

Being Alive!

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“It is not the meaning of life we all seek but the
experience of being alive!”

Joseph Campbell

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Prelude

The Natural Genius of Children

Perhaps you remember when you were a child and how easy and effortless it was to use your imagination in your play.

You would pick up a pencil and fly it through the air like an airplane accompanied by your version of the sound that came to you spontaneously.

I remember finding a circle of bushes in the park, stepping through it and being in a house, picking up a pine branch to sweep the floor, gathering acorn shells for utensils, using leaves for plates. My playmates became family members in that enclosed and secret place. Together we wove stories to live out; magical events, possibilities.

You could become a cowboy, a clown, a fireman, an actress on a stage, an animal. By trying on different roles, you were exercising not only your ability to understand your world, but how to become a creator, a problem solver, a healer.

As you got older, you may have been conditioned to behave “sensibly “ and pressured to sacrifice the gifts of your soul by living or learning in environments that minimized your wholistic nature.

Leveling the “Playing Field”

Much has been written and said about the profound split between the material and the spiritual in our culture.

Who among us has not at some time engaged in the struggle to find the balance between having, doing and being?

Artmaking, feelings and spiritual development are all perceived as irrelevant or secondary in most public education and in the work domain.

And yet, when adults are encouraged to recapture the ability to play with purpose, many benefits can follow such as:

- uncovering the problem-solving capabilities of the awakened imagination
- connecting with the large world of creative spirit shared by all humans thereby enhancing our possibilities, choices and results

My Background

- discovering how delightful it is when a seemingly unrelated tool like a drawing or a dance opens up new perceptions and options
- experiencing the self-confidence arising from an expanded sense of self
- having greater effectiveness and joy in work endeavors and relationships

It is like coming home to what was always there but has been forgotten. The soul smiles in recognition.

I was blessed with a family in which creativity and self-expression were highly valued. From an early age, I was encouraged to use my imagination, to sing, dance, play music, draw, playact, write, or do anything which made me happy to be alive. The adults around me did likewise. And we all laughed a lot.

School was another matter. Memorizing poems had a higher value than writing/reciting one's own poems (for which I was shamed and punished) but the strength of my family values won out and I carried my creative tools into my adult life.

To my dismay, I discovered that most of my contemporaries had not grown up in creative/expressive families like mine.

I have had a work career which combines education, training, consulting, coaching, counseling, and humanistic existential psychology in all kinds of venues, plus a knowledge of, and experience in, numerous art forms. As a result, I felt I was in a unique position to pass this accumulation of experience and knowledge on, in some useful form, to others who might have bits and pieces of it, but not the same comprehensive background or integration.

I am not an intellectual or an academic; I do my best work when I am with people who want to develop their skills and increase their potential, both professionally and personally. This manual is intended mainly as a companion piece to live trainings although it can be used by experienced people workers as a toolkit.

Influences, Learnings, and Acknowledgments

I have been fortunate to know personally, and work with, most of the pioneers of the human potential movement from whom I learned more than I can say.

Gestalt Influences and Learnings

I received training in Gestalt therapy from Fritz Perls and many of his colleagues. Some of the lessons of Gestalt that will show up in the exercises include:

- experiencing the inner self and the external world as parts of each other and how to assimilate new pieces of the self at the "contact boundary" between the I and the not-I in waking life and in dreams
- learning how to be aware
- finding out what it means to be in the here-and-now
- discovering the value of creating experiments for producing insight
- understanding the profound uses of metaphor
- taking responsibility for one's feelings and actions
- making the arts an intrinsic part of the growth process

Jungian Influences and Learnings

I had hundreds of hours of training with Jungian analyst, Arnold Mindell and his talented cohorts in Jungian psychology. I also attended an intensive training at the Jung Institute in Zurich and have worked privately with three different Jungian analysts.

Here are a few influences from Jungian work:

- the power, fascination and lessons of myth and archetypes, fairy tales and spiritual adventure stories
- the alchemical process of turning our psychological dross (base matter) into gold
- learning the uses of active imagination

I was most impacted by Mindell's process-oriented dreambody work, which in addition to its Jungian base, has connections with Gestalt and neurolinguistic work. I experienced how we are all part of each other's dreams, as are our body symptoms and our possibilities for healing. I appreciate Mindell's pioneering work in bringing his approach to people and national groups in extreme states and his demystification of shamanistic and taoistic world views.

Human Potential Learnings

The human potential movement contributed a huge legacy of experiential learning starting back in the 60's. Newer proponents such as Daniel Goleman (Emotional Intelligence) and Howard Gardner (Multiple Intelligences) have been expanding the notion of the larger self into work places and educational institutions. Various instruments and new technologies encourage the recognition of a wide variety of ways of thinking, communicating and learning beyond the linear, rational and logical. Some pioneers, like Ilana Rubinfeld and Jean Houston, started back when I did and have continued to make unique contributions to the field of human potential.

My contribution is the blending of human potential technology with arts and experiential processes in a grounded, practical base of immediately usable tools in a variety of settings, not only corporate and non-profit, but also with many fringe populations such as social activists and transgendered persons who contributed greatly to my learning.

Multiple Intelligences

It might be useful to summarize the kinds of intelligence investigated by Howard Gardner that are addressed by this manual. When I use the term "creative intelligence" to describe what I am helping people develop, I am referring to that which combines the skills involved in these separate intelligences in new and unusual ways.

Gardner's Multiple Intelligences	
Linguistic	Sensitivity to spoken and written languages, ability to learn languages, capacity to use language to accomplish certain goals.
Musical	Skill in the performance, composition and appreciation of musical patterns.
Bodily-kinesthetic	Potential of using one's whole body or parts to solve problems or fashion products.
Spatial	Potential to recognize and manipulate the patterns of wide space as well as the patterns of more confined areas.
Interpersonal*	Capacity to understand the intentions, motivations, and desires of other people and consequently to work effectively with others
Intrapersonal	Capacity to understand oneself, to have an effective working model of oneself, including one's own desires, fears, and capacities--and to use such information effectively to regulate one's own life.
Spiritual	<p>The deep exploration of cosmic issues, entering an altered state of consciousness, ability to have a profound effect on others through activity (Mother Theresa) or being (The Pope), a feeling of connection to the rest of the world, a de-emphasis of self, achievement of a state of being (enlightenment).</p> <p>(A branch of spiritual intelligence is Existential intelligence, a strand of spiritual: potential to engage in transcendental concerns, to locate oneself in relation to the cosmos, humanity, etc.)</p>
* Interpersonal intelligence is also referred to by Daniel Goleman and cohorts as Emotional Intelligence. See Bibliography	

The Design of This Manual

A great challenge and paradox in creating this manual is that I am somewhat limited, for now, in having to present it in a compact and fairly linear **form**. As you go along, you will notice that the material is anything but linear and that you can jump around as you wish. However, initially it is important to go through all the material as it is offered since prior information will add to the understanding and the usefulness of subsequent information.

Instead of dividing the tools into specific sensory modes, we have presented them as **activity clusters** that allow the reader to emphasize or de-emphasize particular sensory channels. None of the modalities presented here is purely in one sensory channel. There is usually a predominant one helped along by others. For instance, when we are drawing, we are also moving our body. Theatre improv can be a combination of moving, speaking, listening, imagining and seeing. The examples of exercises and tools are not exhaustive by any means.

Part of the intention is to stimulate **creative experimentation** on the part of the user. If you come up with additional experiments for your clients based on some of the ideas presented here, I will feel that my efforts were justified.

The most important intention you can have in this work is your spirit of purposeful and heartfelt play and the possibilities for discovery and insight for yourself and your clients.

***Note about pronoun use:** For the sake of simplicity and efficiency, I will be using the pronoun He throughout the manual to refer to both He and She instead of writing "He or She" every time. Thanks for your understanding.*

Mission of Hopefulness

We are living in a time where invention is exponential and the world has changed more than at any other time in history. Sometimes the pace is daunting. Not all the changes feel positive, but the excitement of discovery, the possibilities for creating a humane and joyful future are there if we can regain more of ourselves and do our problem solving from a place of connection, caring and creativity. Since I am an optimist and an eclectic by nature, I tend to believe that we can find a way to do this before we self-destruct.

With this manual and this approach to training and learning, I hope to return to others who want to re-engage with their most expressive, intuitive, creative selves, some of what has been so valuable to me in my own life and work. I dedicate my work and my life to endeavors that fulfill human potential and uplift the human spirit.

Chapter 1: Entering the Client's World

Introduction

The tools in this manual are intended to be of benefit to all kinds of people workers and venues but their application varies according to the skill of the practitioner. This chapter addresses:

- typical users and uses
- benefits to users, to clients, and to work environments
- possible objectives that could be addressed by sensory tools and their benefits
- value of specific media for different clients
- how to prepare yourself to enter the client's world with the least resistance possible.

Typical Users and Uses

At various times, I have used all of these tools and approaches successfully in many types of organizations and with individuals from a variety of backgrounds. These include executives and managers, career changers, course developers, sales administrators, medical personnel, chaplains, military personnel, consultants, therapists, coaches, trainers, artists and educators.

My main focus now is training those of you who work with people in any personal/professional or organizational venue to supplement what you already do with some tools you have not ordinarily used.

I make the assumption that you are already trained in some form of “people work” and want to add the types of tools described here as an enrichment to what you are already doing. My emphasis will be more with those who work with organizations, in classrooms and with groups because there has been less support for these practitioners than for therapists and healers who regularly apply experiential learning tools in their practices, especially humanistically oriented ones. However, all types of “people workers” with any type of client base can adapt the tools here for their own use.

