State University of New York College at Buffalo - Buffalo State College

Digital Commons at Buffalo State

Creative Studies Graduate Student Master's Projects

International Center for Studies in Creativity

5-2021

Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations Starting by Creating a Training Module for a Consultancy

Ernee C.P. ten Anscher
Buffalo State college, ernee@xs4all.nl

Advisor

Dr. Susan Keller-Mathers

First Reader

Dr. Susan Keller-Mathers

Recommended Citation

ten Anscher, Ernee C.P., "Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations Starting by Creating a Training Module for a Consultancy" (2021). *Creative Studies Graduate Student Master's Projects*. 320.
https://digitalcommons.buffalostate.edu/creativeprojects/320

Follow this and additional works at: https://digitalcommons.buffalostate.edu/creativeprojects

Part of the Leadership Studies Commons, Organization Development Commons, and the Training and Development Commons

Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations Starting by Creating a Training Module for a Consultancy

by

Ernee C.P. ten Anscher

An Abstract of a Project

in

Creative Studies

Submitted in Partial Fulfillment

of the Requirements

for the Degree of

Master of Science

May 2021

Buffalo State

State University of New York, Buffalo

Department of Creativity and Change Leadership

Abstract of Project

One way to Kiss the Soul to empower Creative Change Leadership and Intuition in organizations is by training. This project is about the development and implementation of a new online training module in March 2021 to a small group of an Amsterdam consultancy. It consisted of four two and a half hour zoom sessions on Thursday evenings. The training is placed in a context of kissing the soul for new unexpected beautiful and meaningful organizational impact. This original concept of Kissing the Soul means: making loving contact with what matters deeply to yourself and sharing this with other people to make beautiful organizational impact together. This is grounded in the belief that if people are guided in their work by their creative mind combined with their heart, body and soul - by their own spirit - and make connections with the spirit of other people they work with or for, working life will be more worthwhile and the world will accordingly become more beautiful and meaningful. The literature review is an exploration on what it might take to make training, to lead for creative change in organizations. What tapping into your intuition or inner wisdom might be about. What it takes to be a successful creative change leader, someone who navigates the upsides and downsides of creativity in organizations for productive change. Why making contact with what really matters in inner work life by the deliberate integration of creativity and intuition is essential for joy, energy and creative breakthroughs.

Keywords: Creative Leadership, Intuition, Training, Empowering, Organizational Change

Signature

Date 5-5-2021

Buffalo State

State University of New York, Buffalo

Department of Creativity and Change Leadership

Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations Starting by Creating a Training Module for a Consultancy

A Project

in

Creative Studies

by

Ernee C.P. ten Anscher

Submitted in Partial Fulfillment

of the Requirements

for the Degree of

Master of Science

May 2021

Buffalo State

State University of New York, Buffalo

Department of Creativity and Change Leadership

Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations Starting by Creating a Training Module for a Consultancy

A Project

in

Creative Studies

by

Ernee C.P. ten Anscher

Submitted in Partial Fulfillment

of the Requirements

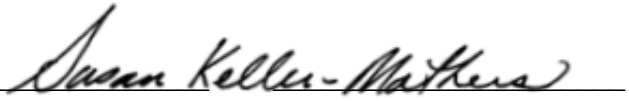
for the Degree of

Master of Science

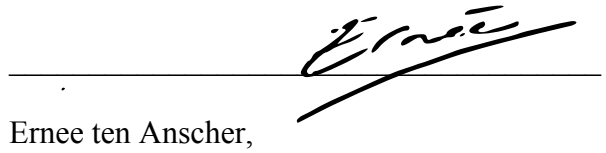
May 2021

Dates of Approval:

May, 4th 2021



Dr. Susan Keller-Mathers
Associate Professor, Creativity and Change Leadership



Ernee ten Anscher,
Student

Copyright Notice

Copyright © 2021 by Ernee ten Anscher. All rights reserved. The works of authorship contained in this paper, including but not limited to all text and images, are owned, except as otherwise expressly stated, by Ernee ten Anscher, and may not be copied, reproduced, transmitted, displayed, distributed, rented, sublicensed, altered, stored for subsequent use, or otherwise used in whole or in part in any manner without the prior written consent of Ernee ten Anscher, except to the extent that such use constitutes "fair use" under the Copyright Act of 1976 (17 U.S.C. §107), with an attached copy of this page containing the Copyright Notice. The principle of fair use specifies that a teacher may fairly copy 10 percent of a prose work, up to 1,000 words.

Acknowledgements

I would like to thank my mother Beb who always encouraged play and using fantasy and who in her day designed courses in Miniature Weaving and Design. Kisses for my dear father Ad who during all of my life read almost every book I read together with me, no matter how trivial it was. They taught me about the wonderful values of imagination, humor, honesty, originality, art and education.

Thank you to Erik who planted the seed for this study with his enthousiastic report at my COCD-training. To Marcel, the Great Friendly Knowledgeable, Humorous Giant who was my first Creative Thinking teacher and as a recent networking partner told me to attract fans.

A big thank you to Bas, my former colleague and friend who said to embrace the challenge: "Go Buffalo!" when I was hesistant. Who together with my dearest former lady-boss Noor was willing to give me heartfelt references for admitting me to the masters. Thanks to Conny and Branko for their support. A deep bow to Ms. Debi for her powerful troubleshooting that paved the way.

Hugs to Marjolein for embarking together. Who always cheered me up with jokes and attracted all our fellow students to our dorm on campus at Summerschool. Who was crucially helpful for my online training.

Thank you to all the other super special peeps of our EmpowerRangers cohort: Meredith, Jane, Diana, William, Effie, Keriann, Naghma, Heidi, Cynthia, Bobbie, Kim, Tanya, Lucy and Nicole. You really honour the name of our cohort, I am so happy you are all part of this great journey. I hope we will have cocktails at the hotel Henry in Buffalo again.

How can I thank my fantastic teachers enough? Who made all the learning sincerely joyful and meaningful: Dr. Firestien, Dr.Acar, Dr. Cabra, Dr. Yates, Dr.Puccio and Dr. Keller-Mathers and my Effective Intuition teacher Annette: Kissing the Soul holds no secrets for you all. A very big transatlantic extra kiss for Dr. Sue Keller-Mathers: without your loving kindness cheering me on and empowering me to do this project, I would still be writing.

A big thank you to all my friends who let me practice whatever creativity training on them: Conny, Maria, Marlous, Heleen, Emmy, Edwin, Luke, Karlijn, Maarten, Leid, Enk, Peter, Kim, Ida, Annette, Jacqueline, Evert, Luca, Mara, Jacobien and Tineke. Thanks to Tanja for the opportunity to do my organizational change assignment for her publishing firm.

Thanks to my networking partner Judith who adviced me to create a stage to show myself facilitating. To Ingrid who originated the idea of a four times two and half hour online training timeslot. To lovely Maria and Noor again who emphasised as managers the need for contact and energy in organizations, certainly during the present pandemic. And of course thanks to my former colleague Marielle who introduced me to the open-minded Marjon from the consultancy. Marjon a very big thank you for your trust and sponsorship! To Wim for your interest. A very big thank you to Kifah, Hannie, Graziella, Tamana and David: you all made my training with your feedback, enthusiasme, honesty and energy. I was lucky to combine powers with such smart and lovely personalities in my training.

Last but not least a very very very big soulkiss (without tongues, you know what I mean) for my überbuddy Stef, who set me in motion a few times when I needed it most and for my trustworthy, humorous supportive friend Niek. I am fortunate to have had your sophisticated help with the language! All mistakes in English are entirely mine. Thank you my darling Niels who wanted to be my bf again after communicating over the energyscan and CPS-toolpractice I did on our relationship, who is always willing to consider whatever, who doesn't believe in souls but is their greatest kisser. Thank you for your endless patience, big heart, open mind, body of a middle aged God and kindred spirit.

I feel grateful for the support of all these wonderful people and many more. It made this new unexpected beautiful meaningful Creativity and Change Leadership study even more so.

Table of Contents

Abstract of Project ii

Copyright Notice v

Acknowledgements vi

Table of Contents vii

List of Figures ix

SECTION ONE: BACKGROUND TO THE PROJECT 1

Introduction 1

Purpose and Description of the Project 2

Rationale for Selection 5

SECTION TWO: PERTINENT LITERATURE & RESOURCES 8

Introduction 8

Narrative that Informed my Thinking 8

- Training as a Way to Empower Creative Leadership and Intuition in Organizations 9
- The Basic's of What it Might Take to Lead for Creative Change in Organizations 12
- What Tapping Into Your Intuition or Inner Wisdom Might Be About 18
- What Might it Take to Be a Successful Creative Change Leader? 22
- Kissing the Soul: Making Loving Contact with What Really Matters 26

SECTION THREE: PROCESS PLAN 34

Plan to Achieve Goals and Outcomes 34

Project Timeline 35

Evaluation Plan 36

SECTION FOUR: OUTCOMES 39

Introduction 39

Description of the Training Module Creative Leadership and Intuition 39

Description of the Client or Audience 40

Description of The Making of the Training 41

Description of Trainings Module from Start to Finish 46

Survey for Evaluation of the Module 58

Feedback of the Participants 59

SECTION FIVE: KEY LEARNINGS 66

Key learning 1: Loving to Design and Deliver Training Creative Leadership and Intuition 66

Key Learning 2: Discovery of Cognitive Exploring as a Basic Human Drive 67

Key Learning 3: Flexible Switching is Key 68

Key Learning 4: Containing Myself by Embracing Opposites 68

Key Learning 5: Surprise Appearance of Vulnerability 69

Key Learning 6: Importance of Dealing with Uncertainty and Ambiguity for Creative Leadership 70

Key Learning 7: Explaining Creative Leadership to Others 72

Key Learning 8: Using Energy Reading As If It Is Normal, Like It Is 72

Key Learning 9: Recognizing Kissing the Soul and the Trepidation to Name It 73

Evaluation of my Project using PPCO 74

SECTION SIX: CONCLUSION 76

Next Steps 78

References 81

Appendices 92

List of Figures

Figure 1. *Creative Change Model: A System's Approach* 15

Figure 2. *Cognitive Exploration* 19

SECTION ONE: BACKGROUND TO THE PROJECT

Introduction

At the *Stedelijk Museum* in my hometown Amsterdam you can view the art piece by the British artist Tracy Emin *You Forgot to Kiss my Soul* that immediately struck a chord with me, like great art is meant to do (Appendix A). Kissing the soul represents for me beautiful loving and meaningful contact and interaction between people that touches their core being, which isn't preserved for the private space: it can also be experienced in the workplace with all kinds of beneficial impact on the people involved.

Even knowledge workers, as many people - including me - are nowadays, have more than their intellect: they have emotions, perceptions, and motivation, triggered by workday events what influences their work performance. The interplay between perceptions, emotions and motivation is what Amabile and Kramer (2007) called the *inner work life system.*

I would like to add body and soul to influence one's inner work; ideally everything that makes us human is taken care of to make work life fulfilling. Attending to your soul - your spirit, higher self, inner power, inner wisdom, the bearer of your biography, what makes you You, your own voice, or however you want to call it -, is together with listening to your body and the other human faculties essential for a joyful and meaningful work life.

Tracy Emin processed autobiographical experiences in her art; you could say that people who use their creativity and intuition do this too. Eminent creative people have a personal *network of enterprises* made from past experiences and this can work as an *evolving system* one can use for creation (Gruber & Wallace, 1999). But I presume the same is true for ordinary people like us: we also draw on everything that we have and are when we create, certainly if we don't forget to kiss our soul, or let it be kissed, and kiss other people's.

