-Slice Brainwriting Worksheet © 2008 Tara Bissett
Key Learnings

Introduction

My main purpose in doing this project was to explore, collect and present an initial toolkit for creativity professionals and facilitators. This process involved looking into intuition on a deeper level, which brought not only a better academic understanding of intuition, but also a better understanding and appreciation of my own intuitive skills. Following is a discussion of my key learnings and insights gained through the development of this project, and include my personal growth with intuition, my work process, the use of and development of additional skills, along with insights resulting from my interactions and discussions with people along the way.

Content

Beginning with my personal experience, there were times during this process in which I felt stumped, and unmotivated, followed by periods of feeling ‘in the zone’, and energized. In reflecting upon those ebbs and flows in my enjoyment of and productiveness in this project over the past few months, it is clear to me that, as I experienced first-hand my own intuitive insights (whether they had to do specifically with this project, or with something else in my life), I found myself much more consciously aware of when and how they were working. This higher level of self-reflection, and simple awareness, in itself became significant in adding to my motivation. I found it exhilarating that I could take personal insights and apply them both to my own growth as an intuitive being, as well as tangibly incorporating them into this project. Something I’ve loved about this degree from the start, has been how our personal growth has been welcomed, embraced and encouraged as part of our academic development.
This project is yet another opportunity within the ICSC master’s programme to grow as an individual, on a personal level, in addition to as a student and professional.

At one point in the process when I was hitting a wall, finding it difficult to push forward, and unsure of where to go next with the project, a talk with Cyndi led me to an ‘aha’ moment. She suggested I try using some of the tools I’d been collecting to help guide me. Up until that point, although seemingly obvious, it hadn’t occurred to me to put to use the very tools I was collecting. I’d been approaching the project and collection as a purely academic exercise. I was collecting them with the goal in mind that others might find them useful, but hadn’t realized I was now in exactly the sort of situation one might be in, in which I’d hoped the tools could help. Perhaps it was my subconscious or intuition setting me up, essentially driving me into a situation in which I had to put to practice what I was preaching. One view of intuition at work, or the subconscious, is that it will guide you to where you need to be, in pursuit of a clearly set intention (Goldberg, 2006; Scheele, 1993). I felt at times during this project that my intuition was determined to bring me toward my goal, forcing itself into my consciousness during those times I was inadvertently ignoring it. Perhaps my intuition knew I needed to bring part of the process of this project onto a more experiential plane, and out of the purely cerebral, logical mode in which I’d been operating up to that moment.

The first tool I used was photoreading. Although photoreading in itself was not being included as a tool, we were in the process of developing a convergent tool using the photoreading approach. Part of my block at this moment was where to go next, so I photoread my notes up to that point, along with The Photoreading Whole Mind System by Paul Scheele (1993). Over the following days, I photoread a few other books and
articles. I also began consciously setting intentions for each of my work sessions. I would literally create a document titled ‘Intention’, and write out what I intended to accomplish. This was different than a to-do list in that I was setting intentions more about my process. The importance of setting intentions in the context of deliberate intuition has been discussed in much of the literature dealing with intuition and subconscious (e.g. Ray & Myers, 1989; Goldberg, 2006). For example, I would set the intention that I would take in everything I photoread, and that I would be able to go directly to whatever information I needed to get to. I would also clarify the question I needed answers to from my reading, such as, “What tools does this book have that could be added to the itool kit? What information is in this book which would be useful toward supporting the use of any of the itools?” To my surprise, in the days that followed, I began ‘serendipitously’ opening books at a certain page, or being drawn to a given section, which was exactly what I was looking for. The first time that happened, I’d completely forgotten about the photoreading, and just thought, ‘how lucky’. And then the ‘aha’ moment. I started being more deliberate about setting my intentions as I went back to the books or documents I’d previously photoread, and sure enough, more often than not, I wound up putting my fingers on information I could readily use.

Photoreading, along with setting intentions became a regular part of my researching and writing routine, and was the beginning of my deliberately using some of the tools I’d been collecting.

Something else I have also very much appreciated, has been the opportunity this research has provided in the way of connecting with people. As Janice and Cyndi remarked after their presentation at CIM, people have been expressing excitement and
even gratitude that this subject is getting serious attention in regards to the creative process (personal communication, May, 2008). As I’ve worked on this project, I have received similar feedback from fellow students, facilitators, conference delegates, as well as miscellaneous friends and family. Many have stories of their own of how their intuition has served them in personal or professional situations, and are excited that the topic is being further explored and taken seriously as a deliberate component of a problem-solving or creative process. It’s been quite an insight for me to see to what extent people from all walks of life have expressed interest, even fascination, in the topic of intuition or ‘gut reactions’.