Relevance to Modern Work Environments

The face of business is changing from patriarchal and hierarchical to a more horizontal model where everybody's input is valued and needed. But, alas, most training for business is exceedingly left-brained. Only slowly is the business world recognizing the need to introduce non-analytic, non-linear, emotional and creative intelligences as complementary to analytic processes for the greatest

capability in rapid-change environments. Of course, business leaders and visionaries have always been intuitive and able to make leaps in understanding and imagination. What they have not always known how to do is to pass these visions and skills to those in their organizations as value added to the whole enterprise.

The approaches presented here are intended to introduce to those wishing to enhance organizational life, a set of tools and methods not usually associated with business settings. These tools and methods can help to meet the types of objectives stated below. (Note: They can also be applied to any one-on-one helping relationship or non-business venues).

Possible Process Objectives

- to develop maximum flexibility
- to be as creative and innovative as possible
- to have the ability to work in teams with different people at different times
- to utilize innate gifts of intuition, perception and awareness
- to have a comprehensive view of self, system and the whole context
- to be as productive as possible during rapid change

Possible Workplace Objectives

- to improve work environments (morale, commitment, etc.)
- to increase communication abilities and flow
- to assist in doing assessments, reviews and evaluations
- to make meetings more productive
- to assist in team building
- to develop more effective planners and problem-solvers
- to enhance decision-making strategies
- to plan for career development
- to focus on the alignment of personal process with career choices

Benefits of Using Sensory Channels

Sensory Channel	Sample Activity	Benefits
Visual	Drawing, collage, photographs, fantasy, dream images	<ul style="list-style-type: none"> ➤ Expanding ways of collecting data ➤ Discovering personal and problem-solving symbols ➤ Finding new meanings and insights with visual metaphors ➤ Generating innovative solutions to problems ➤ Altering perspective in stuck situations and work relationships ➤ Becoming a more comprehensive observer and feedback giver
Auditory	Music, text, poetry, sounds, dialogue	<ul style="list-style-type: none"> ➤ Investigating how sound affects mood, atmosphere ➤ Increasing ability to communicate effectively and hear more ➤ Stretching perception of available information in a situation ➤ Many of the benefits listed above in Visual
Kinesthetic/ Proprioceptive	Body movement and placement, internal sensations and feelings	<ul style="list-style-type: none"> ➤ Learning to "think" with the body ➤ Loosening up and having more of one's whole and expressive self available ➤ Increasing energy and presence ➤ Finding new possibilities in yourself and situation from subtle body messages ➤ Becoming more conscious of the major role non-verbal communication plays in conveying information ➤ Using the body as a metaphor for collecting and processing information
Contemplative/ Meditative	<p>Meditation: walk alone in the woods.</p> <p>Fantasy: meeting an inner wise person.</p>	<ul style="list-style-type: none"> ➤ Holding still with a question and allowing an answer to appear in a sensory channel. ➤ Finding inner guidance to challenging situations by consulting one's highest, most aware Self as the repository of new ideas, solutions, and possibilities

Note: This table outlines many of the values and benefits for those who experiment with discovering new information in various sensory channels. You will also tailor your choice of tools and channels to the type of client with whom you are working.

Value of Particular Media for Specific Types of Clients

The following table outlines a number of different types of media and the corresponding type of client for whom that media may be most effective. Specific examples for using each of these types of media can be found in *Chapter 4: Tools*.

It is important to note that work in any one sensory channel will produce possibilities for any other channel. The more the facilitator can inspire the client to work in a variety of channels, the more the individual, whole group or organization can benefit.

Use this medium:	With this type of client:
Dreams and Fantasy	For clients who get caught up in the literal details of their lives or in trying to use logic and reasoning to solve their problems. If they don't remember dreams, use lightly guided fantasy.
Theatre Games	Good for clients who are out of touch with their feelings, are overcautious, who lack spontaneity or feel powerless. Helps client try out unaccustomed roles, behaviors, or possibilities. Work on relationship issues by playing roles rather than identifying with position.
Clay	Use with client who tends to "flatten out" life; working three dimensionally provides opportunity for seeing self or goal from different angles, getting a whole view.
Collage	Good for clients who tend to think in rigid ways or who have so many ideas that they feel scattered. Helpful for seeing how things fit together, possibilities of arranging segments of work or life, contacting new feelings about a situation, or making order out of chaos.
Movement	Use with clients who are out of touch with their bodies as instruments for information and feeling or who naturally express themselves through movement, i.e., play with the metaphor of "moving" in a certain direction in one's life or work. Dance it and see how it feels. Use the body as a metaphorical instrument for exploring the elements of a situation.

Cont'd....

Use this medium:	With this type of client:
Drawings	Use to activate the imagination, the visual center, for generating data from the right brain for clients who would benefit by having new ways of envisioning goals or resources. Play with the elements of color, texture, and use of space as metaphors for real situations. Use different ways of representing information such as mind maps and other forms of visual language (pictures and text together) to get the "big picture" and be able to pay attention to many elements at once.
Photographs	Use for clients who respond strongly to visual stimuli. Have client dig out photos of himself at times in his life when he was feeling successful, most alive, doing something she loved, etc. (or opposite feeling states) Use photos to talk about that state of being and reinforce or recreate it for the future. Similarly, photos or visual representations of an organization or group at different times in its history can give insight about its progress or other aspects of its functioning over time.
Music	Use with clients who are verbal and auditory types. Find music that inspires you and play it before or during work. Have clients find favorite songs or pieces of music that move them and explore what gets stirred up. What lyrics to favorite songs give insight about possibilities in the workplace?
Storytelling	Good for those who need a fresh perspective about their situation. Choose a different environment like nature, an amusement park, or the theatre. Tell a story with you in the third person as an object or character in that environment. Or elicit stories about the corporate culture's history and how people currently connect to the story. This enables those doing future searches or visioning to feel and use the connection with ancestry or historical elements.
Writing	For those who need help articulating information which is proprioceptive and imaginal (internal). Flow writing and the use of poetic forms can be helpful to capture the essence of the thought, image, or feeling. If a client has a "felt sense" of what needs to happen in an organization, he can start writing using the word or phrase which names this sense, and see where it goes.

Client Resistance

Overcoming anxieties associated with bringing experiential right brain learning into linear, rational, hierarchical systems -- whether they exist in you, the individual or the organization -- depends mainly on your ability to be comfortable with including tools not ordinarily associated with organizational work.

Some Helpful Approaches:

- Take time to form a friendly, trusting relationship with whoever is responsible for hiring
- Focus on and clarify the objectives of the client
- Ask permission to use your own creative methods as long as you can assure that the objectives will be met
- Demonstrate your self-assurance and love of what you are doing
- Be well prepared -- rehearse with friends or colleagues
- Run ideas by a coach or support person
- Review your design with several of the most demanding members of the group with which you will be working
- Choose a venue for the work which lends itself to creativity and the feeding of the soul, i.e., space, light, refreshments, frequent stretch breaks
- Be sure to include an innovative way for people to get to know each other beyond their job descriptions

Chapter 2: The Process

Introduction

People workers who use the tools described in this manual will develop their own approach in making them useful to themselves and their clients. This chapter provides a brief outline of the basic process I have used successfully in working with clients. It is intended to mine metaphors relevant to the objectives at hand. Also included are examples of focus questions that are an integral part of the process as well.

Steps in the Process

The five steps described below provide a general outline of the process that can help you to use the tools in this manual most effectively with your clients.

Step	Action
1.	Help the client set a focus or an objective. <i>Example:</i> We want to be more flexible with how we use our time in team work.
2.	Design an experiential exercise using an expressive medium. <i>Example:</i> Ask the team to try a drawing or block-building task a number of different ways and see what happens. Slow, all together. Fast, all together. Some working slow, some fast, etc.
3.	Have the client pay attention to the process as it is happening. (If there are observers, have them take note of the process as it unfolds.) <i>Example:</i> This seems to be working well. This feels good. This is awkward. This gives me the most ideas, ...etc.
4.	At the completion of the experience with the tool, ask a series of questions that can be responded to individually, discussed in a group, or commented on by observers of the process. <i>Example:</i> What were the pros and cons of each "time" experiment?
5.	Be sure to relate the material back to the original objective. <i>Example:</i> What ideas did you get which you could apply to your objective?

Focus Questions

An important part of the process -- before, during or after an exercise -- is having questions which help clients focus on their experience, their objectives, and their feelings. Learning how to ask useful and productive questions is an art in itself.

Here I have included some questions that have proven very helpful with the client groups with which I have worked. Although they can be used as straight inquiry, the intention is for you to use them as stimuli for media experiences.

Use your imagination and your own situation to select or create questions that will move your client (organization) forward. Likewise, try out different expressive tools to discover which ones produce the most "gold".

For Business Environments

1. What are the values and beliefs that support optimum performance?
2. What internal/external conditions need to exist in order for us to do excellent work?
3. How can we present information in new ways with each other and our clients/the world so that the medium and the message are congruent and as interesting and comprehensible as possible?
4. How can we work together in teams to support the potential of the whole group and to create better products and services?
5. What talents and abilities do we have which are not part of our job description that could enhance our work performance?
6. How conscious are we of our/each others' individual learning and problem solving styles and how they affect our work?
7. How skilled are we at applying the principles of what we know (i.e., about managing, selling and being customers) to our own work culture?
8. What well-functioning communal groups (family? church? associations?) have we belonged to which could enhance our vision of what is possible here?
9. What is the heart, the soul of this place?
10. What makes work fun? interesting? engaging? exciting? etc.