Kissing the soul in organizations may sound exalted, lofty and unattainable but in my view it should be normal and grounded, not only out of respect and care for human beings but also for a successful work performance, strategic organizational renewal and changes for the better. In line with Amabile and Kramer (2007) who found in their research "clearly inner work life matters to performance - how creatively people will think, how productive they will be, how much commitment they will show to their work, how collegial they will be" (p.12). I believe this *Kissing the Soul* can be done by people who lead creatively and who use their intuition deliberately and this is what my project *Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations* is about.

Purpose and Description of the Project

The purpose of my project is to learn ways to empower people taking on creative change leadership using their intuition - perception of energy - to make organizational impact or organizational renewal in an unexpectedly beautiful and meaningful manner. An important aspect is to encourage people to make contact with their inner wisdom, express their own voice and make their own kind of music in concert with others.

I aim to develop a signature approach to empower people in organizations to use creative-, intuitive- and sometimes also artistic skills to make contact with what is most important to them and to boost renewal that makes sense. Not just ordinary sense, but sense on an intrinsic level; a kissing the soul level. All this in order to engage the whole human being in organizations: heart and mind, body and soul for productive change.

A way to do this is to design and practice with a training module: *Creative Leadership and Intuition*, a module given in a real setting with practical and substantial outcomes for the participants. In this training I want to combine creativity (creative leadership, creative problem

solving), intuition (energy reading), communication (purposeful contact, interaction), organizational change (impact on a real professional/organizational issue, wish, goal or challenge) and sometimes art, in a unique way.

The real setting is formed by an Amsterdam consultancy for solving social issues. It is a bureau with 50 consultants working in The Netherlands, in the social domain: Youth, Labor & Participation, Healthcare & Society, and Management & Organization. They work together with a variety of public organizations, municipalities, central government and the European Commission. They work in roles like: project leader, policy advisor, researcher, or change manager.

I landed myself in this setting when the opportunity arose while networking for my independent study *How to establish myself as a creativity consultant?* In the same study another networking partner had advised me to create a stage on which people could see me working and another one told me to attract fans to my unique style. So the idea of doing my project for the consultancy emerged while networking animatedly via Zoom with a senior consultant introduced to me by a former colleague of mine. This senior consultant was immediately open to the idea of me making a proposal to do my master project at their consultancy. So I made her an offer for a try-out online module *Creative Leadership and Intuition*, four times two and a half hours in March 2021.

In the module the participants learn in an active and joyfully serious way to use their creative change leadership skills to solve their own essential professional, organizational problem, wish, goal or challenge via a structured Creative Problem Solving (CPS)-process. So they all work simultaneously on their own challenge, this is different from the classic CPS approach in which everyone works at the same problem for a client. Challenges were for

example: showing themselves in their own way, creating time for personal professional development during work, finding a way to contribute authentically, making the organization more inclusive.

In the module I introduce them to tools to stimulate their creative leadership skills and to consciously use energy reading skills to solve their chosen problem or challenge. Their own professional challenge is central in the training module and sometimes they have a role in the process, solving problems for each other. Every session is tailor made around a CPS stage respectively; clarification, ideation, development and implementation, accompanied by energy scan exercises made by me to consult with their inner wisdom.

The four sessions are online, via Zoom. For designing the sessions I use the SAVI-approach (Somatic, Auditory, Visual and Intellectual) from the *Accelerated Learning Handbook* (Meier, 2000). I also use the *Torrance Incubation Model* (TIM) (Torrance & Safter, 1999) on each session to heighten the anticipation, deepen the learning and extend the learning.

There are five learner outcomes for the participants: to solve their challenge creatively in four sessions; to fulfill their personal goals and expectations as formulated beforehand; to find solutions to realize professional and organizational renewal that are relevant in a surprisingly beautiful and meaningful way; to strengthen their reflections on kissing the soul in organizations and to remember their insights, helped by the reminder or mnemonic they make of the eye-openers they've had during the training.

Some personal goals for me in this master project are: to integrate my learning of Creativity and Change Leadership with my Effective Intuition training- for being an aura reader. I do this by making my own program and my own tools to manage awareness; by using art tools (like poetry, music, drawing) and centering tools (for example an energy scan). My

aim is to make this a unique service that is wonderfully novel, meaningful and unexpectedly beautiful for the participants. I hope the creation of the training, the practice and the networking will function as a springboard for launching my consultancy work, which is part of my bigger goal.

This try-out training for the Amsterdam consultancy will contribute to a recognizable, attractive signature approach that consists of a combination of meaningful contact with the inner self and others and energy, joy and imagination to beautifully impact professional and organizational change. This in order to become my own kind of creative change leader, make my own kind of music in concert with others and encourage other people to do so too.

The key questions that guide my learning are: How might I empower Creative Change Leadership and Intuition by designing and delivering an attractive training module for a consultancy? In what ways might I integrate intuition (energy reading) in this training? What might be all the ways to empower kissing the soul in organizations?

Rationale for Selection

I focused on *Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations* because I believe that *if* people are guided in their work by their creative mind, heart, body and soul – by their own spirit - and make connections with the spirit of other people they work with or for, working life will be more worthwhile and the world will become more beautiful and meaningful accordingly. That is the spirit to guide you through this Volatile, Uncertain, Complex and Ambiguous world.

So start with creating what makes sense, what is meaningful for you, in your own inner and outer world or workplace and share it. That is what kissing the soul is about. Kissing the soul is not only important to compensate socially distancing Corona-times, but always, if you

would ask me. Don't forget to take care of it, especially since work is such a big part of most people's life!

The focus for this project is in line with my realizations during the Creativity and Change Leadership capstone course by Dr. Puccio (Summer, 2020). I discovered my Purpose is to combine my and other people's powers to make sense of the world in a beautiful way. To become my own kind of creative change leader, make my own kind of music and encourage people to do so too by discovering their rhythm, pace, voice, joy in work and life to make changes for the better on a personal-, organizational- and societal level. So yes, I am quite motivated.

Training can function to make these ideals more tangible. It can manifest in real practical essential outcomes that might support strategic organizational renewal. I am also content if training results in essential outcomes for a participant on a personal work level. And I am satisfied if at least, during the training, people experience joy, energy and contact. Ideally my training has a substantial impact on all three levels.

There is also a very practical component for me, because the development of the training (module) and putting it into practice in a promising context, is in itself an opportunity to get work in this field, whether in salaried employment or as a freelancer. It will allow me to produce a service for a portfolio of services I can call my own.

The practice is a way of showing the consultancy how I work. To attract fans. It might be influencing the influencer because the consultants work for all kind of public organizations in the Netherlands on important societal issues that really matter to people. So selecting this bureau seems a good choice because they are into social influence, participation, making impact, and they give the impression of being open-minded.

For the consultancy creative leadership, creative problem solving and deliberately making use of intuition might well be an enrichment of their consultancy repertoire. At least a few consultants will be able to experience how to use it on issues of their own choice.

For me it is an opportunity to connect, share, learn and improve my knowledge and skills. It might result in all kind of crossovers and as I said as a springboard for launching my own creativity consultancy work. For my next job I would like to switch from working as a strategic communication consultant to being a creativity consultant-combination maker.

To deal successfully with the reality bites factor in organizations could also be interesting. Because in a real life environment the empowering of creative leadership and intuition meets all kinds of time-, production-, political-, societal-, public- and conformity pressures. It might be challenging and at the same time so worthwhile doing! Wouldn't it be wonderful if people realized it is not by working harder but by working differently, more creatively sustained by real contact and energy that they will be able to adapt successfully to the future? Notably in the social domain!

Training is still a bit of a laboratory setting, especially an experimental online training module by an antique-blonde master student, but I hope to broaden the experience with real paid for creativity consultancy experiences. I also hope to learn more ways of empowering creativity and intuition in organizations along this journey. With this project I hope to highlight that creativity, creative problem solving, creative leadership and using your inner wisdom is no luxury, but essential to connect lovingly with people in new and meaningful ways. Kissing the soul of people awakens what is important to work for and might lead to meaningful social impact.

SECTION TWO: PERTINENT LITERATURE & RESOURCES

Introduction

What literature and other resources informed my thinking on my project *Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations*? Well what didn't? Everything I read and experienced during my masters study seems to culminate in this project, and as a very diverging High-Ideator kind of creative person - as is my FourSight creative thinking preference (Puccio, 2002) - I can connect everything to anything and delight in it too, but I guess my readers will be less enthusiastic.

Although I would encourage anyone to actively making sense while reading, I know not everyone likes to read a narrative as a Do-It-Yourself construction kit. So I will remind myself of the advice offered in my *FOURsight* ideator profile: In order to harness your imagination successfully you must be prepared to color in your abstract ideas with more concrete details, facts and plans while communicating for change (*FOURSight* profile, 2017, p.7). This is still a bit of a challenge, so bear with me.

Narrative that Informed my Thinking

There is a lot of inspirational literature to be found if you want to learn ways to empower people taking on creative change leadership and thereby using their intuition, inner wisdom to make organizational impact in an unexpectedly beautiful and meaningful manner. For this I read many peer reviewed scholarly research books and also articles written by scholars in more popular magazines like Harvard Business Review, watched YouTube's of inspirational creativity speakers and listened to their podcasts to piece together this narrative.

First I describe literature that informed my thinking on my training and after that on the basics of what it might take to lead for creative change in organizations. Next I explain about

some literature I found on what tapping into your intuition or inner wisdom might be about. After that I discuss what it takes to be a successful creative change leader, someone who navigates the upsides and downsides of creativity in organizations. Then I reveal what informed my thinking on kissing the soul: making contact what really matters in work life, by the deliberate integration of creativity and intuition to impact renewal and change in an unexpectedly beautiful and meaningful manner. So you can expect five paragraphs.

Gerard Puccio, Barry Scott Kaufman, Jennifer Mueller, Teresa Amabile, Ruth Richards and Sue Keller-Mathers are the creativity scholars that influenced my thinking the most accompanied by what I learned in my Effective Intuition education from my teacher Annette van den Berg. With them I take the advice of Waters (2012) who elaborated on attaching yourself to role models and points out the paradox that tethering oneself to intellectual heroes leads to an open mind and to self-renewal, and is the key to unleashing creative excellence. He pleads for the use of restrictions (!), suggests celebrating one's *unfinishedness*, and boosting one's comfort level of uncertainty, ambiguity and paradox, while practicing the right habits to get cognitive space. Well…

This narrative has an exploratory character. I share my discoveries.

Training as a Way to Empower Creative Leadership and Intuition in Organizations

I use the word *empower* here as a synonym of stimulate, encourage, use, so as an ordinary speech word. The Oxford Dictionary on Internet defines *empower* as: (verb) give (someone) the authority for power to do something. Make (someone) stronger and more confident, especially in controlling their life and claiming their rights.

A way of empowering, of making someone stronger is through training. So that is why I chose a training to start empowering creative leadership and intuition and offered it to a

consultancy where people also influence people in other organizations as I described in section one.

In this training people could learn Creative Problem Solving (CPS) and I also hoped they would experience creative change leadership as Mueller (2017a) described it: The leader doesn't know all the answers, but knows to trust the process and what questions to ask. In this training I was inspired by Gregoire's (2017) list of what highly intuitive people do differently, and by my own effective intuition training based on the work of Bont (2009).

To make this training I relied on the accelerated learning handbook (Meier, 2000). Especially the *SAVI-approach* to learning: " Learning with the whole self: Somatic learning by moving and doing, Auditory: learning by talking and hearing, Visual learning by observing and picturing and Intellectual learning by problem solving and reflecting". (p.41).

The "learning with the whole self" approach that this book promotes, is totally in line with my idea of involving all human faculties in creative leadership and intuition and as such highly appropriate. I also used Meier's (2000) "7-step rapid design process: 1) Determine desired goals and outcomes. 2) Plan the main dish (The presentation and Practice phases), 3) Plan the appetizers (The Preparation Phase), 4) Plan the dessert (the Performance phase) 5) Cook the food (sequence steps 2-4 and develop materials) 6) Serve the meal (Deliver the course) 7) Improve the meal (Evaluate and enhance the learning experience)" (p.223).

