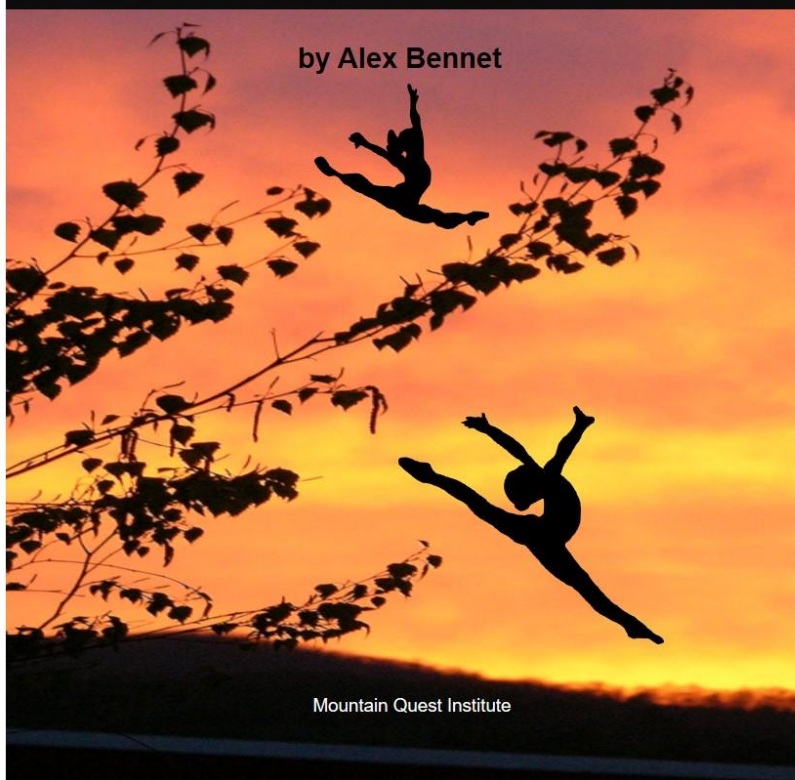


Possibilities that are **YOU!**

Volume 17: The Creative Leap

by Alex Bennet



Mountain Quest Institute

This is the 17th in a series of 22 short books, what we call Conscious Look Books, that are conversational in nature, taking full advantage of the reader's lived experience to share what can sometimes be difficult concepts. We live in a world that is tearing itself apart, where people are out of control and wanting to control others, rebelling from years of real and perceived abuse and suppression of thought. Yet, this chaos offers us as a humanity the opportunity to make a giant leap forward. By opening ourselves to ourselves, we are able to fully explore who we are and who we can become. With that exploration comes a glimmer of hope as we begin to reclaim the power of each and every mind developed by the lived human experience!

These 22 concepts are part of the learning journey of which we are all a part, the Intelligent Social Change Journey (ISCJ). This is a developmental journey of the body, mind and heart, moving from the heaviness of cause-and-effect linear extrapolations, to the fluidity of co-evolving with our environment, to the lightness of breathing our thought and feelings into reality. Grounded in development of our mental faculties, these are phase changes, each building on and expanding previous learning in our movement toward intelligent activity.

These little books share 22 large concepts from the Profundity and Bifurcation of Change (which is written from an academic viewpoint). Each book is independent and includes seven ideas offered for the student of life to help us become the co-creators that we are. These books, available in soft cover from Amazon, support idea exploration, class discussion, other discussion groups or can be used as special occasion gifts.

Possibilities

that are **YOU!**

Volume 17: The Creative Leap

by
Alex Bennet



An imprint of **MQIPress** (2018)

Frost, West Virginia

ISBN 978-1-949829-16-7

Copyright © 2018 MQIPress. All rights reserved.
In the spirit of collaborative advantage, with attribution,
any part of this book may be copied and distributed freely.
To keep MQIPress publishing, donations are welcome.

MQIPress



Frost, West Virginia
303 Mountain Quest Lane, Marlinton, WV 24954
United States of America
Telephone: 304-799-7267
eMail: alex@mountainquestinstitute.com
www.mountainquestinstitute.com
www.mountainquestinn.com
www.MQIPress.com
www.Myst-Art.com

ISBN 978-1-949829-16-7
Graphics by Fleur Flohil
Opening Verse by poet Cindy Lee Scott
Cover photo by Alex Bennet

*The past is recalled points in time gone by
The future is the unforeseen to come
In our mind the now puts them together
Then, what was, what's to come and now are one.*

*If yesterday affects my thoughts today
Future aspirations affect my paths
If now is a combination of both
Then past, present and future become one.*

*If a few seconds ago was the past
Before this thought's complete is the future
My mind in the now is combining all three
This moment becomes every moment.*

You are ready for the Creative Leap!

-Cindy Lee Scott

Preface

This book is for YOU. Regardless of economic success or educational prowess, beyond cultural influences and habitual routines, YOU have been and continue to be a student of life. And since our time in this learning sphere is precious, the challenges and opportunities are both rapid and continuous, always offering new insights. YOU are a verb, not a noun. Forget what you were taught in grammar school!

Now, we live in a world of demanding challenges, where people and systems are rebounding from control, rebelling from eras of real and perceived suppression of thought. With the acceleration of mental development over the past century has come increased awareness of human capacity, with economic success in small bites for many and large bites for the few, and for some coming with an arrogance that says, “Look at me. I’m right, you’re wrong, and I’m not listening.”

Because of our Economy’s focus on the material, economic success begets economic success and the separation of wealth grows larger, flaming the difficulties of surviving in a CUCA world, that is, a world of accelerating change, rising uncertainty, increasing complexity, and the anxiety that comes with these phenomena.

Yet all of this **offers us, as a humanity the opportunity to make a giant leap forward.** By opening ourselves to ourselves, we are able to fully explore who we are. With that exploration comes glimmers of hope as we contemplate the power of each and every mind developed by the lived human experience!

As YOU move through your life of thoughts, feelings and actions—even when you have to repeat things over and over again as part of the experience—YOU are advancing toward the next level of consciousness.

Here's the bottom line. Everything that has been learned and continues to be learned is out there ... and as a student of life, YOU have access to it all. So often it is expressed in ways that don't make sense because of the language and media being used. It just isn't presented conversationally, and you don't have a chance to ask questions from your unique point of view.

So, these little books—which we refer to as Conscious Look Books—are specifically focused on sharing key concepts from *The Profundity and Bifurcation of Change* series and **looking at what those concepts mean to YOU.**

These books are conversational in nature, and further conversations are welcome. We invite your thoughts and questions, not guaranteeing answers because there is still so much to learn, but happy to

join in the conversation. Visit Mountain Quest Inn and Retreat Center www.mountainquestinn.com located in the Allegheny Mountains of West Virginia or email alex@mountainquestinstitute.com

As my partner David reminds us: *Run with the future!*

Our gratitude to all those who take this journey with us, and a special thanks to the colleagues, partners, friends, family and visitors who touch our hearts and Mountain Quest in so many ways.

With Love and Light, Alex and David

Contents

Introduction (Page 1)

Idea 1: Creativity is an aspect of consciousness. (Page 3)

Idea 2: Everyone is creative and further creativity can be developed. (Page 7)

Exercise: Sleep on It

Idea 3: Neuroscience findings help us understand how to nurture our creativity. (Page 17)

Exercise: Quieting the Mind

Idea 4: We can expand our creative capacity. (Page 27)

Idea 5: While the creative leap occurs in the NOW, it is not connected to a perceived current reality. (Page 37)

Idea 6: You as a human have been participating in and preparing yourself for creativity since your inception. (Page 43)

Exercise: Honoring Mistakes

Idea 7: We are already starting to leap. (Page 53)

What does this mean to me? (Page 57)

Introduction

Creativity is the emergence of new or original patterns, which may be ideas, concepts, or actions. Mihaly Csikszentmihalyi, Professor of Psychology at the University of Chicago, notes that the term creativity originally meant to bring into existence something genuinely new that is valued enough to be added to the culture.¹ Quantum physicist Amit Goswami offers his definition of creativity as the creation of something new in an entirely new context;² *newness of the context* is the key.

Theoretical biologist Rupert Sheldrake says that creativity is a profound mystery precisely because *it involves the appearance of patterns that never existed before*.³ And Plato viewed creativity as both mysterious and divine: “For the poet is an airy thing, a winged and a holy thing; and he cannot make poetry until he becomes inspired and goes out of his senses and no mind is left in him ... not by art, then, they make their poetry ... but by divine dispensation.”⁴ The romantic could substitute the word “exceptional” for “divine,” glorifying creative people as gifted with talent (insight or intuition) that others lack.

For purposes of this book, we use the definition of creativity defined by psychiatrist Nancy Andreason.⁵ Thus, we see creativity as *emerging new or original ideas or seeing new patterns in some*

2 | Creative Leap

domain of knowledge. In other words, creativity can be considered as *the ability to perceive new relationships and new possibilities*, seeing things from a different frame of reference, realizing new ways of understanding, or having insight.

[Your Thoughts]



Idea 1: Creativity is an aspect of consciousness.

Arthur Koestler, who immersed himself in the ideological and social conflicts of the 20th century, went beyond describing creativity as inspirational and romantic, and tried to understand *how creativity happens*. He felt that, “The moment of truth, the sudden emergence of a new insight, is an act of intuition. Such intuition gives the appearance of miraculous flashes, or short circuits of reasoning. In fact, they may be likened to an immersed chain, of which only the beginning and the end are visible above the surface of consciousness. The diver vanishes at one end of the chain and comes up at the other end, guided by invisible links.”⁶ While Koestler's words insinuate more, they do not *explain* the more.