On another less experiential, more logical level, the question came up around the use of the word ‘unconscious’. In the original draft of this paper, and of some of the tools, I had used ‘unconscious’ as a synonym for intuition, sub-conscious, or ‘other-than-conscious’. Julie Francisco, a photo reading and NLP expert brought it to my attention that there are different definitions, suggesting that ‘unconscious [might be] the deepest level and not necessarily engaged in the intuitive piece’ (personal communication, November 9, 2008). The concern with using the word unconscious is that it may refer to something outside the realm of knowledge of an individual. Although the intuitive, or ‘other-than-conscious’ (Scheele, 1993, p. 4-3) level, may not necessarily always be accessible to the consciousness of an individual, the information and insights the other-than-conscious contains are, in fact, within the realm of knowledge of the individual, and have the potential to be accessed. Merriam-webster.com dictionary seems to agree in part, describing the unconscious “not knowing or perceiving: not aware...free from self-awareness” (http://www.merriam-webster.com/dictionary/unconscious, ¶ 1), which I
interpret as being something outside the realms of consciousness, as described above. Yet, that same dictionary (Merriam-webster.com) definition also included, “not marked by conscious thought, sensation, or feeling <unconscious motivation>” (¶ 2) as part of its definition. The inclusion of the phrase ‘unconscious motivation’, to me indicates an assumption that the unconscious mind may, in fact, have an effect on an individual’s thoughts and behaviour, however unknown to the person in question. If the unconscious can have such an effect, then would there not be some knowledge and experience contained within, which is seeping out, so to speak? And if this is the case, that there is a ‘seepage’ from the unconscious which affects the behaviours and thoughts of an individual, then there is in fact something which might be accessed given the proper tools or skills to tap into that unconscious. Although this is a fascinating topic on its own, and although I appreciate there may be opposing points of view on the topic of ‘unconscious’ versus ‘other-than-conscious’ or ‘intuition’, I am choosing to continue using the terms somewhat interchangeably at this juncture. This is certainly a question to be posed as we move forward with the itools book, and which may lead to a revision of the terminology we choose to use in referring to ‘intuition’.

Approaching this project in a holistic way, that is, using more than just my logical, academic mind, proved to be a much more satisfying and useful way to go. Tapping into my own intuition, and using the resources at hand, including tools I’d come across which access intuition (whether they were ultimately to be included in the final project or not), gave a fresh perspective, helped maintain and heighten motivation, and keep balance. One of my goals in this project had been to maintain just that balance; accomplishing the tasks before me, along with maintaining a healthy lifestyle in terms of
food, rest, exercise and social activities. The first 6 weeks or so of working on this project, before the insight to use the itools I was studying, I found exhausting and uninspiring. I was continuing to lead a balanced life in terms of health and social life, however I didn’t feel balanced. Upon incorporating some of these tools and approaches, the feeling of balance and ease came back. Perhaps, in addition to these tools specifically helping with the project itself, they also had me simply operate on a more conscious, or deliberate level. I began setting intentions, being more aware of what I had accomplished, taking time to breathe deeply. These are behaviours described in certain literature as being fundamental to an overall balanced life (Goldberg, 2006). Yoga is a perfect example of an activity, which draws in elements of intention, breathing and awareness as part of a healthy, balanced life (Feuerstein & Wilber, 2001). In this way, I wonder if the deliberate use of intuition tools in a particular domain, toward a specific goal, may in fact have the potential to impact other areas of one’s life. Because developing the intuitive muscle seems to often incorporate behaviours seen as healthy, balancing behaviours, will the use of itools have a more far-reaching impact than that of simply accessing intuition toward a given goal?

Process

At one point during the writing of this, a friend asked how I was doing. The simple question inspired me to think about how I was really doing in a deeper way than simply ‘good’. I proceeded to discuss with him the process I take when met with a blank page, in which I close my eyes, and simply write. Just write whatever comes to mind, knowing I can go back later and fix it up. It hadn’t occurred to me until I described my
process out loud, that what I was doing was following the divergent guidelines for brainstorming. Essentially taking a basic set of guidelines we learned in our first couple of days as students of this programme, and applying it elsewhere in my life without consciously being aware of it. It was in the talking out loud that the insight came.