Because I made an online training, the article *3 tips to make online learning more engaging* (Zeev, 2020) I stumbled on by accident in the very inspiring THNK-blog was very useful (www.thnk.org). -OMG, one has to love this *library angel* who always points out helpful resources Arthur Koestler referred to, according to Wikipedia- The tips in the article were: "1)

ask participants to prepare for the call, 2) stick to the 20/80 principle (20% talking for the person leading) and 3) get personal to make up for the physical distance" (Zeev, 2020).

Plus I relied on the *Torrance Incubation Model* (TIM) (Torrance & Safter, 1999) whose major purpose is the design and delivery of creative content as stated by Murdock and Keller-Mathers (2002); Murdock and Keller-Mathers (2008). As Dr. Keller-Mathers explained in class for us to exercise on, this model teaches creativity by weaving it through the content of your training before, during and after the training. Before the training creativity is used as a warm up for *heightening the anticipation,* during the training it is used for *deepening expectations* and afterwards it is about *extending the learning*.

The application of TIM lights up every training and every presentation, because you chose one creative skill (Appendix B) that inspires your design of the presentation of the content and empowers the learning of the participants. It is a wonderful dynamic framework that uses process and content simultaneously. It really suits an empowering creative leadership and intuition training.

Since TIM also uses non-linear strategies (Murdock & Keller-Mathers, 2002, p.10), described in beautiful metaphors like *Getting in Deep Water*, *Getting Out of Locked Doors* and has plenty of room for incubation, it perfectly fits not only the creativity but also the intuition part of my training. All the more because it encourages behavior of for example *Singing in One's Own Key:* give information personal meaning: relate to personal experience". (Murdock & Keller-Mathers, 2002, p.11)

As I will elaborate in section 4, I chose a creative skill for each training day. These were respectively: *Curiosity, Be Aware of Emotions, Let it Ring! Let it Swing!, Get Glimpses of the Future*. It really helped the learning move forward also because it inspired making all sorts of

happy discoveries both by the participants and by the trainer in the interaction with each other, the content and themselves.

The Basic's of What it Might Take to Lead for Creative Change in Organizations

To explore this question let's be unoriginal and start with a definition of creativity, of leadership and a description of the basics of creative change leadership. Followed by the importance of creativity and leading for creative change in organizations.

Definition of Creativity

Creativity remains complex to define. Scholars have been struggling over definitions. As Acar et al., (2017) stated most consensus in the literature exists over the definition that creativity is novelty that is useful (Stein, 1953; Barron, 1955) or a variation of these two factors, like respectively originality that has value. A third and fourth factor are seen to be part of creativity: surprise and aesthetics. Although Acar et al., (2017) found the relative weight of these latter factors to be small compared to the first factor, for me personally they are big. The essence of creativity for me is a variation on above-mentioned definition: Creativity consists of the factors novelty, meaningfulness, unexpectedness (incongruity) and wonderful beautifulness. In Appendix C you can read more about my view on the essence of creativity.

Definition of Leadership and Description of the Basics of Creative Change Leadership

According to Northouse (2019): "Leadership is a process whereby an individual influences a group of individuals to achieve a common goal" (p.5). For creative leadership, *change* is the key concept. How to realize and manage change? On the website of our master study (ecatalog.buffalostat.edu), it is referred to as creative *change* leadership, because a creative leader is often a catalyst for change.

This creative leader doesn't need to be in a formal leadership role. Everyone might learn to be a creative change leader, because it is a process you can learn. Everyone can learn to influence other people positively to reach a goal as a leader. "Leadership is more about actions than positions" all this is written on the aforementioned website. The thinking about leadership in the literature as described by Northouse (2019) shifted over the years from having a few inherent traits and showing specific leadership behavior - a kind of born leader idea- towards the perspective that leadership is about *skills* one can acquire and strengthen.

The ability to think creatively is an essential leadership skill that is important for productive change: new products, services, solutions for problems, opportunities, etc. To be a creative leader, you use your creative, cognitive and affective skillset to influence a group of people to achieve change and renewal. So it is important to know you can learn creative change leadership skills (ecatalog.buffalostat.edu). In Appendix B you can see examples of these creative leadership skills. As I will argue later deliberately adding intuitive skills to this set will make this creative leadership even stronger.

All these skills are particularly useful in the Creative Problem Solving (CPS) process, something that creative leaders need to learn to be skilled in. For reasons of simplicity I use Dr. Firestien's PowerPoint slide (R. Firestien, personal communication, Summer 2019) for a definitions of creative problem solving: *Creative*: The production of something novel and useful. *Problem*: A situation that is ill defined. A gap between what you have and what you want to create. *Solving*: Something that you want to and can take action on.

A creative leader knows when to use this process: a problem is suitable to solve creatively when new thinking is needed and the *4I's* are met. The 4I's is a simple tool by Isaksen and Treffinger (1985) to screen if the problem you want to solve is something you have

Influence over, Interest in, Imagination is needed for and Immediacy is there (Puccio et al., 2011, p.129).

Creativity is a natural ability for people, but no matter how alike the CPS-process might seem to "people's natural creative thinking process" (Puccio et al., 2005), there is a history of improvements due to over 60 years of scientific research, as we learned in class. Grounded in this research is *The Learner's Model* (FourSight, LLC, 2014) a CPS-process that consists of four steps: clarify, ideate, develop and implement. People have different preferences for one step or a combination of steps. They feel the most energy for their preferred step and they can learn tools for dealing with the other steps and team up with people with different preferences (Puccio, 2002)

When the creative problem solving process is deliberately followed, it has at its core a dynamic balance between diverging (every choice is possible) and converging (select a choice). A creative mindset of rules for diverging and rules for converging is at the heart of every phase of the CPS-process (Appendix D). For example in every stage of the *Thinking Skills Model* you explore (diverge) and formulate (converge).

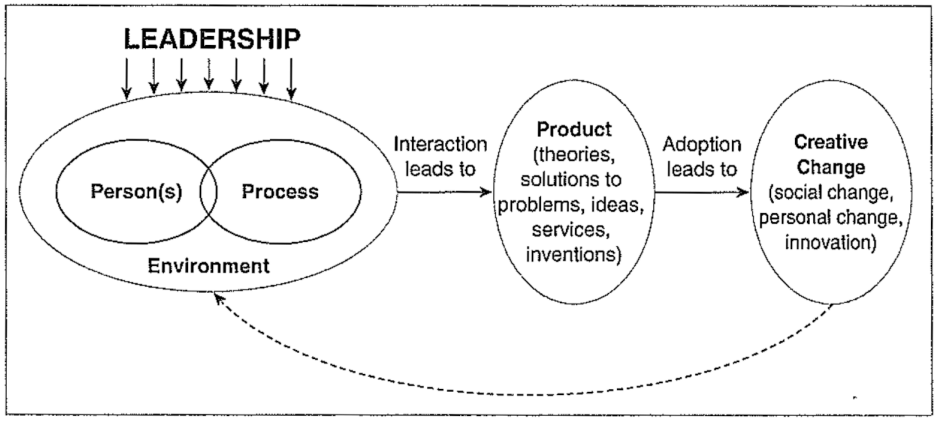
A creative change leader needs to be skilled at diverging and converging in every phase. In every chapter of their book Puccio et al., (2011) give "key reasons why a creative leader should be skilled in"..., respectively: assess the situation, explore the vision, formulate challenges, explore ideas, formulate solutions, explore acceptance and formulate a plan. Can you see the separation between the divergent *exploring* and the convergent *formulating*? This systematic separation and repetition of these two in every phase prompts the creative problem solving process along.

Another important area for creative change leaders to influence a group in achieving a common goal might be their influence on the climate for creativity in an organization. Also called *press*, referring to the environment in which the change might occur. The *Situational Outlook Questionnaire* by Isaksen and Ekvall (2015) distinguishes nine dimensions to measure people's perception of the climate for creativity, innovation, and change within their immediate work environment (Appendix E).

As presented in the *Creative Change Model: A Systems Approach*, by Puccio, Murdock and Mance (2006) in figure 1 below, creative leadership can exert influence on Person, Process, Press (environment) and interaction between these factors might lead to the creative Product. This creative product can be anything new and useful in a certain context "e.g. theories, solutions to problems, ideas, services, inventions, etc." as can be seen in the model.

You just read about the renowned *Four P's framework* by Rhodes (1961) who analyzed 40 definitions of creativity and discovered how their content overlapped and intertwined and formed four strands: People, Process, Press and Product. These *Four P*'s are incorporated in the *Creative Change Model: A Systems Approach* as you can see below.

Figure 1.
Creative Change Model. A Systems Approach



Adapted with permission from Puccio, G. J., Mance, M., & Murdock, M. C. (2011). *Creative Leadership: Skills That Drive Change* (Second edition). SAGE Publications, Inc.

This *Systems Approach* sketches creative change as an eco-system whereby creative leadership influences interactions between person, process and press to lead to a creative product and execution leads to creative change (e.g. social change, personal change, innovation, etc.). The model presents also a feedback loop because when the creative change sticks, and transition is sustained, this leads to integrated adoption of the change in the organization (J. Cabra, personal communication, Spring 2020).

The Systems Approach tells us how creativity *works* in organizations: how elements influence one another. It is a complex, integrated, multifaceted, dynamic system. It is the *interplay* between the 4P's that can lead to creative change and when the change sticks, it can even become transformational! Skillful Creative Change Leadership can set this whole circular system in motion to reach novel goals. So "leadership becomes the lubricant to creativity, or conversely, it can serve to be the curd that causes the gears and mechanisms to freeze up". (G. Puccio, personal communication, Winter, 2020).

Leading for creative change is complex and very important. Important because of the enormous essential value creativity has for the survival of mankind, adaptation to the environment and the shaping of society (Puccio, 2015; Puccio, 2017). It is crucial for navigating through a Volatile Uncertain Complex Ambiguous (VUCA) world "defined by change, driven by innovation, beset by complex problems" (Puccio & Lohiser, 2020, p. 42). It is essential for innovation and change in organizations and for rejuvenating your organization in time (Bridges & Bridges, 2017).

Creativity is an essential workplace skill and according to the World Economic Forum (2018) the future of jobs report (2018) the number three skill on the rise for 2022. It is important for learning because *to create* new ideas, products, perspectives, making designs,

plans, produce, invent, built, is the top-level higher order skill in the revised Bloom's taxonomy (Anderson et al., 2000). Create is the highest skill above respectively: remember, understand, apply, analyze and evaluate.

On an intrapersonal and interpersonal level creativity is an important aspect of mental and physical health and wellbeing (Richards, 2007; Kaufman, 2018). Creativity is essential because with it people are "attributing more purpose and significance to their own work, thus making it more meaningful" (Tavares, 2016, p.534). It is important for job satisfaction and motivation, it helps when people are "doing what they love and love what they do" (Amabile, 1997) it helps for making progress on meaningful work (Amabile, 2011) and for going the extra mile beyond formal job descriptions (Islam & Tariq, 2018).

Creativity enhances life's meaning, making sense of one's past, present and future with all kind of related benefits for example for recovery from trauma, improved mood, insights and health (Kaufman, 2018, p.734). All in all, creativity is great for all kinds of favorable (psychological) experiences at work, like communication and collaboration (Omilion-Hodges & Ackerman, 2018), engagement, joy and connection with others (Kaufman, 2018), support and trust in teams (Barczak et al., 2010), resilience, overcoming adversity (De Clerq & Pereira, 2019), and free expression of the individuality (Tasseli, 2019). Are you convinced yet?

It helps people to feel alive and use their fullest potential as Maslow (1974) famously said: "to become the best version of themselves" (Kaufman, 2020, p. xxxi). It is also an essential aspect for transcendence "which goes beyond individual growth and allows for the highest levels of unity and harmony within oneself and with the world" (Kaufman, 2020, p.xxxiv).

