

Innovative Creativity

Creating with Innovation in Mind



Alex Bennet and Arthur Shelley
with Charles Dhewa

The book "Innovative Creativity" stands as an extraordinary milestone and a definitive record on the subject. It beckons readers from various fields, including business practices, humanities, psychology, great philosophies, scientific theories, and even religions, to embark on a profound journey of discovery. One aspect of this exploration of creativity that truly captivates is its unique approach, delving into the depths of humanity's greatest enigma: consciousness. With the brilliance of an incredibly gifted mind, the authors unravel the intricate puzzle of creativity. They guide us through the seemingly impossible task of grasping the intangible essence of innovative creativity, revealing that creativity flourishes when consciousness is temporarily dissolved. Perhaps, in this mystical revelation, lies the profound reason why we must experience the death of old ideas and habits to truly embrace creativity.

Understanding creativity is no small feat—it is akin to comprehending the creation of our universe from nothingness, to a realm where even quantum mechanics falters. In this unfathomable ocean of knowledge, the "practical" chapters on the self, human operation, and the art of quieting our minds, stories and conversations become invaluable. These chapters offer a tangible lifeline amidst the boundless sea of possibilities, providing practical insights that illuminate our understanding of creativity.

Prepare to be enthralled as you embark on this extraordinary odyssey through the pages of "Innovative Creativity." It promises to reshape your perception, challenge your beliefs, and unlock the limitless potential of your own creative genius.

- Rongbin W.B. Lee, Emeritus Professor, Founding Director
of the Knowledge Management and Innovation Research
Centre of The Hong Kong Polytechnic University

Innovative Creativity offers an exploration into the multifaceted world of creativity, intertwining concepts of knowledge, innovation, and consciousness, with each chapter guiding the reader through the intricate relationship between information, creativity, and the transformative power of knowledge. The book's unique structure, starting from foundational concepts and gradually exploring the deeper aspects of creativity and consciousness, is both educational and inspirational. The inclusion of practical exercises such as 'Humility' and 'Quieting the Mind' **invites readers to engage actively with the material**, making the journey personal and introspective. This book uses a holistic approach, looking at creativity through various perspectives—from neuroscience to spirituality, and emphasizes the importance of balance, mindfulness, and self-awareness. In summary, this book is not just a read; **it's an experience**. It's a must-have for anyone looking to deepen their understanding of creativity, whether a novice seeking inspiration or a seasoned professional aiming to enrich their creative process and understanding.

- Vincent Ribiére, Ph.D., D.Sc., Managing Director and
Co-Founder of the Institute for Knowledge and Innovation
Southeast Asia (IKI-SEA). Director of the KIM Ph.D.
Program, Bangkok University, Thailand

A few exceptional geniuses can think innovatively to generate new ideas, find unorthodox solutions of existing problem(s), and think out of the box to develop radically different ideas which no one else has ever thought of before. They, however, are in the minority. While opportunities are there for everyone to capture ideas, only a few can make this happen. In the knowledge economy, organizations and businesses survive by constantly innovating processes and products for competitive advantage, which requires cultivating and practicing a culture of creativity and innovation. Human minds are fundamentally creative but that creativity needs to be channelized for significant value creation within the organization. This generates a need for innovative creativity, which can be an extremely difficult task for the organization. This book on Innovative Creativity—by two well-known and renowned experts on Tacit Knowledge Management (TKM), Alex Bennet and Aurthur Shelly, and including a case example researched by Charles Dhewa—explores how human minds can become more creative and innovative by providing tools, and discussing disciplines and processes for individuals and groups to develop the ability to achieve and demonstrate extraordinary creativity. “Innovative Creativity” is an essential book for seekers of knowledge and the pursuit of creativity and innovation.

- Dr. Rajat Baisya, Professor & Head (Retd) Department of Management Studies, Indian Institute of Technology, Delhi; President, Project & Technology Management Foundation; Chairman, Strategic Consulting Group Pvt. Ltd., India

The mind is an incredible gift, capable of surprising leaps of thought. The authors—Dr. Alex Bennet, Dr. Arthur Shelley, and soon-to-be Dr. Charles Dhewa—use their cutting-edge skills to explore our minds through the magical synthesis of creativity, showing value to individuals, groups, and organizations. This book guides the reader through an enlightened journey combining knowledge and creativity to reach innovation. They teach many possible ways to enlarge creative thinking such as using pattern thinking, engaging levels of consciousness and the unconscious, and accessing creativity through sleep and mindfulness, all the while enlarging creative possibilities. Add in neuroscience findings about our brains and bodies to further explain their teachings. Imagine using the period between sleep and wakefulness for problem solving. Imagine strengthening your intuition and using it to connect to new ideas. Imagine sharing your ideas with others and multiplying them, enlarging them exponentially. The authors connect the dots between all of these processes and give you the tools to gain extraordinary creativity. Dr. Alex Bennet and Dr. Arthur Shelley have both been recognized as in the Top 50 Most Influential People in the World in Tacit Knowledge Management (TKM). We are in good hands as together we explore Innovative Creativity.

- Susan Dreiband, former CKO of the U.S. Forest Service, Reiki Master and Truth Seeker, USA

This Book—"Innovative Creativity: Creating with Innovation in Mind"—is a fourth volume from a series which was initiated with the book "Unleashing the Human Mind: A Consilience Approach to Managing Self" published in 2022, and continued with "Reblooming the Knowledge Movement: The Democratization of Organizations" and "INside Innovation: Looking from the Inside Out" published in 2023, where the protagonist author is Alex Bennet. This volume attains an apogee in the development of various series of concepts, strategies and forms to approach the complexity and multifaceted kind of minds, consciousness and their manifestations. There are reflexive results both at the individual level, incentivized to follow various useful ways, strategies or techniques for a dynamic, inter-correlative and adaptive connection with reality, and also at the collective level as the sum of physical individual organisms which form a new organism with its own characteristics and behaviors. In the first volume, the authors explain why it is necessary to unleash the mind from its stagnant state and engage it in an active attitude in the same cadency with the changes underway in personal life and society. In the second, the authors refer to the role of knowledge and its effect in the reblooming of society. And in the third, the authors explore the effect of one's own internal motivation and vision, conducting a personal evolution. In this fourth volume, the authors approach innovative creativity, the highest form of co-participation in the driving of our own destiny. Therefore, these challenging proposals by themselves invite the readers to open their minds and interests for opening the pages of this volume.

- Professor Dr. Florin Gaiseanu, Science of Information and Technology, Bucharest (Romania) and Barcelona (Spain), Honor and Honorable Member of the Editorial Board of International Journals in Europe and USA.ng edge

Innovation requires creativity. We are creative by nature, even as we struggle with leveraging it in organisational structures that limit our curiosity and learning. Alex Arthur and Charles bring organisational creativity to life by illuminating the interrelatedness of knowledge and learning, so essential to organisational transformation and change. Ultimately, it is people who lead change, and creativity is in abundance, even as it is largely untapped, in organisations. A deeply rewarding read for any change consultant."

- Dr. Karuna Ramanathan, Organisational Transformation Consultant-Coach, Singapore

*I would strongly recommend to anyone who wants to step into the tacit knowledge management (TKM) field, you should read this book "**Innovative Creativity**". It explores the root causes of tacit knowledge and creativity, providing useful tools and patterns with practical exercises which you can easily use in your daily work for TKM.*

- Fisher YU, Secretary-General of GO-TKM, the world's largest not-for-profit organization for tacit knowledge management, Brussels, Belgium.

This book is a living model of Innovative Creativity. The authors provide a wholistic and comprehensive approach to understanding innovative creativity from multiple perspectives while forging their own unique perspective. They describe in rich detail the facets of creativity and the dynamics of transforming information into knowledge, and knowledge and creativity into innovation. Each chapter describes one or more key concepts, presents a framework for understanding the interplay of those concepts, and reinforces the learning with powerful exercises to build the reader's capacity for creativity. The learning is further reinforced by multiple examples, tools and a concluding case study. In this way, the book inspires and empowers the reader to be creative by renewing the mind, expanding the heart, and increasing interaction and collaboration with others.

A key theme runs through the book: Creativity is a choice. One choice is to stop learning and activating the creativity inherently within us. The other choice is to intentionally utilize our remarkable ability to continuously create reality inwardly and co-create reality as we interact with others and the environment. The authors caution that if innovative creativity is to serve the greater good, it requires a healthy, open mind and a compassionate, humble heart. Innovative Creativity powerfully and persuasively calls us to tap into a new way of thinking and creating. As we share and collaborate with others who are likeminded, we transform our world into a haven of oneness, beauty, compassion, and service within our organizations, community, and nations.

**- Dr. Joyce Avedisian, Avedisian Management Consultants,
Author, USA**

You can never ask for more from the book, even though you would not have expected less. With the volatile, uncertain, complex, and ambiguous world of today, this book is the springboard for whosoever desires to find solutions to world challenges innovatively and creatively. This book is also a stopgap for those who seek to understand the relationship between information, creativity, knowledge and innovation.

**- Muktar Ahmad, KIM PhD Student, IKI-SEA, Bangkok
Unviersity; Chartered Banker, Human Resource Expert,
Training facilitator, and Program Development Manager,
Central Bank of Nigeria, Africa**

Dr. Alex's and her co-authors' "Innovative Creativity" is like a flashlight in a dark room for anyone who's ever felt stuck creatively. It's filled with relatable examples, easy-to-digest concepts, and hands-on tips that feel more like a chat with a wise friend than a lecture. As a PhD student under her guidance, I've seen these principles come to life in her seminars. This book is a must-have if you want to light up your creative journey. Trust me, it's a game changer in understanding creativity in a fun, approachable way!

**- Zhenggang Zhao, Founder of Asia Connet PTE LTD,
Singapore**

This book provides profound food for thought. "Innovative Creativity" is not just another book on creativity and innovation. Instead, it is a deep ocean of complex thoughts about the interrelationship of creativity, innovation, knowledge, wisdom and intelligence among various other facets of human life. A key takeaway from the book is that "creativity can't exist without knowledge and knowledge can't exist without creativity" and that "knowledge is an action lever for innovation". The distinction between knowledge (described by the authors as the capacity -- potential or actual -- to take effective action) and knowing ("seeing beyond images, hearing beyond words, sensing beyond appearances and feeling beyond emotions") and how both knowledge and knowing are prerequisites for innovation and creativity have been very well brought out. The authors have gone into various dimensions of tacit knowledge and their connection with intuition (which may be an earned, revealed or controlled intuition) and how this has a bearing on creativity. While presenting various perspectives on creativity as described in different streams of literature, the authors make the point that imagination is a direct player in the creativity process and that innovative creativity is the sum total of creative imagination, empathy and energy. The book weaves a thread around various interrelated concepts impinging on creativity. These include the concepts of the creative leap, story thinking, pattern thinking, emotional intelligence, synthesis, synchronicity, hemispheric balance, and the value role of attention and intention, among others.

A beauty of the book is its compilation of exercises, which the reader can experiment with to understand the nuances of various concepts that have been covered. I particularly liked the exercises on "humility", "sleep on it", "quieting the mind", "listening to feelings" and "imagining". Further, in order to explain the interrelationships between various concepts, the authors have created figures which vividly illustrate the complexity of these interrelationships.

It is often said that the more we know, the more we discover our ignorance. While that may be true, the authors rightfully proclaim that knowledge begets knowledge. As a reader, I feel overwhelmed with the new knowledge about innovative creativity that this book has created for me.

**- Prof. (Dr.) Surinder Batra, former Dean (Academics) &
Professor, Institute of Management Technology,
Ghaziabad, India**

When I look back at more than 25 years of seeing organizations tackling various phases of knowledge management and innovation efforts in the Department of Defense, Federal Government, and in Private Industry environments there have been many successes, but I have yet to see any truly achieve the real potential of what could be possible. I see this book, Innovative Creativity, as setting a course to pull together the forces of deep creative thinking, understanding the integration of innovation, and setting the foundation of a knowledge management effort to set a course for success. If I were designing a curriculum, this book would be one of the core reading requirements to spark deeper thought on the kind of creative thought needed to meet future challenges in a complex world.

**- Michael C. Dorohovich, Lieutenant Colonel, U.S. Army,
Retired; former GDIT KM Program Manager supporting the
Defense Acquisition University, USA**

This book masterfully teaches the theory while offering practical insights on implementation. It deconstructs the discipline of innovative creativity into its constituent concepts, enriching our understanding and deepening our knowledge of each aspect. It aids in connecting the dots, yet thoughtfully entrusts us, the readers, with the responsibility of innovative creativity, encouraging us to weave these elements into a cohesive paradigm for our individual and collective benefit.

- Dr. Moria Levy, CEO ROM Global, ISO30401 project leader, KMGH chair 2022, Israel

*It definitely takes a genius, brilliant, and very rich mind to bring in and weave together such a broad scope of wisdom, and present an all-embracing view of the interdependences with respect to **Innovative Creativity**. Not only did I experience great joy and the feeling of love when reading this deep, tightly woven and enriching book, but also deep mental satisfaction through the continuous intellectual stimulation and knowledge enhancement. It was just like listening to a beautiful musical masterpiece, **scritto in vivacissimo, fortissimo e assai con brio**, orchestrated by Dr. Alex Bennet, Dr. Arthur Shelley, and Charles Dhewa.*

To add to the many facets of the book, I would like to contribute the following quote from Thaye Dorje, His Holiness the 17th Gyalwa Karmapa: "Inner Wealth is our mind, our consciousness. I believe that this mind is like a wish-fulfilling jewel. If you know how to utilize this mind, it can produce the most beneficial effects. The best way to utilize and develop this mind is to absorb knowledge, and the most important kind of knowledge is the one that makes us a kind person, a decent person, a person worthy of respect." It is difficult to find a book that honors all the profound but extraordinary facets of life and brings in and connects higher knowledge and wisdom to beautifully present the way things are, the true being of our existence. I thank the authors for enriching our minds and lives with this outstanding contribution.