This led me to think about what other tools and skills I’ve developed over the past 18 months since entering the programme, that I may have now integrated into my life such that I am not always aware I’m putting them to practice. Interestingly, it was an intuition tool which came to mind, or rather, an intuition guideline. Related to intention-setting, as discussed earlier, is the idea of trusting and believing your intuition has something to give, and will bring the information you need. That trust of my intuition seems to have been developed to a greater degree than I would have anticipated, and has been yet another surprise for me in carrying out this research. The most recent example came when I received an email to register for an upcoming course at ICSC. In order to register, I needed to input my ID number. Being on the road, I did not have easy access to getting the number, and so thought to myself, ‘It’s fine, I’ll go to bed tonight and when I wake up, I’ll remember it’. Sure enough, the next morning I got up, logged onto the site, and without thinking entered my ID. In the moment that I was searching for the number the day before, I never consciously thought about using one of the intuition tools, I simply did, and more than that, I seem to have developed a more natural trust and belief in my own intuitive capabilities.

This new level of trust and naturalness with which I’m beginning to incorporate intuitive and creative thinking skills and tools excites me, and makes me wonder what all the other possibilities might be not only for myself, but for the people with whom we
hope to communicate this information. In what ways might people be able to grow as individuals, and learn to trust and use their intuitive abilities? How might we take this information and research and take it beyond the facilitation session, and into the hearts and lives of people from all walks of life?

This train of thought led to another insight. It brought me back to my mission statement for creativity and change leadership, in which I discussed my belief that creativity may be used toward self-actualization (Bissett, 2008). In the way that Maslow (1954) developed his hierarchy of needs, culminating in self-actualization, so too can creative behaviour and a creative approach to life lead a person to a better understanding of themselves as individuals and push them toward reaching their full human potential (Davis, 1999). This project on itools has become for me another vehicle in which to carry out how I would like to interact with the world, and propels me forward toward the kind of creativity professional I want to be, and the kind of difference I would like to be a part of making in the world. I am passionate about people going for ‘it’, whatever ‘it’ is for them. I wrote about that passion in my letter of intent for applying to this programme in 2006, and again in my creativity and change leadership mission and vision paper (Bissett, 2008). I had originally intended to pick a masters project which would be on a topic I was interested in, that could contribute to the field of creativity, and which would ideally tap into my arts background. Had I known what I know now, I would have stated the goal of finding a project which deliberately expresses and puts into action my creativity and change leadership mission. Happily I’ve found myself doing just that, but were I to do it over, I would have set that requirement for myself from the beginning.
Other things I would do differently were I to start this project over, would have included taking a conscious look at my learning and working styles, and making a plan incorporating those preferences. I found as I delved into the project that because I hadn’t considered how I prefer to operate, there lacked a balance in the day-to-day activities associated with the work, which in turn may have impacted (most certainly did) my level of motivation and energy. As the project entered the phase in which I was interacting more with people, via phone or email, my energy went up, and I was able to be much more efficient with the reading and writing portions. However, for the first several weeks, I was focusing more on the solo activities, and found it very difficult to push forward at times. As stated above, it was also at that point which I started tapping into the intuition tools myself, so I can’t say definitively which was the key that shifted things for me. However, given the very nature of the tools seems to include an element of balance, I believe the combination, and overall balance in my activities, helped tremendously. Therefore, advice to myself and others in pursuing this type of project in the future, would be to take time when planning out the work schedule, making certain to incorporate balance, and particular working and learning preferences.

Conclusion

Introduction

For me, creativity and change leadership has been a wonderfully fresh new domain of study. Up until the point I began this project, I felt I had gained a good grasp on the basics of what it meant to be a creativity professional, while remaining keenly aware of how much I had yet to learn and experience. I believe that one of the most
significant insights for me has been simply observing and experiencing the interest and excitement of others on the topic of intuition, and how it might be harnessed more deliberately. Creativity and change leadership means, at times, having to tread on new territory.