Nancy Andreasen suggests there are five circumstances that create *cradles of creativity*. These are (1) an atmosphere of intellectual freedom and excitement; (2) a critical mass of creative minds; (3) free and fair competition; (4) mentors and patrons; and (5) at least some economic prosperity.⁷ Murray Gell-Mann demonstrates a cradle of creativity by describing a shared experience in conceiving creative ideas. He was one of a small group of physicists, biologists, painters and poets that joined together in 1970 to talk about their experiences in

getting creative ideas. As Murray describes, “The accounts all agreed to a remarkable extent. We had each found a contradiction between the established way of doing things and something we needed to accomplish: in art, the expression of a feeling, a thought, an insight; in theoretical science, the explanation of some experimental facts in the face of an accepted 'paradigm' that did not permit such an explanation.”⁸

Each person had started with a focus on the problem and the difficulties they were trying to overcome. When further conscious thought was deemed useless, that stopped, although each continued to carry the problem around with them. Then, suddenly, while doing something quite different—shaving, cooking, or engaged in simple conversation—an idea just popped into thought.

Thus, the unconscious appears to play an essential role in creativity. French mathematician Henri Poincaré suggests that creativity *tugs* on the unconscious. He builds on the four stages of creativity identified by Graham Wallas in his book, *The Art of Thought*, published in 1926.⁹ These are: preparation, incubation, illumination, and verification. The initial phase, *preparation*, is the conscious probing of a problem or an idea. The second phase, *incubation*, occurs while the conscious mind is focused elsewhere, and may last for minutes, months, or years. During this time, the unconscious

mind may well be contemplating the challenge and trying to make sense of the situation. Poincaré credited this phase with the novelties denied through waking, rational thought. The flash of insight, or tug, comes in the third phase, *illumination*, when creative thoughts burst through the unconscious stirring of incubation into the conscious, where it can be explored and tested in the fourth phase, *verification* or *validation*. Underlying all this, of course, is the openness to new ways of doing things.

Henri visualized the creative thought mechanism of the unconscious as similar to the workings of the atom. “Figure the future elements of our combinations as something like the hooked atoms of Epicurus. During the complete repose of the mind, these atoms are motionless, they are, so to speak, hooked to the wall ...; On the other hand, during a period of apparent rest and unconscious work, certain of them are detached from the wall and put in motion. They flash in every direction ... [like] a swarm of gnats, or, if you prefer a more learned comparison, like the molecules of gas in the kinematic theory of gases. Then their mutual impacts may produce new combinations.”¹⁰

<<<<<<<>>>>>>>>

INSIGHT: Henri Poincaré visualized the creative thought mechanism of the unconscious as similar to the workings of the atom.

<<<<<<<>>>>>>>>

The role of this preliminary conscious work is to mobilize certain of these atoms, “... to unhook them from the wall and put them in swing ... After this shaking up imposed upon them by our will, these atoms do not return to their primitive rest. They freely continue their dance. Now, our will did not choose them at random; it pursued a perfectly determined aim. The mobilized atoms are therefore not any atoms whatsoever; they are those from which we might reasonably expect the desired solution.”¹¹

Then, there is a bursting forth. As Peter Ilich Tchaikovsky describes, “Generally speaking, the germ of a future composition comes suddenly and unexpectedly... It takes root with extraordinary force and rapidity, shoots up through the Earth, puts forth branches and leaves, and finally blossoms. I cannot define the creative process in any way but this simile.”¹²

Scott Jeffrey, a student of David Hawkins, agrees that creativity is an aspect of consciousness, governed by impersonal attractor fields of varying strengths within the Universal Consciousness.¹³ Thus, creativity is the result of the assimilation and progressive organization of information, what could be described as evolutionary learning, which in turn produces the linear from the ever-present field of the nonlinear. We’re going to explore that further.



Idea 2: Everyone is creative, and further creativity can be developed.

Margaret Boden, a research professor of cognitive science, says yes, and we agree, **everyone is creative**. Margaret breaks creative thought (or creative people) into two types: P-creative (psychological or personal) and H-creative (historical).¹⁴ *P-creative ideas* are fundamentally novel with respect to the individual mind, the person who has them, and *H-creative ideas* are historically grounded, fundamentally novel with respect to the whole of recorded human history. Her point is that the H-creative ideas, which by definition are also P-creative, are the ones that are socially recognized as creative, but P-creative ideas are *possible in every human being*.

It would be difficult to cover the many approaches that have been taken to explore the subject of human creativity. Just to provide an idea of the massive amount of research, these include mystical approaches such as Rudyard Kipling's *Daemon*;¹⁵ pragmatic approaches such as the lateral thinking of Edward DeBono;¹⁶ the psychodynamic approach introduced by Freud;¹⁷ psychometric approaches, which involved laboratory testing as exemplified by Guilford¹⁸ and Torrance;¹⁹ cognitive approaches such as those forwarded by Finke, Ward

and Smith,²⁰ which described a generative phase and exploratory phase to creativity; social-personality approaches focused on personality and motivational variables in combination with the sociocultural environment as exemplified by Amabile²¹ and Eysenck;²² evolutionary approaches instigated by Campbell²³ and picked up by Perkins²⁴ and Simonton,²⁵ saying there were two steps to creativity, blind variation and selective retention; and confluence approaches such as the work forwarded by Csikszentmihalyi,²⁶ Amabile,²⁷ and Gruber.²⁸ THAT was a whole lot of creativity! Just maybe BECAUSE everyone is creative, we keep coming up with different ways to DESCRIBE creativity! That makes sense. How do you describe it?

Ultimately, Sternberg, who takes a confluence approach, that is, integrating all the other approaches, says that *creativity is a choice*. In his words, it is a decision which has three parts: "The decision to be creative, the decision of how to be creative, and implementation of these decisions."²⁹ Thus, he agrees that *creativity can be developed*. Sternberg forwards an investment theory of creativity, requiring a confluence of six interrelated resources: intellectual abilities, knowledge, styles of thinking, personality, motivation and environment. His bottom line is that creative intelligence is just a part of human creativity. More is needed. As he describes that *more*, "Creativity also involves aspects of knowledge, styles of thinking, personality, and

motivation, as well as these psychological components *in interaction and the environment*. An individual with the intellectual skills for creativity but without the other personal attributes is unlikely to do creative work.”³⁰

<<<<<<<>>>>>>>>

INSIGHT: Creativity is a choice; creativity can be developed. It is an inherent capability of every mind/brain.

<<<<<<<>>>>>>>>

Neuroscience findings support that everyone is creative and creativity is a choice. We will explore these further in Idea 3. What we do know now is that creativity is an inherent capability of every mind/brain.³¹ Learning consists of building new patterns within the mind that represent ideas, concepts, and capabilities, and processes that are internally imagined (creative imagination), or represent some interpretation of external reality. According to Tom Stonier—who was a biologist, philosopher, information theorist, educator and pacifist—thinking involves *the association of different patterns* within the mind/brain.³² Since memory is distributed throughout the brain, these associative processes may contain random associations that can result in new ideas, concepts, or approaches. This is considered ordinary creativity and can be very valuable as a form of self-learning.

These new patterns may represent insights or increased understanding of a situation, or perhaps clarification of the meaning of a situation. They may come from the unconscious mind "playing with" ideas that are experienced during the night. This is most likely the source of the adage, "We need to sleep on it." While this was used in a previous Conscious Look Book, we will repeat this exercise below because it is so useful in coming up with creative ideas. Since much thinking is done by the unconscious during sleep, learning can be enhanced by making use of the mind's capability for creativity.

Such practices as meditation, lucid dreaming and hemispheric synchronization (the use of sound to create a whole brain state) can serve to improve creativity and problem solving. Other practices such as changing one's frame of reference and other Knowledge Capacities such as shifting your frame of reference also create new ways of viewing problems.

* * * * *

EXERCISE: *Sleep on It*

Sleeping on a question or problem can yield an answer the next morning. This is a particularly powerful way to access tacit knowledge.

STEP (1) Prime your conscious mind. Early in the evening, prior to going to bed, take a focused period of time to "brainstorm" with yourself. Ask yourself a lot of questions *related* to the task at hand.

Reflect carefully on the questions and be patient. This is the process of active reflection.

STEP (2) Before going to bed, ensure that you have a pen and paper available right beside the bed, accessible without you getting up. Write the specific problem or question you want to address on this pad of paper.

STEP (3) Tell yourself, as you fall asleep at night, to work on that specific problem or question.

STEP (4) When you wake up the next morning, but before you get up, lie in bed and ask the same question, listening patiently to your own quiet, passive thoughts. Frequently, but not always, the answer will appear.

STEP (5) Write the answer down quickly before it is lost from the conscious mind (as with dreams).

Another aspect of this approach is useful when a group or team is tackling a difficult problem. It has been found that the answers from the team can be improved if, rather than acting on the quick responses, *let the team sleep on the problem* and review the answers they come up with in the morning. What happens is that while you sleep your unconscious mind is processing the information taken in that day, keeping the valuable information and discarding that which doesn't make sense or is not important to you. It is also working on solutions

to issues or problems that have come up that day. When the team gets back together the next day, there will be new ideas and thoughts, and a clearer vision of the best way ahead.