- Jacqueline Guth, KIM PhD student at IKI-SEA, Bangkok University; Head of Quality and KM at two Healthcare Centers, Switzerland

Perfectly timed release. Go grab it! Now! Have the "First-Reader's" advantage! Within a single day, at a slow reading pace, one can finish-off reading the superbbly effective, hands-on exercises in this new book INNOVATIVE CREATIVITY by the gifted and prolific authors and specialists, Dr. Alex Bennet and Dr. Arthur Shelley. Then, instantaneously, start applying them to your own life, work, and network, and let yourself and your community feel the magic first-hand! The topic of this book is the inevitably necessary subject we've been waiting for, emerging from within the huge bouquet of wonderfully useful books which Dr. Alex Bennet has gifted to the world of learning professionals and students—all those who are mindfully keeping in tandem with the latest in KM and Innovation. At the onslaught of the thrustful wave of advancements and releases in Artificial Intelligence, having the skill of Innovative Creativity may be the only differentiating capability between a top excelling Talent and the rest of the world!

- ABI Sarkar, Entrepreneur, JOBexo, Author in English/Hindi/Thai of Talent-Evaluator. India

Never before in human history, has an existential threat of a global scale as the climate crisis compromised the future of civilization as we know it. The paradigms that brought us here are not the ones that can take us out of it. We must now imagine the worst that might happen and then imagine how best to cope with it. That is probably the largest leap of imagination ever imposed upon the possibility of a human future. This book is as timely as it is relevant for nourishing our creative imagination potential. It helps connect the spheres of unbound creativity with those of actionable knowledge and social innovation. This rare accomplishment is welcome for being at once imaginative and feasible.

- Dr. Francisco Javier Carrillo, President of the World Capital Institute and Emeritus Professor of Knowledge Based Development at Tecnológico de Monterrey, Mexico

We are the masters of our work because I am that I am. Whether we believe in The Divine infinitely creating-Creator or the constant expanding universe, we have the innate necessity to create or co-create in order to survive and thrive. Dr. Alex Bennet is a true inspiration and a remarkable author of various topics that caresses the study of the mind and brain's plasticity and development. In Innovative Creativity she and her co-author Dr. Arthur Shelley support what multiple conducted studies have found, much like physical fitness, that keeping the brain flexible and challenged to innovative ideas leads to mental fitness. An active mind leads to a stronger immune system, emotional stability and wellbeing. Undoubtedly, stimulating creativity plays a roll on shifting the mind from a latent stage to potentializing productivity, bringing personal fulfillment, self-recognition and self-actualization. Innovative Creativity should be a book Inculcated from early education and required throughout the educational systems and included as a corporate fundamental. Pushing the mind on innovative creativity will help engender a healthier planetary social-political relationships where making peace dominates making war.

- Dr. Alexandra Paulhiac, Oriental Medicine; Diplomat of Neuro Acupuncture; Functional Medicine Physician; Director, Mountain Quest Wellness Center, USA

Einstein professed in his book Cosmic Religion, "At times I feel certain I am right without knowing the reason." Given as of 2023 we know Einstein's theory of relativity has proven correct to 14 decimal places; it seems he really did know something. This tacit nature of knowledge, both personally and across groups and societies, has led some experts to claim we can never accurately define knowledge, but in this insightful book, Bennet, Shelley and Dhewa draw from neuroscience, indigenous knowledge, successful case studies and even spiritual practices to make the point that we don't have to define knowledge alone to take advantage of it. By defining it in relation to innovation and creativity, we can enhance our thinking to new levels of impact and flow, both in our personal and professional lives.

- Stuart French, Knowledge Manager, Victorian County Fire Authority, Australia

Innovative Creativity

Creating with Innovation in Mind

**Dr. Alex Bennet, Mountain Quest Institute
Dr. Arthur Shelley, Intelligent Answers
with Charles Dhewa, Knowledge Transfer Africa**

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*The mind is a wonderful thing.
Entangled with living,
Engendering thought,
Who knows what the next thought will bring?*

Prologue

Creativity is our life partner, encapsulated within magic and mystery. We humans have been creating since our dawn. Creativity has many life partners, and comes in a legion of ways. While many adhere to the maxim: "If it isn't broke, leave it alone;" I say: If it isn't broke, break it! How else can we move on to something new? Creativity comes from necessity, dreams, fantasies, greed, curiosity, and many other human impulses. Then there is luck, serendipity, collaboration, policies, muses, discoveries of old and new books, ruins, cultures, and grand gestures – to name but a few. Creativity is part of our human DNA, and will exist as long as we exist.

**Michael Stankosky
Doctor of Science & Master of Arts
Professor Emeritus
George Washington University**

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Preface

There are so many wonderful books on creativity! Would that we could touch them and immediately “know” what is in them, and then use our incredible human synthesizing skills to connect all the learning that is best for us and plan our actions accordingly. Maybe one day this will happen! But not today.

So why another book? Ah, but that’s the beauty of creativity. There is ALWAYS something new. Just like people. No two people are—or ever have been—alike; there’s always something unique about each of us! And so it is with creativity. Even when we THINK we are doing something exactly the same, whenever a human is involved in the doing or thinking, there’s always something that’s different! Different situations. Different contexts. And lots of different ways of thinking to explore! We’re these amazing complex adaptive systems, and “change” is our middle name. Come to think of it, creativity is like complexity. It’s a multiplier. The more things we create, the more there is to create.

Do you know that for hundreds, thousands, maybe even millions of years ideas were not really valued. I mean, some really good ideas like fire certainly caught on, but it took civilization a long time before realizing that it *must value ideas*. In an interview with General Eisenhower right before he was elected US president, David Lawrence reported him saying: “I want new ideas. I don’t know what the future has in store for me, but if I am called to a high position of responsibility, I will want new ideas.” It didn’t take long before creative thinking was becoming a prized and profit-producing possession for individuals, organizations, and countries. And then it was. For example, in the Spring of 2010, IBM—the international technology and consulting firm—released a study crossing 33 industries engaging 1500 chief executive officers from 60 countries which cited creativity as the **single most important leadership competency**.¹

Everyone needs new ideas. Just think how boring life would be without them! Fortunately, this is one need pretty much everyone can resolve, although in some people that creative power lies dormant, waiting. Ideas are all around us and within us in every moment of life, just waiting for us to feel, hear, or catch sight of, and for some to smell and taste. Looking at the top ten countries in terms of the number of patents filed in 2021 alone, there were 695,400 filed in China, 595,700 in the U.S., 502,600 in Japan, 206,780 in South Korea, 173,220 in Germany, 58,410 in the United Kingdom, 53,860 in Switzerland, 44,520 in Sweden, and 41,270 in the Netherlands. In 2022, Indian and Chinese innovators soared to record highs, increasing by 31.6% and 3.1%, respectively.

Out of a total of 3,457,400 filed patents internationally in 2022, 1.58 million were filed in China, and around 505,000 in the U.S., 405,000 in Japan, 272,000 in the Republic of Korea, and nearly 156,000 in Germany. And those are just the ideas that people thought powerful enough to warrant patents!

The large majority of those patentable ideas—which means that they’ve resulted in innovation—follow the interest, passion, focus, and joy of the creator. This is not surprising. Focus brings limits, which enable us to dig down deeper into the knowledge domain of interest, passion keeps us digging, and joy is both an incentive to keep going *and* a reward. Crawford goes even further, suggesting that you begin to think “in terms of your great ambitions, your desires, and your plans for the future. If these things have been implanted in your mind, it is probable that your activity will gravitate in such directions.”² This is the power of intent. And once you start, you keep going! Ideas beget ideas, one idea jumping out from another, with all of that stuff that is the product of our deep dive into a domain of knowledge emerging to bisociate with stuff in the context of where we situate ourselves. And so, the jumps (or leaps) continue, with really good ideas often representing many successive jumps. We once asked a scientist friend how on earth he had 80 patents, and he simply said, “They just keep emerging, connecting to each other, and then disconnecting and standing in their own light.”

Even when these ideas jump out from other ideas, *they are all different*. They are products of mental activity *and* intuition and we already know that we all think, feel, and act differently, so our ideas are different. They are concepts or notions, or maybe a mental image or picture, a vision, or maybe they relate to a plan or a standard, or ... and the list goes on. They are the ideas that pop in and out of our minds, sometimes entangled with everyday monkey chatter and other times pure and clear and beautiful.

How do we get these ideas? We’re going to talk a lot about that in this book. But looking through the vast number of books on this topic, they seem to follow two paths: *inspiration* and *technique*, although these can certainly overlap. We describe creativity as the bisociation of two or more things, and that certainly can be caused by either inspiration or technique. Yet creativity is generally *more* than the combining of two or more things. On the technique side, way back in the 1950’s, Crawford outlined a process involving three steps: (1) look at one thing (can be either a process or an idea), (2) then select one unusual or strong attribute of that thing, and (3) then apply that attribute to something else.³ Note the caveat that these “things” have to have a relationship of some nature with each other.

Crawford goes on further to say that there are five controlling factors to our choice of attributes: money-making and commercial possibilities, labor-saving possibilities, preservation and well-being of ourselves and others, beauty and appeal to the senses, and the current of the world's thinking.⁴ We would add the excitement of innovating, of contributing something new, of making a difference in the world! This shifting of attributes from one thing to another has had a lot of success in the past. Try it.

As he concludes, you now have a creation, and even in 1954 when his book *The Techniques of Creative Thinking* was published, Crawford vigorously stated, "Creative thinking is today's most prized, profit-producing possession for any individual, corporation, or country. It has the capacity to change you, your business, and the world."⁵ Little did he know how true those words would still reverberate in the 21st century!

Knowledge Capacities, discussed in depth in Chapter 1, have an underlying theme similar to Crawford's technique, perhaps with a little different twist. Instead of shifting a specific attribute from one thing to another, knowledge capacities are a shift in your perception, the *way* you look at something. One example is shifting frames of reference. There is limited mental capacity in a single viewpoint or frame of reference. Confusion, paradoxes and riddles are not made by external reality or the situation; they are created by our own limitations in thinking, language, and perspective or viewpoint. When addressing an issue or opportunity in an organizational setting, approaches to shifting your frame of reference might include looking at the issue from the viewpoint of different stakeholders; exploring the issue from the inside out as well as the outside in; or looking at the issue through the lens of simplicity, complicity, and then complexity. Another example is the use of McCabe's Dihedral Group Theory, which echoes the mathematical thought processes used by Steve Jobs.⁶ The point is that when you look from different directions you perceive differences, *which combine thoughts in different ways*, leading to new ideas.

To enrich your creativity techniques, in this text we introduce John Lewis' *Story Thinking* with the visualization of the *structure of story* underlying both creativity and innovation. Story Thinking breaks Aristotle's description of the natural story-telling pattern into a six-phase cycle: Automation, Disruption, Investigation, Ideation, Expectation, and Affirmation (ADIIEA). (See Chapter 8.)

And then, there is the other path, that of inspiration. Indeed, for many people who create successful innovation, their bright ideas come suddenly, perhaps waking in the middle of the night with solutions in mind, and having

the ability to translate those ideas into something useful. With few exceptions, these ideas are in the knowledge domain of their interest and passion, a domain on which they have focused and engaged for a number of years. In other words, they PREPARED themselves in their knowledge domain of passion ... *they were ready to receive big ideas and knew what to do with those ideas when they got them*. In this regard, there is clearly value in well-invested age. Older men and women get a break here since “the further we progress along the great path of time and the older we are, the greater perspective we have looking backwards”,⁷ although, of course, this is highly dependent on the health and openness to learning of the individual. You will note the element of wisdom that snuck into the end of this paragraph. And, yes, wisdom joins intuition and imagination as powerful human forces accelerating innovative creativity.