So to play a lubricant role in creative change by strengthening your natural ability by honing your skills, and crusade for this so other people use their creativity too, is very worthwhile for all of these reasons and more. In the next paragraph I promote deliberately adding intuitive skills to the creative leadership skill set, to make it even stronger.

What Tapping Into Your Intuition or Inner Wisdom Might Be About

Creative change leadership benefits not only from cognitive and affective skills with an emphasis on creative thinking but also from intuitive abilities and skills. What is intuition? I won't go into definition exegeses here; might it be gut feeling, tacit knowledge, tapping into the unconscious, turning on altered states of consciousness by choice, energy reading, extra sensory perceptions, wisdom or a blend.

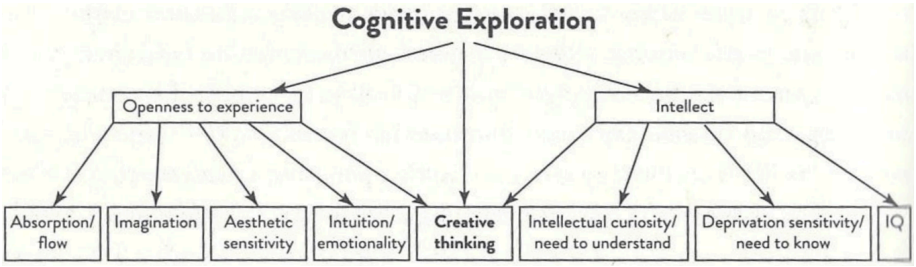
In my *Effective Intuition* education to become an intuition practitioner and aura reader I learned intuition is about perceiving *data*, interpret them and express them in a careful meaningful way, either for yourself or for someone else. In my experience intuition has to do with using, trusting and honoring your inner wisdom and sensitivity, which is much more than intellect and feelings alone. So same as Burnett (2015), Hardman (2011), Richards (2015), I define intuition as using " just another source of data" (p.17).

I consider intuition as a natural ability you may train to tap deliberately into all kinds of data sources. In line with the description the center where I studied uses: "Intuition is a natural ability inside everyone" (effectieveintuitie.nl). Burnett and Francisco (2013) also refer to intuition as "innate to all humans and available to everyone" (p.2). This natural ability goes under the heading *openness to experience*, a subdivision of *Cognitive Exploration* in Kaufman's (2020) superbly insightful and beautiful book *Transcend, the new science of self-actualizing*.

Kaufman (2020) describes neural processing systems people use to cognitively explore the world. He sees this *cognitive exploration* as "a general curiosity about information and a tendency toward complexity and flexibility in information processing", and as a basic human need for personal growth and self-actualization (p.104). He wrote how some people "tend to get energized through the possibility of discovering new information and extracting meaning and growth from their experiences" (p.94). Even "dopamine pathways in the brain have been proposed that are strongly linked to the reward value of *information"* (Kaufman, 2020, p. 94). Isn't this a wonderful discovery?

People who score high on *cognitive exploring* as a personal drive, "demonstrate an ability of flexible switching between seemingly contradictory modes of thought" (Kaufman, 2020, p.115). Kaufman describes how self-actualized individuals in his research "often drew on their intuition and imagination just as much as, if not more than, their rationality and deliberate reasoning" (p.115). In the figure below you can see these two modes of thought associated with cognitive exploration: *Openness to Experience* consisting of Absorption/flow, Imagination, Aesthetic sensitivity, Intuition/emotionality. *Intellect*: consisting of Intellectual curiosity/need to understand, Deprivation sensitivity/need to know and IQ. Creative thinking in the middle.

Figure 2.
Cognitive Exploration



Adapted with permission from Kaufman, S. B. (2020). *Transcend the new science of self-actualization*. J.P.Tarcher,U.S./Perigee Bks.,U.S.

The *openness to experience* cluster as seen in the figure above on the left, is related to *lack* of imposing predetermined conceptual categories to the world and has been linked to *reduced* latent inhibition (Kaufman, 2020). In earlier studies Kaufman (2009) relates faith in intuition to this reduced latent inhibition.

This reduced latent inhibition has all kind of advantages, for example in getting access to the cluster of intuition and imagination and roaming the "seemingly irrelevant" for all kinds of discoveries. Or as Kaufman (2020) wrote "a vast, perhaps the larger portion of the truth, arises from the seemingly irrelevant". But you cannot swim in the sea of the irrelevant all the time because you will eventually get lost. It is your intellect that functions as an important mechanism that keeps you from "drowning in possibility" and let you find your way back to the shore. (Kaufman, 2020, pp.108-111)

This mechanism reminds us of what Richards (2015) calls *adaptive control.* Having adequate adaptive control over this reduced latent inhibition is key. So low latent inhibition is one factor that "at the right time and place, at the right level, and under adaptive control, may open doors to creativity" (Richards, 2015, p.305). And not only to creativity but also to the whole openness to experience cluster, intuition included.

Having control over loosening up, using your ability deliberately, is something you can train. You can make a commitment to develop your intuitive skills and help others to do the same as Burnett and Francisco (2013) stated. Richards (2015) sees intuition, as something of an altered state of consciousness people might turn on at will in advance of a creative need (p.306). You don't have to wait passively for some *Aha-Erlebnis* to strike you, but you can tune in actively to this wonderful data source like to a radio (Richards, 2019, The Psychology Podcast). For this you need self-awareness and practice, or as Burnett and Francisco (2013) point out:

> Developing one's intuition is [..] a personal choice that demand expertise of self which is described as a composite of self-awareness, self-esteem, self-acceptance, and the capacity to trust one's self. Those who value intuition as a source of information tend to have developed their respect by paying attention to their intuitive insights and gradually gaining comfort in using them as a guide post for sense making and decision making." (p.2).

Hardman (2011) makes a plea for formal training in intuition for educational purposes (for art schools for example). She calls for looking into "non rational aspects of the creative process such as intuition and imagination that are often not discussed due to a lack of understanding" (p.22). It is time to demystify intuition. It can and has been explored from both a psychological and philosophical perspective. It can, therefore "be understood and nurtured in an academic context" (p. 22). Richards (2015) also makes a call to serious scientists to *just take a look* on how people tune in to altered states of consciousness, even when these might be scientific taboo subjects as extra-sensory perception (ESP).

The trick for tapping in to all kind of data sources seems to be in this *flexible switching* as I quoted Kaufman (2020) above. Using both linear *and* non-linear thinking styles, as Groves and Vance (2014) advocated. This is of course illustrated by the countless stories flooding the internet of eminent Creatives like Einstein-intuition-doesn't-come-to-an-unprepared-mind and many others who used their intuition and imagination to make big leaps that caused very significant scientific breakthroughs, which they sustained with logic afterwards. So this openness to experience-cluster *combined* with the intellect cluster is very important and the voluntary control over low latent inhibition is key for tapping into your intuition or inner wisdom. To speak once more with Kaufman (2020):

> Wisdom is most common among those with high levels of openness to experience, the capacity for self-examination and introspection, a motivation for personal growth and the willingness to remain skeptical of one's self-views, continually questioning assumptions and beliefs, and exploring and evaluating new information that is relevant to one's identities (p.226).

Amen to that! It distinguishes the wise from the anti-intellectual woo-woo Wappies. Well, after you read about the basics of leading for change and what tapping into your intuition is about, it is now time for a combination of these.

What Might it Take to Be a Successful Creative Change Leader?

In my book being successful as a creative change leader has to do with wisely navigating the upsides and downsides of creativity in organizations. Being the lubricant and not the curd to speak with Dr. Puccio. Something to aspire towards!

How to do this? Being skillful as a creative change leader (of yourself or of other people), means you have to know when you need or don't need creativity. You *don't* need it "when routine ways of doing things work (Beghetto, 2015, p.72)", when problems are not complex, ambiguous and ill-defined (Drazin et al., 1999) but simple, straightforward and well-defined, or have an already known and proven solution.

Perfectly all right - but boring for some - to conform to the usual way of doing things in organizations as long *as you know when it is time to shift from conformity to creativity* and vice-versa! Puccio (2017) points out the "the paradoxical interdependent relationship [between creativity and conformity] that has allowed people to flourish (p.8)."

> While there is a natural tension between conformity and creativity, it is the partnership that promotes growth and change. Where the creative mind produces new and valuable

> ideas it is conformity that ensures that useful novel ideas are adopted and disseminated". Together the poles create a functioning system and one without the other is counterproductive (Puccio, 2017, p.331).[..].

You might have seen the contours of this dynamic between change and adaptation already in the feedback loop of the Creative Change Model as described on page 15.

As a creative change leader, it might be next level to learn to manage these dynamics between creativity and conformity and other polarities in organizations (Puccio, 2020) (Appendix F). Not only to change sides in time to prevent plunging to the downside of the pole and to maximize the benefits of each pole that way, but also when you want to "sell change". Puccio (G.Puccio, personal communication, Winter 2020) said it helps to be aware that others don't perceive the change you wish to promote through the same lens. To be successful the change leader needs to adopt the perspective of the tradition bearer. This helps the proponent of creativity to be more successful in communicating and working with others.

Another thing to be aware of is how outdated stereotypes of leadership might be in the way of recognizing creative leadership, as Mueller (2017a) warns us. Creative leadership is *not* about knowing the answers, which in a complex world nobody truly can know, but trusting the process of getting there. Beware of people who seem to know all the answers! (Mueller, 2017b) Mueller's advice is to select leaders who can tolerate and manage the uncertainty of others. One who admits not having all the answers and not knowing the end result *now*, but shows curiosity and confidence that "we will find out the answer[s] [we need] through a rigorous process of allowing it[/them] to emerge from our people" (Mueller, 2017b, p.191).

Furr et al., (2018) echo this notion in their Harvard Business Review article about leading transformation and taking charge of your company's future. Furr et al., (2018) points to

people who have “the ability to accept not having an immediate answer and to remain willing to explore how something may evolve before there is a clear outcome”, what the poet John Keats coined [in 1817] as *negative capability* (p.3). “People who have this negative capability also have other critical skills, such as the ability to create structure within chaos and take action”, Furr et al., (2018) appealingly refer to these people as *Chaos pilots (*after the unusual business school *Kaospilot* the Danish politician and social worker Uffe Elbaek opened in 1991 where business leaders could be taught the skill set for navigating uncertain problems) (p.3).

Chaos pilots “hold an unique balance of skills and mindsets that allow them to sustain focus, agility and optimism in the face of uncertainty for prolonged periods of time” (Furr et al., 2018, p. 2). According to Furr et al., (2018) this balance consists of 1) divergent thinking: “the ability to uniquely connect new information, ideas, and concepts that are usually held far apart; 2) convergent action: the ability to execute on these new ideas in order to create something tangible, 3) influential communication: the ability to communicate ideas in a coherent, compelling and influential way.

For finding these chaos pilots Furr, et al., (2018) advised to look for people that are getting mixed reviews “because they make those around them uncomfortable – because the potential candidates often challenges the status quo – but they continue to succeed, because they perform so well” (p.4).

In my view a creative leader needs to know about this uncomfortable side of creativity. With change and renewal something old has to go: “what we create replaces or displaces a previous idea or practice” (Puccio, 2015, p.19). And this can cause feelings of loss, anxiety, and uncertainty and be perceived as a threat to the status quo (Mueller, 2017b).

People loathe feelings of anxiety and uncertainty. As Mueller (2017a) explained these make us fall back on the status quo in a kind of knee jerk reaction that operates under our conscious awareness when we feel secretly threatened by creativity. “People worship creativity except when they feel uncertain, in that case they want familiarity, existence and low risk” (Mueller, 2017a p.63).