Focus Questions (cont'd)

For the Individual: The Inner Organization

(Your psyche or that of your client)

1. What is my "Inner CEO's" mission/ life purpose/vision for the future?
2. On what values is it based?
3. How does my inner organization work (or not work) to carry out this mission? (Contradictions in the psyche)
4. What helps its ability to function congruently? What gets in the way?
5. How is this related to the structure and functioning of the organization in which I actually work or the business I have created?

Existential Focus Questions

These questions are good for being able to align personal identity with life purpose and work competence.

1. Who am I?
2. What am I experiencing here and now?
3. What excites me?
4. What is my life purpose?
5. What do I want to contribute?
6. What do I believe in?
7. What is my life vision?
8. What non-productive patterns do I keep repeating?
9. In what ways do I feel hollow or like a fake?
10. What do I love about myself?
11. What do I already have?
12. What do I wish for?
13. What is important to me?
14. What do I envy? Of whom am I jealous?
15. What inspires me?
16. How do I avoid pain or despair?
17. What do I do best?
18. How do I best learn?
19. What is my support system?
20. How is (or isn't) my spirit/soul engaged?

Chapter 3: Experiential Learning Applications

Introduction

In addition to introducing the applications of expressive arts media, I am drawing upon many years of training and experience as a humanistic therapist and educator. In this chapter, we will discuss how work designed for individual clients can be valuable in organizations and suggest some effective ways of applying these models in work settings.

Topics covered in this chapter include:

- The relationship between individual and organizational process
- Process observations of the client organization
- Application of therapeutic tools to organizations
 - Gestalt
 - Psychosynthesis
 - Family Systems
 - Process Work

Individual vs. Organizational Process

Whether referring to an individual or an organization, we are encountering a dynamic system that has an inherent capacity for development and accomplishment that is its potential. This potential can be realized through a workable arrangement or connection of parts into a whole -- a Gestalt -- more than the sum of its parts.

This whole is not static -- it changes according to the integration of new parts (ideas, feelings, experiences, dreams) over time. The self, and the organization made up of many such selves and entities (i.e., departments, boards, staff, managers, etc.), has beliefs, attitudes, feelings, thoughts and fantasies. When these parts are aware of each other, value each other's existence, work well together, we can say the system has integrity. When they are in conflict, competition, denial or contradiction, the system suffers and is unable to fulfill its mission or potential until, and unless, it develops more awareness, consciousness and resolution of opposing parts.

How can an organization seeking to develop its potential as a well-functioning and well-integrated system benefit from models and theories applied to working with individuals with similar goals?

We can view the individual as a complex system of inner voices and use metaphors from the business world: departments, bosses,

**Process
Observations of
the Client
Organization**

policies and procedures, rules and regulations---often in conflict with one another. In a successful therapy, the client becomes aware of this inner reality and how the quality of his life is affected. He starts to recognize the difference between the voices of the true self and those that have been interjected from authority figures and society. He begins to have a sense of choice, a widening of options; he takes risks, tries new behaviors and gets different results. When his well-being is enhanced, the new behaviors become a part of the growing sense of self and its potential. What was once viewed as "not I", outside the boundary of the recognized self, becomes assimilated like food or the air one breathes.

For an organization to function effectively, it, too, must become aware of what it is like now, what works well, what gets in the way, how to let go of non-productive values, rules and behavior, how to focus, envision, and align will and energy output with goals, how to adopt new approaches leading to well-being, however that is defined. Sometimes it must become more aware of what it is up to by exaggerating the process it is already in!

When I walk into an organization for the first time, I look at it, listen to it and sense it in much the same way as I attend to an individual client the first time I meet him. Here are some observations I make:

- How are people physically moving around the space?
- How much eye contact is there?
- What are their voices like? (energized, tired)
- Do I hear any laughter? Intense debate?
- How do people look? (Happy, angry, sad, etc.)
- How do people respond to me in their midst? Do they take me around? Are they defensive, open, welcoming?
- What is the behavior in meetings? Are there asides?
- Who's doing the talking? Is there an air of excitement or boredom?
- What do their doodles look like?
- When I ask for information, do I get it or an irrelevant or evasive response?
- How do people react to silence? Is it comfortable or not?
- How much affectionate regard and enjoyment do people show? How responsive are they to each other?

A lot of information can be gathered in this way about the healthy functioning and spirit of an organization at any given time. Process psychologies and the tools developed as part of the human potential movement of the 60's and onward, provide many possible perspectives and methods for organizational observation and effective intervention.

Applications of Therapeutic Tools to Organizations

In the next several sections of this chapter, I outline just a few key concepts from the following experiential and process oriented therapies that you may find useful in your work:

- **Gestalt**
- **Psychosynthesis**
- **Family Systems**
- **Jungian Process Work** (Also known as Dreambody work)

Also included for each, are examples of how you might use them in an organizational setting. (For a more comprehensive handling of each of these areas, see the bibliography.)

Gestalt

Overview

Fritz Perls was the developer of Gestalt therapy. He believed in self-responsibility, organismic self-regulation (homeostasis, or balance, is constantly disturbed by the formation of new Gestalts as we live in the process of awareness), the valuing of all parts of the self, experiment as a growth process, and the contact boundary where the “I” and the “Not I” meet as the dynamic edge of awareness. He also had many other valuable ideas that have largely influenced all other process-oriented models of working with people. Here, I present just a few possible applications of his ideas to organizations.

Top Dog-underdog

Top dog is the self-righteous, preachy part of us. Underdog is our whiny, pseudo-compliant side. This phenomenon appears universally in organizations. Progress can be made when each side is expressed and amplified. Gradually, each acknowledges the good intention and value of the other side and they begin to work together to achieve a commonly held vision or goal.

A similar process can and does occur in organizations in which there appear to be conflicts of interest in hierarchical roles or between departments. Until each party involved in the conflict can understand that all parts are needed for productive work to take place and can empathize or see the situation from the opposer's perspective, the conflict remains.

Example:

One effective technique in such cases is to have the two people, or representatives of the two points of view, switch roles and state each other's position to the other's satisfaction. Becoming the other increases the ability to shift perspective and move into greater awareness. The realization that “*we are in this together and we are working at cross purposes*” becomes quite clear.

The Impasse

When a person experiences an impasse, he feels stuck, desperate and confused. He feels as though he has no resources at his disposal; he is paralyzed. Organizations experience the same thing.

It is important for the consultant not to dig the organization out of the impasse. A lot of energy is building up for change (an implosion). If the consultant rescues the client/group, they never learn to access their own resources. An impasse is a creative situation; although it appears impossible, the seeds are there for insight and growth. The consultant gives support to the organization, perhaps providing some tools.

Example:

When the phone industry went through divestiture and reorganized in the 80's, many middle managers who had been doing fairly routine jobs were suddenly called upon to think creatively in order to develop new products and ways of working. A colleague and I developed a three-day training called "*Beyond the Problem Frame*", which was designed to help these managers discover their ability to be creative. They felt like they were in an impasse. We prepared them by stating all their possible fears and objections up front, telling them they would feel confused and wonder what they were doing there the afternoon of the second day, and that by the end of the third day it would all come together. We gave them a chance to change their minds about being there. Nobody moved. Then, we could go to work.

My job was to interrupt their usual thinking patterns and challenge them with new ways of exploring possibilities. I was working with such a group and asked them to bring in a dream. One quiet, pale looking man, who thought he didn't have a creative bone in his body, told this dream:

He is in bed with a strange woman. His college roommate, a guy with almost the same name as his, is asleep in the guest room. (He tells me this was a wild guy with crazy ideas). He is awakened from sleep by a disturbance, grabs a gun and shoots the guy. He realizes with horror what he has done. The woman stands by him and comforts him saying that he did not realize this was his friend.

As we worked on the dream he realized that he had done this to the creative part of himself years ago. He suddenly grabbed a pad of paper and started wildly scribbling all over it. We all left for lunch and when we came back he was still at it. His whole demeanor and

Awareness

color had changed. He told us that he had been flooded with all kinds of new ideas and solutions to problems he had been working on for months.

So, in these cases, the impasse was exploded through dream work. Once others in the class saw the usefulness of this approach, those who had been reluctant were now interested in looking at *their* dreams. I have also used drawing, movement, meditation and paradoxical intervention (how can you get even more stuck than you are?).

Gestalt work places great emphasis on ongoing awareness as a tool for growth and change. It can be applied to individuals or groups.

- What are you feeling? (Body sensations and emotions)
- What are you thinking?
- What are you imagining might happen here? (fantasies, hunches, intuition)
- What do you want? What do you value?

Example:

Recently, I was working with a group of course developers and instructor/trainers in a large software company. They never had direct contact with the end users, only with the instructor, usually from another country, who would be teaching the course in the native language but using the manual with visual language (text in English.)

To give them an experience of awareness of what the end user might be faced with as a learner, I played a Bach fugue on a CD and had them look at the written music at the same time. It was a good metaphor because a fugue introduces a piece of information which is then repeated and added to and divided in various ways similar to the type of course material they were designing.

Most of them did not know that language. They felt frustrated. They wanted me to slow the CD down. But they needed to appreciate that the instructor goes at a certain pace in different sensory channels and the user has to keep up as best he can.

They gained a lot of awareness from this exercise such as: Are they primarily visual or auditory learners? What are the applications of how they put the material together and how they instruct instructors for the maximum reception by the end user? They learned to empathize more with the challenge to the instructor and to those for whom they were designing

Contact Boundary

This is the place where the conscious “I” and the imagined “not I” meet and where tension or creative inclusion and expansion of self can occur. Contact always requires independence and always risks its loss. Put your faith into each moment of “contactfulness”, staying attuned to whatever action or behavior takes place. Use the energy of the here/now experience to guide you.