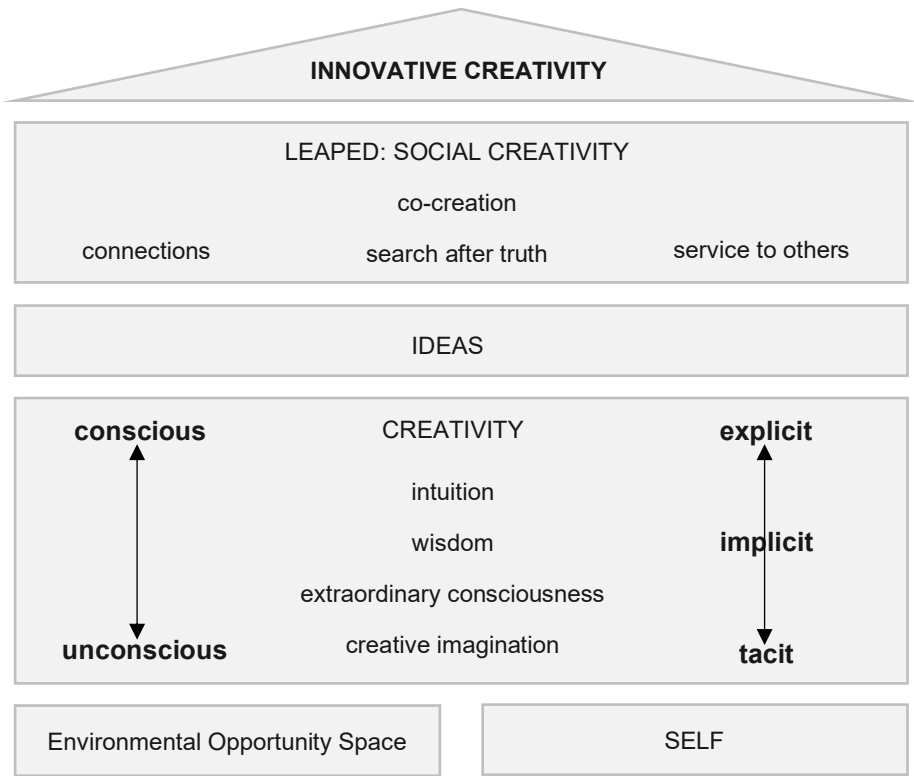
There are those who choose to become the fullness of who they are, that is, to embrace *both* ways of knowing and creating—the mental technique and the intuitive inspiration. Einstein saw this as he wrote in his book *Cosmic Religion* that: *Imagination embraces the entire world, stimulating progress, giving birth to evolution. It is, strictly speaking, a real factor in scientific research*.⁸ It is at this nexus, this point of creative tension, that something can emerge that is greater than either approach could bring forth by itself. And it is at this intersection that we begin with the big idea of Innovative Creativity.

A Bit About Structure

Somewhere along the way, life began to be all about unfolding, with little bits of information emerging here and there and a large part of our learning was the discovery of how all these sometimes disparate pieces fit together. You will find this to be the case with this book. Deep dives into a topic and then moving right into various other topics, leaving you, the reader to “connect the dots” as you move through the text. Now, there are hints along the way as a number of subjects emerge again and again throughout the book. For example, when indexing there were some concepts—intent/intention, intuition, patterns, self, tacit knowledge, thinking and thought, truth and wisdom—woven throughout.

Then, finally, at the end, following a case study, a chapter actually entitled “Connecting the Dots”, which provides a model and a brief recapping of core ideas as well as a few additional thoughts. Creativity itself is about connecting the dots, bringing two or more ideas together to achieve something new. And that is what we are asking you to do. Make the ideas that resonate with you your own, and use them to explore your own unique Innovative Creativity journey.

That said, just prior to publication, a colleague and friend, Dr. Moria Levy, CEO of ROM Global, noted that the enriching ideas might be easier to consume if there was a better understanding of the big picture from the beginning. She provided an illustration to share how she saw the larger pieces fitting together, and so I share that now with you.



Basics: Exploring Creativity

While the sequential organization of the chapters is not directly tied to this model, it provides a good way to look at the relationships of core topics. Working through SELF and the Environmental Opportunity Space, it acknowledges the human power of creative imagination, wisdom, and extraordinary consciousness as we access our tacit knowledge and tap into the larger sphere of intuition, emerging ideas and opening to the creative leap, which is very much augmented by our social connections, driven by our search for truth, and accelerated through service to others. And with that thought, we begin.

*There is a space between man's imagination
and man's attainment that may only
be traversed by his longing.*

Kahlil Gibran
Sand and Foam

Foreword

To be sure, in this timely and inspired volume Alex Bennet, Arthur Shelley, and Charles Dhewa provide an expansive view of human ingenuity. Joining in, from the onset in the Prologue, Michael Stankosky includes in granite stone clarity, insight into this human quality. In stride with his preeminent work over decades on the nature of knowledge, he places creativity front and center as an inherent human function. Cautiously, he advises that it is also *encapsulated within magic and mystery*. In this book, the authors may in fact know where a good portion of the *magic* and *mystery* comes from and belongs.

Historically and well into our times, these views present a paradigm shift of epic proportion. Human intelligence is on the rise! Not that we're getting smarter; rather, we are rising to better understand what we are, how we think, how we learn, how we choose, and what and how we can create. In that regard, I would share a few historical perspectives for reflection and then a slight glimpse of creativity vis-a-vis the new era of human intelligence as we peruse the insightful approach of these three harbingers of creativity and innovation.

In researching the etymology of creativity, one finds that the emergence of root words are sparse and lacking. In fact, we may surmise that humans have been hesitant to recognize our faculty for being creative. There is *creare* and *creo* from Latin for “to create”, and *facere* for “to make” and *creatives* for “creative”, *Krelnein* or *Krainein* from Greek for “to fulfill”, and *merake* for “doing things with love or soul—putting yourself into something”. Indeed, while there are many words and meanings of words that could be considered in tracing the language spectrum, they do not begin to resonate with the magnitude of the modern usage of *creativity*. In great measure, earlier related language was reserved across religions and cultures for the activities and realms of divine beings. Accordingly, not attributing creating and creativity to humans was, and may still be, a way to elevate the divine and diminish mortals.

Across annals of history, we recorded and gathered religious and philosophical insights depicting human nature and its creations. Vast vestiges, memorials and records represent human legacies of civilizations, governing and economic systems, sciences, structures and infrastructures, and literature, music, and bodies of beliefs. We carved and we painted, and generations stand in awe of those creations. Imagine \$450 million for a single portrait by an artist from five centuries ago and \$30 million for one of the artist's notebooks; and only now is the cosmic merit of the artist brilliantly revealed.⁹ Across time, Leonardo da Vinci adds a grand key, “Though human ingenuity may make various inventions ... it will never devise any invention more beautiful, nor

more simple, nor more to the purpose than Nature does; because in her inventions nothing is wanting, and nothing is superfluous.”¹⁰ History has considered human brilliance as anomalies for so long. Now, with modern capabilities to explore within us, what then do we make of the human brain-mind/heart-soul with which we are endowed? When we appreciate nature as an example, not just a metaphor, our questions become more like nature—innumerable and infinitely varied. Variety is the crowning evidence of existence and most likely of creation and creativity.

When my wife and I married in 1968, all we had was a Blue Chevy Nova and our wedding rings. The first impactful experience we shared was my service in a distant battlefield. Somehow, to help lift us from that harsh reality, we purchased a 54-volume set of the Great Books of the Western World.¹¹ This collection was compiled under the advice of some of the most learned scholars of the time. Two volumes entitled *A Syntopicon* carefully reviewed 102 selected topics. See the list at en.wikipedia.org, topic under Contents: *A Syntopicon*. Fast forward to 1984 when I was serving as a consultant to the Commanding General, Fort Belvoir, Virginia. There, I had the opportunity to design and develop, with special colleagues, a unique think tank for providing unprecedented ability to solve complex issues rapidly and effectively. To that end, my attention was drawn to the world-changing use of personal computers and to the escalating dynamic of creativity processes in complex decision-making.

To increase my understanding of creativity, I turned to the 102 topics in *A Syntopicon*. Alas, there was no listing for Creativity, even though there were topics like Habit and Reasoning. Then, as I read in the introductory volume, “The Great Conversation”, I was struck by three affirmative statements about the nature of meaningful thinking at work: Speaking of the worker in the workplace—“He will develop all the meaning there is in his work and go on to see to it that it has more and better meaning.”¹²; “An axiomatic educational proposition is that what is honored in a country will be cultivated there.”¹³; and “We cannot admit that ordinary people cannot have a good education, because we cannot agree that democracy must involve a degradation of the human ideal.... We cannot concede that the conquest of nature, the conquest of drudgery, and the conquest of political power must lead in combination to triviality in education and hence in all the other occupations of life. The aim of education is wisdom, and each must have the chance to become as wise as he can.”¹⁴ There we had it—affirmations about deeper thinking, even at work, but no reference to creativity. One thing was certain, there was a lot to think about. How to think about it all was still a formidable challenge.

I continued my interest in creativity with a limited 1950's perspective. It expanded by orders of magnitude during the subsequent decades. Fortunately, there were impressions from my background that nudged me in curious directions. At the age of 16, I read how Einstein envisioned following a beam of light across the universe and how that momentary experience served as an epiphany for his conception of the theory of relatively. I wondered how the mind could process that to any useful conclusion. In my twenties, my religious upbringing solidified around a positive regard for the capacities of our brains and minds. Then, in the 1970's as an immense range of creativity resources unfolded, a growing number of 20th Century thought leaders emerged under the caveat of the creativity discipline. And in the shifting of leading global economies from industrial-based to information-based and knowledge-based, a wave of creativity perspectives and resources unfolded for engaging employees in deeper thinking and productivity at work. A major change of view of the role of employees, especially in America, was characterized by Peter Drucker's observation about employees evolving from being expenses to employees as assets, and then to employees as investors.¹⁵ Along with this evolution emerged the contemporary role of *knowledge worker*. At the same time, people in general were gradually accepting that they had abilities to think in a variety of imaginative, constructive, new, innovative, and creative ways. Given the convergence in various countries and economies, especially again in America and in the western and democratic nations, numerous brilliant creativity thought leaders, prolific theorists and authors, scientists across disciplines, centers of university research and studies, consulting, and business development activities produced a firestorm of the new appreciation of human brain power. The impact blossomed in education systems, in Wall Street, and in the entrepreneurial climate and economies of the industrial age of the middle half of the 20th Century. As WWII ended with the victories of freedom-loving nations, veterans and workers from hyper-focused wartime engines of invention and productivity infused a heightened sense of rebuilding everything better and better in the last half of the 20th Century and innovation and creativity blossomed.

Some would venture to say that the genesis of creativity was cultivated during the Renaissance with grand manifestations of human achievement. Clearly, the amazing achievements of that era begin to add humans to the realm of creators, albeit at an earthly level. In any case, at the beginning of the 20th Century we still had the majority of our populations engaged with producing food for our life sustenance. Then, almost miraculously, by the end of the century only a few percent of us were required to do that. The rest of us were engaged in creating thousands of new things and our brain-mind/heart-soul capacities were enveloped with the notion of creativity. Still, we were not clear about this *magical and mysterious* power. Is it organized within our brains and

minds to function concurrently as we process learning and knowledge? Is it easily engaged, or do you have to methodically engage it? Is it localized or systemic? Is it a core process throughout the subfunctions of the brain-mind development, or is it selectively distributed, genetic or acquired? At this point, two decades into the 21st Century, the questions about creativity are multiplying exponentially and they will likely abound for decades to come.

More than ever, *How do we release the Genie from the lamp?* How do we tap the next level of creativity and innovation that are needed here on Planet Earth? There are so many human needs. Ironically, the more we discover, the more apparent the challenges become; even our achievements illuminate unforeseen expectations. As we shift here to the vantage point of Mountain Quest Institute (MQI), we concede that the *Wishful Genie Paradigm* is not an answer. Moreover, the MQI groundbreaking work in *Innovative Creativity: Creating with Innovation in Mind* beckons us to deepen and broaden our innate creativity capacities in a fresh and expansive way to summon the genius within each of us.

These authors draw from a deep aquifer of research with advanced concepts and models founded in a consilience approach that coalesces many disciplines and sciences. Their systemic approach orchestrates creativity capacities with the flow of information and knowledge deep within. In Chapter 7 they even look to drawing from the quantum level. At that depth we may tap crescendos of our brain/mind performance for innovation. The added value of IC is that it has significantly rich implied and projected capabilities. It is well enough conceived and developed to keep pace with rapidly progressing human augmentation technologies needed for making strides vis-à-vis innovative efforts and ambitions. Second, and more importantly, it has in its DNA the genetic coding, so to speak, to influence the rapidly evolving quantum revolution.

The marathon is on. Artificial Intelligence shifts to Augmented Intelligence; Digital Computing shifts to Quantum Computing; Human Intelligence shifts from a subset of the neuroscience family of research to an emerging and expansive range of comprehensive human consciousness. In the research, the prominence of creativity is increasing to the point where there is a wide range of schools of thought even about the primary relationship of creativity and intelligence.

As you engage the set of chapters before you, what will you experience? What will capture your imagination? What will you return back to from time to time? What will you choose to learn more about to empower your life interests?

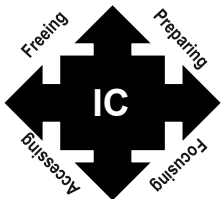
What will encourage you to wonder deeply about and engage your brain-mind/heart-soul potential?

My Hope—The U.S. National Library of Medicine reports there are more than 600 neurologic diseases. You would recognize many of them—people all around us deal with them. For example, by 2050 the number of Americans alone with Alzheimer’s or other dementias could double to 13 million. The cost of that care now exceeds \$300 billion per year. IC can help reduce this.

What do you hope for? What does your SELF think about? Try Exercise 5 in Chapter 4: *Who is My SELF?* Remember, Innovative Creativity encourages and helps us to see how we are co-creators. These MQI authors know about this—in this book they share *deep knowledge* of it!