Although intuition as a field of study is certainly not new, it was new to me to take on a topic that interested me deeply, but which I at first believed might be strangely looked-upon by certain groups or individuals. I’m not sure this is necessarily something about creativity and change leadership I didn’t know before; undoubtedly I knew it at an intuitive level - that to be in this field means risking a few sideward glances or raised eyebrows. And although I have not encountered the raised eyebrow reaction in the way I’d anticipated, the very act of stepping forward when the risk was present is, in itself, something I believe change leaders must be willing to do. Janice Francisco and Cyndi Burnett demonstrated this by developing and presenting the ICPSTSM, with which they challenged the field of applied creativity to take a more holistic approach by incorporating the skill of intuition as a fundamental element of the creative process.

Connected to the willingness to take risks in the face of what others may think, is another lesson; to have more faith in people. I clearly went into this with a concern of what people might think or say about this ‘alternative’ area of study, only to be met with deep interest and serious questions. Letting go of assumptions and preconceptions is yet another way in which I would like to go forward, and something I believe is an important lesson as a student, and professional, in creativity and change leadership. Roger Schwarz (2002) discussed this approach in the context of teams and groups, in which he presents a process model including the steps of testing inferences. Essentially,
he takes the view of being authentic in communications, and encourages individuals and
teams to be frank with one another, and observant of what underlying messages may
really be at the core of what is being said. He also discussed the idea of going into any
interaction with the assumption that there is something to learn from the other(s); that no
one person can know everything, and to go in with a sense of curiosity about what
another person has to offer. It is this attitude I would like to embrace more fully as I go
forward as a creativity and change leader; holding onto that sense of curiosity about
people, having faith that they have something to say, and letting go of assumptions I
might have about their points of view on a given subject.

In addition to the insights I’ve gained through the conversations I’ve had with
various people, delving into the literature on intuition and its connection to leadership
has provided a new perspective on how intuition is regarded in different domains.
Definitely, it was no surprise that intuition is highly regarded in certain domains known
for being open to ‘alternative’ approaches and perspectives. Artists and scientists speak
of how intuition has played a role in their creativity and achievements (Goldberg, 2006;
Wenger & Poe, 1996). And, while other more traditionally conservative arenas are
beginning to see and embrace the usefulness of deliberately using intuition (Goldberg,
2006), there remains a certain mystique.

**Next Steps**

The next step in this project is taking these tools, testing them in real situations,
and refining them. In February 2009, Cyndi Burnett will be teaching a masters-level
course on holistic approaches to creativity. Some of these tools will be used in the
course, providing an important opportunity to test certain itools with the creativity students taking the class (C. Burnett, October, 2008, personal communication). Additionally, as discussed earlier, this master’s project is part 1 of a 2-part project, which will result in the publication of a book on intuition within the CPSTSM framework for creativity professionals. I would like to continue adding to this collection of tools, as well as begin testing them, ultimately using them in facilitation and training sessions. Additionally, I believe there is great potential to devise a workshop around intuition and itools, which could be presented at creativity conferences, as well as privately and potentially within other educational contexts.

As mentioned earlier, an unexpected personal outcome in using some of these itools, has been what I believe is a greater sense of balance in my life as a whole. Incorporating certain aspects of these tools, such as deliberate intention-setting, consciously trusting my intuition to bring appropriate insights, as well as simple practices like breathing deeply, have not only helped in terms of this particular project, but I feel have had a positive effect in other domains of my life. As we research these tools further, it may be worth looking at overall, or tangential effects and outcomes of using intuition tools, and the skills they might build in an individual or team. For example, how might practicing deep breathing and intention-setting on a regular basis not only build the skill of intuition, but also impact the overall well-being of an individual or group?

Another area to consider in regards to itool development and research would be to take a deeper look at the role levels of consciousness play in deliberate intuition. Goldberg (2006) paid particular attention to this, along with other authors who either spoke directly or inferred the importance of level of consciousness (e.g. Scheele, 1993;
Vaughan, 1979). I believe this may be an area in and of itself, which may warrant a closer look, along with the ways in which people might tap into those varying levels in a safe way. Based on this area of the intuition question, it may be appropriate to develop a master, or ‘meta tool’ of sorts, which looks at tapping into consciousness levels, or ‘other-than-consciousness’ as the case may be, and which would then be applied to whatever itool being applied. In other words, in the same way that deliberately ‘setting the intention’ is an integral part of any itool, different levels of consciousness also appear to play a vital role within the use of any intuition tool. Therefore developing the skill of entering an other-than-conscious state might be a skill which is taught as an umbrella skill (along with intention-setting), under which all other intuition skills and techniques are applied.