Experiment:

Consultant and client (or any designated two) walk toward each other. Discover what happens when you meet. Spend a few minutes staying with the action. Connect it to the situation at hand. What insights arise? How were each of you changed by the experience? How can this be useful in your work together?

Resistance

How do these show up in yourself, your client, or the organization?

- **Introjection** - passively taking in what the environment presents. (Parents or boss's rules, prescribed protocol, even though it doesn't work.) When you are stuck in this type of resistance, it is often conditioned and unconscious and was a way of surviving at one time. “Don't make waves; go along with the program.” However, it prevents you from being discriminating and doing your best work.

Example:

As a consultant, you may need to help your client sort through various non-productive behaviors/strategies and begin to make choices about what works and what doesn't work. Start by helping your client/group to identify the beliefs that underlie their work behavior. (You can make use of drawing or other media as a way of generating data.) Share. Are they learned conditioned patterns or consciously chosen? One belief might be, “The boss (father) knows best.” If the boss states a procedural rule that your client has been following and, that doesn't work for him or the project, encourage him to talk to the boss about it and to be prepared to suggest an alternative. There are many such introjected beliefs that may be interfering with the creativity and growth of the individual and the business. Use as many media as possible to uncover them. Once your client is aware of what they are, you can help him to create a change strategy.

Resistance (cont'd)

- **Projection** – disowning aspects of one's own behavior or feelings and ascribing them to the environment.

Example:

("Nobody appreciates my work.") Is it possible that your client is stingy with appreciation for other's work? In that scenario, it would be easy to experience others as unappreciative of *his* work. Coach him in making appreciative comments to colleagues such as, "Thanks for doing that research for me. It made my job easier." Ask him to pay attention to how this affects *his* experience of feeling appreciated. It may require an atmospheric change where the whole system becomes aware of its lack of appreciation for colleagues both verbally and, possibly in other ways, such as lack of any reward system other than earnings.

- **Retroflection** – Working in a closed system, not allowing input from the environment, turning on oneself what one would like to do out there.

Example:

This can take the form of a physical habit such as holding one's breath or an action such as blaming oneself for someone else's irresponsibility. One way the consultant can help is by having the client exaggerate the behavior. What is it saying? Imagine doing it to someone else. "I should have figured out a way to get this done even though I didn't get the material in time." This may require coaching in confrontation: "I couldn't do my job because I didn't receive what you promised yesterday."

- **Deflection** - Being anywhere but here, having unfocussed energy, avoiding direct contact with another.

Example:

While talking with colleague you are thinking about your next appointment or avoiding something unpleasant. Your first step is to become aware that this is happening.

As a consultant, you may notice the non-verbal behavior of your client such as his looking at his watch every few minutes, avoiding eye contact with you or the people with whom he is dealing at the time, doodling, fidgeting, etc. You can call this kinesthetic behavior to his attention and ask him what's going on. Suggest that he put this into words and make eye contact with whoever is there. For example: "I am anxious about this decision and find it difficult to concentrate. Perhaps we could

The Experiment

go back a few steps..." Usually this will have the effect of bringing out any difficulties people are having with the project at hand and will lead to a better outcome.

- **Confluence** - Going along with the trends, don't rock the boat. This is different from introjection in that it is based more on feeling like part of the crowd and not wanting to stand out.

Example:

Ask members of a team to differentiate their ideas about how a project should get done (without trashing the ideas of others) instead of just going along with the leader or loudest voice. This actually enriches possible choices for the team and encourages creativity. Contact, differentiation, and articulation of individual ideas are the keys for overcoming confluence.

The purpose is to experience in the present what it is like to flow from awareness to action.

- **Enactment** - A dramatization of some aspect of the client's existence. Unfinished business, a characteristic (word, metaphor, gesture), polarities (goal is to restore contact between opposing forces).

Example: Using theatre improv, act out two opposing characteristics that are at odds and can be represented by two particular people, or by two teams or task forces (e.g, marketing and engineering) or by a manager and an employee, etc. Helper act out one, client the other. (Or two members of the client group). Then reverse roles.

or

Have client imagine a person, an issue, a tense part of the body or whatever is posing a challenge or not understood, in an empty chair opposite him. Have him talk to That and change places when That wants to respond. Keep going until there is a resolution.

- **Directed Behavior** - More practical and limited to specific behaviors, more instructional, less open-ended than enactment. Opportunity for relevant practice in behaviors client is avoiding. Generates self-discovery.

Example: For a person or team that procrastinates. Have them draw something or do any physical task as quickly as possible. What does this bring up for them? Insights? Applications?

Psychosynthesis

Overview

Roberto Assagioli was the developer of Psychosynthesis. A core concept of psychosynthesis is that we are dominated by everything with which our self is identified. We are in the process of self-actualizing when we move from self-identification with our roles or skills to self-realization, a quality of being devoid of content, a living center of awareness, to the higher Self. The method is introspection and offers various activities to unhook ourselves from our primary identifications.

Example: I have a body but I am not my body.

The Concept of Will

Moving from "Will", or intention, into practice, consists of five stages:

- Purpose
- Decision
- Affirmation
- Planning
- Execution

Typically, a person or an organization is strong in some of these stages and weak in others. The consultant can help the organization analyze its cycles and encourage work on the weak links.

Brief descriptions and examples of each of the stages are provided in the table on the following two pages.

The task of the consultant, then, would be to help the organization **examine** each stage of the Will and **analyze** its strengths and weaknesses, in individuals, departments and the organization as a whole. There are many exercises and procedures for training the Will in all its aspects, which the consultant could adapt to the client group. It is not our intention in this brief presentation to give a comprehensive approach to working with each of these areas but, rather, to identify their components for the reader. For more help, please see the bibliography.

Stages of Moving from Intention into Practice

Stage	Description	Example
1. Purpose	<p>Intention, Motive, Valuation, Deliberation</p> <p><u>Purpose and intention</u> are conscious.</p> <p><u>Motive</u> includes unconscious material that needs to be uncovered and used in cooperation with the conscious purpose.</p> <p><u>Valuation</u> includes philosophical concepts, -- the position and attitude of the self toward the world that must be positive for the will to be well-functioning.</p> <p><u>Deliberation</u> is for considering the various conditions and circumstances surrounding the aim.</p>	<p>Ask: "Does this organization have a mission statement and consciously stated goals and objectives?"</p> <p>Ask: "Do we need to go for what is highest but will take longer, or what is most urgent?"</p>
2. Decision	Decision involves choice, which operates on the principle that one cannot have it all but must choose between alternatives or preferences. Indecision indicates depressed individuals or organizations.	Ask: "What are the decisions that need to be made which you have either been avoiding or not stating clearly?"
3. Affirmation	Affirmation is dynamic faith, assured conviction, or lacking this, willingness to risk in the spirit of adventure.	Ask the client group to write out affirmations based on their organizational purpose.
4. Planning	Planning is the organizing of activity according to a clearly outlined program. This requires being able to visualize steps between the starting point and the outcome or ultimate goal.	An organization that gets stuck at this step either gets so focused on the final aim that it acts in impractical ways, or it gets lost in its secondary aims and loses sight of its ultimate goal. Reflect on whether this is so with this client group.

Stage	Description	Example
5. Execution	<p>The ideal organization with perfect Will would combine the maximum of dynamic power, one-pointed driving energy, and the maximum of persistence and endurance. But in the real organization, there is usually more of one quality than the other. Sometimes it is a matter of the type of goal as to what is needed more. But, in general, one would seek to develop whichever was the weaker function.</p>	<p>The dynamic Will manifests itself through assertion and command. Does the client group keep a clear mental picture steadily in the focus of attention and keep working to manifest that vision? Can it maintain a One-pointed focus, i.e., the ability to discard whatever is extraneous or an obstacle?</p>

Expressive Media Exercises to Train the Will

- Choose an action unrelated to work that is just beyond your capacity in its level of difficulty.

Examples: Learning to play a scale on the piano, touching your toes, making a cake from a recipe, singing a song in front of an audience, doing a usually unconscious task slowly and with awareness, saying no to requests from others.

Note: Once you have absorbed the defined areas of Will, begin to play with sensory metaphors for expressing them such as using drawings, movement or verbal imagery to illuminate the problem or offer a solution.

- Consider that we are like travelers without a map trying to decide which road will get us to our destination.

Experiment: Draw a map that shows the consequences of taking different roads. Which decision is most congruent with your end goal or mission statement?

Family Systems

Overview

The parallels between models of dysfunctional families (see Virginia Satir, John Bradshaw, and many others) and organizations can provide tremendous insight.

Exercise:

Ask a work group, representing different parts of its hierarchy, to examine how it operates as a family -- the relationship of each person to the family of origin and what the correlations are. A lot of unconscious material comes out with this process. This can be done as a theatre improvisation role play.

Various models of resolution are discussed and experiments are mapped out for alternative ways of relating.

Example:

In one finance company, the CEO responded like the Queen in *Alice In Wonderland* any time an employee made a mistake. "Off with her head!" The person was usually fired or severely threatened which practically guaranteed that another mistake would be made. The fearful "children" of the employees' psyches were evident everywhere. As I worked with the CEO, it became apparent that in his family of origin, his stern father did not tolerate mistakes.

When we explored what he would have liked instead, he gave a description of a fair, supportive father who explains things and gives rewards for "good behavior". He began, slowly, to manifest this part of himself and the results seemed miraculous. The number of mistakes being made by employees dropped dramatically and morale shot up. I also worked with various employees on how they had learned to respond to stress and what other resources they had. Over a period of two years, these colleagues developed many more productive ways of interacting and doing business with each other.