Robert Turner

Co-Author, *Reblooming the Knowledge Movement:
The Democratization of Organizations and
Unleashing the Human Brain: A Consilience
Approach to Managing Self*



Chapter 1

Introduction

Linking Information, Knowledge, Creativity, and Innovation (10) ... Knowledge as a Creative Process (13) ... Knowledge Capacities (15) ... Differentiating Knowledge and Knowing (17) ... The Magical Synthesis (20)

Exercise 1: Humility (8)

Figure 1: Exploring the relationships among information, knowledge, creativity and innovation (12) ... Figure 2: Ways humans operate in the world (16) ... Figure 3: The Knowledge and Knowing Loop (18)

Innovative Creativity is purposefully engaging your creativity with innovation in mind. Grammatically and conceptually, it can be thought of in two ways, and both will be explored in this book. From one perspective, “Innovative Creativity” means that we are going to take an *innovative approach to exploring creativity*. And indeed, we are! There is so much that has been written through the years about creativity, and that writing emerges from so many fields of study, so many different viewpoints. This, of course, is a good thing, providing a rich array of offerings to a diversity of people who, along with their unique self-created models of the world and ways of understanding and learning, demand different approaches and viewpoints. As we write in the beginning of *Unleashing the Human Mind* by Bennet, Bennet and Turner:

*Increasingly, we recognize that we are infinitely complex beings with immense physical, mental, emotional and spiritual capacities. Presiding over our human systems, **our human brains are fully integrated, biological, and extraordinary organs that are preeminent in the known Universe.***¹⁶

There are several points in this quote important to this introduction. First, the recognition that we are infinitely complex beings. There is so much “more” to us than we have discovered, and still there is so much that we HAVE discovered, enough to “know” that we HAVE immense physical, mental, emotional and spiritual capacities. So, in this book, while focusing on creativity, we are going to integrate our physical, mental, emotional and spiritual capabilities, pushing the edges of everyday thought to more fully engage our human potential.

This requires a consilience approach. Consilience means a “jumping together” of knowledge through the dynamic linking of ideas, facts and theories *across disciplines* to create a common groundwork of explanation.¹⁷ While certainly a large amount of research on creativity has been done in the area of

psychology and related disciplines, creativity is a phenomenon that requires exploration across disciplines. As Nobel Prize-winning immunologist Peter Medawar said,

*The analysis of creativity in all its forms is beyond the competence of any one accepted discipline. It requires a consortium of talents: psychologists, biologists, philosophers, computer scientists, artists, and poets would all expect to have their say. That “creativity is beyond analysis” is a romantic illusion we must now outgrow.*¹⁸

We agree that understanding creativity requires exploring it across disciplines. In this book we pull thoughts from various fields including education, learning, cognitive psychology, sociology, biology, decision science, management, neuroscience, systems and complexity, spirituality, and many more sub-fields, and do NOT embrace a specific argument or approach to creativity, although there are certainly many to choose from! Only—and here is the rub—in all the materials we are going to explore, what makes sense and what proves useful will be determined by YOU with your unique beliefs, feeling of self, capabilities, and capacity for learning, all complimented by a true sense of humility.¹⁹ So, in a sense, this book is yours.

The potential offered through humility is a human gift in a changing, complex and uncertain world. *You cannot learn if you already have all the answers.* Humility is so important to our learning potential that we’ve included a short exercise below. From an individual perspective, humility means having an accurate view of yourself, neither too high nor too low; recognizing your strengths and abilities as well as your weaknesses and limitations, and being honest about those to yourself and others. From a collective viewpoint, this means being other-oriented, focused beyond self. This would include development of empathy, knowing the needs and wants of others, and taking those into consideration in your decisions and actions. When taking creativity to the level of innovation, creating something useful to yourself and others, it is easy to recognize how very important it is to *understand the needs and wants of others!*

* * * * *

EXERCISE 1: Humility

STEP (1) To increase humility, first *open your mind* to accept that, by nature, at this point of development human beings have egos and desires, both of which can have strong emotional tags connected to them. Yet it can be rather difficult for an individual to recognize egotism and arrogance in themselves. Remember, the personality, not the self, is often in control, so an individual

may or may not be aware of their projection or position. This is potentially true of the individual with whom you are interacting, as well as yourself.

STEP (2) Second, *assume the other is right*. Set aside personal opinions and beliefs for the moment, accept what is being said, the idea or concept, and reflect on this new perspective in the search for truth. While this may prove quite difficult for an individual who is highly dependent on ego and arrogance to survive in what can be a challenging world, almost every individual has someone or something they love more than themselves. Try imagining that this new idea is coming from that someone whom you love, respect, and trust, or that it is associated with something that you love. This simple trick will help increase your ability to engage humility.

STEP (3) Adopting this new idea or concept, *try to prove it is right*, pulling up as many examples as you can and testing the logic of it. If all the examples you can pull up fit this new perspective, then you have discovered a new level of truth. If the examples contradict the concept, then bring in your previous ideas and test the logic of those. Again, if the examples do not all fit, continue your search for a bigger concept that conveys a higher level of truth. The critical element in this learning approach is giving up your way of thinking so that you can understand thoughts different than your own, discovering new truths. Then you can compare the various concepts, asking which is more complete or how they potentially work together.

One issue that may emerge is the inclination for people to think how they feel first, then think about the logical part to determine truth. This “feeling” has already biased their higher conceptual thinking, which may result in it being untrue. As we expand in consciousness, it is necessary for us to develop a new sense of self that does not require us to be right in order to feel good about our self.

STEP (4) Once we come to a conclusion, we need to take action. It is time to affirm our incorrectness, as appropriate, to those with whom we have potentially lacked humility, and to *show gratitude for them sharing their thoughts with us*. Note that the expression of appreciation and gratitude reduces forces. It is not enough to say that you were wrong, *nor is that an important issue*. What *is* important is to acknowledge that someone else is right, and that you are appreciative of learning from them.

STEP (5) Finally, *ensure that your motive for adopting humility is your search for truth*. Motive eventually comes out, and the wrong motive will defeat the purpose at hand. In this search for truth, you are using mental discipline to develop greater wisdom. While it is difficult to overcome the urge to “look good” and to be “righter” than others, remember, when we are “full” there is

no room for new thought. When choosing humility as part of our learning journey, we discover that it is not about being right, rather it is about the continuous search for higher truth.

* * * * *

And that brings us to the second way of thinking about “Innovative Creativity”, which is the ability to APPLY your creativity to life situations whether personal or professional, the creation of something useful, whether described as a design or theory, a process, or a product. Some experts already define that as part of creativity, believing that creativity should also have utility and lead to a new product or process, that is, innovation. We’re going to explore the diversity of thought around creativity and innovation in Chapter 2. For now, let’s agree that innovation means the creation of new ideas and the transformation of those ideas into useful applications; thus, the combination of creativity and contribution as operational values promote innovation.²⁰

Throughout all our life experiences, humans are always looking for relationships among things—thoughts, events, happenings, and people. We are on a grand search for patterns, for *creative association*.²¹ In our attempt to understand the wholeness of a topic, we are usually led to the idea of systems thinking.²² This extension of cause-and-effect thinking shows us that effects provide a feedback loop into the next cause, helping us to understand that what we call an “effect” is actually *part* of the next “cause”. We move to symbiotic thinking when we realize that the very concept of “cause” cannot exist without the concept of “effect”. This deeper relationship is not from causality, *but from existence*.

Would the concept of “day” exist if not also for the concept of “night”? Would we have a need for the term “summer” if not also for the term “winter”? The very existence of a thing or idea *requires* the existence of something else. Space cannot exist without objects, and objects must be enclosed by space. As we develop our symbiotic thinking, we see that “supply and demand” is not just a single business concept, but two concepts where each exists because the other exists. And we begin to understand the nature of quantum physics, where two states must exist at the same time. This leads us to the larger understanding that *the need to create cannot exist without the need to receive that which is created*, that which is innovation. Innovative Creativity fully includes the desire to use one’s creativity for individual and collective benefit.

Linking Information, Knowledge, Creativity, and Innovation

A brief understanding of terms will help establish this link. Information exists, it has a physical aspect, physically encoded as *patterns of organization*.

Organization itself can be defined as “the physical expression of a system containing information.”²³ Organization means the existence of a non-random pattern of particles and energy fields or the sub-units comprising any system such that “the intricate organization of matter and energy which makes possible that phenomenon which we call life, is itself a product of the vast store of information contained within the system itself.”²⁴ In short, information is a basic property of the Universe, as fundamental as matter and energy, and interconvertible with energy.

As we are continuously reminded in today’s environment, it is critical to be able to recognize the truth of information, that is, the accuracy of information we are using from any source. And it is important to reach this conclusion not based on belief but rather on personal testing, which can occur through past experiences or through creating new circumstances which logically challenge the information in order to prove its validity. Note that when information is *effectively applied* it is knowledge. Knowledge is the capacity (potential or actual) to take effective action²⁵ or, as Plato forwarded, justified true belief. A belief is justified as “true” when it is acted upon and the expected result occurs. All knowledge is comprised of information that is synthesized to help improve the activity of energy, and while it produces a “result” of some nature, the result itself is not knowledge, but a product of knowledge, which is effectively applied information.

Similarly, creativity is a capacity. Creativity—which is considered from a number of viewpoints in Chapter 2—comes, at least at the present time, exclusively from people, a CAPACITY to see new ideas from associating internal and external information. In turn, innovation is *applied creativity* in concert with knowledge. As an idea generator, knowledge is the currency of creativity and innovation, and knowledge cannot exist without information.

As can be seen, information, knowledge, creativity and innovation have an entangled relationship. Knowledge is effectively applying information (in terms of producing the expected result). Innovation is effectively applying creativity (in terms of a useful design, process or product).

Knowledge = Information + Effective Action (Potential or Actual)

Innovation = Knowledge + Creativity + Useful Application

While knowledge comes from the past and creativity requires knowledge, both knowledge and creativity are capacities which can be applied in the present (actual) or engaged in the future (potential). They have a symbiotic relationship, that is, knowledge cannot exist without creativity (see the section on

Knowledge as a Creative Process below), and creativity cannot exist without knowledge. Further, they both emerge from the associative patterning process of the brain, that is, the unique complexing of external and internal information (organized patterns). This important concept will come up throughout this text.

In Figure 1, there is a dotted line between knowledge and creativity, which when combined lead to innovation. It has long been recognized that there is a tension between knowledge and innovation, that creative thinking goes beyond knowledge. As Weisberg suggests, “Knowledge may provide the basic elements, the building blocks out of which are constructed new ideas, but in order for these building blocks to be available, the mortar holding the old ideas together must not be too strong.”²⁶ The intent is that while universally acknowledging that it is necessary to have knowledge of a field if you wish to discover something novel within that field, simultaneously, if you have locked into specific ideas and are not open to learning, you will never be able to move beyond stereotyped responses.²⁷ This stresses the importance of humility, mind open to learning, as necessary to creativity.

Note that innovation is not necessarily an immediate result. As Fritz Machlup said in the early 1960's in his seminal work on the knowledge economy, "We shall have to bring out clearly that this is not a simple unidirectional flow from one stage to the next, from inception to development, to eventual adoption, but there are usually cross-currents, eddies, and whirlpools."²⁸

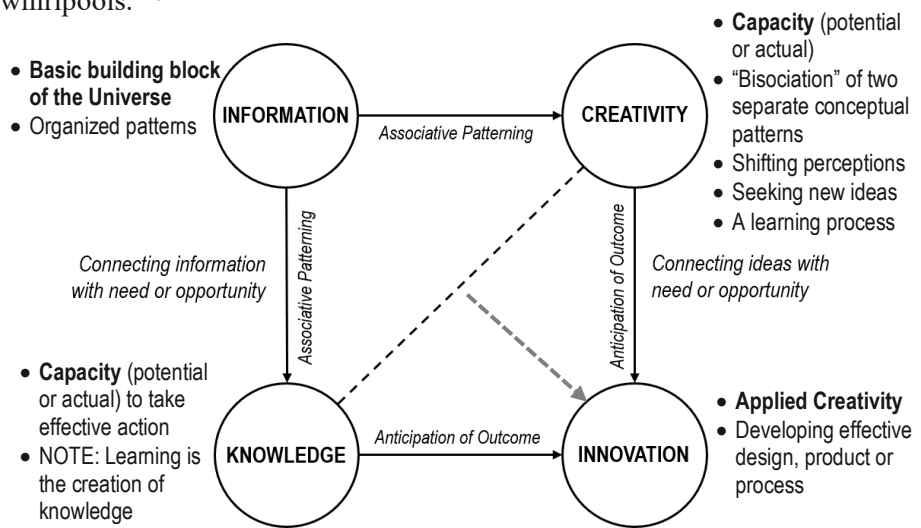


Figure 1. Exploring the relationships among information, knowledge, creativity and innovation.

Past experiences, feelings, knowledge, goals, and the situation at hand all influence how creative an individual will, or can, be. It is the context of the activity or situation at hand (need, challenge, etc.) that triggers the putting things together (bisociation) in an unusual way to create (and recognize) something that may be new and potentially useful (innovation). Thus, knowledge—context sensitive and situation dependent (temporal) and a trigger for creativity—serves as an action lever for innovation.

Knowledge as a Creative Process

As can be seen, information and knowledge are foundational to Innovative Creativity. The flow of knowledge, as the capacity to take effective action, is in reality the flow of information with enough context and understanding built around that information—entangled with the sensemaking capability of the user—such that the user can effectively create or re-create the necessary or desired knowledge and act on that information.