* * * * *

Extraordinary Creativity

Let's explore the idea of extraordinary creativity. *Extraordinary creativity* describes certain individuals who have the capacity to *repeatedly create novel ideas or processes that push the limits of understanding or application*. These are the truly creative people who keep an open mind, maintain a high curiosity, and investigate many paths toward new possibilities. They have a particular mental capability and capacity for challenging the status quo and seeing things from unique perspectives.³³

<<<<<<<>>>>>>>>

INSIGHT: Truly creative people keep an open mind, maintain a high curiosity, and investigate many paths toward new possibilities.

<<<<<<<>>>>>>>>

Ideas are often received through flashes of insights and moments of inspiration. Inspiration has historically been described as a transfusion of soul or breath of divinity from the gods received by some fortunate individual. Today, inspiration is described as an experience of insight that cuts across categories

or *leaps over* normal steps of reasoning. In this experience there is a psychological element that we are abandoning our thought to another force, a powerful flow of ideas.

This experience does not appear to be designed or purposed; in fact, to labor or work toward it can move us in the opposite direction. However, English Professor Robert Grudin thinks that we can practice *deserving it* through embedding habits in our daily lives. Describing these habits as a demanding and integral code, Grudin collectively calls these habits the *ethics of inspiration*. This utopian code includes: love of one's work, fidelity, concentration, love of problems, a sense of the openness of thought, boldness, innocence, an uncensored mind, civility, gentleness, and liberty. This is a good set. As Grudin describes, "It is a garden of mind, recalling Eden, Rousseau's vision of philosophy as a recapturing of nature, and Milton's idea that the purpose of education was to rebuild the ruins of the Fall."³⁴

Extraordinarily creative people "go into a state *at the edge of chaos*, where ideas float, soar, collide and collect."³⁵ While this state may result in something of value becoming a reality, all too often the flash is there and then gone, disappearing into a field of ideas to which we may or may not again connect. This is what can be referred to as uncontrolled intuition. What we are searching for is how the individual can, at will, take the creative leap

and purposefully tap into the field of ideas. This is the capacity for controlled intuition. There is a Conscious Look Book on *The ERC's of Intuition*.

The really interesting news is that ordinary people can become extraordinarily creative! Further, ordinary people can become an inspiration to others. As R.D. Green writes, “When we think about inspiration, what inspires us most are ordinary people who have done extraordinary things. We appreciate when someone has the ability and willingness to be selfless, creative, innovative, or just dares to be different The beautiful thing about inspiration of this kind is that ‘ordinary’ part [E]ach of them came from backgrounds of great poverty and difficulty. Each of them faced giant mountains to climb. They managed to reach the summit of those mountains not simply because they were great leaders, but because they were not afraid to be who they were. They were authentic.”³⁶

<<<<<<<>>>>>>>>

INSIGHT: Ordinary people can become extraordinarily creative.

<<<<<<<>>>>>>>>

There are many techniques, both individual and group processes, that serve to open the mind to new possibilities and stimulate creative thinking. Such processes use all forms of learning with some being from concrete experience, dialogue, or social

interaction; others from internal reflection and comprehension. In either case, if learners understand the dangers of assuming they already "know" the answer, they may deliberately keep an open mind and improve both the efficiency and the effectiveness of their learning and creativity.

Becoming aware that every healthy mind is capable of creativity, and that the rules and practices of creative thinking are available to anyone, opens the door to enhanced individual and organizational creativity and learning capacity.

[Your Thoughts]

Neuroscience findings support Ideas 1 and 2, and help us to understand how to nurture our creativity. The following ideas are briefly addressed below: (1) an enriched environment can produce a personal internal reflective world of imagination and creativity; (2) conscious and unconscious patterns are involved with creativity; (3) the unconscious produces flashes of insight; (4) volleying between conscious and unconscious thinking increases creativity; (5) meditation quiets the mind; (6) extraordinary creativity can be developed; (7) free flow and randomness of mixing patterns can create new patterns; and (8) accidental associations occur.³⁷

You will notice that we describe these findings in terms of the learning modes of the behavioral-observation experiential learning model,³⁸ which was used as a baseline for this research. The four original modes are: Concrete Experience, Reflective Observation, Abstract Conceptualization and Active Experimentation. In this research, a fifth mode of Social Engagement was added to the model.

(1) An enriched environment can produce a personal internal reflective world of imagination and creativity. This item is part of the environment,

and as such may affect a number of the aspects of concrete experience and active experimentation. A rich environment entering the mind/brain/body through experiences increases the formation and survival of new neurons, stimulating the mind to associate patterns and create new possibilities. The literature suggests that an enriched environment contains many interesting and thought-provoking ideas, pictures, books, statues, etc. James Byrnes, a professor of human development, says that in an enriched environment there are physiological changes in the brain, specifically, thicker cortices are created, cell bodies are larger, and dendritic branching in the brain is more extensive.³⁹ These changes have been directly connected to higher levels of intelligence.⁴⁰ Note that in today's world, the context of an enriched environment includes the augmentation of the mind/brain with technologies.⁴¹

(2) Conscious and unconscious patterns are involved with creativity. Creative insight is the result of searching for new relationships between concepts in one domain with those in another domain.⁴² It creates a recognition and understanding of a problem within the situation, including the how and why of the past and current behavior of the situation. It is often the result of intuition, competence, and the identification of patterns, themes and cue sets.⁴³ Insight may also provide patterns and relationships that will anticipate the future behavior of the situation. In other words,

while we are consciously searching for answers to an issue or opportunity, our unconscious is also supply information to assist in this search.

(3) The unconscious produces flashes of insight. As was introduced in the previous chapter, spurious memories can generate new ideas that combine in different ways to make new associations.⁴⁴ This relates to uncontrolled intuition. Personally, I find those flashes fascinating and exciting, even when I don't fully understand them!

(4) Volleying between the conscious and the unconscious increases creativity. "New ideas are generated through the process of shifting from conscious to unconscious as the mind contemplates and searches for solutions."⁴⁵ This switching process makes use of the memories and knowledge in the unconscious and the goals and thinking of the conscious mind. This increases the chances of associating conscious ideas to create new ones. While this occurs in the transition from the waking state to the sleeping state (and vice versa), to do this while awake requires some level of control and discipline in implementation. For example, those who have learned how to meditate can do this at will, which brings us to the next idea.

(5) Meditation quiets the mind. Again, meditation requires some level of control and discipline, and it can significantly enhance the ability to focus attention. In this context, quieting the mind

means to reduce the noise that “bedevils the untrained mind, in which an individual’s focus darts from one sight or sound or thought to another like a hyperactive dragonfly, and replace it with attentional stability and clarity.”⁴⁶ Quieting the mind allows the mind to focus attention on potential relationships that may create new ideas.

(6) Extraordinary creativity can be developed. A basic operation of the brain is that of associating patterns within the mind to create new patterns (thoughts, ideas, and concepts), what is referred to as ordinary creativity. As we have forwarded, everyone possesses ordinary creativity,⁴⁷ the creation of new ways of doing things in their daily lives through discussing new ideas and developing insights and deeper understanding. In this sense, *all learning is creating*. Recall that *extraordinary creativity* refers to highly creative people who often receive ideas through flashes of insights and moments of inspiration. The really good news is that this can be developed.

(7) Free-flow and randomly mixing patterns create new patterns. This relates directly to creativity and is one way to describe the interaction among neuronal networks and patterns to create new ideas. As described, this is a random emergent process stimulated by the continuous activity of the mind. While this activity is outside of conscious internal focusing or environmental external

triggering, it is based on past exposure, experience and learning; thus, future activity may be nurtured. The “fun” events of today can lead to the “creative” events of tomorrow.

(8) Accidental associations can create new patterns. As an extension to (7) above, this makes the point that creativity can happen by accident within an active mind that plays with ideas, connections, and their relationships.

CONSCIOUS

- An enriched environment can produce a personal internal reflective world of imagination and creativity.
- Meditation quiets the mind.

UNCONSCIOUS

- The unconscious brain is always processing.
- Free flow and randomly mixing patterns to create new patterns
- Accidental associations
- Flashes of insights

- Volleying between the conscious and unconscious increases creativity.
- Conscious and unconscious patterns are involved with creativity.
- Mirror neurons

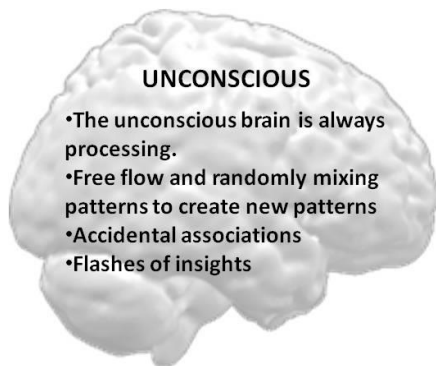


Figure 1. *Neuroscience findings.*

Here's what we have learned from these findings. Since both conscious and unconscious patterns are involved in creativity, it just makes sense that *volleying between the conscious and unconscious increases creativity*. Further, it makes sense that the environment in which you are conscious is enriched, while, simultaneously, meditation is used to quiet the mind, that is, *moving from an outer enriched state to an inner enriched state*.