Process Work

Overview

Imagine that you are a bird with human intelligence. You are able to walk on earth in a particular location and also to fly above it where you can see in many directions. You know that it is possible to land in any spot you can observe. Process-oriented psychology (POP) provides this sort of perspective. It enables the process worker (what the facilitator is called in this work) to be an exquisite observer of himself and others and the whole atmosphere or field.

He is an objective commentator (a metacommunicator) who offers observations, not only of specific positions, but also of the larger perspective, the whole observable or felt field. The role of the metacommunicator can be manifested by anyone at any time in a group process.

The types of observations can include sensory experiences such as what one sees, hears, senses or feels as body sensations or emotions in oneself or another, or can also come out as dreams, gestures, facial expressions, or events occurring within the same space. At first glance these data can appear to be unrelated; later, then, gradually, light is shed on the experience at hand, often producing insight and healing.

Sometimes the observations of either the process worker or the client will be internal, sometimes in the relationship, sometimes in a larger context such as a family, organization or political arena. The principles are the same. We all exist in a field in which all roles and points of view are needed and welcome for the field to be complete. What we are consciously identified with at the time is called the *primary process*. The unconscious body signals, symptoms, dreams and synchronistic events occurring simultaneously are called the *secondary process*. Both need to be respected by the process worker. The primary process must be honored first in order to move into the less aware areas.

Just as all subjective experiences of either the helper or client are welcome, so is all the training and skill of the helper. In fact, the more ways he knows to work with people, the richer his experience as a process worker can be. Any approach may be relevant at any time. The metacommunicator is one role in a group field. All roles are momentary and a facilitator practices fluidity in his ability to occupy many roles. Also, anyone can take a role and each role has many people in it. The process worker or process-oriented facilitator is interested in unfolding all the roles in a group field.

Overview (cont'd)

Process work increases possibilities and ways of observing and responding, rather than being a set of new techniques. It takes into account the transpersonal aspects of the human experience and makes them a natural part of the work. More explicit permission is given for all aspects of the human experience to be valued. In following the client's process respectfully, the resources available for problem solving are revealed to both client and consultant.

Both the client and the process worker will use any relevant experiences of their own (such as dreams or body symptoms) that arise during the client's work. Both will treat this as additional help and useful information that is in the field at the time. This contradicts the traditional belief in withholding the expression of the helper's inner experience in an attempt to be a projection screen or to manifest a "Formal Professional Persona". In process work, the projection process is called "dreaming up" and takes place as a lively interaction between POP worker and client -- all is made explicit, experimented with, named, flipped over to its opposite side, experienced fully and put to good use. Clients are encouraged to take risks, embrace what they both fear and need in the company of a caring and open guide who is likewise willing to take risks and set appropriate boundaries when need be.

"The (awareness) paradigm sees both self-awareness and group awareness as necessary and valuable components of a global or holistic viewpoint. A global attitude requires the ability to move fluidly between both positions: at one moment it is important for an individual to be extremely egotistical; in the next moment, he or she may be totally focused on the group. A group, as well, may focus in one minute on its totality and in the next, on its individual parts. At yet another time, it may be right for a person or group to adopt a neutral position identifying with the stream and movement of the process itself and recognizing both states as momentary flashes in the continuous flow of events.

The most encompassing goal of Process work with groups is to discover the background field or dream that binds the group, and to give this field expression. The background field includes both majority and minority opinions, normal and deviant forms of behavior. Allowing the field, or global dreambody, to express itself often has the effect of changing the group into a community with a heart and wisdom at its center."

Jan Dworkin, process worker and teacher

Applications of Process Work in Organizations

In applying this approach in organizational settings, all the levels of work occur, from internal observation, to work on relationships, to group processes to whatever the larger context is of what's happening in the outside world at the time. Multi-channel access is utilized (visual, auditory, kinesthetic, proprioceptive, relationship and world channels). Sometimes, as in Gestalt work, an exercise is suggested from which everyone can learn to be a better observer or experiencer, sometimes individuals are attended to while others witness the work, sometimes the whole group is involved in a dynamic process of shifting roles and perspectives to try to grasp the nature of the whole field and what's happening.

The following examples illustrate how I have used process work in organizations making use of three different sensory modes.

Kinesthetic

It can be highly useful to an organization for a consultant to follow a process occurring in a meeting and point out the non-verbal and less conscious behaviors such as secondary process, the dreambody, and double signaling where words say one thing and the body says something else.

Example: At a meeting of four principals of an insurance agency, the leader of the meeting asks how principals feel about a decision being made. One guy says OK, has one arm on the table, the other draped behind the back of his chair. Consultant asks, "If the arm behind you could talk, what would it be saying about this decision?" Or, "Go stand entirely behind the chair like your arm. Let's hear what *that* guy has to say." Because these unconscious processes are occurring simultaneously along with the more intended actions, the decision process is enriched and more solid with the addition of the data from the secondary process.

Tactile-Visual

I have had managers work with colored wooden blocks in individually constructing a visual map of their organization's power structure, then comparing their work and seeing how unexpressed elements get revealed and can then be addressed. The dreambody shows up as parts of the construction not in awareness but expressing some aspect of the issues at hand. Drawings, collage and other tactile materials can also be used.

Applications (cont'd)

Auditory

The world channel gets activated all the time in large service industries where a lot of work gets done on the phone. The customer is heard, but not seen, and each dreams up the other to represent segments of society as the enemy or obstructors.

Example: The primary process of the service organization might be that the customer is always right and it wants to support the client's needs. The secondary process could be about finding ways to extract as much money as possible out of clients. Misunderstandings can easily arise from double signals.

The job of the consultant/process worker would be to bring all points of view, attitudes, and feelings to light and help the organization function more consciously by becoming aware of its double messages and the possibilities for using its whole process and all its parts constructively.

Conclusion

By applying concepts from the rich source of dynamic therapies to our work with clients/organizations, we can enhance our understanding of their ongoing processes and become more sensitive and helpful consultants.

Remember that *these are just a few examples* of a wide variety of methodologies. If you consult the bibliography, you will find many books describing psychological processes that you can adapt for skill building or problem solving with clients.

Experiment with using various media and see what kind of results you get in different modes. There are no "right" or "wrong" experiments. As you become more fluid in the use of these tools, your intuition will guide you as to what might work well for a particular client or organization.

Chapter 4: Tools –Experiments and Exercises

Overview

As noted earlier, tools are presented in this chapter as **activity clusters** versus being divided into specific sensory modes. This allows you to emphasize or de-emphasize particular sensory channels based on the needs of your client. None of the modalities presented here is purely in one sensory channel. There is usually a predominant one helped along by others.

So, mix and match, have some fun, and watch your clients discover new possibilities and insights!

The following experiments and exercises are included in this chapter:

- **Intuition and Divination**
- **Body Awareness and Movement**
- **Theatre Improvisations**
- **Drawing, Painting and Collage**
- **Clay and Other Three Dimensional Tools**
- **Writing and Storytelling: Poetry, Prose, Freeflow, Journals**
- **Sound: Music, Rhythm, Vocalization, Dialogue, Environmental Noises**
- **Dreams and Fantasy**

Exploring Sensory and Interpersonal Blocks

As you use the tools in this chapter, you may become aware that you and/or your client may be experiencing blocks that prevent you from fully exploring your sensations or specific relationships. As a way of gaining insight into your sensory blocks and relationship blocks and those of your client, the following questions may be helpful.

- **Visual:** What image, picture, object or scene can you almost not bear to look at?
- **Auditory:** What is difficult for you to listen to? What tones or voices do you abhor?
- **Proprioceptive:** What feelings, emotions, or body parts can you almost not bear to focus on?
- **Tactile:** What can't you stand to touch or be touched by?
- **Kinesthetic:** What movements seem to be forbidden to you or unpleasant for you?
- **Interpersonal:** What relationship issues would you like to avoid? Which people or kinds of behavior do you feel most judgmental about, critical or intolerant of?
- **World** (group, organization): What world or group situation do you avoid or feel is beyond your ability to comprehend or tolerate?

Intuition and Divination Tools

Developing Intuition

Much of the kind of work we are describing is connected to our ability to allow our intuition to be part of the process. When we invite images, feelings, hunches, random words, etc. into the expressive experience, our intuition is usually at work. Then it becomes activated again as we use these processes to produce insight in connecting them to the task at hand.

Intuition is a right-brain, non-logical process. It is a connector from the unconscious to the conscious mind. When that channel is blocked, it is like having the radio tuned to AM where there is noise interference. When you switch to FM, the sound comes through clearly. Another metaphor in the visual realm is the daytime sky where the light prevents us from seeing the stars, which are always there. We can set up conditions for allowing more of this often valuable information to come through.

You can use this approach either as guidance about your own work and your life, or you can work with your clients on allowing *their* intuition to come through on a particular issue---or you can use it in a group to see what shows up when everyone focuses on the same question.

In all cases. Whatever shows up is additional information for you and/or your client. Ask, "How can we use this information to solve this problem, to get clear about a direction, to design a process, etc...?" Don't worry about whether the information is "correct" or not. If it is useful, use it!

Preparation and Receptivity

Get into a relaxed state, eyes closed. Pose a question. For example, "How can we introduce this new product to our customers in an interesting way?"

Trust whatever appears first. Let the metaphor speak to you. Have no investment in the outcome. It is possible that what you receive may not have meaning at present, but will later.

Types of Reception

Intuitive information can present itself through a variety of sensory channels. Part of the process is being open to any or all of the following possibilities for receiving information:

- **Clairvoyant** (Clear seeing)
Allow images to appear in your mind, or on a screen, or on a piece of paper as a drawing you do with your non-dominant hand, eyes closed. Sometimes a visual memory will appear as if from nowhere. Pay attention.
- **Clairaudient** (Clear hearing)
Listen for verbal messages, phrases, words, song lyrics. You can imagine turning a radio dial slowly from left to right until you "tune in" to a message.
- **Clairsensient** (Clear sensing, feeling)
Be sensitive to body sensations, movements, emotions.