Another ‘meta-tool’ to be considered would be in regards to visualizations and vision-walk type exercises. How might someone go about creating their own script, how are these guided visualizations to be read or delivered (G. Fraley, personal communication, October, 2008)?

**Conclusion**

The topic of intuition is a fascinating one, and an area which is beginning to get more attention within the field of applied creativity. Introducing intuition as an integrated element within the CPSTSM is one step toward that aim. By deliberately tapping into intuition, and providing tools and instruction to creativity facilitators and trainers, it is the hope that intuition will gain the recognition it deserves along with the other thinking skills being deliberately developed and used. There is a vast amount of
research and literature on intuition available, with the beginnings of research being carried out connecting intuition and deliberate creativity. With this project, I hope to contribute one more drop to what I hope will become an ocean of literature and training in the field of deliberate intuition and creativity.
References


Appendices
Appendix A
Concept Paper
iTools
A Facilitator’s Tool Kit of Deliberate Intuition Tools

Name: Tara Bissett                      Date Submitted: Sept 19, 2008

Project Type

Meet a product need or vision at ICSC, and develop a skill.

What This Project is About

As a contribution to Janice Francisco and Cyndi Burnett’s (2008) research on deliberate intuition within the CPSTSM (Creative Problem Solving Thinking Skills Model) framework developed by Puccio, Murdock and Mance (2007), I’ll be collecting, refining and developing intuition tools, “itools” (Francisco & Burnett, 2008) for facilitators to use in creativity facilitations and training sessions. These itools will be aimed at tapping into deliberate intuition as an integral part of the creative process, and will ultimately be intended at forming the basis for the ‘tools’ chapter of an instructional book for facilitators on deliberate intuition within the CPSTSM (Francisco & Burnett, 2008).

Rationale for Choice

In considering areas I could concentrate on for this project, I identified three personal priorities toward making the decision. First, it had to be on a topic that interested me on a personal level, and that I could be excited about. Second, I wanted to work on something that could be a contribution to the field, as opposed to purely about a skill or interest purely within my own life. And third, I hoped to find a way to look at tapping into my arts background in a way that could contribute directly into my studies and work in applied creativity.

These three elements converged when I heard about Janice Francisco and Cyndi Burnett’s work on the ICPSTSM, and their next step of collecting, developing and categorizing itools. On a personal level, I’ve always been intrigued by the role intuition plays in my own decision making and how I might better harness it, and so quite apart from the contribution I hope to make to the field of creativity, I see this as an opportunity to learn about and hone my own intuitive skills, and look at how I might use them more effectively. Although these tools may not all directly be related to the arts per se, I will be seeking out and incorporating arts-based tools, allowing me to tie in my arts background.
Tangible Product or Outcome

This project will result in the collection, categorization and description of a number of potential intuition tools. The goal will be to provide an additional tool kit in book form, geared at tapping into and harnessing deliberate intuition within the creative process. Specifically aimed toward facilitators, this tool kit may also serve creativity instructors, creativity professionals, and creativity students at ICSC (and perhaps others as well).

Ultimately, the tools and information gathered for this masters project will be tested and validated, serving as a foundation for a chapter on intuition tools for a book being developed by Cyndi Burnett, Janice Francisco and myself on deliberate intuition for facilitators of the creative process.

Criteria Used To Measure The Effectiveness Of Achievement

-I will be aiming for a minimum of 14 tools (with a minimum of 4 each diverge and converge), which fulfill the following criteria of effectiveness:

- Each tool has been discussed and refined/adapted as appropriate with Cyndi and Janice, and has received consensus among us for its inclusion in the tool kit.
- Each tool description write-up has been read and clearly (and accurately) understood by a minimum of two people with creative facilitative experience and/or applied creativity training reading it for the first time and without prior knowledge of said tool.
- Each tool to be included in this initial tool kit will have theoretical support from literature and/or authors and researchers on intuition as to why and how it might tap into intuition, and therefore be considered an itool.

People Involved or Influenced

First and foremost, Cyndi Burnett and Janice Francisco will serve as mentors and guides within this process. As these tools are to be in keeping with the research they have begun, they are actively involved in communicating with me throughout the process, referring the people who contact them vis-à-vis potential itools to me to follow up with, sharing pertinent information, and generally continuing to inspire me with their passion, knowledge and experience.