The idea of “re-creating” requires a deeper understanding of knowledge from the viewpoint of the mind/brain. Knowledge can be considered as having two parts, knowledge (informing) and knowledge (proceeding), which builds on the distinction made by Ryle²⁹ between “knowing that” and “knowing how.” Remember, knowledge is both the *potential* and *actual* capacity to take effective action. Knowledge (informing) is the information (or content) part of knowledge. While this information part of knowledge is still generically information (represented by organized patterns), it is special because of its structure and relationship with other information. Knowledge (informing) consists of information that may represent understanding, meaning, insights, expectations, intuition, theories, and principles that support or lead to effective action. It is considered knowledge when used *as part of the knowledge process*.

Knowledge (proceeding) represents the *process* and *action* part of knowledge. It is the process of selecting and associating the relevant information—literally, knowledge (informing)—from which *specific actions can be identified and implemented*, that is, actions that result in some level of anticipated outcome. There is considerable precedent for considering knowledge as a process versus an outcome of some action. For example, Kolb³⁰ forwards in his theory of experiential learning that knowledge retrieval, creation, and application requires engaging knowledge as a process, not a product. Bohm reminds us that “the actuality of knowledge is a living process that is taking place right now” and that we are taking part in this process.³¹ Note that the process our minds use to find, create, and semantically mix the information needed to take effective action, whether used in decision-making

or in creating innovation, is often unconscious and difficult to communicate to someone else; therefore, by definition, tacit. See Chapter 9.

Recognizing that knowledge is context sensitive and situation dependent in terms of relevancy, we can now also recognize that knowledge relates not only to its information content, knowledge (informing), but also to the efficacy and usefulness of that information content in terms of the situation at hand, knowledge (proceeding). This means that while the content may be constant, when you change the context the effectiveness of the content in that new context may be entirely different. The greater the complexity of a situation, the greater the potential number of patterns and relationships of patterns that make knowledge relevant to that situation, and the less likely that knowledge would apply to different situations.

From the viewpoint of the mind/brain, any knowledge that is being “re-used” is actually being “re-created” and, in an area of continuing interest, most likely complexed over and over again as new and different incoming information is associated with internal information. Further, if knowledge (informing) is different, there is a good chance that knowledge (proceeding) will be different, that is, the *process* of pulling up and sequencing associated knowledge (informing) and semantically complexing it with incoming information to make it comprehensive is going to vary. In essence, every time we apply knowledge, whether informing or proceeding, it is to some extent new knowledge because the human mind—unlike an information management system—*unconsciously tailors what is emerging as knowledge to the situation at hand!* This is the individuated art of knowledge (proceeding).³²

Another important element of this process is the way information is stored in the brain, which takes invariant form. The mind doesn’t store memories like a computer, that is, exactly storing everything that comes in. For example, when you see a picture, only about 20 percent (the core) of what you are seeing is represented in the image in your brain; the other 80 percent of that image comes from information, ideas, and feelings already in your brain.³³ This particular phenomenon of relating external and internal forms of experience is called appresentation.³⁴ As Moon explains: “Appresentation is the manner in which a part of something that is perceived as an external experience can stimulate a much more complete or richer internal experience of the ‘whole’ of that thing to be conjured up.”³⁵ This tells us that while indeed our unconscious is trying to simplify life by using solutions that have worked before, those solutions are being complexed with incoming information and shifted to fit the situation and context at hand. This also leads us to understand that there is an *existential* element engaged with experiential learning.

The above discussion brings home the fact that the mind/brain develops robustness and deep understanding derived from its capacity to use past learning and memories to complete incoming information instead of storing all the details. This provides the ability to create and store higher level patterns while simultaneously semantically complexing incoming information with internal memories, adapting those memories to the situation at hand, *which may be an identified need or opportunity*. So, from a high-level perspective, we now understand that knowledge is itself *a creative process*, and that the bisociation of two (or more) separate conceptual patterns—which *is* by definition the creative process—is an everyday occurrence. In Chapter 2 we take a deeper dive into different ways to think about creativity.

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INSIGHT: Knowledge, which itself is a creative process, is a trigger for creativity and an action-lever for innovation.

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Knowledge Capacities

If your thought appears locked when addressing an issue or opportunity, shifting the direction from which you look can trigger new thought, not necessarily looking for new facts, but for a *new way of looking at that which is already known*. Knowledge Capacities, mental techniques for shifting focused thinking, can do just that.

Knowledge Capacities are sets of ideas and ways of acting that are more general in nature than competencies, more core to a way of thinking and being, that change our reference points. *They provide different ways for us to think and create, to perceive and operate, in the world around us.* Developed by combining senses, Knowledge Capacities complement six different ways that humans creatively operate in the world. These are: looking and seeing, feeling and touching, perceiving and representing, knowing and sensing, hearing and listening, and acting and being.³⁶ Each of these sets has two concepts introduced because, while they are related, there is clarity added by coupling the concepts. Each area is briefly addressed below. See Figure 2.

With our compliments (and apologies) to *Encarta World English Dictionary*, we attach specific meanings to these six ways humans operate in the world, meanings that suggest ways of observing and processing the events that occur in our lives. Knowledge Capacities are all about expanding the way we see those events in order to raise our awareness and, in relation to Innovative Creativity, *offering new ideas and an expanded set of potential solutions.*

Looking and Seeing: To direct attention toward something in order to consider it; to have a clear understanding of something. (*Examples:* Shifting Frames of Reference, Reversal)

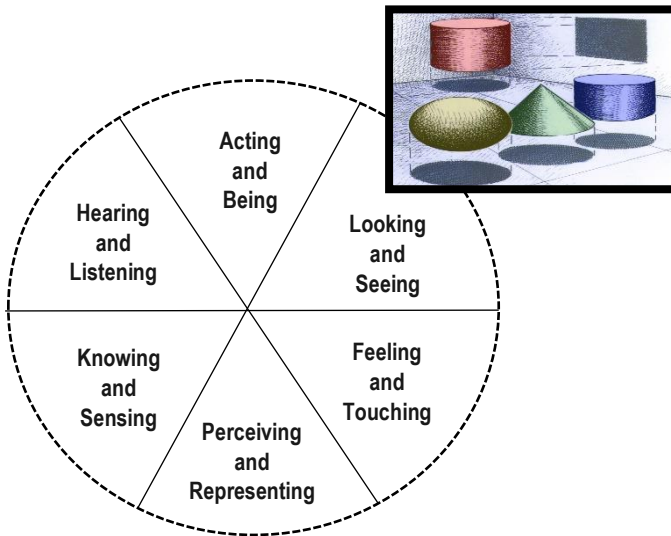


Figure 2. *Ways humans operate in the world.*

Feeling and Touching: The sensation felt when touching something; to have an effect or influence on somebody or something; to consider the response of others being touched. (*Example:* Emotional Intelligence)

Perceiving and Representing: To acquire information about the surrounding environment or situation; mentally interpreting information; an impression or attitude; ability to notice or discern. (*Examples:* Learning How to Learn, Comprehending Diversity, Symbolic Representation)

Knowing and Sensing: Showing intelligence; understanding something intuitively; detecting and identifying a change in something. (*Example:* Engaging Tacit Knowledge)

Hearing and Listening: To be informed of something, especially being told about it; making a conscious effort to hear, to concentrate on somebody or something; to pay attention and take it into account. (*Example:* Active Listening, Humility)

Acting and Being: To do something to change a situation; to serve a particular purpose; to provide information (identity, nature, attributes, position)

or value); to have presence, to live; to happen or take place; to have a particular quality or attribute. (*Examples:* Orchestrating Drive, Instinctual Harnessing, Organizational Zoo)

To build a further understanding, some short examples of Knowledge Capacities are provided as Appendix A. Specifically, these examples include: Learning How to Learn (perceiving and representing); Shifting Frames of Reference (seeing and looking); Reversal (seeing and looking); Comprehending Diversity (perceiving and representing); Orchestrating Drive (acting and being); and Symbolic Representation (perceiving and representing). Humility (hearing and listening) was introduced at the beginning of this chapter.

As we mature and age—and as our senses lose some of their effectiveness—the ways we perceive and operate in the world change, and with them a preference for *higher engagement of the intuitive* emerges. Thus, for example, the Knowledge Capacity of “Knowing and Sensing” would dominate decision-making. This is consistent with the neuroscience finding that despite certain cognitive losses, the engaged, mature brain can make effective decisions at more intuitive levels.³⁷ Consider how this “knowing” affects the creative mind as we age. Appendix B offers a larger treatment of Knowing.

Differentiating Knowledge and Knowing

Knowledge begets knowledge, and in a global interactive environment, the more that is understood, the more that can be created and understood. This is how our personal learning system works. And as we tap into our internal resources, *knowledge enables knowing, and knowing inspires the creation of knowledge*. Since there is only so much room in our conscious mind at any given time, as we expand our knowledge that which is well “known” becomes embedded in the unconscious.

The concept of “knowing”, which largely follows the path of intuition, is not easy to define, since the word and concept are used in so many different ways by different people. Note that this diversity is an indicator of the importance of the concept. We consider knowing as a sense that is supported by our tacit knowledge, that is, those connections among thoughts that drive actions but cannot be expressed by the individual with that knowledge, often engaging feelings as intuitive “nudges”. (A deeper discussion of tacit knowledge is in Chapter 9.) In a poetic sense, knowing could be described as *seeing beyond images, hearing beyond words, sensing beyond appearances, and feeling beyond emotions*.

A framework for knowing³⁸ developed by Bennet focuses on methods to increase individual sensory capabilities, specifically referring to our five external senses and to the ability to consciously integrate these sensory inputs with our tacit knowledge, both that knowledge created by past learning experiences (earned intuitive knowledge) and its entanglement with the flow of spiritual tacit knowledge (revealed intuitive knowledge) continuously available to each of us. Cognitive capabilities engaged include listening, noticing, scanning, sensing, patterning, and integrating. Cognitive processes engaged include visualizing, intuiting, valuing, choosing, and setting intent. (See Appendix B.)

Figure 3 is a nominal graphic showing the continuous feedback loops between knowledge and knowing. Thinking about (potential) and experiencing (actual) effective action (knowledge) supports development of embodied, intuitive and affective tacit knowledges.

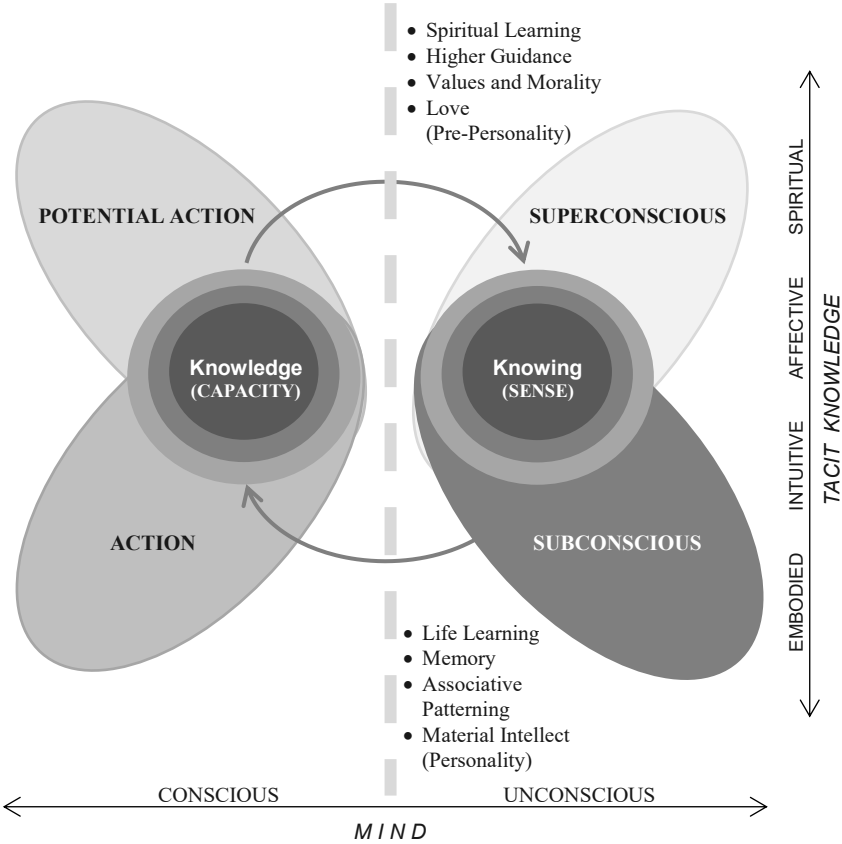


Figure 3. *The Knowledge and Knowing Loop.*

When we recognize and use our sense of knowing—regardless of its origin—we are tapping into our tacit knowledge (intuition) to inform our creativity, decisions, and actions. In turn, the feedback from taking action expands our knowledge base, much of which over time will become future tacit resources. Since our internal sense of knowing draws collectively from all areas of our tacit knowledge, the more we open to this inner sense, respond accordingly, and observe and reflect on feedback, the more our inner resources move beyond limited perceptions which may be connected to embedded beliefs and mental models, which are often remnants of childhood experiences.