Intuitive Approaches to Gaining Insight About an Organization

- Get into a relaxed state.
- Be clear about your intention or purpose for tuning in to the organization. You can use one of the questions from the previous section if you wish.
- Let a symbol --an image or object-- appear in your mind.
- Imagine light emanating from your heart and surrounding the object.
- Feel the metaphor that is presenting itself. There may be more than one or you can ask several questions. Let each image fade before moving on to the next one.
- Each time, record the information that comes through with drawing or writing. Let yourself feel guided.
- Relate the information you have received to the organization you are exploring. What new insights do you have? How can you use this for the benefit of the organization?
- Imagine sending this positive energy to the organization.

You can also use this approach to focus on a client, colleague or friend.

Another option: You can ask for an inner guide to appear and speak to you about the question you have posed.

Divination

There are many time-honored tools of divination that can help a person or group focus on a problem, purpose or plan by offering an array of random data that might not arise otherwise. It doesn't really matter whether you believe that these tools have objective powers. You will find that if you use them, you will generate more ideas and possibilities than you would have had without them. So, for that reason, they can be of great value to you in stimulating your creative/intuitive mind.

At first, you might want to seek out a practitioner with a lot of experience to help you with these readings. Then, you might decide to learn more about a particular divination tool on your own.

A Few Examples of Divination Tools

- The *I Ching* (Chinese book of Changes) – Based on a synchronistic view of reality rather than a causal one in which the coincidence of events in space and time mean something more than mere chance and are mapped by the throwing of Chinese coins or yarrow sticks. Complete instructions are included in the book.
- Many different *Tarot card decks* with instructions. The Tarot presents the user with archetypal figures which show up in the laying out of a card hand and produce metaphors for the forces at work in one's situation or life. It can also be combined with the *Cabala*, another ancient system of divination that has roots in Jewish mysticism and is based on the Tree of Life, a glyph or pattern of man's psychological makeup. The *Cabala* can also be used as a separate divination tool.
- Astrological charts are readings based on the position of heavenly bodies at the time of a person's or organization's birth. Each zodiacal sign and astrological "house" has different information and can open up possible ways of viewing situations and choices.

Introducing These Tools in Business Settings

If the client/business is open to creative thinking and metaphorical learning, they will probably view divination tools as interesting interventions. Present them as part of your total toolkit. If the organization is a more closed system, use more conventional approaches first until you and the client have developed a good rapport. Then, you may be able to introduce some more creative ways of working. The key is how comfortable you are with the material and how excited you feel about presenting it.

Body Awareness and Movement

Introduction

The basis for encouraging movement and body awareness is to use the body as a problem-solving and awareness tool for increasing perception. All of the samples of kinesthetic experience exercises discussed below can be adapted for use with individuals or groups.

Moving Toward a Goal

Imagine a goal in an opposite part of the room. Move toward it as directly as possible. Second time, as indirectly as possible. Third time, seeing obstacles as resources.

What are the pros and cons of each strategy? How does this relate to the way people in the organization work toward goals?

Body Sensing of an Organization

Imagine being an organization you know. Pay attention to what happens in your body.

What are you aware of? Where is your body relaxed, where is it tight? Think of your body as that organization. Where does a symptom show up?

Example

If you are breathing shallowly, explore metaphors associated with your breathing and how they might relate to the organization, such as: We are barely breathing, we have more capacity than we are using, we are not getting enough of what we need, I am not feeling "inspired", something is obstructing our energy flow, etc.

Organization as a Dance

If you were to move with the rhythm, feeling and dynamic of the organization, what would the dance be like? Do it. Have an observer describe what he sees.

Find a movement that feels good to you. What would it mean to bring this type of energy into the organization? Is it slower or faster than usual? What other observations can you make?

Body Scanning

Body scanning. When you want to find out more about your responses to possible ways of dealing with a problem, close your eyes and imagine an action happening or relevant person in front of you. Pay attention to whatever body signals you get which might help you clarify your feeling or make a decision.

Example

You are in the position of needing to hire someone and you have three apparently equally skilled and experienced applicants. Imagine each one in turn sitting opposite you. Is there a difference in the degree of tension or relaxation you feel? Coldness or warmth? Irritation or calmness? Pay attention to these.

Mirror Talk

Sit down in front of a mirror in which you can see your whole self. Start talking to yourself as though the image were you talking to an audience, a part of your organization, a group. Notice what your body and face convey by way of congruent expression with your words. Would you be captivated, annoyed, or interested, if you were the audience? Experiment with exaggerating gestures, facial expressions, etc. to disinhibit yourself.

Moving Beyond Boundaries

Experiment with moving around a space in unaccustomed ways -- fast, slow, bold, shy, serious, funny. Extend your movement boundaries.

Expressing Your Awareness

Ask your client to create a movement expressing his uniqueness. In a group or team, ask them then to create a dance or piece using each person's unique movement.

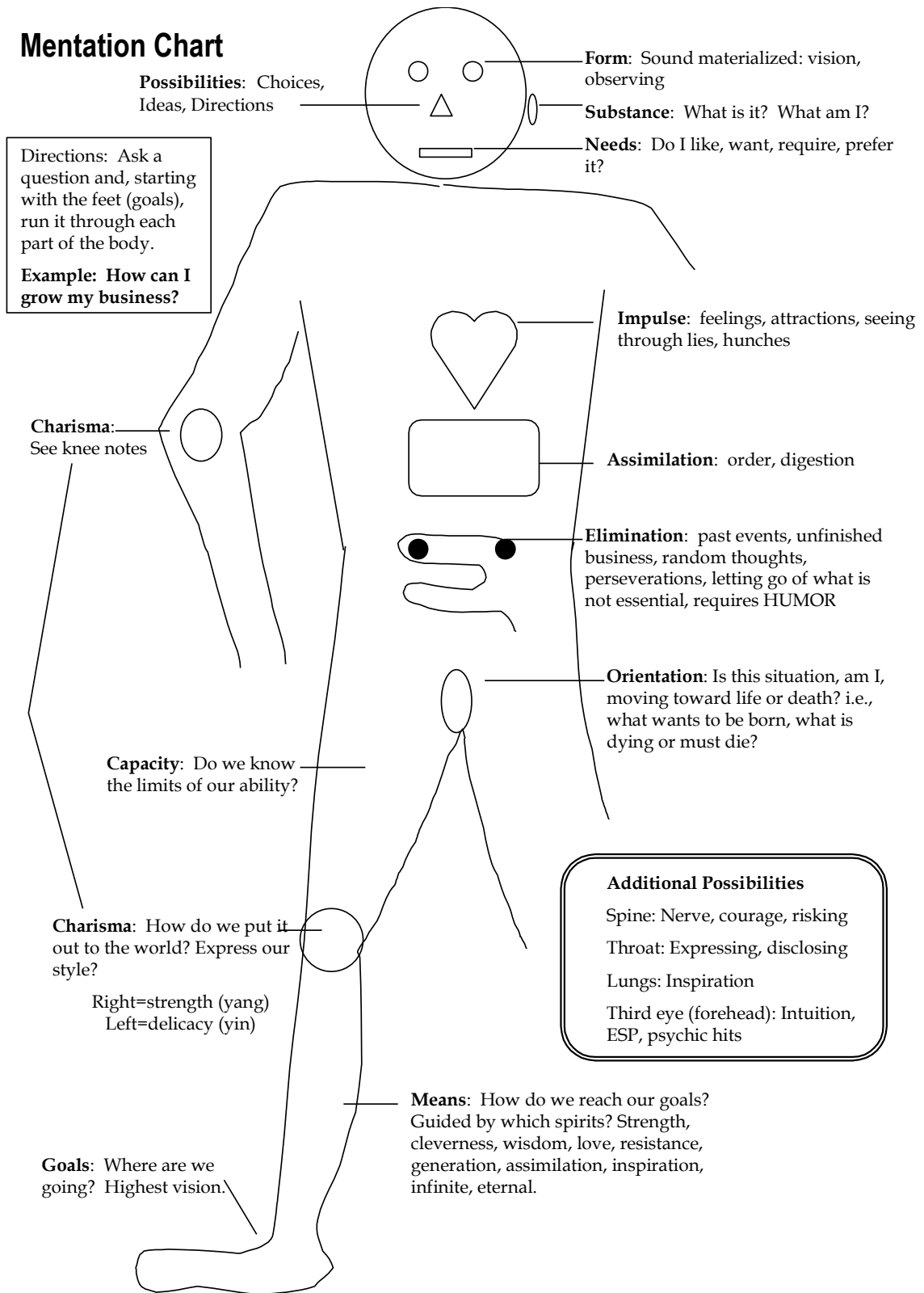
An alternative is to create a People Machine with one person starting a movement and each person in turn fitting into the machine. Then, the last one leaves first until only the first one is left.

Mentations

Another intriguing possibility is the use of Mentations. The original use of the word "Mentations" comes from Oscar Ichazo of the Arica Institute. The chart on the following page illustrates how you might make use of this approach.

I have incorporated some of his ideas and added my own as Additional Possibilities. Mentations address the question: How can the body be used as a source of intelligence about an issue?

Mentation Chart



Theatre Improvisations

Introduction

Use theatre improvisations to help your clients to loosen up, become more spontaneous, more expressive, less fearful, better able to see creative possibilities in challenging situations.

The examples below give you a number of possibilities for using theatre improv with both individuals and groups.