So creative leadership - often without formal status - might also be challenging for the person involved. To challenge or even rebel against the status quo can have all kinds of good consequences but can also have bad repercussions. If you want to crusade successfully for creativity it is wise to be aware of these. Creative leaders might be seen as deviant (Velthouse, 1990), as crazy, disorderly, rule breaking, authority resisting and cheating rebels (Petrou et al., 2020, p.4). Even when not seen as deviant, it might take energy to handle criticism and resistance (De Clerq & Pereira, 2019) and it can have other detrimental effects for example on personal reputation, reflected in popular sayings like “people at the cutting edge are likely to bleed”.

Creativity and creative outcomes also takes time, it is not immediately productive and there are no guarantees for success. Not everyone has the tolerance and faith for this. In his *Triangular Theory of Creativity* Sternberg (2020) proposes three kinds of defiance a creative has to deal with: defy the crowd, defy the self and defy the Zeitgeist.

So creativity and innovation takes trouble, to say the least, or shall I call it courage? This is reflected by Furr et al., 2018) when they describe that being a chaos pilot might sound glamorous but is hard because they “frequently getting beat up in the process” of working on ambiguous projects (p.3).

Courageous doesn't mean kamikaze flying. To navigate the upsides and downsides of creativity and change in organizations you might use Mueller (2017b) proposal for carefully engineering psychological processes; disrupting cognitive biases' to turn anxiety and uncertainty into curiosity and hope, for example by making the strange familiar.

Skillfully managing polarities as Puccio (2020) advocates, might also be a way out when crusading for creativity. It is smart to be aware that people who like conformity tend to judge creative people on the downside of the pole for example as uncertain, volatile, inefficient and vice versa creative people might tend to judge people who like conformity as apathetic (Appendix F).

Polarity management and embracing opposites reminds me of course of Kaufman's (2020) "flexible switching between seemingly contradictory modes of being: the rational and the irrational, the emotional and the logical, the deliberate and the intuitive and the imaginative and the abstract- without prejudging the value of any of these processes" (Kaufman, 2020, p.117).

It is good to be courageous to crusade for creative change for of all the important reasons I listed before. It is as Mueller (2017b) said, "our future depends on it!" (p.7) because of all the complex problems the world faces that call for creative solutions. For a creative change leader it might be also courageous, or just wise, to engage people by making room for the not so concrete and tangible inner work of employees, and to use intuition deliberately in organizations to promote creativity and reap its fruits, as I will describe in the next paragraph.

Kissing the Soul: Making Loving Contact with What Really Matters

In this paragraph I imagine how combining creative leadership with deliberate tapping into intuition might lead to kissing people's soul. I am convinced soul kissed people might do

extraordinary things to impact renewal and change in organizations in an unexpectedly beautiful and meaningful way. If people use their whole human potential: not only use their minds and emotions but also their bodies and souls. I guess this is because, to speak with Kaufman (2020) once again: “people who have their whole self on call” have “access to their brain networks at a moment’s notice” (p.115).

For this accessing it might help to deliberately use intuitive skills as a creative leader. Puccio et al., (2011) acknowledged the role intuition plays in various places in their CPS *Thinking Skills Model.* You can see examples of this in Appendix G Maybe influenced by Burnett and Francisco who in several publications (Burnett, 2015; Burnett & Francisco, 2013; Francisco & Burnett, 2008) made a plea for “giving back intuition its rightful place in the creative problem solving thinking skills model”.

So the role of intuition is certainly not ignored in the deceivingly named *Thinking Skills Model*. But sometimes there still seems to be a hierarchy between intuition and deliberate creative thinking, as I sense in this quote “Leaders have to help their intuition along a bit by deliberate creative thinking” (Puccio et al., 2011, p.43). With a bit of exaggeration this sounds like dragging along your retarded little savage wise sibling.

I prefer intuition as something in its own right and just as in the openness to experience cluster, *next* to the intellect cluster as referred to in Kaufman’s cognitive exploration hierarchy described earlier. You *switch* between modes, it is not as if your critical thinking must control intuition all the time, often the need for it is mutual: loosen up to make space! Indeed as Richards (2015) wrote it is “a delicate balance, a harmonious dance in a sense between parts of consciousness”(p.307).

Both rational thought and intuition play important and complementary roles in the creative process as Hardman (2011) also stated. In Hardman's (2011) view "creative intuition should be viewed as an expansion of consciousness, rather than an absence of consciousness" (p.25). Interestingly in the cognitive exploring model by Kaufman (2020) creative thinking is placed at the heart and is influenced both by the openness of experience cluster as the intellect cluster! (See figure 2. on page 19 of this project paper.)

I agree with Burnett (2015) about *deliberately* incorporating intuition into the CPS process. Eubanks et al., (2010) also came to the conclusion that "intuition clearly contributes to creative problem solving" (p.182). So let's incorporate intuition deliberately because of many reasons. It can for example give one the ability and tools to navigate the ambiguity; to "hear the quiet voices of intuition and bring them into awareness"; it makes you recognize something is not working or not adding up; it helps recognizing opportunity and navigating our way though the subtle nuances of our creative challenges (Francisco & Burnett, 2013).

There are more examples why it might be fruitful to deliberately incorporate intuition into the creative problem solving process. For example this incorporation is fruitful because intuition can help us see and reach our greatest creative potential (Waters, 2012). Intuition can act as a perception or way of grasping wholeness, to expand thinking and to help people perceive connections and possibilities of how it all fits together according to Dr. Buchanan in the interview by Hendriksen and Mishra (2018). You can use intuition to handle information flows and to communicate like jazz musicians do by getting in the liminal zone (Shah, 2011).

Intuition is also a famous help for selecting ideas. By giving the explicit instruction to "use your intuition" as Zhu et al., (2017) researched, was the *novelty* aspect of creative ideas preserved: people selected more useful and original ideas than only useful ideas as they do

without such instruction. This echoes the use of intuition for the converging stages as mentioned also by Puccio et al., (2011) (Appendix G). In daily life making selections and decisions are often associated with using your intuition but in science too: “creative excellence” is fuelled by “people’s proclivity for plucking out useful bits of subjectivity” (Waters, 2012).

How to learn intuition skills and combine them with creative leadership? In the article by Gregoire (2014) she explained “10 things that highly intuitive people do differently”: like they get plenty of downtime, let go of negative emotions mindfully, connect deeply with others, observe everything and use all their resources, tap into the unconscious, use mindfulness techniques, listen to their inner voice and can deliberately connect with their inner wisdom and create.

These things all seem to have to do with relaxation and taking time for being aware. Interestingly, relaxation is next to motivation and dissociation, one of the three principles Richards (2015) hints at, that are found to characterize and facilitate both extra sensory perception and creativity. Or as Burnett and Francisco, (2013) describe it: “Intuition [..] is a quiet process. It speaks through a range of channels but can only be perceived if one pays attention.” (p.6). In line with the observation by Mueller (2017b) how the opposite of this - our overwhelmed, overworked way of life, our being inundated by a constant flow of information, our need for correct answers - makes people feel secretly threatened by creativity.

For creative leadership it might be inspirational to do what highly intuitive people do. Burnett (2015) proposed to use mind and art tools for awareness and centering in the creative problem solving process. I wholeheartedly agree with her. In my view the energy reading meditations based on an eight-chakra system as described by Bont (2009) and as I was trained in for becoming an aura reader, can also function for this.

Of course allowing *for incubation*- the wild card in CPS - works wonders too. Also the use of metaphors and analogies to make contact with deeper levels of consciousness is known to help. With these kinds of tools creative leaders might deliberately come in touch with their intuition and can also empower other people to use their intuition and, may I say, their whole openness to experience cluster: imagination, aesthetic sensitivity, absorption/flow and creative thinking.

Using your intuition as a creative change leader might also be a way of taking yourself and your inner wisdom seriously. Give yourself permission to open up and trust your self to perceive the signals of your body, health, wellbeing, and spirit. Hopefully helped by your intellect. It is a way to make contact with the essence of what is important and relevant now.

In essence, important things might be simply what every human being needs. Or in the words of the Dutch writer and therapist Hanneke Korteweg Frankhuisen (2006): "the beautiful thing is that what *you* really need *is* really needed. It is always about quietude, intimate contact, sincerity, attention, love. And it's always about now" (the translation is mine).

This peaceful making of real contact, reflects the mechanisms of aura reading as my teacher taught me. You give pure attention for an hour and a half, you describe the qualities of a person that you perceive, you describe what this person already does that works in a broadening and in a limiting way, and what might be nourishing for personal development (Van den Berg, personal communication, 2020). You do this in a way that people feel seen, acknowledged and 'touched' lovingly, which gives them essential insights in what really matters to them.

In my view you don't have to be an aura reader to do this. Also without "having access of choice" and "turning on by will an altered state" - as Richards, (2015) describes on p.306 and what I'm actually trained in - people can also see, acknowledge and touch one another lovingly

in organizations while working. I guess and hope we all know precious moments like this through loving encounters with other people at work.

To care for people's inner lives is not only idealistic and humanistic but also important for very pragmatic economic reasons. Amabile in her Ted Talk (2011) made a plea grounded in her research to "consistently nourish the human spirit" and she warns: "when the inner life of people suffer, performance and economics suffer".

To quote Amabile (2017) some more "maintaining your own creativity in your work depends on maintaining your intrinsic motivation" and "the spark of passion for your work needs to be nurtured" (Amabile, 1997, p.55). This is important not only for its own sake - although that would be a very good reason, if you ask me -, but also because Amabile (2017) predicted:

> It seems increasingly likely that products and services resulting from the creative behavior of ordinary individuals may not only become more prevalent than those coming from experts or geniuses in particular domains, it may also actually become the most important source of creative breakthroughs (p.336).

So the inner work of employees is crucial: Individuals trying to be creative in their work experience and can describe "a rich and wide variety of emotions, perceptions and motivations that relate to their work and color the quality of their lives [..]" (Amabile, 2017, p.336). Who wouldn't want to have the inner work life of people as a source to change and renew working life in an unexpected beautiful way?

"Companies in the 21st century need their workers to bring their whole selves to the job –not only their physical presence and intellect, but also their spirituality`" (Indradevi, 2020

p.437). "There must be something more to work than a paycheck: a desire to thrive rather than simply survive" (p.438).

People recognize this, but seem to have trouble to know how to do this. Lately I heard someone I met online say: "I want to be authentic but I also have to earn money". As if it is a contradiction! But sadly, she doesn't seem to be the only one with this conviction. You hope we'll all take Torrance's (1983) advice: "Free yourself to "play your own game" in such a way as to make good use of your gifts"[..] "do what you do well and what you love, giving freely of the infinity of your greatest strengths and most intense loves" (p.78).

As a creative change leader, it is important to take care of your own soul, to protect and cherish what is dear to you. Everyone is more than his or her intellect, we have a body with feelings, emotions, sensations and something that makes you uniquely you, that might be called your spirit, your soul, your power. As Indradevi (2020) stated so beautifully:

> Each human being has both an inner and an outer existence and the nourishment of inner life will lead to an outer life that is more meaningful and efficient. For the nourishment of worker's inner life they want the work they do to have some meaning in their lives, they want to work in the community, and they want the feeling of love to have an effect on others in the workplace [..] (p.438)

Creativity and intuition will never be outdated. They are not only survival skills. Maybe we can call them *skills to thrive*.

All in all creative (self) change leadership is an exiting process. It touches on *leading beautifully* as Ladkin (2008) describes it, on "how mastery, congruence between form and content, and purpose create the aesthetic of embodied leadership practice" in which leaders "attempt to motivate, direct or transform" (p.3).

Ladkin (2008) describes *leading beautifully* as something that speaks to the quality of being of the leader that is "honed through the development of self-mastery, and quickened through the congruence of one's acts with their measured expression" (p.29). "Measured" meaning: proper length of expression.

Leading beautifully also "alerts us to the possibility of a leader's goals being directed towards the best of human purposes" (Ladkin, 2008, p.29). Isn't it indeed beautiful? How unexpectedly beautiful might be the change and renewal brought about in such ways! Especially when creative change leaders use their intuition, their inner wisdom too. It is time for kissing the soul in organizations, for making loving contact with what matters deeply to yourself and to other people you work with or for!