Recognizing that we are multidimensional and that the unconscious brain is always processing, randomly mixing patterns to create new patterns, it can be seen that the experiences to which we expose ourselves and the people with whom we interact *directly impact our creativity*. Even when we are consciously unaware of our surroundings and the activities underway, information is being received and processed. **The flow of our everyday lives really counts!**

* * * * *

EXERCISE: *Quieting the Mind*

STEP (1): *Location*. Find a quiet and comfortable place to sit or lie for a half hour (or more), keeping a pen and pad of paper nearby for emerging thoughts. This may be inside or outside, depending on your comfort level.

STEP (2): *Clearing your mind.* Close your eyes and use your imagination to create a mental exercise that will allow you to empty your mind of past and present worries and concerns. As an example, here is an exercise adapted from The Monroe Institute.⁴⁸ Imagine a large box with a heavy lead top, which is open.

(a) In your hands is a checklist. On that checklist are all the incidents in your life that have troubled or bothered you in any way, the names of any people with whom you have had an altercation, all the worries that are currently in your mind, and any future commitments that are prominent in your mind. You do not have to bring these things into conscious thought. Just acknowledge that the list is complete, fold it up and put it in your box.

(b) Now, do a quick scan of your body for any aches and pains. Focus on the place where the ache or pain is manifesting, imagine it as clay, and reach in and pull out all the clay, rolling it into a ball and bouncing it into your box. Do this for each area where an ache or pain is manifesting.

(c) Next, do a quick scan for fear, all fears, large or small, wherever fear resides in your body. Focus on each place and, imagining the fear as a stream of yellow, orange or red light, stream it into the box.

(d) Next, focus inside your brain and imagine all the monkey chatter underway as old-fashioned

tickertape, the stuff you've seen in the movie *Miracle on 24th Street* being thrown out of windows during the Macy's holiday parade. Grab two or three big handfuls of this tickertape to clear out the monkey chatter, putting each handful in your box.

(e) Finally, reach inside your chest, pull out your ego, and put it inside the box. Don't worry, you can always retrieve it later (or the part of it you choose to retrieve).

(f) Now, close that heavy lead top and push the box around behind you. Imagine a vacuum cleaner hose coming from that box to your left shoulder. Should any negative image, ache, fear or monkey chatter come up during your quiet time, just send it up that vacuum cleaner hose to your box.

STEP (3): *Float*. For those who regularly meditate, clearing your mind may have already taken you into a place of floating, a quiet mind state. One way to achieve this is to focus on the Fontanelle, the soft spot at the top (center) of your head that served you as an infant. This focus is not accomplished by thought, but rather a feeling of the inner eyes looking upward. This becomes easier with practice.

STEP (4): Once you have achieved this quiet place, relax and enjoy it, letting free-flowing thoughts and visuals play in this space, opening your eyes and briefly jotting down notes when something of meaning to you emerges, then continuing your float. A common visual during this event is the

opening and dissolving of colorful energy bubbles. Enjoy the energy and allow your body to relax.

STEP (5): When you feel complete bring your awareness back to your outer enriched environment, knowing that you can return to this quiet place whenever you choose.

* * * * *

As a summary, we can now clearly see that **everyone has the capacity for creativity and that creativity is a choice**. Through exploring findings from neuroscience, we begin to understand potential ways of tapping into our creativity. The two summary paragraphs introduced above bear repeating here:

First, since both conscious and unconscious patterns are involved in creativity, it just makes sense that *volleying between the conscious and unconscious increases creativity*. It also makes sense that the environment in which you are conscious is enriched, while, simultaneously, meditation is used to quiet the mind, that is, *moving from an outer enriched state to an inner enriched state*.

Recognizing that we are multidimensional and that the unconscious brain is always processing, randomly mixing patterns to create new patterns, it can be seen that **the experiences to which we expose ourselves and the people with whom we**

interact directly impact our creativity. Even when we are consciously unaware of our surroundings and the activities underway, information is being received and processed.

We reiterate: *The flow of our everyday lives really counts!*

[Your Thoughts]



Idea 4: We can expand our creative capacity.

Understanding and applying the concepts of Ideas 1, 2 and 3 has begun the process in our Intelligent Social Change Journey of preparing us to make a creative leap, which changes our direction and the frequency of our energy flows. This includes the prerequisites of self: (1) rediscovering the fullness of who we are, and opening and strengthening our connections to the field of consciousness; (2) achieving balanced lower mental thought, focused on service to others; (3) development of higher mental thought, conceptual thinking and the search for truth; and (4) deepening our connections with others. With this preparation, there is the opportunity to expand our creative capacity, and that is the subject of this idea.

It should be clear by now that experience and learning (the creation of knowledge) provide the fodder for human creativity. Nonetheless, there are a number of specific ways to expand our creative capacity. We will introduce and briefly discuss four of these: freedom of thought and self-expression; embracing the mythic worldview; bringing the past and future together to illuminate the present; and knowledge sharing, that is, streaming our thoughts outward.

Freedom of thought and self-expression.

Freedom and choice are synonymous. An example is the emergent concept of neo-management control, which posits that management through individual freedom is a defining element of the 21st century workforce.⁴⁹ This is because of the growing recognition of *the value of innovation, which emerges from creativity and self-expression*. We specifically focus here on freedom of thought, which enables the diversity necessary for continuously expanding our world.

When discussing this concept with my partner David, I asked him: How do you know your thinking is free? Even with the awareness that we have mental models, and even if we periodically engage in self-reflection, self-knowledge is difficult to achieve. Of course, we all have limits in terms of mental models and personal paradigms, and certain things that we believe which seem to pop up again and again. Sometimes it's really difficult to accept new ideas.

Perhaps the greatest tool we have in this regard is openness to learning. *The simple and profound conscious choice of humility provides an opportunity to ensure freedom of thought*. In taking this approach, you assume the ideas of the "other" are right and reflect on these ideas from that perspective, seeking truth. When contrasted with ego ("I am right") and arrogance ("I am right; you are wrong; and I don't care what you think"), it is clear that

utilizing the tool of humility moves the individual beyond embedded mindsets, providing an opening for learning from others. This benefit occurs for us as well as the others with whom we share. Openness to the thoughts of others allows us to be freer in *our* thinking, thus increasing our contribution to the diversity of thought and increasing the potential for bisociation of ideas.

<<<<<<<>>>>>>>>>

INSIGHT: The simple and profound conscious choice of humility provides an opportunity to ensure freedom of thought.

<<<<<<<>>>>>>>>>

Embracing the mythic worldview. The mythic worldview of reality supports the creative leap as we co-create our reality. We look to some representative authors who explore this topic, specifically, Will McWhinney, Francis Bradley and James Carse, for their descriptions of this worldview.

From Will McWhinney: “If I were to speak from the mythic view, I would say (to myself): ‘All the world is my creation; you, my readers, are my creation; I people the world, I create its phenomena, and I assign it in time and locate it in space—which themselves are given meaning by my thought.’”⁵⁰

From Francis Bradley: “I cannot transcend experience and experience is my experience. From

this it follows that nothing beyond myself exists; for what is experienced is the [self's] state.”⁵¹

From James Carse: The mythic reality is a world of story in which we assign and play a role, both created and to be created. Part factual and part fiction, “Whole civilizations arise from stories—and can rise from nothing else ... Myths, told for their own sake, are not stories that have meanings, **but stories that give meanings**” [emphasis added].⁵²

Thus, the mythic reality is the realm of free-will, without limitation, while embracing that we are all part of a larger Quantum field, that is, *Oneness with individuated volition*. The power of myth in the planning process has long been acknowledged. Planning is a learning process with two parts: the creation of myths about social realities and the process of emergence.⁵³ I think our creative imagination plays a big role in this.

Bringing the past and future together to illuminate the present. As Will notes, in the mythic world view the phenomena that is created is assigned in time and located in space. There is a direct relationship between maturity, and the unit of time consciousness in any given intellect. Whether the time unit being considered is a day, a year, or a longer period, inevitably it becomes the criterion by which the conscious self evaluates the circumstances of life, and by which the conceiving intellect measures and evaluates its temporal existence.⁵⁴ To

become mature is to live more intensely in the present while at the same time *escaping the limitations of the present*. Founded on past experience, the plans of maturity are coming into being in the present in such a manner as to *enhance the value of the future*.

<<<<<<<>>>>>>>>

INSIGHT: Time is the criterion by which the conscious self evaluates the circumstances of life, and by which the conceiving intellect measures and evaluates its temporal existence.

<<<<<<<>>>>>>>>

We look to *Urantia* to help us better understand this concept: *The maturity of the developing self brings the past and future together to illuminate the true meaning of the present.*⁵⁵ For example, an entrepreneur combines the knowledge and capabilities he has gained from the past with the vision he has of the future to make meaningful decisions in the present. *As the self matures, it reaches further and further back into the past for experience, while its wisdom seeks to penetrate deeper and deeper into the unknown future.* As the conceiving self extends this reach ever further into both the past and the future, so does judgment become less and less dependent on the momentary present. In this way, the decision-action loop begins to escape the fetters of the moving present—perceived roadblocks in the present—and takes on

aspects of past-future significance. One way of perceiving this is to focus on the "what" and "why" (which represent a future desired state and experience from the past) and let go of the "how" (which represents movement in the present) such that your decisions are not impacted by perceived limitations of the present.

<<<<<<<>>>>>>>>>

INSIGHT: As the conceiving self extends its reach ever further into both the past and future, so does judgment become less and less dependent on the momentary present.