Solo Improvisation

- Make up a story with yourself as something in nature and your pesky client or colleague as something else. What happens when these two entities interact in that environment? What ideas does this give you for the real situation?
- Empty chair: Put client or project in chair. Exaggerate your complaints and praises. Switch and be The Other. Do it back. Now be allies and continue to dialogue. Define a problem you can both agree on. Solution?
- Present two opposing characters in your psyche debating any topic.
- Be a stand-up comedian and present the foibles of your career, clients, work life, personal life. Amplify your self-imposed obstacles.
- Create a fictitious character, an alter ego, and present yourself as that person in an improvised narrative speaking about the "Real You" in a work setting.
- Play your worst quality or the one you'd hate to be accused of.
- Self praise oration: Boast about yourself and your accomplishments.

Improvisation for More Than One Person

- Create an improvisation based on an unresolved situation. Cast others in roles of those involved.
- Inane Debate. Take opposite sides of a stupid argument. Switch sides and debate it again.
- Take the Stage - Triad. Each attempts to upstage the other.

- Symphony: One person starts with a repeated sound or phrase. Others then come in. Conductor, bring people in and out.
- Gibberish conversations with interpreter.
- How many ways can you use an object? Pairs. Make up lines.
- Have a conversation entirely made up of questions.
- Start a rumor. Each person embellishes it.

Note: See Spolin's *Improvisation for the Theatre* for more ideas.

Drawing, Painting and Collage

Introduction

A large percentage of people in our culture are visually oriented, so working in a visual medium is often an effective tool for generating data. Here are some general guidelines and examples of useful processes:

- Use a focus question or an area of conflict or concern (you could write it on one side of a paper and draw on the other). Investigate feelings, possibilities, perspectives, ideas, intuitions through visual tools.
- When using drawing or painting, it often helps to have people create these drawings with their eyes closed and/or with their non-dominant hand. It removes the self-consciousness and control that occur when the eyes are involved. It is interesting to ask people to imagine what their drawing looks like before they open their eyes. How does this relate to how they interpret reality? i.e., Do they see things as larger or smaller than they are? Lighter or darker? Have they used more or less available space than they thought they did?

Use what is there for metaphorical exploration. How does it relate to the problem or issue at hand?

Drawings

When using drawing with clients, use any medium with which you are comfortable such as crayons, pencils, markers, paints, or pastels. The following examples give you a number of ideas about how you might incorporate drawing into your work with clients and organizations.

- Make a drawing using two or three colors to represent different aspects of yourself, your client, and/or the organization. Keep it abstract, focusing on color, texture, form, feeling. When finished, speak as each part of the drawing. If you are doing this with a client, have him see what happens if the parts dialogue and also talk to him, the creator. They can speak as colors, forms, textures, etc.
- Have two people, or a small group who work together, sit with each other. Supply paper and drawing tools. Give an ambiguous direction such as: "Please use the paper and the tools at hand to explore your working relationship or your team interaction (or the issue or focus question) without speaking or writing words. The less literal/representational

that your drawing is, the better. Work directly from your feelings rather than your thoughts. Stop when you feel finished."

Have observers take notes on what happens next. Who picks up the material first, decides on a strategy, talks or doesn't talk, dominates the paper or takes a small space, interacts with the other person's picture, stays out of any interaction, uses color boldly or faintly...or any other element of observable data?

When the drawing action is concluded, first ask the participants to discuss what they noticed about the process and their own behavior, and to share whatever was going on with them and what they observed. Then, ask observers to share. How is the revealed information a metaphor for what goes on in that (those) relationship(s)? Are there surprises or possibilities used in the exercise that could be brought in advantageously in the workplace?

- Ask client to make a drawing that is aesthetically pleasing, i.e., use colors, shapes, textures and arrangements that he likes. When he is finished, ask how this could represent his current organization -- whether it feels real or ideal. What would need to happen in the organization for it to have that quality of being aesthetically pleasing and satisfying?

Alternative: "Make a drawing that represents your current organization. Make a second drawing that represents your ideal organization. Discuss the difference."

- Draw yourself symbolically as a trainer, consultant, whatever your role is, using color to express different aspects. When you are finished, become the drawing as a whole or its elements (do not interpret, just listen existentially for what you are expressing).

Example: "I am a red line that wiggles around the outside edge." When you have identified with all segments of the drawing, share or write about the insights you have had regarding your work role. You can also do this with organizational clients, asking them to draw themselves (or each other) symbolically in their roles.

- Do a drawing that symbolizes your Inner Organization (your psyche); its main characters, the CEO in charge, various departments with different agendas. Introduce your major inner workers to the group. Speak from each viewpoint making sure to include the values or belief systems of each entity.

Get feedback from observers regarding any secondary processes that show up (see section on Process-Oriented Psychology), such as changes in posture, gesture, energy level, movement, voice, etc. How is this information related to the kinds of organizations with which we choose to work, our style of working, the interventions we make, reactions to colleagues or clients, primary and secondary processes in the work group?

- Have a whole team, department or small organization draw on one large piece of paper in response to a question or directive.

Example: "Explore possibilities for creative interaction" or "Explore individual initiative vs. team work". (You can tape paper up on a wall or do it on a large worktable with people all around it.) You can decide on the amount of time allocated. Upon completion, various themes can be explored such as:

- What is the initial experience of creating your team or becoming part of it?
- How does the way you related on the paper connect with how you relate (or not) to others on the team?
- How does this represent both your individual and collective experience?
- What feelings are represented in the drawing?
- How does this represent an ideal or an obstacle course the way your team interacts?

See the process and the picture as metaphors for team development. Be specific in referring to the different drawing elements and the particular process you (or your client) went through. Allow different parts of the picture to "talk" to each other. Look for the hidden possibilities for the future of the team. Be sure to relate your follow-up questions to the initial stated task.

Collage

When using collage, you can use any sort of material that is symbolic of what you want to explore or help your client explore. Use a focusing question and have materials on hand (such as magazines) or ask clients to bring materials with them for the session.

The following examples give you some ideas about how you might use collage with clients or yourself.

- **Objects from nature** (Other options: toys, blocks, paper, art forms, etc.)

Find some object in nature that beckons to you. Bring it to the group.

Become it and listen for its messages.

Make a construction using everyone's object.

Dream into it. (Example: How does it represent the organization -- real, ideal?)

- **Pictures from magazines**

Collage can be used for idea generation, clarification of haves vs. wants, or any other objective determined by the individual or the group.

Make a collage that responds to one of the focus questions.

Speak about it, taking the different roles represented.

In a group setting, get a felt sense of the whole field from the different collages.

- **Photographs**

Find photos of yourself or the organization at different stages, in different activities. Find photos that raise feelings, or have meaning for you. Make a montage. Have photos speak to each other and to you and the group. Practice "seeing" what is beyond the photo's edge.

- **Original scraps**

Collect relatively small objects that can be affixed to a surface. They should have personal or organizational meaning and produce feelings and associations. Arrange them in an aesthetic grouping.

They can be gathered in response to a focus question or you

can also work with them in a team as your contribution to a larger project of putting together scraps from a number of persons.

When they are assembled and mounted, what “dream figures” appear? How is this relevant for the current situation?

➤ **Non-directed collages**

Ask the client to put together a collage from any desirable material that has aesthetic impact or expresses feelings.

After it is done, ask the client what he sees and how it relates to his life or work or situation. Are there particular elements that stand out, that are mysterious, that feel like they don't belong? Does he wish he had done some part differently?

Gestalt Approaches to Visual Material

According to Gestalt work, just as dream images are unassimilated parts of the self, aspects of visual creations are like dream images in that there is always material there which is not in our awareness at the time we are creating the image.

These are some ways to mine that material, whether it be through painting, drawing, or creating a collage.

- Be each part of the drawing or collage. Describe yourself as that image. Identify the feeling that accompanies the description. Listen for essential messages in the metaphor.
- Have dialogues between any two parts of the drawing or among more parts.
- Be each color, line, form, or space.
- Talk about your process as you draw.
Example: "I start in the lower right corner and curve around to the middle where I go around in circles"...Listen for existential messages.
- Describe the total picture as a metaphor for a work or life situation.
- Have a dialogue between you and the picture or collage.
- Choose one part of the picture that is unclear and make an enlarged image of it on another piece of paper. What do you see?
- Transpose the drawing medium into another medium like movement, poetry or theatre improvisation. (You can assign other roles as different parts of the drawing or switch between them yourself). Whichever medium you work in, be in touch with the feeling states, metaphors and relationship of the parts.
- Focus on a particular problem. Do a symbolic drawing of the problem. Look for ideas for solutions within the drawing.
- Look at the drawing from all angles. Find images you have not noticed.

- Give each person in a relationship a separate piece of paper and ask for a symbolic drawing to represent how each experiences the relationship. Then bring them together with their drawings. Use any of the above approaches to explore.
- Create a visual map of yourself as a mind map, tree, spiral, or other object from nature. Use it to introduce yourself to the group. Put it up on wall for people to refer to later.

Clay and Other Three Dimensional Tools

Introduction

These tools are great for a tactile experience that gives you knowledge through your hands and an all-around perspective, which might not come through with a drawing. They are particularly useful for a person or group that needs to see their situation from a number of angles.

Clay

You or client can work with eyes closed or open. Respond to a question or concern by allowing your hands to take over and mold the clay into a form.

When you feel finished, look at it from all angles and say what you see. Also describe what it was like during the process of molding it. How does it relate to your original concern?

Building Materials *

You can work well with teams using cards and clips, Legos, found objects, children's blocks or twistable materials or any other materials you can think of that produce something three-dimensional.