I will be communicating with a variety of people from different backgrounds who have tools they believe may be applicable to tapping into and harnessing deliberate intuition. I hope to be speaking with Debra Clifford about her work with arts-based tools, and will also be speaking with Laura Switalski about her research on, and collection of thinking skills tools. Additionally, Laura Switalski may serve as an important resource for the project and how certain tools currently used primarily for other purposes within the CPSTSM may also use intuition and/or be applicable toward deliberate intuition.
Tools collected will have to be looked at and fully understood within the intuition framework, with supporting theoretical evidence as to their potential to tap into intuition and therefore be classified as an itool.

**When Project is to Take Place**

There will be two phases to this project. The first phase involves the collection and categorization of itools, and will take place over a 3-month period from September through November, 2008, with the final product for this phase submitted in early December, 2008. It is this first phase which will make up the masters project. The second phase will result in a book on deliberate intuition for which this masters project will form the basis for a chapter on itools. Upon completion of this initial tool kit, further refinement, and potentially further collection of itools will continue for the book. An 18-24 month period is anticipated for completion and publication.

**Where Project Will Occur**

The majority of this project will take place via internet and phone, with itool contributors potentially from around the world. I am based in Montreal, Quebec, Cyndi Burnett is in Buffalo, New York, and Janice Francisco is in Deep River and Ottawa, Ontario. The majority of our communications take place on Skype or iChat. I may meet with people in person where and when possible, including an anticipated trip to the Buffalo area in late October. Additionally, I will be attending Mindcamp, north of Toronto, Ontario in September, 2008, and will speak face-to-face with people at that time as well.

**Why This Project isImportant to Do**

As overviewed above, intuition, and more specifically deliberate intuition, is an important and too-often overlooked aspect of the creative thinking process. Incorporating intuition into the creative process in a deliberate way, and as a normal part of the process requires that attention and effort be paid to exploring approaches and tools, communicating the importance and rationale behind the use of deliberate intuition, and demystifying it, so that it may take its place among the other thinking skills accepted and associated with creative thinking. This project is one step in that direction; By making deliberate intuition tools more understood and accessible to the creativity professional and facilitator, we are potentially bringing the concept of deliberate intuition closer to the mainstream, raising the reputation of intuition to equal that of the other thinking skills, and therefore integrating into existing creativity processes, especially CPS and CPSTSM (Puccio, Murdock & Mance, 2007).

**Personal Learning Goals**

- Develop my knowledge and skills regarding deliberate intuition, incorporating those skills as I progress through this project, as well as in other areas of my life.
-Develop my skills of ‘highlighting the essence’, and concise communication. This will most certainly come to play especially as I write descriptions and instructions for various tools, which need to be easily understood and grasped by the reader.

-Continue to develop and hone my clarifying skills.

-Stretch and develop skills in assessing tools and concepts.

-Add a minimum of 15 new itools to my facilitator kit.

-Continue to develop my personal discipline, and complete each phase of this project in a timely fashion, while continuing to lead a balanced life, including regular exercise, social life, work life, and personal time.

**Achieving Set Goals and Outcomes**

I plan to have regular check-ins with Cyndi Burnett and Janice Francisco for the purposes of keeping all three of us in the loop in terms of the overall book project, new contacts and information, ideas, insights, etc. It is also crucial to be in contact to verify we are on target, and that my piece specific to this masters project is in line with the direction of the book, and tweak or adjust approaches and plans as necessary. It should be noted that Cyndi Burnett is fulfilling a dual role in relation to my work on this project as she is serving both as my professor and advisor, as well as working in the capacity of researcher within the same overall project of the book on deliberate intuition. Therefore, we will be deliberate about having bi-weekly student/advisor check-ins, in addition to monthly collaborative researcher check-ins. I will also set time aside each week for personal debriefing, whether in the form of PPCo or general written reflection. These personal ‘check-ins’ will also serve as preparation for more effective and thorough discussions with Cyndi and Janice.

The timeline below spells out in more detail the milestones and activities I have set out in order to successfully complete this project.

**Evaluation:**

I will be collecting tools from a variety of sources; from existing facilitation creativity tool kits, adapting concepts and tools from related sources, and talking to facilitators and trainers who have used approaches and tools they believe taps into the intuitive processes. Checking for the validity of these tools will be a future phase of this project, therefore for the purposes of this project, potential validity will be considered in terms of theoretical support for each tool. Evaluation and more detailed validity-testing will happen after completion of this master’s project and as we develop the book.