How to empower this? Well, you can start with training. Since training in creative problem solving is researched to be very effective (Scott et al., (2004); Puccio, Firestien et al., (2006); Puccio et al., (2018)). The training was the main deliverable of this project. In the next sections of this paper I will delve into the planning process, the outcomes, my key learning's and conclusions.

SECTION THREE: PROCESS PLAN

Plan to Achieve Goals and Outcomes

The prime deliverable of this plan is the designing, implementation and evaluation of the content of my training module *Creative Change Leadership and Intuition* for a consultancy bureau in March 2021. To deliver this module, I needed to get an entry, get participants, design a teaser, help participants to identify their *challenges, wishes or goals*, draw up an invitation, design a program, make scripts and create all the material for a module that met their needs and mine.

Before the start I inquired after their learner wishes, needs and expectations in order to tailor my program. Whether I met their needs with my program I knew after a small, not so anonymous survey at the end of the module and by evaluating after each session. The evaluations will help me to improve the content of my training to deliver it again.

My needs were to offer a concrete training module, design it attractively and show myself delivering it in order to practice in a promising context and launch my consultancy work. I hoped to nourish the spirit of the participants. For this my goal was to design and deliver a meaningful enjoyable training to kiss their souls and awaken a longing to work with creativity and intuition after the training ended.

Kissing the soul isn't scary because someone's soul can only be reached through one's consent and active participation. Besides, I didn't tell them this, I let them experience it.

In order to find more ways to empower people to use creativity and intuition in work and life, I remain open to every opportunity. To quote my professor Dr. Keller-Mathers quoting Louis Pasteur: "Chance favors only the prepared mind". Also by reflecting on literature and

other resources I learn more ways on how to empower the full human potential, kiss the soul and nourish the spirit of people in work situations. The learning never stops.

Project Timeline

To achieve my goals as stated above and to describe my project in this paper, I made a timeline for guidance. This timeline presents the dates (deadlines), the activities, the necessary support and the estimated hours. You can see this timeline in detail in Appendix H.
Here I present the main milestones.

- January 27, start assessing the situation by reviewing my study papers for finding personal themes, especially in my Creative philosophy, vision and strategy paper (ten Anscher, 2020) and the advice I received from networking partners in my independent study *How to Be a Creativity Professional?* (ten Anscher, 2021) (4 hours) (Appendix I).

Training:

- February 2, make contact with consultancy through network conversation with senior consultant and explore possibilities, Marjon (1 hour).
- February 2 -15, make a proposal by email for a training module *Creative Leadership and Intuition* four times two and a half hours. Clarify on questions. Get 8-16 participants. Tend to the logistics. Marjon and 13 aspirant participants (8 hours).
- February 19, develop and send exercises for participant's Goal/Wish or Challenge and Learner goals in Dutch to participants of a consultancy in Amsterdam (4 hours).
- March 1, make a simple overall program outline ready after ideation, developing and implementing. Make an overview of all four sessions, a handout for participants and other materials (36 hours).

- March 4, 11, 18, 25 7.00 - 9.30 pm 2021, prepare, deliver, evaluate, adapt four online sessions, make scripts, exercises, PowerPoint's, send information. (Participants) (36 hours). Afterwards: Make a survey for feedback.

Paper writing:

- February 18, submit concept project paper to Dr. Susan Keller-Mathers.
- April 16, submit chapter 1-3 for teacher's review to Dr. Susan Keller-Mathers.
- April 20, submit sections 4-6 for teacher's review to Dr. Susan Keller-Mathers.
- April 26- May 3, Rewrite and make Final document ready. Support partners Stef, Niek and Niels submit for teacher's review to Dr. Susan Keller-Mathers (16 hours).
- May 10, give final Presentation: 3 visuals in class Dr. Susan Keller-Mathers (2 hours).

Evaluation Plan

To evaluate my project I will evaluate the Creative Leadership and Intuition training module briefly each time at the end of the session with the participants. I also send a survey to the participants once the sessions are over. If the participants experience my training module as new, meaningful and surprisingly beautiful I will read this in their feedback.

After each session and after the completion of the training module I evaluate the module for myself and learn from it for the next time. I will keep a journal and use the *Pluses Potentials Concerns Overcoming-concerns* (PPCO) tool to evaluate what I learned. I also use the questions I learned in class from David Yates (D. Yates, personal communication, Spring 2020): 1.What went well, why do I think it went well? 2. What didn't go as planned or didn't work well and will I do differently next time? 3. What did I learn about myself, about creativity and about teaching, training and facilitating? If the consultancy is interested, I present my project paper in 3 visuals and initiate a discussion about kissing the soul in organizations.

I will have succeeded if all participants of my module say they have learned something new, have enough to start with, enjoyed the four sessions and have new perspectives on their particular issue, challenge, wish, or goal. I have succeeded if I have met or exceeded their needs and expectations. I will have succeeded even more if they felt the kissing the soul quality, see a variety of other applications of the content, want more of it, and want me to facilitate.

A goal is reached, if I can integrate Creative Problems Solving and Energy Reading fluently, if everyone accepts this as unexpectedly beautiful and meaningful. Another goal will be reached if the energy reading exercises I used strengthen the CPS process and creative leadership.

My intention is to find more ways to kiss the soul. So discovering these is also reaching a goal.

Another goal is reached if the way the soul is kissed in my training module results in unexpected, meaningful and beautiful impact - personally or socially. I will know if this has happened if people tell me their outcomes really mattered for them, in the evaluations or in personal communication; I hope for personal epiphanies for the participants.

Combining creativity, intuition (energy reading), communication (making contact, stimulating interaction and sense making) and organizational change (impact) and art (beauty, meaning) in a signature approach is one of my personal goals. I will achieve this, if these have found their place in my deliverables and the approach is recognized.

Knowing when to stop is a challenge, but using the intrinsic and extrinsic motivation polarity model of Dr. Puccio (Appendix F) will help to be aware and to stay on the motivational upside. Deadlines will keep me from plunging too far into the downside of intrinsic motivation and help me moving upward to the upside of extrinsic motivation.

Another goal will have been reached if participants start reflecting on creative leadership, intuition and how they can nourish the spirit in organizations. I hope they will cherish their mnemonic that reminds them to use their creativity and intuition in work and be their own kind of creative leader who uses his or her inner wisdom at work. The training is successful when they start working with what I offered and what they discovered.

SECTION FOUR: OUTCOMES

Introduction

The major outcome of this project is an online training module *Creative Leadership and Intuition* I facilitated in March 2021 for a consultancy, a bureau for social issues in the Netherlands. The training was a good start to stimulate people to use their creative leadership skills and their inner wisdom in a kissing the soul way. Sustained by feedback of the participants I have the impression they made contact with what really mattered to them personally and also connected with each other in a meaningful and lovely way. This experience might give them inspiration for making loving contact with what is essential inside themselves, for their personal creative leadership, and it might have an influence on their work with people inside and maybe also outside their organization. It certainly inspired me that way.

In this section you can read about the concrete outcomes of this project. First you can read about the participants of the training, the making of the training and its content. You find also an evaluation of the training module from the perspective of the participants. What they liked. What they saw as possibilities for application. What they advised me on to improve the training and what some saw as follow up possibilities.

Description of the Training Module Creative Leadership and Intuition

This module was an introduction in creative change leadership and intuition. It is conceivable it will be part of a bigger training with more modules of various lengths inspired by the four P's in Puccio, Mance and Murdock's Creative Change Model. A Systems Approach described in section two on page 15 of this project paper: Person, Process, Press (environment), Product and leading for change. For Example:

Assessing your personal creative style (Foursight Profile)

Using your intuition to discover your best self in work

Mnemonic to your personal joy in work

Individual creative problem solving

Classic creative problem solving group session: solving one challenge for one client.

How to use CPS for clients of consultancies

Scan your Organizational Energy: What is happening & needed in your Organization?

How to make the environment of your organization more creative?

Rejuvenate your organization by using your creativity to innovate

Leading for change

But let's not move ahead. First I describe this introductory module I facilitated as my project.

Description of the Client or Audience

Who where the participants of the training? The module was offered virtually inside this Amsterdam consultancy for social issues. The small group that participated in my training module, consisted of five people: four women and a man, I guess four of them had ages under 33 and one of them was 50-something, the time they worked for the consultancy varied between 1 and 20 years, they were all highly educated, digital literati, going by their names the group might have a multicultural background, most of them live in Amsterdam and they were all (training to be) (senior) advisors.

I didn't ask about their background because for kissing the soul purposes gender, age, experience and other background variables aren't relevant. Souls are made out of different variables. I am aware background may have an impact, but I like to meet everyone open; I really don't care about age, gender, role or whatever. To me, all were equal but different. I felt very lucky with this small, highly motivated group of beautiful people.

Well, did I really not care? I allowed the director (a man of fifty-something) to wander in and out of the first and last session. I felt flattered by his interest and had hoped to lure him into attending the whole session, but if he had not been the boss I would never have allowed this because of the impact it has on group dynamics.

Before I had this steady group of five, it started out in a very bumpy manner. At first the interest inside the consultancy for my offer, was exhilarating. I had indicated I needed between 8 and 16 participants, because I know dropouts happen and Dr. Firestien advised us in his small group facilitating training, to aim for an ideal group of five to eight participants.

More or less in three workdays, sponsored by Marjon, my contact person inside the consultancy, I had 14 participants. But then two of them couldn't make the Thursday evening. And two of them couldn't make the first session. Four more people stopped after the first session so I continued with five people. This made me very nervous, but afterwards it was a blessing in disguise: for online facilitating with a kissing the soul quality, five motivated participants are just perfect!

Description of The Making of the Training

Understandably the making of my training was done in a true creative process fashion. I started out by what I wished to accomplish: a service created for a real audience as a start of my signature approach and as a springboard for my own creativity consultancy practice, as described in section 1.

The training was built on the exploration of my vision done for my creative philosophy, vision and strategy paper *Empower People, Organizations, to use Creativity, Intuition – and Artistic skills to boost Joy and Renewal. Discover Your Own Kind of Music in Work and Life*

(ten Anscher, 2020) and my independent study *How to Establish Myself as a Creativity Consultant?*

I stated “it would be great if” the training would have practical essential outcomes for participants on three levels: 1) Outcomes: that might surprisingly support strategic organizational renewal; 2) on a personal work level; 3) during the training, people experienced joy, energy and contact. Ideally my training would have impact on all three levels.

The gap to bridge for me was the leadership aspect and the integration of energy reading. How might I empower creative leadership in this training? In what ways might I integrate intuition in this training? What might be all the ways to empower kissing the soul?

When the opportunity arose by networking via zoom with the senior consultant my former colleague referred me to, I had jumped the gun and she was immediately open for me to do my master project at their consultancy, even without knowing what to expect! Speaking about creative leadership and intuition. This was a lucky meeting probably for both of us.

She asked me for a proposal. Because I had surprised myself by asking her to do the project at their consultancy I had to sleep about what I was going to offer. Two days later I woke up - incubation - with a plan and send her this by email on February 4. In this proposal I described my offer by telling what I knew by then and gave information about what to expect as attractively as possible.

Just in time I remembered to use the lesson by Mueller (2017a) to diminish the risk and offer reassurance so I said: “It is an experiment but the risk is limited because I am trained in CPS, FOURsight certified, and facilitated and developed many creative workshops, management days, etc.” which is true of course. I also highlighted the experimental character “it’s a master project” and called for “open minded curious people”.

I had written the proposal for my contact person, but fortunately she send my email to a few colleagues of hers that might be interested, accompanied with a encouraging statement in which she very skillfully highlighted the essence of my proposal. Immediately I got an email by someone asking all kind of questions. Answering these questions helped me to clarify my offer. When positive reactions started coming in within the hour: "Yes this is exactly what I need and what we talked about in our team!" "This makes me happy!". I started to glow inside. It was really going to happen!