Decide what the goal of the exercise is. Some possibilities could include:

- How do we create a team that works well together?
- What roles do each of us play?
- What are our different styles of conceptualizing a project?
- How many ways can we come up with to use this material?
- What is our ideal organization?

Decide whether there is a time limit to the building. Also have a plan for processing the experience afterward. (See Chapter II, The Process)

* For a complete description of this exercise, see "Roles Team Members Play" by Niela Miller in McGraw Hill's 2001 *Training and Performance Sourcebook*.

Sound Experiments

Introduction

As people workers, we spend a lot of our time in the auditory channel; however, much of what we express or hear is unconscious and could contain a lot of valuable data. We can create experiences in this channel for the purpose of exploring objectives such as how we teach or learn, for practicing listening, for team building or for whatever is of value to you, your client and your work group.

Words, sounds, language --

- What do we hear? How much?
- What governs our listening patterns, our speaking patterns, our writing patterns?
- How do we convey textual messages and receive verbal information?
- How does the non-verbal behavior of the communicator affect the receiver and the verbal message?

Sample Exercises

The following examples provide you with some ideas about how you might use sound experiments. Any of these can be adapted for use with clients in addition to stretching your own boundaries. They can also be combined with other channel experiences, such as combining sound with movement or drawing.

- Think of four lines of a poem or song you know that you are fairly certain won't be known by a partner. Each of you write down the way you would ordinarily go about teaching the segment and receiving instruction. Agree on a strategy. Each one take turns instructing the other without resorting to visual props. You can try it later with visual props and see what difference it makes.

Have your partner first perform and then teach what he has learned to the group. How will you coach him if he forgets?

- For a team: make a small orchestra out of found objects or a variety of instruments. One person starts off creating sound/rhythm. Each one in turn adds to what went before. This requires careful listening and collaborating.
- Listen to an acappella piece with repetitive parts (Bobby McFerrin has some good ones on "Circlesongs"). Try to pick out one part and imitate it.

- Experiment with saying statements to a partner or group using different inflections, paces, etc. and see how the message is affected.

Also, ask the person to talk about something important. Practice listening to anything but the content (i.e., rhythm, pace, emphasis, silence). Notice the degree of difficulty you have collecting data that is not primarily content. Feed it back to your partner.

- Write a gibberish poem. Read it aloud. Translate it into English or pretend to talk another language besides English. Have dialogues, tell jokes, change inflections and accents. Have a third person translate!
- Ask someone's opinion of a work project, a poem, a public figure, whatever. Say what you heard them say. Let them correct you or add to it until you can reflect what you have heard and the speaker feels understood.
- Turn a dilemma at work into a fairy tale with fictitious characters or present yourself in the third person as the main character of a story about a work experience. Invite listeners to share what they heard that is different from the usual way you might have spoken about the situation.
- Speak as the project, object or person you are attempting to develop, understand, etc.

Writing

Introduction

Here are some possible ways of working with writing forms in work settings. These exercises can help bring out issues, feelings, and ideas that will clarify what needs to happen in that setting or in relation to a particular issue, challenge or project development.

Anecdotal (Storytelling)

Ask people to tell stories of their experiences in the work domain or in an unrelated domain. Use some of the focusing questions in Chapter 1 to guide the storytellers in their selection of material. Listen for metaphors, feelings, and expressions that give you and the group information about the topic at hand.

Example:

Suppose the work team is having trouble with motivation. "Write a story from your experience that demonstrates a time when you were highly motivated. Share your story with the group. What were the characteristics or conditions that contributed to your motivation? How could they be applied to the current situation? What changes would we need to make to introduce those characteristics?

Poetry

Metaphorical, symbolic, sensory experiments take the client from obsessing or feeling blank about an issue to finding a new perspective for investigating it. Encourage the client to have an internal experience of feeling and imagery rather than rational thought.

More focus questions that may be helpful:

- What gets you down?
- What inspires you?
- What engages your spirit?
- What brings you fulfillment?
- What makes you feel alive?
- What helps you? What could help this team?

You can use questions like these, or give a direction.

Example:

"Close your eyes and think of a challenge you are having at work. What is the feeling attached to your experience? Come up with an image, a metaphor to describe it:"

Haiku is a Japanese poetry form. The dashes indicate the number of syllables in each line. This is particularly helpful for generating an essential response.

5 - - - - -
7 - - - - -
5 - - - - -

Example of a haiku:

I'm hammering on steel
Cold gray walls surround my cell
Nobody hears me.

Cinquain (another form)

2 - -
4 - - -
6 - - - - -
8 - - - - -
2 - -

Example of cinquain:

Morning.
Walking in woods.
Not sure where I'm going.
Lost. Then, a clearing through the trees
You wave.

If you are working with a group, ask people to share their poems if they feel comfortable doing so. This provides a lot of new ways to look at the situation they are in and might provide the basis for discussion and problem solving.

It helps to provide a form or a number of lines for those who feel more comfortable with structure. Or it can be open ended. Emphasize the importance of working with feeling and imagery or metaphor rather than rational thought.

Journaling

Clients can be asked to keep journals of creative ideas, dreams, responses to situations, drawings -- all related to a focus question or a challenge that is being worked on.

At a designated time, people can begin to share some of this material that may form the basis for task forces or work experiments.

Freeflow

Ask the client, individual or group, to write a question, statement or word at the top of the page related to the challenge at hand. Then, they are to write nonstop for ten minutes anything that comes to mind as a response to that phrase or word.

At the end of that time, state the challenge again and ask if anyone would like to share excerpts of their writing that seemed to open up a new perspective.

Dreams and Fantasies

Introduction

Many valuable clues and ideas can be mined from dreams. (Fantasies can be used for those who have trouble remembering their dreams or as an alternative method.)

Ample anecdotes exist in which scientists, inventors and others working on various problems received solutions and directions in their dreams. Whether you are trying to acquire ideas yourself for a project you are working on or a life challenge you are facing---or want to help a client or group in an organization come up with fresh perspectives--- here are some general suggestions.

Before you drift off to sleep, state your problem in the form of a question and give yourself the suggestion that you will receive assistance in your dream. Keep a pad and pencil by your bed (or a tape recorder, if you prefer) and, immediately upon waking, record whatever you remember. It helps to move as little as possible. Fragments are often just as useful as full dreams.

Record the qualities, characteristics, functions and properties of all animate or inanimate entities in the dream. Pay attention to the story line and the atmosphere. Assume that there is helpful information to apply to your original question.

The Process: Working with Individuals

The following are some suggestions for working with dream material, in no particular order.

- Notice any particular feelings that came up in the dream and any feelings you had after waking. What do these feelings have to do with the situation you are asking about?
- Become each element of the dream. Speak as it, say, "I am..." and describe your qualities, etc. as stated above. (Sometimes, drawing or moving like the image helps to concretize it.)
- Have dialogues between elements of the dream and listen for existential messages.
- Pay attention to the metaphors expressed by the images. What ideas do you get which could help in thinking about your question?
- Have a dialogue between you, the dreamer, and your dream.

The Process: Working in Groups

- Tell the story of the dream in the present tense. Listen for existential messages.

If the dream has not ended in a resolved place, continue it in your awakened state. What ideas do you get about resolving the real situation?

Example of a guided fantasy:

Imagine being in a tunnel and approaching a door to a room you have never been in before. First, notice the door. What is its construction, size, color, shape, etc.?

When you are ready, imagine opening the door and going inside the room. Look around. Explore the room with all your senses. Now you notice a particular object. Examine it from any possible direction. Notice details.

When you are ready, leave the room and come back to present time/space. (Participant can be invited to draw the door, the room and/or the object.) Work with the images the same way you would with the dream material. What existential messages are you giving yourself about the challenge or question at hand?

When working with groups, first have everyone in the group (team, small organization, agency, department) agree on a question they will pose before sleep that addresses the issue the group is currently working on.

- If dream material is being reported in a group setting, ask those listening to the dreamer to jot down images, words, associations or feelings that they experience. When the dreamer is finished, have group members share this information as an additional source of inspiration for problem solving. Emphasize that it is not ok to interpret or analyze but simply to get ideas for the group's work.
- If a number of people in a group share their dreams, ask them to listen for themes that might be useful in the organizational situation. They can also act out these dreams using various members of the group as the players. By watching or participating in the action, see what options are suggested.
- Treat each dream as something dreamed for the group-as-a-whole rather than belonging to a particular person. Have everyone mine each dream for clues to the current challenge.

Postlude

Final Words

I hope this manual has given you many creative ideas for generating data, gaining fresh perspectives and incubating some experiments of your own.

Notes About the Author

Niela Miller is the founder of PeopleSystems Potential, a consulting, counseling, training, coaching and education business in Acton, Massachusetts. PeopleSystems Potential provides services to individuals, couples, groups and organizations.

Niela has thirty years of background and training in adult education, coaching, training, organizational development, humanistic psychology and many arts. She has designed and implemented over a thousand workshops, seminars and training programs.

She is a published author of a book on counseling and a manual on workshop design. In addition, she has made contributions to two of McGraw Hill's Training and Performance Sourcebooks.

Niela's main focus in the new millennium is to assist those who work with people in any capacity to be as creative, expressive, innovative and responsive as possible. She offers tools and skills from human potential methodologies and sensory/arts modalities.

She has degrees in creative arts, theatre, education and communications. She is licensed in Massachusetts as a social worker and a mental health counselor.

She has been a member of:

- Association for Humanistic Psychology
- International Coach Federation and local New England chapter
- Institute of Noetic Sciences
- Boston Women's Network
- Massachusetts Mental Health Counselor's Association
- International Expressive Art Therapy Association
- AAGT (American Association of Gestalt Therapy)

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