<<<<<<<>>>>>>>>>

This process enables the individual to see the wholeness of events spanning time. For example, when the time unit of immaturity concentrates meaning-value into the present moment, it divorces the present of its true relationship to that which is not-present, that is, the past-future. When the time unit of maturity is proportioned, it reveals the co-ordinate relationship of past-present-future such that the self begins to gain insight into the wholeness of events, even to the point that the individual “begins to view the landscape of time from the panoramic perspective of broadened horizons, begins perhaps to suspect the non-beginning, non-ending eternal continuum, the fragments of which are called time.”⁵⁶

If you didn't understand this the first time you read it, go back and read it again. This is a REALLY important point. It's only when we can let go of our limitations perceived in the present (for example, the "how" we're going to do something) that we can direct the power of our thought to that which we desire of the future.

Knowledge sharing, streaming our thoughts outward. Streaming our thoughts outward can be described in terms of knowledge sharing, cooperation and collaboration, or social knowledge, and, as a result, our own learning and expanding. As we interact with others, we develop a deeper understanding of others and ourselves and an appreciation for diversity. This understanding helps us create without force, embracing a collaborative advantage rather than a competitive advantage. Collaborative advantage is a "win-win" in a global world. We are able to gain the advantage of other's thinking at or above our personal level of thinking, while simultaneously creating in a way that is uniquely ours. We are concurrently individuated and connected.

We now understand from neuroscience findings that the mind is an associative patterner, recreating knowledge for the moment at hand. Simultaneously, we understand that creativity is the bisociation of two or more ideas to create a new idea or apply an idea in a new context. Thus, *there is a*

multiplier effect of ideas as they are shared. The more we share and participate in cooperative and collaborative experiences, the more opportunity for the bisociation of ideas. See Figure 2 below.

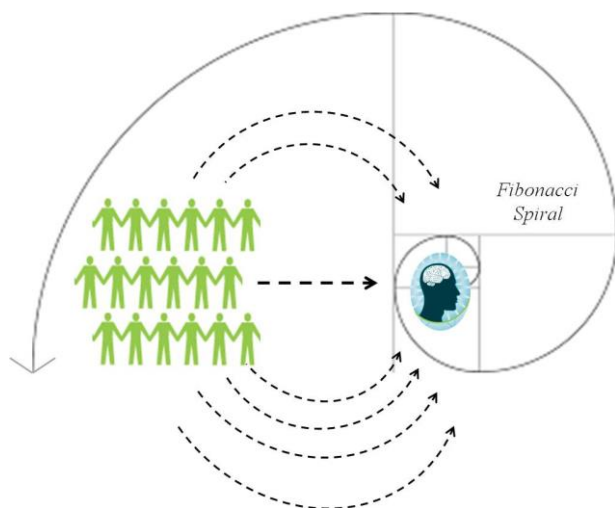


Figure 2. *There is a multiplier effect of ideas as they are shared, with all benefiting.*

As a humanity, we are action-oriented and knowledge-driven. Just as a winding stream in the bowels of the mountains curves and dips through ravines and high valleys, so, too, with knowledge. In a continuous journey towards intelligent activity, context-sensitive and situation-dependent

knowledge, imperfect and incomplete, experientially engages a changing landscape in a continuous cycle of learning and expanding. (Hey, that's almost poetic! Guess I was inspired by Cindy Lee Scott's prose at the beginning of this book.)

It is the context of the activity or situation at hand (need, challenge, etc.) that triggers the putting things together in an unusual way to create (and recognize) something that may be new and potentially useful (innovation). *We as a humanity are in a continuous cycle of knowledge creation such that every moment offers the opportunity for the emergence of new and exciting ideas, all waiting to be put in service to an interconnected world.*

Recall that all knowledge is incomplete. When knowledge is focused inward, that is, *not* shared, it has diminishing value as others continue to connect with the ever-changing and expanding reservoir of knowledge. An individual with bounded knowledge has ceased learning, with, over time, that knowledge losing any value it may have had in terms of taking effective action and thus reverting to information. Further, this process is accompanied by a diminishing of consciousness and meaning.

<<<<<<<>>>>>>>>

INSIGHT: An individual with bounded knowledge has ceased learning.

<<<<<<<>>>>>>>>

Physicist Niles MacFlouer emphasizes that **we can't stand on the sidelines, that the greatest meaning of life comes with co-creating.**⁵⁷ When we cease co-creating, when we cease learning, we enter a downward spiral that is characterized by the loss of consciousness, the loss of meaning, and, eventually, the loss of life.

[Your Thoughts]

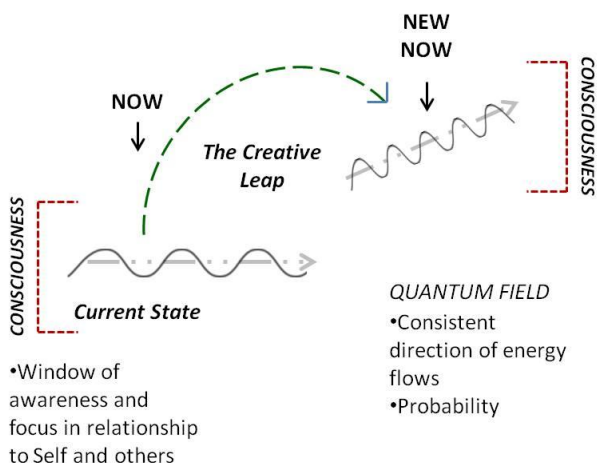


Idea 5: While the creative leap occurs in the NOW, it is not connected to a perceived current reality.

The creative leap is the result of creative imagination grounded in the bisociation of multiple points (ideas/concepts) of knowledge and knowing comprising more than half the field of thought. Now, *that* is a mouthful! Let's explore this concept a bit further. The creative leap is a combination of conscious choice (self), with connected thoughts heading the same direction, and unconscious participation (which would include feelings), with the leap occurring in the NOW state yet not constrained by, nor necessarily even connected to, a perceived current reality.⁵⁸ This disconnection means that the creative leap is potentially beyond current context-sensitivity and situation-dependence, that is, the new condition *may* produce an entirely new context and situation, or be something entirely new in a similar context and situation.

While the creative leap occurs through connections with the intuitional plane, and therefore *may* be an outcome of controlled intuition, it is not controlled intuition. We define intuition as the ability to determine the causes of any and all effects, a higher awareness, a deeper understanding, an immediate cognition. Controlled intuition was

described as the ability to tap into the intuitional plane at will. In terms of relationship, the creative leap is that which *may* occur when you tap into the intuitional plane. This is the subject of the Conscious Look Book, *The ERC's of Intuition*.



CHARACTERISTICS: *Creative imagination*; Recognition of global Oneness; Mental in service to the intuitive; Balancing senses; Bringing together past, present and future; Knowing; Beauty; Wisdom

Figure 3. *The creative leap comes in the final phase of the Intelligent Social Change Journey.*

However, development of the mental faculties is in service to both controlled intuition and the creative leap. This is not a new idea. Tim Brown, the CEO and President of IDEO, ranked independently

as one of the ten most innovative companies and the designer of such innovations as the first mouse for Apple and Palm V, understands that intuitive leaps follow along the path of mental development. As he says in the opening description of his book, we don't simply realize solutions; we design them: **"The myth of innovation is that brilliant ideas leap fully formed from the minds of geniuses.**

[Emphasis added] In reality, most innovations are borne from rigor and discipline. Breakthrough ideas—whether for a new bicycle, an advertising campaign, a treatment plan for diabetes, or a program aimed at tackling the national obesity epidemic—emerge not by chance, but by studying and embracing the immediate challenges we encounter every day in our offices and homes, laboratories and hospitals, classrooms and conference rooms, and in all the spaces in between.”⁵⁹

The visual depiction of design thinking printed on the inside cover of Tim Brown's book, *Change by Design*, is worth the purchase of the book. Embracing a human-centered approach, it graphically connects the new social contract, converting need into demand, inspiration, observation and empathy; deep-diving and surfacing; thinking with our hands; building an experience culture, and so much more. The bottom line of his message is that design thinking combines the creation of elegant objects and beautifying the world

around us with necessity and utility, constraint, and possibility and demand. There is a Conscious Look Book on *Transcendent Beauty*. Design thinkers combine rigorous observations of the use of spaces and objects and the services that use them, discover patterns within complexity and chaos, synthesize ideas from diverse fragments, and convert issues and problems into opportunities.⁶⁰

Brown links design thinking to intuition. As he describes, “It is not only human-centered; it is deeply human in and of itself. Design thinking relies on our ability to be intuitive, to recognize patterns, to construct ideas that have emotional meaning as well as functionality, to express ourselves in media other than words or symbols.”⁶¹ We would also link it to the ability to synthesize and development of pattern thinking, and would suggest: It is time to become a design thinker.

From the Quantum Perspective. The creative leap occurs as expanding consciousness achieves a consistency of focus with energies in the Quantum Field flowing in the same direction. Thus, the creative leap “might simply be a sudden coalescence of coherence in The Field,”⁶² that is, *increased* thought heading the same direction. Recall that consciousness is defined as a process—a sequential set of ideas, thoughts, images, feelings and perceptions and an understanding of the connections and relationships among them that represent the sum

total of who we are, what we believe, how we act and the things we do, thus fully engaging all the senses. The Quantum Field is a probability field; the greater the focus in a specific direction, that is, the more energy moving in a consistent direction, the greater the probability of what is in that direction occurring, yet until the instant of that leap all possibilities exist.