Now the challenge was: How might I make an enticing online training on creative leadership using intuition (energy reading exercising) for these consultants in a kissing the soul way? Was this a creative question? Yes: I had ownership (Influence), motivation (Interest) and need for new thinking (Imagination), and because my master project deadline was looming, there also was 'Immediacy'; all 4I's were met in my challenge.

To make an enticing online training on creative leadership using intuition (energy reading exercises) for these consultants in a kissing the soul way, I started out thinking about what might be all the things I needed for this. In order to assess the situation and to get ideas I emailed the people who showed interest to enquire after their expectations and wishes for the training.

The logistics were the thing to attend to next. I wanted to set a date on which everyone who showed interest could join. This appeared to be a Thursday evening because there were a few people not available on Friday, although this was the preferred day for most.

Then I started to panic about the leadership aspect. What could they learn from me? I explored what I learned in this master study *Creativity and Change Leadership*. The online aspect was also something to explore. How might I give an online training in about a week

without being experienced in using Miro and Mural? How to adapt? I was on the outlook. I also remembered two other networking partners of mine, both managers who had said to long for energy and contact online. I reflected on what I could use for energy reading exercises. I started to describe learner's outcomes and collected my ideas in a preliminary script draft for the entire module. So I got a sense of the Big Picture and integrated all kinds of useful bits I used before and used my imagination on the new aspects.

My ideas to solve the challenge to make an enticing online training were: 1) to explain creative leadership before the start inspired by the website of my *Creativity and Change Leadership* study. 2) To build a program on the preliminary outline along the way and solve online issues on the go. 3) To make contact as personal, energizing and seriously lighthearted as possible, with a minimum on theory and with much variety. 4) To trust the creative process, my intuition and to allow myself to learn and experiment.

As the deadline approached I needed to get concrete! I started to elaborate on the above solutions. When making the script for the first session, I saw myself doing it. I rehearsed it for my mind's eye. I also had to smack my inner critic a few times (Did I need to include more scientific theory?) and to embrace my shivering small self while moving forward. Maybe this was my way to deal with resisters and assisters.

I made the imagined explanation on creative leadership based on the website. I wanted to relate their expectations and wishes to the program. I used the 3 tips blog for online learning (Zeev, 2020) I stumbled upon for the design of my training, combined with the *SAVI approach* (Meier, 2000) to ensure Somatic, Auditory, Visual, Intellectual elements, and *Torrance Incubation Model* (TIM) (Torrance & Safter, 1999) as described in section two. I decided to email with curiosity evoking words and with just an overall program as appetizer, also because

I wanted room to adjust the program if necessary. I checked this program with my boyfriend Niels and my project buddy Stef: they liked it.

Before the session I made a detailed script in which I combined newly made exercises with bits and pieces from earlier sessions that had worked out well. I mixed renowned CPS exercises with my own. I translated *key reasons for leaders* for a kind of credibility. I refined the script to the point it felt right for the context.

While making the accompanying PowerPoint I cursed the fact that I'd always refused to use PowerPoint because I hardly know how to make an attractive layout. As a strategic communications consultant I discouraged –even forbade - the use of PowerPoint in events I helped organizing, in order for people to get creative and break out of routines preventing a death-by-PowerPoint-effect on the audience. Or I had other people taking care of the lay out instead of me. But now in pandemic zoom times I needed a PowerPoint to guide the online training along. I stressed but I had no time and skills to design a beautiful PowerPoint or just to upgrade my Microsoft suite or ask for help, so I winged it.

Anyhow, before each session I had a "well developed, detailed" script or action plan, accompanied by a PowerPoint. Every session I improved on the challenges I had encountered in the previous session.

For the implementation of the training and to get buy-in I sent mails as a teaser to set expectations. Before the first time to evoke curiosity, before the second one to reflect on what had happened in the first session and to address emotions, before the third one to initiate dynamism and before the last one I referred to the future. In line with the TIM creative skills I had chosen while developing my training respectively: *Curiosity, Be Aware of Emotions, Make it Ring! Make it Swing!* and *Get Glimpses of the Future*.

Between sessions I changed tactics when necessary. My fellow student Marjolein advised me to use Padlet for brainstorming online. I tried out if and how an action plan was doable in Padlet. So I learned by doing and testing what worked and what didn't. The short end evaluation after each session contributed greatly. The survey I sent was meant for debriefing. So now I have a very good and tested prototype of my training. You can read about the content of this training in the next paragraph.

Description of Trainings Module from Start to Finish

The trainings module consisted of four two and a half hour sessions via zoom on March 4, 11, 18 and 25 2021. Just before every session, I emailed the participants, to set expectations and heighten the anticipation and tell them the necessities for each session. After each session I emailed a handout with selections of the material of the session they had just experienced. After each session I sent them a short article that might inform their thinking about creative leadership, as a bonus and to extend the learning. . When the module was finished I sent them a survey to get more detailed feedback.

Before the start of the module I asked the aspirant participants by email about their expectations and goals. To name a few: have alternatives to lead people, wanting breakthroughs by out of the box thinking, knowing what creativity they have inside, experiencing what gives them energy, knowing how to use creativity systematically, learning a new approach, listening to their intuition, reinventing leadership, living a lighter life.

I read these wishes carefully and decided I could meet these diverse goals in my training by training them in the creative problem solving process, letting them attend to their creative leadership skills and creative mindset and letting them tap into their inner wisdom by using intuition exercises at various moments of the creative problem solving process. With these I

wanted to reach the goal of introducing them to their own kind of creative leadership using their inner wisdom. Introducing kissing the soul, although I didn't tell them this explicitly.

To make them curious, I sent an overall program. I also sent them two exercises I learned from Dr. Firestien (R. Firestien, personal communication, Summer, 2019), to do before the start: one *to identify goal, wish or challenge* and one *to gather data* for this. Plus I sent them information they could consult during all the sessions: an explanation of creative change leadership as background information, a cheat sheet of the creative problem solving process for structure, the diverging and converging rules for a creative mindset and an overview of the creative thinking skills. Everything translated into Dutch.

As a deviation of the classic Creative Problem Solving (CPS) process, everyone worked on her or his own challenge simultaneously. I also included using their intuition skills on newly made exercises based on energy reading.

Description of Session 1: Exploration and Clarification

The first session on March 4th, I started with nine participants. Goal was to see their unique challenge from many perspectives and to get an introduction in basic CPS for creative leaders. At the end of the session I hoped they had shed new light on their challenge. I weaved the creative skill *Curiosity* throughout the entire session, before, during and after inspired by Torrance Incubation Model as I described in section 2.

We started with an energizer. Without further explanation I had sent them the enticingly illustrated creative thinking skills (Appendix B). I asked them to introduce one another by using these and I hoped everyone would be curious what the other person would tell. As I had just made up this exercise, I was amazed by how wonderfully it worked! You have to look at your colleague and acknowledge him or her affirmatively.

After explaining the session program, I placed them immediately in breakout rooms to help each other with making a poster with the most important information of their challenge. I had learned to put people in breakout rooms as soon as possible from the THNK blog article I described in section two.

When they came back from the breakout rooms, I explained the basics of CPS, gave a definition of creative, problem and solving, 4I's, explained the CPS FOURsight model (Puccio, 2002), Creative mindset rules of diverging and converging and creative question statement starters. I also gave them an impression of FOURsight style preferences based on verbal cues, as I had learned from Dr. Cabra in class (J. Cabra, personal communication, Spring 2020). This was the only explicit theory in my entire module. I had emphasized the doing character of the module in my information beforehand. I was careful of not entering into discussions and lecturettes. I hoped to show my theoretical knowledge if called upon.

After a 10-minute break, they did a flower association on three personal leadership role models to warm up what is important for leaders in their opinion. I wondered if creativity and intuition were addressed. I guided them through an intuition scan to consult their inner wisdom for clarifying on their problem using eight chakras. To explore their vision on their challenge they drew their energy impressions.

They diverged on their personal question inspired by their leader role models and with the use of a sensing box they had collected at home with something for every sense. I set this up like a competition. When I asked about how many questions they had it was between 5-25. So I improvised using the exercise *Why? What's Stopping you?* with the person that had only five questions to diverge some more. They converged on their personal question, choosing the one

they were most curious about, to get a well-defined question that described their challenge best as a result.

At the end I summed up what we did. Gave an overview of key reasons *why creative leaders need to* assess the situation, explore the vision, and formulate the challenge. After which I asked them to write down their eye-openers and store these carefully for later use in the last session. Then we evaluated the session simply with what was good, what we might have done better. We finished in exactly in two and half hours. For the week to come I asked them to consider framing problems they encountered as a creative question, starting with How to, How might, In what ways might, What might be all the, etc., to open up a problem to invite ideas for solving and experience the difference.

To extend their learning, I sent them pp.176-178 of Mueller (2017a) that describes the question: How to recognize a creative leader? To tickle their Curiosity skill, I didn't include the pages with her explanation. I had meant this as a cliffhanger but no-one enquired afterwards..

Adaptations after Session One

What had happened? Well I learned some powerful lessons! Like: online facilitating differs much more from offline than I had realized. For example because you cannot walk around to see what people are doing and monitor whether they understand what is asked of them. I learned everything takes more time online. So my new challenges were: How to know if people understand the content when they don't show and don't ask? How to get the timing right for online?

Although people had liked the novelty and variation of the content, my enthusiasm, the unusual approach, everything before the break and how time flew, I realized not all relevant goals were met. Yes, everyone had participated, the atmosphere was great, we finished on time,

but the energy reading came too soon in the program and, more dramatically – I had no clue if they really had diverged enough on their challenge to have a well defined challenge question as is the objective in the clarification phase!

This was a bit learning the hard way because almost at the end of the session, when I asked how many creative questions they had, I realized they had trouble diverging on creative questions! And in the evaluation some people had comments on the "woolly' nature of the intuition exercise that wasn't for them, and they had missed out on structure. You can imagine how very "reality biting" this moment was!

I had forgotten how difficult it is exploring alternative creative questions, especially for people who are presumably more converging than diverging! I also worried about the "woolly" judgment, and I had forgotten to point at the cheat sheet for structure.

After much inner deliberation, talking with loving people and using my intuition, I was determined to overcome these challenges in the next session. And I did.

Description of Session 2: Generating Ideas

As you can see, the structure of my module followed the structure of the CPS process, because creative leaders need a clear grasp of the process (Puccio, et al., 2011). For this second session on Thursday evening March 11 2021, I had chosen the creative skill *Be Aware of Emotions* to weave through the program. I also knew how a positive mood influences the free flow of ideas.

Before session 2 I had sent the participants a mega-mail out of concern over what had happened the first session. I explained the structure of the module, set expectations and wanted to make known I had learned and would adapt for the next training. I had also sent them the Why? What's stopping you? -exercise as homework, as I had promised.

I felt very worried and stressed. It seemed as if one after another quit the training, one even an hour before the start of session 2! Only one had said because “this wasn’t for him.” I emailed him for feedback. The other three gave other reasons, like too busy but maybe wanting to join the next session, or personal reasons. They did want to keep receiving the information. I had to tell myself: “I am allowed to learn from mistakes, learning is the whole point of this project! Learning from mistakes is very professional and fearing them bad for creativity”.

Luckily a participant who couldn’t make it the first time, joined. So I did not have to cancel the whole module after one session, as I had feared. After this second session I got a lovely email from one of the participant telling me how valuable the training was for her and how she hoped I wouldn’t be discouraged by the people who had left! Another one had said during the training that it wasn’t because of me; I mustn’t underestimate how very busy everyone was. Then and there I decided to continue the module even if it would turn out to be a coaching for only one soul, which it didn’t.