The *subconscious* and *superconscious* are both part of our unconscious resources, with the subconscious directly supporting the embodied mind/brain and the superconscious (related to the larger field, whether you prefer to call that an energy field, information field, consciousness field, quantum field, or God field) is focused on tacit resources involving larger moral aspects, the emotional part of human nature, and higher development of our mental faculties.³⁹ When engaged by an intelligent mind which has moved beyond logic into whole thought (combining concepts and events and moving toward wisdom) based on recognition of a connected and interdependent humanity, these resources are immeasurable. Innovation results from whole thought. (Chapter 4 provides a deeper treatment of whole thought.) Thus, knowing—driven by the unconscious as an integrated unit—is the sense gained from experience that resides in the subconscious part of the mind AND the energetic connection our mind enjoys with the superconscious, although most of the time the *why* we know is tacit. As Einstein professed in his book *Cosmic Religion*, “At times I feel certain I am right without knowing the reason.”⁴⁰

In Figure 3, the superconscious is described with the terms spiritual learning, higher guidance, values and morality, and love. It is also characterized as “pre-personality” to emphasize that there are no personal translators such as beliefs and mental models attached to this form of knowing. The flow of information from the superconscious is very much focused on the moment at hand and does not bring with it any awareness patterns that could cloud the creative decision-maker’s full field of perception.

In contrast, the memories stored in the subconscious are very much a part of the individual personality, and may be heavily influenced by individual perceptions and feelings at the time they were formed as well as when they are later triggered. Descriptive terms for the subconscious include life learning, memory, associative patterning, and material intellect.

Note that the subconscious is an autonomic system serving a life-support function, and thus the human subconscious is in service to the conscious mind.

It is not intended to dominate choices and decision-making, but rather to support those functions, including creativity. The subconscious expands as it integrates and connects (complexes) all that we put into it through our five perceived externally-connected senses (this is the process of associative patterning). *Note that it is at the conscious mind level that we develop our intellect and make the creative choices that serve as the framework for our subconscious processing.* Full use of your creative mind is your choice.

The Magical Synthesis

In 1976 Silvano Arieti published a book titled *Creativity: The Magical Synthesis*, which was the natural outcome of his many years of clinical research on the intrapsychic and interpersonal perspectives of cognition. He saw creativity as a prerogative, the ability to take that which is already existing and available and change it in unpredictable ways, an enlargement of human experience.⁴¹ In that process an additional bond is established between the world and human existence, with each creative experience a variation of that bond. When confronted with something witty or comical, we laugh. With a great work of art, we experience aesthetic pleasure. With expressions of philosophy or religion, we may have a feeling of transcendence. And with a new scientific innovation may come the qualities of usefulness, understanding and predictability. Responses to our Innovative Creativity range from the physiological to the spiritual, from the practical to the theoretical. In Arieti's words,

*Creative work thus may be seen to have a dual role: at the same time as it enlarges the universe by adding or uncovering new dimensions, it also enriches and expands man, who will be able to experience these new dimensions inwardly. It is committed not just to the visible but, in many cases, to the invisible as well.*⁴²

This work, then, contends that creativity, and the innovation emerging from that creativity, must be considered from both the viewpoint of unity, in itself, and culture, as part of a larger whole. The creative process moves beyond free images and ideas floating in the head and beyond the qualities of uniqueness, originality, and divergence. It is—as Crawford and Arieti and so many other exploring minds have forwarded—necessary to engage the mental *and* the intuitive, both techniques *and* imagination.

So how does synthesis fit into this magical intersection? Synthesis—the human ability to knit together information from disparate sources into a coherent whole—is an important creative capability. Both simplification and explanation, synthesis enables the ability to decide what information to heed,

what can be ignored, and how to organize (connect and integrate) and communicate what is important. It could arguably be said that synthesis is a necessary skill for living.

There are literally thousands—and probably more—approaches to synthesis. While certainly some level of synthesis skills are innate, this skillset can be honed. For example, early development and expansion of this skillset comes with doing book reviews, identifying plots, describing characters, linking character traits and actions to the purpose you think the author is trying to convey, and so on, including looking for relationships, solving word problems, identifying themes, considering cause and effect, and exploring structure and message. During research studies, to interpret meaning in qualitative approaches, researchers search for themes and descriptions, often winnowing through large amounts of data for what is most important to their research. Experts “chunk” ideas and concepts, creating understanding through the development of significant patterns useful for solving problems and anticipating future behavior within their area of focus.

For example, a study of chess players showed that master players—or experts—examined the chessboard patterns over and over again, studying them, looking at nuances, trying small changes to perturb the outcome (sense and response), generally “playing with” and studying these patterns.⁴³ In other words, using long-term working memory, pattern recognition, and chunking rather than logic as a means of understanding. An important insight from this study is the recognition that *when facing complex problems which do not allow reasoning or cause-and-effect analysis because of their complexity, the solution may lie in synthesis*, studying patterns and chunking those patterns, organizing at several levels to enable a tacit capacity to create solutions. This was demonstrated in the movie *A Beautiful Mind* starring Russell Crowe as a brilliant mathematician on the brink of international acclaim who becomes entangled in a mysterious conspiracy. In Chapter 2 we will talk more about the human search for patterns.

Chapter 2

Exploring Creativity

The Search for Patterns (25) ... Pattern Thinking (26) ... Everyone is Creative (29) ... Extraordinary Creativity (32)

Exercise 2: Thinking Patterns (27-28) ... Exercise 3: Sleep on It (31)

Figure 4: Relationship between P-Creativity and H-Creativity (24)

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 valued enough to be added to the culture. His systems model of creativity reflects this approach.⁴⁴ Focusing on the importance of relativity, quantum physicist Amit Goswami offers his definition as the creation of something new in an entirely new context.⁴⁵

Newness of the context is key. Since knowledge is context-sensitive and situation-dependent, every time we pull up what we perceive as “knowledge” (the capacity to take effective action) it is “new”. As introduced in Chapter 1, knowledge (informing) and knowledge (proceeding) are specifically tailored to the instant at hand. This means that we as living humans acting and interacting are in a continuous state of creativity and change. This is consistent with theoretical biologist Rupert Sheldrake forwarding that creativity is a profound mystery precisely *because* it involves the appearance of patterns that never existed before.⁴⁶

The idea of creativity as both mysterious and divine goes back to Plato, whose beautiful words example the creativity at the heart of the poet: “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.”⁴⁷ The romantic could substitute the word “exceptional” for “divine”, glorifying creative people as gifted with talent (insight or intuition) that others lack, or perceive they lack.

Csikszentmihalyi points out that if we acknowledge that creativity involves “newness”, the only way to tell that an idea is new is in reference to some standards, a social evaluation. As he says, “Therefore, creativity does not happen inside people’s heads, but in the interaction between a person’s thoughts and a sociocultural context”, which is what makes creativity not an individual phenomenon, but systemic. Thus, as introduced above, Csikszentmihalyi uses

the term “creative” to infer bringing into existence something he terms as “genuinely” new, that is, something of paramount significance valued enough to be added to the culture. This emphasizes H-creativity (historical) versus P-creativity (personal), which we talk about later in this chapter. From this viewpoint, Csikszentmihalyi’s perspective is:

*Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one. And the definition of a creative person is: someone whose thoughts or actions change a domain, or establish a new domain ... In other words, a personal trait of “creativity” is not what determines whether a person will be creative. What counts is whether the novelty he or she produces is accepted for inclusion in the domain.*⁴⁸

Similarly, Gardner⁴⁹ believes that understanding creativity entails analysis at the subpersonal, personal, impersonal and multipersonal levels. Subpersonal includes biologically oriented questions such as those related to genetics and neurobiology. Personal addresses the cognitive, including “personality, motivational, social and affect aspects of creators”.⁵⁰ Impersonal would include the specific domain or discipline engaged. Multipersonal would include the social relationships, which from Gardner’s viewpoint refers to “individuals and institutions sanctioned to evaluate the appropriateness and quality of the contribution at hand”.⁵¹ As a part of Innovative Creativity, the “multipersonal” focus is rather on the social aspects in terms of contribution to and discovery of ideas, which will be discussed further in Chapter 7.

Reaching even further in terms of exploring creativity, Feldman says we should conceptualize creativity as involving multiple dimensions, and he suggests “at least” addressing the following: (1) cognitive processes, (2) social/emotional processes, (3) family aspects (growing up and current), (4) education and preparation (formal and informal), (5) characteristics of the domain and field, (6) social/cultural contextual aspects, and (7) historical forces, events, trends.⁵²

While we admire these author’s systemic approach, acknowledging the importance of this viewpoint, and thus have shared several examples with you, Innovative Creativity embraces the P-creativity (psychological or personal) viewpoint that *everyone is creative* while simultaneously recognizing that an individual’s creativity (1) generally occurs in the domain of that individual’s focus (passion, interest, over time) and (2) does NOT occur in isolation, but is very much affected by an individual’s relationship network (see Chapter 7). Indeed, as previously noted, knowledge itself is a creative process, it is *ever created new and specific to the situation and context at hand*. And only the

individual can judge the significance of that knowledge (the ability to take effective action, or “justified true belief”) to their life path. Further, for purposes of this discussion, both knowledge and creativity are considered human capacities, very much associated with a sociocultural context in terms of relativity.⁵³

However, there certainly is a recognized difference in terms of wider application and long-term potential value between P-Creativity and H-Creativity (historic). Figure 4 is an attempt to capture that relationship honoring Csikszentmihalyi and Gardner’s systemic approach (which informs H-Creativity) while simultaneously staying focused on the innate ability of every individual to create. Recall that, like knowledge, we consider creativity a capacity, with knowledge resulting in effective action and, when used in support of innovation, creativity resulting in production of something useful. That “something useful” may be at the individual, group, or world level. And when it affects the larger “field”, that is, moves beyond the local application with recognized newness and quality by members of the larger field, then that “something useful” moves into the domain of H-Creativity.

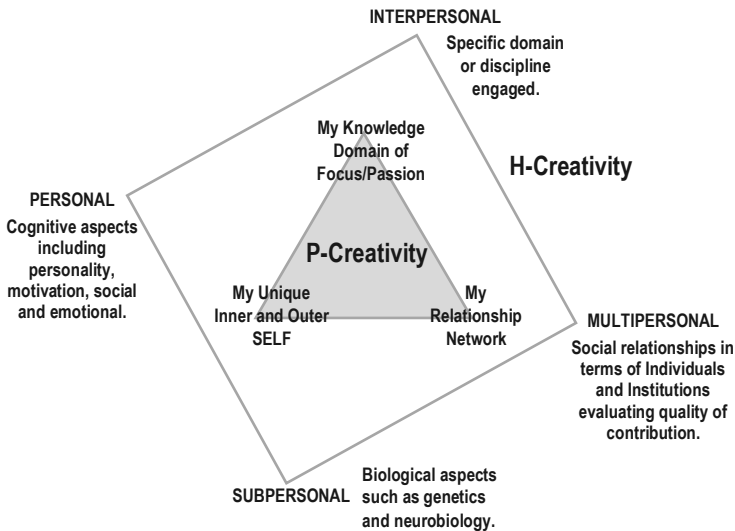


Figure 4. Relationship between P-Creativity (inside the square) and H-Creativity (outside the square).⁵⁴

For purposes of this book, we use the definition of creativity defined by psychiatrist Nancy Andreasen.⁵⁵ Thus, we see creativity as *emerging new or original ideas or seeing new patterns in some 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. Regardless of the domain of knowledge which you engage, creativity is all about perceiving new patterns in the mind, and innovation is about the useful application of those patterns.

The Search for Patterns

Underlying the physical Universe there is energy and patterns of energy. Humans are ALWAYS looking for relationships among things—events, happenings, people, thoughts, life experiences. We are part of the grand search for patterns, for creative association.⁵⁶ The human mind has actually evolved to discover patterns. And, *the human mind yearns for the beauty of order and pattern*. With each person's pattern detection and formulation system fueled by all that it is to be human, an entangled matrix of thoughts, feelings and experiences emerge within and without throughout life. Around us weave the energies of probability, randomness and chaos married to characteristics of change, uncertainty and unpredictability. Just as we take the events of our lives and create a story of us, whether real or imaginary, *we discover and invent the patterns which we seek*, driven by the need for structure, connections and meaning.

The term “pattern” comes from the French word *patron*, which refers to a specific theme that reoccurs in events, objects or movement. Patterns can be based on repetition (the same thing appearing again and again), periodicity (recurrence at regular intervals), similarity (likeness, qualities or features in common), or symmetry (balanced proportions, exact correspondence in position) and translation (a change in form or state, transference to a different place).

If a specific pattern or set of patterns is not random, then it contains information. However, whether a specific non-random pattern is *recognized as information* and can be used to create knowledge depends on the individual sensing the pattern. For example, if the pattern is a Chinese symbol and the observer does not understand Chinese and is not capable of interpreting the pattern of the symbol, then the observer acquires no information from that symbol. However, to a Chinese observer the same symbol may contain huge significance and meaning.

Building on this idea, any given pattern may contain different information for different observers, with various people having different interpretations, that is, perceiving different information from the same pattern. These differences happen for a number of reasons. First, we tend to see what we are looking for, what we are interested in, or what strikes an emotional chord in us.

Since no two people are alike (different DNA, beliefs, passions, etc.), the things we are looking for, interested in, or emotionally charged about can be quite different. Second, the interpretation and meaning of incoming patterns are very much a function of preexisting patterns in the brain. This understanding makes it clear why preparation in a domain of knowledge is critical to Innovative Creativity. In short,

Each new development or bit of creation starts from something else. It does not come out of a blue sky. You make use of that which has already entered the mind, or that which you cause to enter the mind. That is the real reason, the great reason for accumulating knowledge.⁵⁷

Pattern Thinking

An approach to studying the changing times and the content and context of a situation for which you seek a solution—what is called “knowledging”⁵⁸—is to identify patterns of change and the underlying principles or environmental drivers that are generating the change, unpredictability and apparent complexity. Much of this kind of knowledge resides in the unconscious, particularly if you have previously and deliberately looked for these characteristics. Thus, you may not be consciously aware of them (this knowledge is tacit) but your unconscious can, and often will, be aware of them as you observe and study a situation, creating knowledge in the form of understanding.