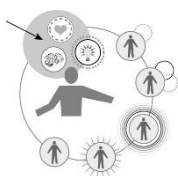
When we explore the past and future in the co-evolving NOW, an important aspect of our creative imagination, which emerges from patterns of the past, is our *assumption of continuity*. The developing mental mind is pulled into this assumption because it is consistent with mathematics, objective and logical. But this is thinking that is superseded, because "Quantum physics, from its very inception, has beaten the doctrine of continuity to a pulp."⁶³

Quite different than the concept of continuity, a fascinating characteristic of the Quantum Field is the capacity for instant change from one state to another. From the Quantum viewpoint, something can go from point A to point B at the subatomic level *without ever having been anywhere in between*. This is the concept of the Quantum leap—where an electron orbiting one atom jumps to another atom—that was introduced by Nobel Prize-winning physicist Niels Bohr, and the basis for what we call the creative leap. Since the Quantum Field is a probability field, this instantaneous shift or change is

unpredictable. Thus, much like intuition, the starting point of the creative leap can be described and known but the ending point of the creative leap is unknown, although it will be *in the direction of thought and energy in the Field*.

The Planck constant,⁶⁴ or Quantum constant, is a measure of the degree to which energy is indefinite within time or space, that is, a measure of the effect that thought has on energy. The greater the thought, the less controlled by gravity and the greater the potential for a creative leap to occur in the field. As soon as a field becomes greater than it is not, it is automatically re-invented. We can now begin to understand how development of the mental faculties serves the potential for a creative leap, both in terms of direction and strength.

[Your Thoughts]



Idea 6: You as a human have been participating in, and preparing yourself for, creativity since your inception.

The creative leap occurs in concert with a continuous loop of creative thought moving through social psychologist Graham Wallas' four stages of creativity: preparation, incubation, illumination and verification.⁶⁵ Because we live in a changing, uncertain and complex environment, it is often difficult to trace back the triggers or ideas that spur our creative thought, nor is it necessary to do so as we share our ideas, and the next idea comes to mind.

You as a human have been participating in and preparing yourself for creativity since your inception. *Creation is an element of your natural state of being.* When creating for the benefit of others, you are sharing a part of yourself, willing to give to and serve others so they can do the same. In this mode of creation, there are no forces pushing against you. Thus, everything becomes effortless and you, and others, become more creative.

<<<<<<<<>>>>>>>>>

INSIGHT: When creating for the benefit of others, you are sharing a part of yourself with no forces pushing against you.

<<<<<<<<>>>>>>>>>

If something is forceful it is lacking in creativity. A forced field is missing the element of interactive choices, the ability within a field to produce a consistency of choices (or "will") that allows co-creation. When two or more people are working together and sharing thoughts in service to the other, or others, forces are diminished. We now have identified an important step in Wallas' preparation phase, that is, *the reduction of forces*. This is consistent with the deepening of connections with others. There is a Conscious Look Book on *Engaging Forces*.

One way to reduce forces in the midst of the creative process is through honoring mistakes. We briefly present this as a tool.

* * * * *

EXERCISE: Honoring Mistakes

Use mistakes as learning experiences. Pushing ourselves beyond our limitations opens us up to making mistakes. While few people choose to make mistakes, these mistakes nonetheless provide learning experiences, and are a way to develop humility. Here's a three-step approach to success:

STEP (1) Be as creative as possible, creating in the most effective, efficient and practical way while remaining humble. Be aware that the more you

create, the greater the potential that mistakes will be made.

STEP (2) Be the first to admit/acknowledge your mistakes, and show gratitude to those who show you your mistakes.

STEP (3) After acknowledging the mistakes, try to learn from them and improve on them. And, **SIMULTANEOUSLY:**

STEP (4) Do the best you can to help others to be as creative as possible. Try to help them see more creative ways.

STEP (5) When others make a mistake, help them improve without being critical of them.

STEP (6) Show gratitude to everyone who displays the behaviors described in STEPS (4) and (5) above.

* * * * *

It is assumed that the mental work has been done in terms of learning in, and focusing on, the knowledge domain of interest. Remember, the mental faculties are in service to the intuitive. We can use our minds to create the conditions for creativity. When intuition occurs in your domain of experience and knowledge, it is to a large extent earned intuition. Creative juices follow the earned intuitional track for several reasons. First, because this is our area of interest, it is where we focus our

attention and set our intention. There is a Conscious Look Book on *Attention and Intention*.

Second, this is the viewpoint from which we discover patterns and have developed a higher level of conceptual thinking and discernment of truth. Similarly, a major finding of Robert Sternberg, a polymath of psychology, was that creativity has a tendency to be domain-specific.⁶⁶ This does not mean that creative thought is limited to a specific domain. Quite to the contrary. As you develop expertise in a domain of knowledge, you are able to recognize patterns and extrapolate those across from one situation to another. As you shift frames of reference, you begin to see similar patterns in other domains of knowledge. When this is coupled with intent for the greater good, you have moved into the state of wisdom.

There is a diversity of opinion regarding the relationship of wisdom and creativity. For example, Robert says that they are two entirely different ways of thinking, with creativity requiring a brashness and wisdom requiring balance.⁶⁷ Conversely, Galenson says that wisdom can be the source of creativity.⁶⁸ He goes on to explain that creativity can be viewed in two ways: as *conceptual creativity*, which can be brash, and *experimental creativity*, which is balanced, noting that the latter is directly related to both age and wisdom. Archetypal examples of Old Masters who exhibited the latter include Darwin,

Cezanne and Hitchcock. As Robert Frost, who wrote his famous poem "Stopping by the Woods on a Snowy Evening" at the age of 48, forwarded: Young people can have insight and a flash here and there, but older poets can provide a clarification of life that "begins in delight and ends in wisdom."⁶⁹

Our polymath Robert used a WICS model in teaching at Yale. WICS represents Wisdom, Intelligence, and Creativity Synthesized.⁷⁰ Creativity helps to form a vision of where to go and cope with change along the way, intelligence is needed to discern good ideas and convince others of their value, and wisdom is required to ensure the common and greater good over the short and long term. This is consistent with the definitions and usage of these terms in this book.

In the past, people would try to separate from their emotions in order to fully engage their creative imagination, then try to tap into their intuition to create an imaginative picture. Once an idea emerged, the individual might meditate to help fill in the pieces, often engaging various types of yoga to build a unified mental structure that would lead to something different.⁷¹ Today, recognizing the value of bisociation, we prepare our minds by looking at the world through multiple frames of reference, interacting intelligently with others, and reaching for a place where creative ideas emerge.

One secret is balance, that is, bringing the physical, mental and emotional planes into balance, looking for *whole thought* that triggers the intuitional mind. In this context, whole thought is inclusive, thinking through the physical, mental and emotional planes; considering the past, present and future; and taking into account short and long-term outcomes for the common and greater good. This requires full consciousness, interacting at a full level of sensing while simultaneously balancing the senses. There is a Conscious Look Book on *Balance*.

While meditation is a practice that can facilitate this state, all too often the thought that emerges is selfish, focused on the individual, thus not capable of moving beyond self to tap into the larger field of ideas. More recently, organizations have recognized the power of mindfulness in support of creativity. For example, Google, Target, Aetna, Intel and General Mills offer mindfulness programs for employees. Google Thailand has designed a space for mindfulness meditation and provides a daily break for this practice. Mindfulness improves focus and clarity, while helping people be fully present in the NOW moment.

This capability becomes stronger when collaboratively working with others, becoming a unified One, creating together while not losing individual consciousness. As addressed above, when a group is intelligently working together there are no

forces hindering creativity and the application of that creativity, or innovation. This requires humility, opening ourselves to others' thoughts and ideas, and, for the moment, not locked into our own thought, and open to the possibility that others' thoughts are right. Taking this approach provides the opportunity for listening, reflecting, learning and expanding. Through this approach, the group is working together in a search for truth, *which is the hallmark of scientific thinking.*

Note that **all thought is not equal**. Thought carries motive. Niles MacFlouer says that minds have the ability to affect the speed and direction of energy through *emotive energy*, that is, energy that has motive to it.⁷² Motive is the substance within living things. For us to live, energy must flow through us. "The basic goal of humans, as well as of any living organism, is to achieve and maintain a balanced internal energy flow despite environmental disruptions."⁷³ All of our thoughts have an energy strength. Recalling our earlier discussion, in order to thrive creativity requires outward focused thought through knowledge sharing, cooperation and collaboration. The motive behind thought, which can be focused inward or outward, is embedded in the thought. If the motive is based on personal desire that is only self-serving, that thought will be met with forces. Thus, motive is very much an element in the ability to tap into the intuitional plane. Thinking

about self does not expand self and causes you to stay in the same place.

<<<<<<<>>>>>>>>>

INSIGHT: The motive behind thought, which can be focused inward or outward, is embedded in the thoughts.

<<<<<<<>>>>>>>>>

Negative emotions can also create barriers. For example, fear closes off the ability to learn and moves an individual into a lower level of thinking, and consciousness is reduced. Further, while an individual who carries fear *may* tap into the intuitional plane, what is received or perceived would be distorted through the lens of fear.