As described above, with respect to the tools specifically, it is important that beyond their validity, they be easy to understand as presented in the written toolkit. Therefore, each tool will be read and accurately described back to me by at least two people within the creativity domain. I will request written feedback from them.
Further feedback will come from Cyndi and Janice, as well as self-evaluations. I will prepare specific feedback and debrief questions for them to report on my performance in terms of their observations of my performance toward achieving my personal goals within this project, and the progress of the project itself.

**Project Timeline:**

**September**
Weekly SBP chats starting Sept 8; 1.5 hours
Monthly advisor check-in; 30 min-1 hour

*Sept 1-11*
Concept Paper 1st draft submitted to Angel forum and SBP for feedback; penultimate draft submitted; 12 hours

*Sept 11-14*
Talk to Mindcamp delegates, presenters and organizers about intuition tool submissions and ideas; 2 hours

*Sept 15-Sept 19*
Final Concept Paper draft completed and submitted; 3 hours

*Sept 14-30*
Gather tools. This involves reading existing authors, following up on leads provided by Cyndi and Janice through email, phone and face-to-face meetings as possible, as well as putting the word out through appropriate networks and conferences; 20-25 hours

Addition Literature review including researching theoretical underpinnings of tools as they come in; 12-15 hours

**October**
Weekly SBP chats starting; 2 hours
Monthly advisor check-in; 30 min-1 hour

*Oct 1-20*
Write-up and format tool descriptions; 15 hours
Submit tool descriptions for feedback on ease of understanding and accuracy; 5 hours
Continue research on theoretical underpinnings of new tools collected; 5 hours

*Oct 18*
Master’s Project Angel class chat; 3 hours

*Oct 20-27*
Draft sections 1, 2, 3 submitted; 12 hours writing
Oct 31
Deadline for tool collection; no new tools sought out after this date.

**November**
Weekly SBP chats starting; 2 hours
Monthly advisor check-in; 30 min-1 hour

*Nov 1*
Master’s Project whole class chat on Angel; 3 hours

*Nov 1-6*
Submit modified and/or additional tool descriptions for feedback on ease of understanding and accuracy; 5 hours

*Nov 8-Nov 17*
Draft sections 4, 5, 6 submitted; 12-15 hours

**December**
Weekly SBP chats starting; 2 hours
Monthly advisor check-in; 30 min-1 hour

*Dec 6*
Angel/Skype class presentation; 6 hours (2 hours prep + 4 hours online with class)

*Dec 1-8*
Final CD and digital copy prepared and sent; 10 hours

*Dec 19*
Final bound copies prepared and shipped; 4 hours

**Pertinent Literature or Resources:**

There is a variety of literature available, along with people to speak with. As stated above, I will be communicating with people about tools they believe may be pertinent to an itools tool kit, many of whom I will meet as a result of word of mouth, posted requests on appropriate networking and professional sites, and attending Mindcamp. As such, I cannot specifically name all the people who may contribute to the project at this time. People I can name right now include:

Cyndi Burnett, ICSC
Janice Francisco, Bridgepoint Effect and ICSC graduate
Laura Switalski, Darwin Associates and ICSC graduate
Debra Clifford, ICSC graduate
Alex Von Reumont, ICSC graduate
Michael Cardus, The Center for Cultural Studies & Analysis (attended CIM presentation and may have itools)
Jamie O'Boyle, Adventure Consultant (attended CIM presentation and may have itools)

Pertinent Literature


Appendix B
Divergent Guidelines
Divergent Guidelines

• Defer judgment
• Strive for quantity
• Seek WILD and unusual Ideas
• Build on other ideas

(Miller, Vehar & Firestein, 2001)
Image © Tara Bissett (2008)
Appendix C
Convergent Guidelines
Convergent Guidelines

• Be Affirmative
• Be Deliberate
• Check Objectives
• Improve Ideas
• Consider Novelty

(Miller, Vehar & Firestein, 2001)
Image © Tara Bissett (2008)
Permission to place this Project in the Creativity Based Information Resources (CBIR) database and/or online

I hereby grant permission to the International Center for Studies in Creativity at Buffalo State college permission to place a digital copy of this master’s Project (iTools: A Facilitator’s Tool Kit of Deliberate Intuition Tools) in the CBIR online database or other online resource.

Name

Date