As we are exposed to more diverse and varying conditions, the brain creates new patterns and strengths of connections and thereby *changes its physiological structure*.⁵⁹ It is also true that the structure of the brain—containing a huge number of networks of neurons—significantly influences how incoming signals representing new thoughts (patterns composed of networks of neurons) are formed. Through the process of associative patterning, these new patterns entering the brain associate or connect with patterns already in the brain. Thus, thought affects the structure of the brain, and the structure of the brain affects thought.

Pattern thinking is not primarily thinking *through* patterns, although over time this will occur. Rather, *it is using your inside world to look for patterns in the outside world*, and bringing them into your conscious awareness. The outer world (what we perceive as reality) is based on our inner models, with everything that we perceive fabricated in the brain.⁶⁰ The intent of pattern thinking is to let the pattern emerge as a mode of understanding a situation, purposefully thinking about external patterns in order to better anticipate and

respond to change, that is, to expand understanding, solve problems, create new ideas, and improve our capacity to forecast the outcomes of decisions.

Thinking *about* patterns is different than thinking *with* patterns. If you start with a specific pattern in mind, no doubt you will find it. This is the same phenomenon that occurs when you purchase a new car and you begin seeing similar cars every time you are on the freeway, although you'd never noticed them before! However, pattern emergence can be stimulated by other patterns. For example, the systems thinking approach developed by Peter Senge is based on matching a recurring set of relationships (archetypes) to a situation at hand.⁶¹ While this force-fitting can certainly help facilitate an understanding of causal relationships in simple and complicated situations, it does not work well in complex relationships because of the need to over-simplify in order to fit the archetype.

Complexity infers difficulty in understanding something due to the large number of unpredictable and nonlinear relationships. Yet, once you have used the models of complexity over and over again, you begin to think systems and *discover system patterns beyond the archetypes*. Both systems thinking and complexity thinking are forms of pattern thinking, enabling a person to build the ability to recognize, comprehend and learn how to influence complex systems, and find creative solutions to complex issues. An excellent treatment of "Systems and Complexity Thinking" by Dr. David Bennet, a nuclear physicist and neuroscientist, is included as Chapter 19 in *Rebloomng the Knowledge Movement: The Democratization of Organizations*.⁶²

From the neuroscience perspective, pattern thinking involves mental exercise that stimulates the brain. The best mental exercise is new learning in multiple areas of the brain, acquiring new knowledge and doing things you've never done before.⁶³ Making new connections, seeing new relationships, and bringing patterns into our conscious stream of thoughts does just that.

* * * * *

Exercise 2: Thinking Patterns

This tool is focused on tapping into the innate human ability to recognize patterns.

STEP (1) Find a place where you will not be disturbed and briefly close your eyes and take several deep breaths. Open your eyes. Then sit comfortably, ready to take notes.

STEP (2) Consider the group of things or series of incidents in which you are searching for connections. If this is a group of things, briefly write down

each item's characteristics such as how it looks and what it is made of, how it is created/developed, its purpose, how it is used, etc. If this is a series of incidents, briefly write down for each incident the subject (who or what) and the event (action occurring) and any descriptive adjectives that come to mind describing the incident, the people involved, the place and timing, the outcome, and the why (if known).

STEP (3) Look across the group and consider the *differences* among the things or incidents. Note these as characteristics.

STEP (4) Look across the group and consider the *similarities* among the things or incidents. Note these as characteristics.

STEP (5) Considering both differences and similarities, identify categories into which these differences and/or similarities could fall. Keep searching until you can bring two or more characteristics of *different things or incidents* together into a category. Repeat until you have discovered all the categories that connect the things or incidents.

STEP (6) Now, look at how the categories fit together OR don't fit together. *ASK*: How do these things relate? Are these different things the same *types* of things? Are there patterns emerging? Is something missing?

STEP (7) Repeat Steps 3-6, ever grouping in higher-level categories (concepts), until you are satisfied you have discovered all there is to discover. Then, go do something entirely different, perhaps play a game of golf or enjoy a pleasant meal with a friend or take a nap. In other words, let your unconscious take the lead, and be prepared to take notes when perhaps the next day some new idea regarding the group or series of incidents pops up in your head.

HINT: This process works well in a facilitated collaborative group looking from multiple frames of reference!

* * * * *

There is a reminder in this exercise that bears repeating. STEP (7) asked that you be prepared to take notes when new ideas pop into your head. It is important to build your personal Idea Book and, just as you deposit money in a savings account for the future, to deposit ideas in your Idea Book. As we will repeat several times in this text: *ideas beget ideas*. And often a big idea arrives in small bites, little ideas that build up over time to a big idea. Looking to the future, capture those pleasant and worthwhile ideas that may come with real results down the road. Because these often arrive while you are in an expanded state of consciousness, they may—like dreams—be difficult to remember when everyday responsibilities engage your attention. So, if you are serious about

fully engaged your creativity capabilities, it's time for you to start your personal Idea Book, and have it handy as you go about everyday living. One of the authors used to keep an idea book beside the bed, often waking up at night to write things down, except having to learn to do this in the dark so as not to wake his wife. One night, emerging from a dream with ideas exploding, he wrote frantically in the dark a whole page of "stuff". Content, he went back to bed. Next morning, he discovered that the pen he had used had no ink!!

Everyone is Creative

Margaret Boden, a Research Professor of Cognitive Science in the Department of Informatics at the University of Sussex, says yes, and we agree. **Everyone is creative.** As introduced earlier in this text, Boden breaks creative thought (or creative people) into two types: P-creative (psychological or personal) and H-creative (historical).⁶⁴ *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. The point here 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 and occur throughout life in every human being*. They are part of learning and growing.

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*;⁶⁵ pragmatic approaches such as the lateral thinking of Edward DeBono;⁶⁶ and the psychodynamic approach introduced by Freud, the relation of the poet to day-dreaming. In *Collected papers*,⁶⁷ psychometric approaches involved laboratory testing are exemplified by Guilford⁶⁸ and Torrance;⁶⁹ cognitive approaches included those forwarded by Finke, Ward and Smith,⁷⁰ which describe 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 Amabile⁷¹ and Eysenck;⁷² evolutionary approaches instigated by Campbell⁷³ and picked up by Perkins⁷⁴ and Simonton,⁷⁵ referencing two steps to creativity, blind variation and selective retention; and confluence approaches such as the work forwarded by Csikszentmihalyi,⁷⁶ Amabile,⁷⁷ and Gruber.⁷⁸ THAT is a whole lot of creativity! 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 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."⁷⁹ 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."⁸⁰

Neuroscience findings in the Mountain Quest Institute research on the Intelligent Complex Adaptive Learning System (ICALS)⁸¹ support that everyone is creative and creativity is a choice. We will explore these ideas further in the following chapter. What we do know now is that creativity is an inherent capability of every mind/brain.⁸²

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

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In introducing creativity, it was important to immediately connect creativity to patterns. 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. Associative patterning, the human ability to complex incoming information previously stored in the brain, was introduced above. This is consistent with Stonier—who was a biologist, philosopher, information theorist, educator and pacifist—that thinking involves *the association of different patterns within the mind/brain*.⁸³ 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, increased understanding of a situation, clarification of the meaning of a situation, or even that new solution you've been hunting for! They may come from the unconscious mind "playing with" ideas during the night. This is most likely the source of the adage, "We

need to sleep on it." Since much thinking is done by the unconscious during sleep, this process is useful for coming up with creative ideas.

* * * * *

EXERCISE 3: *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 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, then clear your mind and sleep.

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 emerge.

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. Often, the answers from the team can be improved if, rather than acting on the immediate 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 the unconscious mind is processing the information taken in that day, keeping the valuable (in terms of individuated preferences) information and discarding that which doesn’t make sense or is not important to you. The unconscious is also working on solutions to issues or problems that have come up. 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

We are now prepared to explore the idea of *extraordinary creativity*, which describes the creativity of 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 multiple paths toward new possibilities. They have a particular mental capability and capacity for challenging the status quo and seeing things from unique perspectives.⁸⁴ (See the discussion of Knowledge Capacities in Chapter 1 and Appendix A.) These are largely (but not always) the people who would fall into Csikszentmihalyi’s definition of creativity, creative with historical significance, AND “some persons brimming with brilliance whom everyone thinks of as being exceptionally creative” but never leave behind an accomplishment or even any trace of their existence, “except, perhaps, in the memories of those who have known them.”⁸⁵ Since innovation can be design, process or product focused, producing something that is useful, the latter group might well be considered as engaging Innovative Creativity if the memory of their creativity—perhaps their creative way of thinking, feeling, and acting—proved “useful” to those who remembered.

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

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In her research, Andreasen specifically calls out ordinary and extraordinary creativity.⁸⁶ Behavioral aspects of highly creative people include personality and cognitive traits such as openness to experience, curiosity, and a tolerance of ambiguity. She also describes highly creative people as often receiving their ideas as flashes of insights “through moments of inspiration, or by going into a state at the edge of chaos, where ideas float, soar, collide, and connect”.⁸⁷ (See the discussions of “flow” in Chapter 10 and “revealed intuition” in Chapter 11.) Further,

We have learned that this creative state arises from a mind and brain that are rich in associative links that encourage new combinations to occur freely. And we have learned that the brain is plastic—that we can change, and hopefully improve, our brains by exercising them. We have also learned that all of us possess, at a minimum, something I have called ordinary creativity. To call it ordinary is not to diminish it. The fact that we can generate novel speech “on the fly” is a testament to the “extraordinary ordinary creativity of our glorious human brains”.⁸⁸

Note the reference to the human associative patterning process.

On the other hand, extraordinary creativity, as Andreasen concludes, is at least sometimes based on a “qualitatively different neural process than ordinary creativity” and at least sometimes arises from that “over the precipice component of human thought that we call the unconscious”.⁸⁹ Thus, the unconscious mental life appears to be highly relevant to extraordinary creativity.

There is no doubt the highly creative person is endowed with a very active, intense imagination. (See Chapter 5 on Creative Imagination.) Whereas most people check their imagination in deference to a perceived reality, the highly creative person follows a different course. As Arieti describes, “He feels himself to be in a state of turmoil, restlessness, deprivation, emptiness, and unbearable frustration unless he expresses his inner life in one or another creative way.”⁹⁰ This is a powerful motivation to create!

And here we can learn from Csikszentmihalyi’s research into what he describes as the creative personality. He calls out ten traits, which are synthesized below.⁹¹ Creative people ...

- Have high physical energy while also often quiet and at rest, working long hours with great concentration yet having an aura of freshness and enthusiasm.
- Are both smart and naïve.
- Combine playfulness and discipline, responsibility and irresponsibility.
- Alternate between imagination and fantasy (at one end) and a rooted sense of reality (at the other end).
- Harbor opposite tendencies between extroversion and introversion.
- Are simultaneously remarkably humble and proud.
- Escape rigid gender role stereotyping.
- Are both traditional and conservative, rebellious and iconoclastic.
- Are passionate about their work while also extremely objective.
- Are open and sensitive, which exposes them to suffering and pain AND a great deal of enjoyment.

Noting the polarities, this is an intriguing list of characteristics. Csikszentmihalyi feels these contrasting personality traits are telling characteristics of creative people, and that the “novelty that survives to change a domain is usually the work of someone who can operate at both ends of these polarities.”⁹²

As forwarded by Andreasen and others, and introduced earlier, 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, what we call the creative leap. In this experience there is a psychological element that we are abandoning our thought to another force, a powerful *flow* of ideas. This concept of flow will come up repeatedly in the discussion of creativity, as indeed it should!

This type of 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."⁹³

Extraordinarily creative people "go into a state *at the edge of chaos*, where ideas float, soar, collide and collect."⁹⁴ 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 (see Chapter 12).

The really interesting news is that ordinary people can become extraordinarily creative! Further, they can become an inspiration to others, who in turn can become extraordinarily creative. 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.*⁹⁵

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The diagram illustrates the IC model with a central black diamond containing the white text 'IC'. Four white arrows point outwards from the center towards the corners of the diamond. Each arrow is labeled with a word: 'Freeing' at the top-left, 'Preparing' at the top-right, 'Focusing' at the bottom-right, and 'Accessing' at the bottom-left.

The Ever-new Dawn !

As you discover creative capacities
Enriching vistas come into view.
Your labors deepen and expand,
curiosities blossom,
Fascination yields benefits and breakthroughs,
Relationships deepen,
And life reveals and touches new summits.