Figure 3 below provides a visual review of elements in preparation for the creative leap, including prerequisites of self, expanding our creative capacity, and developing controlled intuition. When the field is prepared, a Phase change occurs in the Intelligent Social Change Journey, that is, expanding from the co-evolving phase to embrace the creative leap. The creative leap, then, instantaneous and not constrained by a perceived current reality, is the result of *creative imagination grounded in the bisociation of multiple points (ideas/concepts) of knowledge and knowing comprising more than half the field of thought.*

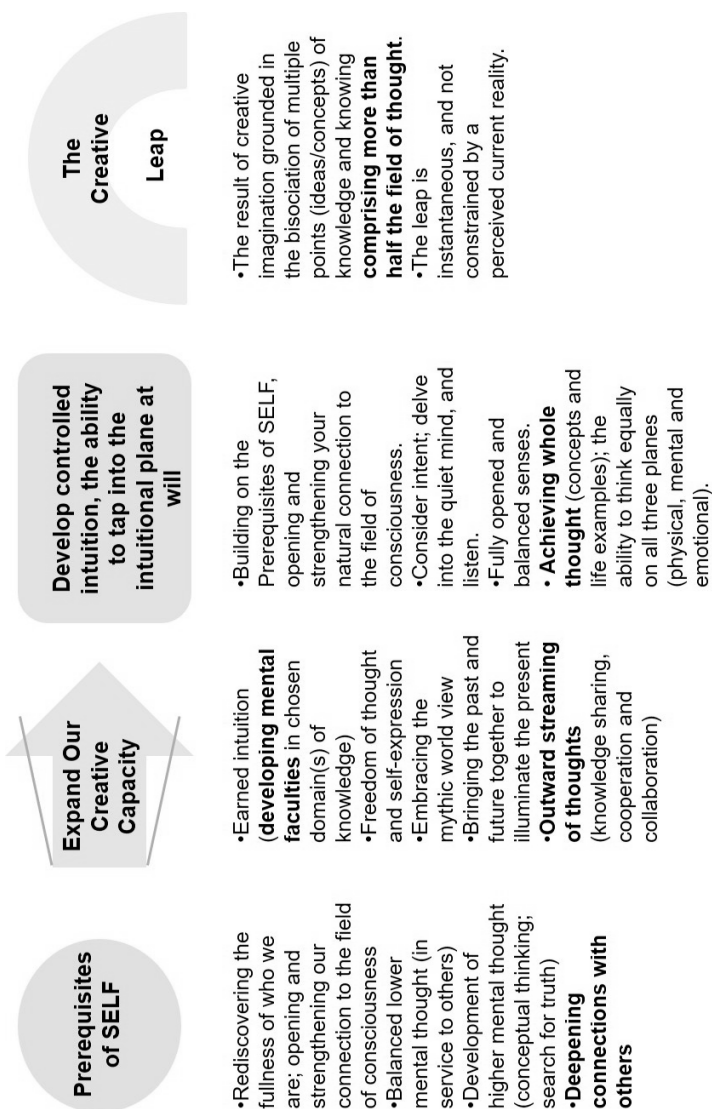


Figure 3. *Facilitating the Creative Leap (a quick review).*

[Your Thoughts]



Idea 7: We are already starting to leap.

While Quantum awareness seeped into human consciousness well over a hundred years ago, the last 20 years have ushered in an explosion of Quantum research and literature, with much creative imagination at play. Despite this flood, most people still think along the lines of slow evolution, that is, that things are gradually developed and that big changes require big efforts. Understanding Quantum allows us to dismiss this learned, often culturally implanted, belief and lifestyle.

Almost everyone living today has started to "jump", if not "leap", and these jumps are moving us in unexpected directions. *The creative leap is a part of the human experience.* For example, reflect on the nexus of the pre-adolescent years and the hormonal rush introducing the physical and psychological transition into puberty. It happened in the instant; you were one thing, then another; all of a sudden you were different. And this amazing change is what is happening today to the human race.

In her book *Jump Time*, Jean Houston, scholar, teacher and co-director of the Foundation for Mind Research, introduces the concept *jump time* as the precursor to an upcoming Quantum leap for each citizen of the Earth. As she describes, we live in an

amazing time "that demands that we 'Jump!' to a new dispensation of humanity."⁷⁴

A jump, or leap, is not gradual; you are sensing two different ways of being in the instant, the past and future, and then there is one and the future becomes the present. Thinking takes a jump, from nothing to everything suddenly, and then things are different. Surprises that completely change your lives are hovering probabilities right around the corner. For example, I'm adopted and have lived for many years with no living parents or siblings or known extended family. Then, with 2016 in full swing, a full sister 15 months younger actually discovered me! Yep, we've done the DNA, and sure enough! I never knew she existed. We've rapidly integrated into each other's lives, forever changing the past, present and future ... and the journey of discovery continues.

<<<<<<<>>>>>>>>

INSIGHT: A leap is not gradual; you are sensing two different ways of being in the instant, the past and future, and then there is one and the future becomes the present.

<<<<<<<>>>>>>>>

If truth be told, the content of the big book, *The Profundity and Bifurcation of Change* (from which all these little books emerge), flowed through the creative stages of preparation, incubation,

illumination and verification, with the growth and expansion of the Intelligent Social Change Journey supported by cognitive theory, social theory, systems and complexity theory, leadership theory, and learnings from neuroscience, psychology, cell biology and spirituality, among other fields. The preparation phase was consciously begun three years ago, although no doubt the seeds of change were planted far earlier. The incubation phase went on for several years while other projects were focused on and created. When illumination finally came, it came quickly as a creative leap and an unexpected, entangled message, with all 36 of the original chapters writing themselves simultaneously! And then, we entered the verification phase, where, through conversation and dialogue and focused attention, the authors ensured, aided by several committed readers, a consistency of the message. And now, today, this little book is delivered to you!

It is important to remember that the creative leap *can only occur when thought is focused outward and in service to others*. As you tap into the larger flow of ideas, you become extraordinarily creative, and, having achieved balanced senses, are able to move beyond the mental world into intuitional thought, the stream of creativity, when you choose to do so.

Through thought we create ourselves and the abilities we have. Energy following thought is

becoming more intelligent. As we tap into the intuitional plane, we enter a new way of thinking, and creating leads to creating, which when shared becomes knowledge for others, who in turn create and share, who in turn create and share, *returned tenfold*. And the world becomes a better place. This is the growth of beauty of thought, with ever-increasing levels of truth unfolding, connecting thought to thought and field to field. In this process, creation is an ever-expanding spiral, allowing life to become more conscious and creative in new ways. *The creation of thought is the creative force of the Universe.*

What does this mean to me?

Creativity! What a wonderful topic, and so close to home for all of us. Think back through your life, and try to recall some of the more creative experiences of your youth! Sure hope you're smiling. I am.

Now, taking this to the creative leap is an opportunity for all of us. And, as a humanity, we're right on the verge of this expansion! Exciting!

Here's a few take-aways form this little book.

-  Creativity is a choice; creativity can be developed. **It is an inherent capability of every mind/brain.**
-  Truly creative people keep an open mind, maintain a high curiosity, and investigate many paths toward new possibilities.
-  Ordinary people can become extraordinarily creative.
-  The experiences to which we expose ourselves and the people with whom we interact directly impact our creativity.
-  As the conceiving self extends its reach ever further into both the past and future, so does judgment become less and less dependent on the momentary present.



A leap is not gradual; you are sensing two different ways of being in the instant, the past and future, and then there is one and the future becomes the present.



It is important to remember that the creative leap *can only occur when thought is focused outward and in service to others.*

Now, take a deep breath, and ...

Think, feel, create.

The creation of thought is the creative force of the Universe.

This volume of **Conscious Look Books** builds conversationally on the ideas presented in *The Profundity and Bifurcation of Change Part IV: Co-Creating the Future*, largely presented in Chapter 29: “Exploring Creativity” and Chapter 30, “The Creative Leap. Co-authors of the original text include David Bennet, Arthur Shelley, Theresa Bullard, John Lewis and Donna Panucci. Full references are available in the original text, which is published by MQIPress, Frost, WV (2017), and available as an eBook on www.amazon.com

Endnotes

- ¹ See Csikszentmihalyi, M. (1996). *Flow and the Psychology of Discovery and Invention*. New York: Harper Collins.
- ² See Goswami, A. (2014). *Quantum Creativity: Think Quantum, Be Creative*. New York: Hay House, Inc.
- ³ See Sheldrake, R. (1989). *The Presence of the Past: Morphic Resonance and the Habits of Nature*. New York: Vintage Books.
- ⁴ Quoted from Warmington and Rouse (1984). *Great Dialogues of Plato*, 18.
- ⁵ See Andreasen, N. (2005). *The Creating Brain: The Neuroscience of Genius*. New York: The Dana Foundation.
- ⁶ Quoted from Koestler, A. (1975). *The Act of Creation*. London: Macmillan, 206.
- ⁷ Andreasen.
- ⁸ Gell-Mann, M. (1994). *The Quark and the Jaguar: Adventures in the Simple and the Complex*. NY: W.H. Freeman and Company, 264.
- ⁹ See Poincaré, H. (2001). *The Value of Science: Essential Writings of Henri Poincaré*. New York: Random House (Modern Library Science).
- ¹⁰ Ibid. 389.
- ¹¹ Ibid.
- ¹² Quoted from Tchaikovsky, M. (1906). *The Life & Letters of Peter Ilich Tchaikovsky*. New York: John Lane Company.
- ¹³ See Jeffrey, S. (2008). *Creativity Revealed: Discovering the Source of Inspiration*. Kingston, NY: Creative Crayon Publishers.
- ¹⁴ See Boden, M. (1991). *The Creative Mind, Myths & Mysticism*. London: Basic Books.
- ¹⁵ Kipling, R. (1985). "Working-tools" in Ghiselin, B. (Ed.). *The Creative Process: A Symposium*. Berkeley, CA: University of California Press, 161-163. (Original article published 1937).

- ¹⁶ de Bono, E. (1992). *Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas*. New York: HarperCollins.
- ¹⁷ Freud, S. (1908/1959). The relation of the poet to day-dreaming. In *Collected papers*, Vol. 4. London: Hogarth Press, 173-183.
- ¹⁸ Guilford, J. P. (1950). "Creativity" in *American Psychologist*, 5, 444-454.
- ¹⁹ Torrance, E. P. (1974). *Torrance Tests of Creative Thinking*. Lexington, MA: Personnel Press.
- ²⁰ Finke, R. A., Ward, T. B., and Smith, S. M. (1992). *Creative Cognition: Theory, Research, and Applications*. Cambridge, MA: MIT Press.
- ²¹ Amabile, T. M. (1983). *The Social Psychology of Creativity*. New York: Springer.
- ²² Eysenck, H. J. (1993). "Creativity and Personality: A Theoretical Perspective" in *Psychological*
- ²³ Campbell, D. T. (1960). "Blind Variation and Selective Retention in Creative Thought and Other Knowledge Processes" in *Psychological Review*, 67, 380-400.
- ²⁴ Perkins, D. N. (1995). *Outsmarting IQ: The Emerging Science of Learnable Intelligence*. New York: Free Press.
- ²⁵ Simonton, D. K. (1999). "Talent and Its Development: An Emergent and Epigenetic Mode" in *Psychological Review*, 106, 435-457.
- ²⁶ Csikszentmihalyi, M. and Csikszentmihalyi, I.S. (Eds.) (1988). *Optimal Experience: Psychological Studies of Flow in Consciousness*. New York: Cambridge University Press.
- ²⁷ Amabile, T. M. (1996). *Creativity in Context*. Boulder, CO: Westview.
- ²⁸ Gruber, H. E. (1989). "The Evolving Systems Approach to Creative Work" in Wallace, D.B. and Gruber, H. E. (Eds.), *Creative People at Work: Twelve Cognitive Case Studies*. New York: Oxford University Press, 3-24.

²⁹ Quoted from Sternberg, R.J. (2003). *Wisdom, Intelligence, and Creativity Synthesized*. Cambridge: Cambridge University Press, 125.

³⁰ Ibid., 188.

³¹ See Hobson, J. A. (1999). *Consciousness*. New York: Scientific American Library. Also, Christos, G. (2003). *Memory and Dreams: The Creative Human Mind*. New Brunswick, NJ: Rutgers University Press.

³² Stonier, T. (1997). *Information and Meaning: An Evolutionary Perspective*. London: Springer-Verlag.

³³ Andreasen, N. (2005). *The Creating Brain: The Neuroscience of Genius*. New York: The Dana Foundation.

³⁴ Grudin, Robert (1984). "The Ethics of Inspiration" in *The Phenomenon of CHANGE*. New York: Rizzoli for Cooper-Hewitt Museum, The Smithsonian institution's National Museum of Design, 15.

³⁵ Andreasen, 159.

³⁶ Green, R.D. (2016). Conversation from *Huffington Post*. Retrieved 08/27/16 from http://www.huffingtonpost.com/r-kay-green/giving-back_b_3298691.html

³⁷ See Bennet, D., Bennet, A. and Turner, R. (2015b). *Expanding the Self: The Intelligent Complex Adaptive Learning System*. Frost, WV: MQI Press.

³⁸ See Kolb, D. A. (1984). *Experiential Learning: Experience as the Source of Learning and Development*. New Jersey: Prentice-Hall.

³⁹ See Byrnes, J. P. (2001). *Minds, Brains, and Learning: Understanding the Psychological and Educational Relevance of Neuroscientific Research*. New York: The Guilford Press.

⁴⁰ Begley, S., (2007). *Train Your Mind Change Your Brain: How a New Science Reveals Our Extraordinary Potential to Transform Ourselves*. New York: Ballantine Books. Also, Jensen, E. (1998). *Teaching with the Brain in Mind*. Alexandria, VA: Association for Supervision and Curriculum Development.

⁴¹ Bennet, D., Bennet, A. and Turner, R. (2015b). *Expanding the Self: The Intelligent Complex Adaptive Learning System*. Frost, WV: MQI Press.

⁴² Crandall, B. Klein, G. and Hoffman, R.R. (2006). *Working Minds: A Practitioner's Guide to Cognitive Task Analysis*. Cambridge, MA: The MIT Press.

⁴³ Ibid.

⁴⁴ Christos, G. (2003). *Memory and Dreams: The Creative Human Mind*. New Brunswick, NJ: Rutgers University Press.

⁴⁵ Ibid., 90.

⁴⁶ Begley, S., (2007). *Train Your Mind Change Your Brain: How a New Science Reveals Our Extraordinary Potential to Transform Ourselves*. New York: Ballantine Books, 214.

⁴⁷ Andreasen, N. (2005). *The Creating Brain: The Neuroscience of Genius*. New York: The Dana Foundation.

⁴⁸ The Monroe Institute furthers the experience and exploration of consciousness, expanded awareness and discovery of self through technology and education See www.monroeinstitute.org/

⁴⁹ Walker, A. (2011). "Creativity Loves Constraints: the Paradox of Google's Twenty Percent Time" in *Ephemera* 11, (4), 369-386.

⁵⁰ McWhinney, W. (1997). *Paths of Change: Strategic Choices for Organizations and Society*. Thousand Oaks, CA: SAGE Publications, Inc., 43.

⁵¹ Bradley, F.H. (1966). *Appearance and Reality*. London: Oxford University Press, 218.

⁵² Carse, James P. (1986). *Finite and Infinite Games*. New York: Ballantine, 168.

⁵³ Michael, D. N. (1977). "Planning's Challenge to the Systems Approach" in Linstone, H.A. and Simmonds, W.H.C., *Futures Research: New Directions*. Reading, MA: Addison-Wesley Publishing Company, Inc.

⁵⁴ MacFlouer, Niles (2004-16). *Why Life Is...* Weekly radio shows: BBSRadio.com (#1-#480) and KXAM (#1-#143).

Retrieved from

http://www.agelesswisdom.com/archives_of_radio_shows.htm

⁵⁵ *The Urantia Book* (1955). Chicago: URANTIA Foundation.

⁵⁶ *Ibid.*, 1295-1296.

⁵⁷ MacFlouer (2004-16).

⁵⁸ See Bennet, D., Bennet, A. and Turner, R. (2015). Also, Bennet, A., Bennet, D. and Avedisian, J. (2015). *The Course of Knowledge: A 21st Century Theory*. Frost, WV: MQIPress.

⁵⁹ Brown, T. (2009). *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. New York: HarperCollins, front flap.

⁶⁰ *Ibid.*

⁶¹ *Ibid.*, 4.

⁶² McTaggart, L. (2002). *The Field: The Quest for the Secret Force of the Universe*. New York: Harper Perennial, 95.

⁶³ Goswami, A. (2000). *The Visionary Window: A Quantum Physicist's Guide to Enlightenment*. Wheaton, Ill: Quest Books, Theosophical Publishing House, 30.

⁶⁴ Planck, M. (1920). "The Genesis and Present State of Development of the Quantum Theory" (Nobel Lecture, June 2).

⁶⁵ See Wallas, G. (1926). *The Art of Thought*. London; Johnathan Cape [republished in 1931].

⁶⁶ Sternberg, R.J. (2003). *Wisdom, Intelligence, and Creativity Synthesized*. Cambridge: Cambridge University Press.

⁶⁷ *Ibid.*

⁶⁸ Galenson, D. (2013). "The Wisdom and Creativity of the Elders in Art and Science." Blog. Retrieved 10/26/2016 from http://www.huffingtonpost.com/david-galenson/the-wisdom-and-creativity_b_2441894.html David Galenson is Professor of Economics at the University of Chicago.

⁶⁹ *Ibid.*

⁷⁰ Sternberg.

⁷¹ (MacFlouer, 2004-16).

⁷² MacFlouer (2004-16)

⁷³ Quoted from Keeran, J.A. (1997-2004). "Emotive Energy"
Retrieved 09/20/2016 from
<http://www.theoryofmind.org/unified/emotive/conclusion.html>
, 3.

⁷⁴ Houston, J. (2000). *Jump Time: Shaping Your Future in a World of Radical Change*. New York: Penguin Putnam Inc.

The Volumes in ***Possibilities that are YOU!***

All Things in Balance

The Art of Thought Adjusting

Associative Patterning and Attracting

Beyond Action

The Bifurcation

Connections as Patterns

Conscious Compassion

The Creative Leap

The Emerging Self

The Emoting Guidance System

Engaging Forces

The ERC's of Intuition

Grounding

The Humanness of Humility

Intention and Attention

Knowing

Living Virtues for Today

ME as Co-Creator

Seeking Wisdom

Staying on the Path

Transcendent Beauty

Truth in Context

You as a human have been participating in and preparing yourself for creativity since your inception. Creativity is **an element of your natural state of being**. When creating for the benefit of others, you are sharing a part of yourself, willing to give to and serve others so they can do the same. In this mode of creation, there are no forces pushing against you. Thus, *everything becomes effortless and you, and others, become more creative*. As we look at the world through multiple frames of reference and interact intelligently with others, we are reaching for a place where creative ideas emerge and preparing to take a creative leap.