-Robert Turner

About the Authors

Dr. Alex Bennet is a Professor with the Innovation and Knowledge Institute Southeast Asia, Bangkok University, and the Director of the Mountain Quest Institute, a research and retreat center located in the Allegheny Mountains of West Virginia. Through three quests – the quest for knowledge, the quest for consciousness, and the quest for meaning – the Institute is dedicated to helping individuals achieve personal and professional growth, and organizations create and sustain high performance in a rapidly changing, uncertain, and increasingly complex world. Alex is the former Chief Knowledge Officer and Deputy CIO for Enterprise Integration of the U.S. Department of the Navy, having previously served as Acquisition Reform Executive and Standards Improvement Executive, and is recipient of the Distinguished Public Service Award, the highest civilian honor from the Secretary of the Navy. She has published hundreds of papers and journal articles, and over 40 books, primarily with her life partner, Dr. David Bennet, a nuclear physicist and neuroscientist. Together, the Drs. Bennet have spoken and taught around the world. Her latest publications are *Reblooming the Knowledge Movement: The Democratization of Organizations* (with Robert Turner), *INside INnovation: Looking from the Inside Out* (edited with Rajat Baisya), *Playing in the Mind Field Volume 1: Life in the Field, Unleashing the Human Mind: A Consilience Approach to Managing Self* (with David Bennet and Robert Turner), and an accompanying Field Guide which includes the lovable Organizational Zoo Critters developed by Arthur Shelley. Alex believes in the multidimensionality and interconnectedness of humanity as we move out of infancy into full consciousness. She may be contacted at alex@mountainquestinstitute.com

Dr. Arthur Shelley is a collaborative community builder, multi-awarded learning facilitator and creative education designer with over 30 years of professional experience across the international corporate, government and tertiary education sectors. He is the author of four books, has worked in 12 countries, is a mentor in several international communities, and has supervised PhD candidates in five countries. Arthur is passionate about creativity in learning and innovation to cocreate the flow of new knowledge and value. He has collaborated with organisations as diverse as NASA, Cirque Du Soleil, Local and National Governments, Universities, start-ups, SMEs, and multinational corporations. <https://www.linkedin.com/in/arthurshelley/> “Asking which is my favourite OrgZoo critter is like asking a parent who is their favourite child! If only one, I feel that the Owl is who I would identify with the most – knowledge sharing, mentoring and supportive of learning for

others, as he displays throughout this text – behaviour I have invested in most in my professional work.” He may be contacted at

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Charles Dhewa is a proactive Knowledge Management specialist, evaluator and thought leader on African food systems, rural development and indigenous knowledge systems. Working at the intersection of formal and informal agricultural markets across Africa, his organization, Knowledge Transfer Africa also known as eMKambo (www.knowledgetransafrica.com/ / www.emkambo.co.zw) trends around food systems to ensure agricultural value chains are driven by knowledge, technology and innovation. He is always clarifying opportunities and influencing policy through his thought leadership blog <https://emkambo.wordpress.com> as well as Ted Talks like this one <https://www.youtube.com/watch?v=zVMCfCMFJOo>. At the international level, Charles is a Core Group member of the Knowledge Management for Development D-Group (www.km4dev.org) as well as a communication and evaluation consultant under the IDRC-supported initiative known as Designing Evaluation & Communication for Impact (DECI) <https://evaluationandcommunicationinpractice.net/>.

Among other qualifications, Charles holds a Master of Philosophy in Information and Knowledge Management from Stellenbosch University, South Africa). He is currently completing PhD studies at the Knowledge, Technology and Innovation (KTI) department, Wageningen University & Research (WUR) in The Netherlands, as part of a special cohort of PhDs-for-professionals.

In the world of today, we have a role to play. Make informed choices.

fRAGmented: e Pluribus Unum (2025)

Alex Bennet with Foreword by YOU

This is our world, a tapestry woven with threads of diversity and division. As we journey in this book through the complexities of our world, we critically explore fragmentation in the physical, holistic human, digital, narrative/art, and societal domains, and delve into the societal political fragmentation occurring today.

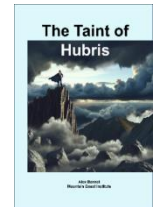


The Taint of Hubris: (2025)

Rediscovering humility and bridging authentic connection

Alex Bennet with Foreword by William Halel

Characterized by excessive pride or arrogance—and referring to something being spoiled, sullied, or negatively influenced in some way—hubris can be thought of as a contaminating aspect of human nature. It stands out as a pervasive taint that has woven itself into mythology, literature and history, and is highly visible in the societal political landscape of today.

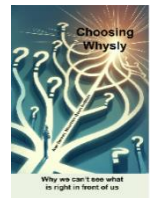


Choosing Whysly: (2025)

Why we can't see what is right in front of us

Alex Bennet with Foreword by Robert Turner

This is a large question. It can't help but be complex, because we are complex, and this question is not only dependent on the situation and context but also on you, the individual, and your perception, beliefs, intentions, biases, blindnesses, and self-deceptions as well as cognitive dissonances, relativism, and, ultimately, your conscious and unconscious choices.



Becoming Wise, Open, Kind, Empowered (2025)

The Millenium Challenge

Alex Bennet with Foreword by Arthur Murray

Being “woke” signifies a positive awareness and active engagement with social justice issues, which is the intent of social and cultural awakening consistent with spiritual awakening and Enlightenment ideas embedded in the U.S. Constitution. However, in this fragmented world, core tenets of democracy such as diversity, equitable equality and inclusiveness are being tossed aside and translated through prejudicial and biased beliefs and political frames. It is time to set the record straight.

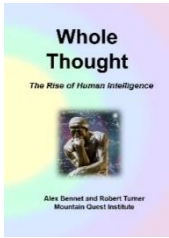


Whole Thought:

The Rise of Human Intelligence (2024)

Alex Bennet and Robert Turner with Foreword by David Bennet

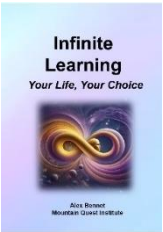
In tracing the arc of human progress, one can discern an underlying pattern steering the course of our intellectual evolution—a gradual but persistent gravitation towards what is now identified as Whole Thought. This paradigm represents a transformation in the fabric of cognition brought into relief by the cumulative ascent of human intelligence. Whole Thought is a call for action—a framework for living, learning, and leading in a manner that is reflective, inclusive, and deeply interconnected.



Infinite Learning: Your Life, Your Choice (2024)

Alex Bennet with Foreword by Vincent Ribi re

Infinite learning is the pulse of human existence, the essence that breathes life into our quest for understanding, innovation, and growth. It is not an optional luxury but an essential requirement, ensuring we are able to meet the demands of a changing world while capable of achieving personal growth and societal contributions of profound significance. Embracing infinite learning in pursuit of Whole Thought ensures that we are constantly expanding our horizons and discovering new potentials. *Living is learning; learning is living.*



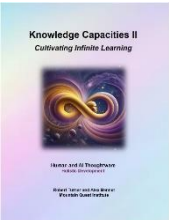
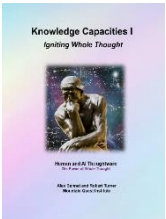
Knowledge Capacities I and II (2024)

Our capacity for knowledge is not a fixed quantity but a horizon ever-expanding. It is the reservoir from which we draw strength, the lens through which we view possibility, and the compass by which we navigate the future. It is the creation of the rise of human intelligence.

KC I: Igniting Whole Thought (40 Capacities)

KC II: Cultivating Infinite Learning (24 Capacities)

In today's dynamic and rapidly evolving environment, fostering capacity has become increasingly essential. Capacity refers to the broad potential or inherent ability of individuals and organizations to learn, adapt, and grow over time. It encompasses the fundamental ways of thinking, being, and acting that allow us to effectively engage with dynamic and complex environments.

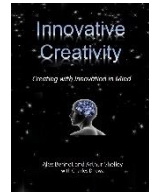


Innovative Creativity: Creating with Innovation in Mind (2024)

Alex Bennet and Arthur Shelley with Charles Dhewa

Foreword by Robert Turner

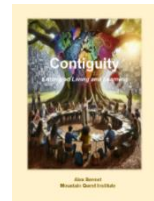
More than ever, how do we release the Genie from the lamp? How do we tap the next level of creativity and innovation that we need here on Planet Earth? This groundbreaking work beckons us to deepen our innate creativity capacities in a new and expansive way to summon the genius within each of us.



Contiguity: Entangled Living and Learning (2025)

Alex Bennet with Foreword by Chulatep Senivongse

Learning and living are contiguous experiences, with mind creating the subjective relationships that create the temporal and spatial relationships in our stories and memories. Our thoughts, sensations, and perspectives form the connected and cohesive experience of the contiguous mind. Embrace the entangled dance of living and learning, and discover the profound connections that define our shared existence.



C&C Thinking: Becoming Whole (2025) (Critical and Creative)

Alex Bennet & Robert Turner with Foreword by Moria Levy

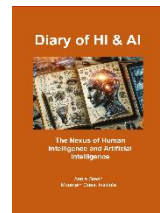
In an era marked by rapid technological advancement and constant change, the ability to think critically and creatively is more crucial than ever. As we look toward the future, it becomes evident that the traditional reliance on past patterns to predict and plan for what lies ahead is insufficient.



Diary of HI & AI: The Nexus of Human Intelligence and Artificial Intelligence (2025)

Annie Green

Diary of HI & AI examines the dynamic between human and artificial intelligence, tracing the development of AI and its impact on society. It highlights society's shift towards valuing intellect, explores institutional influences, and discusses common concerns such as job loss, ethics, and social fragmentation in an AI-driven world. Drawing parallels between myths and technology, the book stresses the essential roles of human intellect, ethics, and cooperation. It encourages readers to view AI as a tool for progress, offering strategies to understand and adapt to AI's complexities, while emphasizing that humans remain vital to harmonious coexistence with intelligent machines.

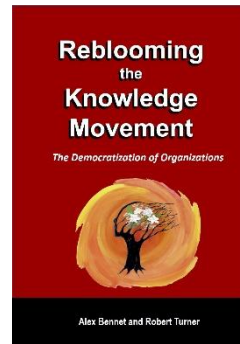


Recent Offerings from MQIPress

Reblooming the Knowledge Movement: The Democratization of Organizations (2023)

Alex Bennet and Robert Turner with Foreword by Rory Cross and chapters contributed by Francisco Javier Carrillo, Mark Boyes, Florin Gaiseanu, Chulatep Senivongse, and Milton de Sousa

Reblooming unfolds on millennia of human challenges and advances. Now, at every level and at every reach across organizations, networks, and nations there is a new coalescing of democratization, intelligent learning, and capacity for surmounting complexity. With freedom of thought, freedom of expression, and freedom of association, ideas beget ideas. The emergent result is the rich globalization of knowledge and its close companion, innovation.



INside Innovation: Looking from the Inside Out (2023)

Dr. Alex Bennet and Dr. Rajat Bais (Eds.) with Prologue by Dr. Leif Edvinsson and Foreword by Dr. Massimo Pregolato

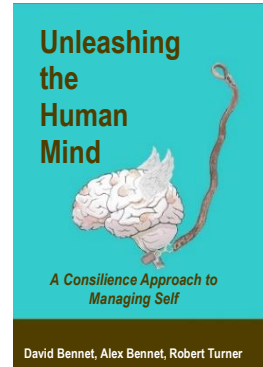
In addition to a collection of insightful innovation case studies, this book offers an unusual look at creativity and innovation from the inside out. Three innovators – a scientist, an organizational guru, and an artist – share the personal passions that have driven their success. “And, then, looking from the inside out, readers are provided the opportunity to evaluate their own organizations against the Most Innovative Knowledge Organization (MIKE) international study program and awards criteria, thus engaging their own innovative juices.”



Unleashing the Human Mind: A Consilience Approach to Managing Self (2022)

David Bennet, Alex Bennet, Robert Turner
with Foreword by Florin Gaiseanu

What does it mean to be human? Increasingly, we recognize that we are infinitely complex beings with immense emotional and spiritual, physical and mental capacities. Presiding over these human systems, our brain is a fully integrated, biological, and extraordinary organ that is preeminent in the known Universe. Its time has come. This book is grounded in the Intelligent Complex Adaptive Learning System (ICALS) theory based on over a decade of researching experiential learning through the expanding lens of neuroscience.



Review Bites from Around the World:

Once in a while, I am exposed to a work so profound that it literally causes a massive shift in my own thinking and beliefs ... I found myself riveted to each paragraph as I embarked on a journey that vastly deepened my understanding of the learning process.

-Duane Nickull, Author, Technologist, and Seeker of Higher Truth, Canada

Every now and then a book comes along that compels your spirit. In these times of uncertainty and even great danger for humanity, this book reminds us of what it means to be human, our infinite potential and innate ability to learn and to love.

-Dr. Milton deSousa, Associate Professor, Nova School of Business and Economics, Portugal

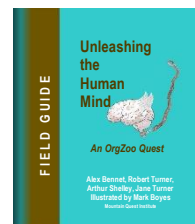
Very few people have the gift to integrate such complex ideas, especially those about learning ... this work can be likened to the Webb Telescope, which gives us more clarity into our mysteries.

-Michael Stankosky, DSc, Author, Philosopher, Professor, Editor-Emeritus, Member of the Academy of Scholars, USA

And the *Unleashing Field Guide: An OrgZoo Quest*

Alex Bennet, Robert Turner, Arthur Shelley, Jane Turner
and Mark Boyes (Illustrator) (2022)

Arthur Shelley's beloved OrgZoo critters – the voices in our heads – join us in a learning quest up the mountain to unleash the human mind.



The Mountain Quest Institute located in the Allegheny Mountains of West Virginia is a research, retreat, and learning center dedicated to helping individuals achieve personal and professional growth, and organizations create and sustain high performance in a rapidly changing, uncertain, and increasingly complex world. MQI has three quests: the Quest for Knowledge, the Quest for Consciousness, and the Quest for Meaning. MQI is scientific, humanistic, and spiritual and finds no contradiction in this blend.