One of my lessons from session one had been to do more check-in’s on the participants, so I started this second session with a check-in. At that time only three participants were present, the other two had promised me to come as soon as possible because they had another event. The check-in was: How are you feeling now? How are you feeling about your creative question? With a funny drawing I had ripped from the Internet. Turned out two of the participants had done the *Why? What stopping you exercise?* together. This lifted my mood instantly.

Next I did an improve energizer “What are all the things you can show without words using a stick?” as I had done in offline trainings but never online. It is to demonstrate the *Third of Third*: how really novel ideas come in the third phase after the usual ideas and the

nonsensical ideas. That was great fun. I also showed how a simple trick of looking at a picture of yourself in a happy moment could brighten up your energy instantly, for mood management.

For structure, I explained the goal of the session: " Transforming your creative question in novel ideas" and the program. I pointed at their cheat sheet. Then I quoted Alex Osborn, the inventor of the brainstorming tool on "how creativity is more than mere imagination but inseparable coupled with both intent and effort". Creativity is serious business with blood, sweat and tears. I explained diverging rules again, using ineffective meetings as an example in which people don't separate diverging from converging but evaluate each idea immediately, as I had heard Dr. Cabra do in class.

We did a warm up brainstorm exercise. Since in The Netherlands it happened to be election time, I made up a fun question on how Penguin might get more votes than Rutte (our former prime minister). And to brainstorm online and to see what everyone was doing I used Padlet an online tool, in a way I had never used it before. It worked out great.

We brainstormed for real on everyone's creative question in a Padlet relay race. I had made a set of pictures of animals, food, machines, nature, and people as a *Forced Connection*-tool for *cognitive fluidity* (Appendix D). This worked out really well. The Padlet was a way for me to monitor online what everyone was doing, so that was how I overcame that problem. I didn't want to go into Miro- or Mural boards because I know it takes time for participants to get comfortable if they had never used it and certainly it takes time for me. I was advised to ask someone else operating these boards, but using Padlet was easier for everyone.

In the break before the Covid curfew I sent them on an excursion outside their home, away from the computer. They went on safari to let three things find them. - I managed to lose another participant! Because she went outside without her key and never came back that

evening! - The Padlet had the benefit of people showing their great pictures of their loot. One of the participants realized she had not walked in fresh air without functionality in days! They diverged on their pictures to get ideas for their challenge and we rallied some more on each other's question.

For converging on their ideas, I explained *don't be a crocodile.* A crocodile knows only a few ways to respond: eat it, attack it, run from it, try to mate with it, or doesn't see it at all, as I learned in class from Dr. Firestien. I emphasized evaluating with the human brain. I told them about the tools *Highlighting* and *Hits* and they converged for themselves with giving likes to their ideas on the Padlet. They clustered their selection with pen and paper, giving their clusters action words.

At the end I read the key reasons why creative leaders need the skill ideation. I summed up what we had done and asked them again to write down their eye-openers. I didn't use an energy reading exercise because the expedition and the brainstorming with forced connection pictures already made use of metaphorical thinking and associations, and I had intuit that was enough for consulting their inner wisdom.

We evaluated again by using feelings, I let them choose an emoticon and give me a Tip and a Top. I asked them for the next time to select a poem, a piece of art, a song or whatever that touches them and relates to their challenge. I did this to extend their learning (Be Aware of Emotions) using their intuition and to use as a warm-up in the next session. They all responded enthusiastically to this idea. As a bonus article I sent them with the handout, Mueller's (2017b) *Most People are Secretly Threatened by Creativity*. How feelings of anxiety and insecurity are in the way of creativity, as I described in section 2.

Everyone had novel ideas for their questions and clustered them using action words. Once again time again had flown. They had liked the excursion and the forced connections the most. The key learning was they did not know each other very well and wanted to share more. Yay kissing the soul in action!

Description of Session 3: Developing Solutions

For this session on Thursday evening March 18 the goal was to translate ideas in workable solutions, to exercise evaluative thinking and to avoid premature closure. I had designed the program of this session with their wish to share more with each other in mind. The creative skill I weaved through the program was Make it Ring! Make it Swing!.

I had worried a bit about the key-forgetting lost participant, was she coming back? She had not communicated. I had offered her help to catch up, I send her three emails, but she did not respond, just before time she reacted that she "wouldn't miss it for the world!" which was a great relief.

This session I started immediately with participants moving their arms and legs 5 times, 4, 3, 2, 1! An improv exercise I learned from my fellow student Marjolein. Wonderfully effective, everyone felt immediately energized and because someone was a bit late, we did it all happily again.

Inspired by Make it Ring! Make it Swing! we did a round robin on "what brings you alive?" with an example of last week. Vitality and feeling alive is beneficial for creativity. This simple sharing was already kissing the soul, because people were getting more personal.

After I explained goals and program we started the parade "show something that moves you and relates to your challenge". I showed my photograph of Tracy Emin's art piece *You Forgot to Kiss my Soul* for obvious reasons. I made a recording of the parade for the

participants. For me this was the height of the module. It was so moving! This parade of two poems, one lyric, one song and one documentary series they shared, especially with their very personal and touching motivations! (See picture Appendix J)

In breakout rooms I let them work on *What I see myself doing?* with the use of their idea clusters. Because they worked on the Padlet, I could monitor what they were doing. I am not really sure if they used their idea clusters action words, but they themselves were satisfied. They evaluated with the *Plusses, Potentials, Concerns, Overcoming- concerns (PPCO)- tool* I had explained. Before they started brainstorming to overcome their main worry, I guided them through an intuition scan to deliberately consult their own wisdom.

For me personally it was important to reintroduce energy reading. This time the timing was better than in the first session. I made the threshold lower by using slightly different words and by reconnecting to the round robin "what makes you vivacious". For kissing the soul purposes I asked them to reflect with all their senses and imagination on something important they had succeeded in, something that mattered to them; the first thing that came to mind.

After asking after their insights we did a brainstorm again. For this brainstorm I made an inspirational sheet based on eight chakras without talking about chakras (See Appendix K in Dutch). They converged and completed the sentence: "In order to overcome [worry] I will..".

At the end of the session I told them the key reasons why creative leaders need to be skilled in formulating solutions. I summed up what we had done. Asked them to write down their eye-openers and keep these for the last session.

To evaluate the session I asked them to use the PPCO-tool they just had learned. They all passed with drums and flying colors! Maybe because I started out with one participant I had

learned during the sessions that she always understood exactly what I meant but seemed to need to be invited to show.

This time it was not my program they evaluated but their learning. This switch had a kissing the soul effect too, because they reached out meaningfully: They asked each other for help, talked about vulnerability, how "candor always pays off", how amazing it was to making real connections even over zoom, and how surprising it was they found energy for this in the evening after working all day.

To extend the learning, I asked them to dance on music each day in the coming week; and they liked that. As a bonus article I sent them with the handout Beghetto's (2015) *Creative Leaders Define Themselves in the Micromoments of Leadership*. Especially because of his referral to UPT: Unshakable sense of Possibility Thinking. I always chose meaningful but short articles for them.

Description of Session 4: Acceptation and Implementation

To design this session I used the creative skill *Get Glimpses of the Future*, an appropriate skill for a last session. In the teaser, I talked also about contextual thinking, sensitivity to the environment, tactical thinking and tolerance for risk. Yes, I put Puccio et al., (2011) *Creative Leadership* book to good use.

I started Thursday evening March 25 with a check-in using the picture of Fisher's Personal Transition curve and pointed towards the up and down process of transition and also towards how seeing yourself in the future helps you to move forward. I let them try the online *story dices* and improvise on a future oriented story. I wanted to give attention to improvising as a great leadership skill. We did the exercise *Realization to a Dream* so they drew, very fast, a kind of action plan from today to their desired future.

They made a list of *Assisters and Resisters* after I had explained the program. The director had joined us just before the break. We tried out the *If I could do magic*- warming up, I had made up, meant for after the break, but we were early. I asked them to translate each other's magic wishes in action steps. It was a new way to brainstorm on action steps.

After the break, referring back to their *Vision Statement and PPCO* I let them brainstorm a bit. Then I used for the first time Dr. Firestien's *Sixteen Questions* (Firestien, 2019, p.139) to generate actions for acceptation. I let them select their action steps with courage and they arranged these using the Padlet to make an A*ction Plan* for short term, intermediate term and long term. Everyone ended up with an action plan! I was pleased doing an action plan on Padlet was also doable without a matrix structure, although no one used the comments to add "by whom, report to who" etc. to each post it.

We talked about their insights and I ended by telling them the key reasons for leaders to be skilled in exploring acceptance, formulating an action plan and I summed up for the last time what we had done. I also asked them to write down their eye-openers to use later.

As the end of the module had come, I asked them to go back to all their eye-openers of the four sessions to make a *mnemonic* to remind them of their own key lessons learned in the training. I gave them examples. As summer time was just about to begin the *spring forward, fall back*, was of course a great example. And in 15 minutes they all made a very nice effective mnemonic for themselves! (Appendix J). I felt so proud of them!

At the end of this session and the entire module, I used Dr. Firestien's (R. Firestien, personal communication, Summer 2019) famous three questions to evaluate the whole module: 1) "Did they get something new?" 2) "Did they have enough to get started?", 3) "Will they let each other know how it turns out?" They all gave the thumbs up for all three questions! I hadn't

thought about the opportunity to ask whether they felt their soul was kissed. I chickened out on my own kissing the soul approach! Well it also took time to admit to being an aura reader, so there is still hope.

I finished with referring to the Creative Skills Challenge as we did in class (S. Keller-Mathers, personal communication, Summer 2021) and encouraged them to try reflecting or doing one of the twenty skills each day. I also promoted my services for my own future very fast. I told them to expect my survey. One of them had the Michael Jackson song *You are not alone* as a mnemonic and she played that again, very aptly, as a goodbye.

Afterwards, to extend the learning in a Get Glimpses of the Future- way, I sent them Puccio (2017) *From the Dawn of Humanity to the 21st century: Creativity as Enduring Survival Skill*. Plus the podcast by Brené Brown about *F** First Times* quoting her in the accompanying email: "When we get to the point that we only do things that we're already good at doing, we stop growing. And truly living". -This training was for me a great FFT! All in all I am under the impression they experienced the kissing the soul quality of my training module! I sure did.

Survey for Evaluation of the Module

My adviser had said to make an anonymous online survey to get to know what I did well and what I could do better afterwards. I set out to do this. Of course I had evaluated every session with them briefly and adapted the program for the next session. I also made a PPCO after each session for myself and had asked myself *David Yates' three questions*, as told before on page 36 of this paper. This survey was meant to get extensive information to improve my training.

The questions were based on my genuine curiosity. I drew them up in a word document. I asked my boyfriend's opinion about the content; he had only minor points. I had never made

an online survey before so I needed to learn about it. Soon I realized *Survey Monkey* only allowed 10 questions, and I already had many more and have problems killing my darlings. I explored other options for online surveys and tried these out. It took too much time, effort and patience I did not have anymore since the deadlines for this paper were lurking in the background and I thought that for five respondents it was disproportional so I decided to send the survey as a word document to fill in.

I made questions about A) their expectations, B) the communication/ information, C) the content of the training, D) the appreciation of the handouts, E) their grading of the sessions F) the trainer, participants and timing, G) the results and H) their overall evaluation.

After reminding them two times. Everyone responded: a 100% score. Only one person inquired after the minimum amount to answer and she answered only H. My key learning was never do a survey like this anymore! It was too off-putting for the ex-participants, although I am very grateful they took the trouble because of the very valuable information it gave me. You can read about their feedback in the next paragraph.

Feedback of the Participants

The most important outcome is of course the value my training had for the participants. I use the feedback I got in the survey for this paragraph to answer the questions: What was their motivation for participating? What did they like? What did they see as possibilities for application? What tips did they have for improving the training? I use *she* for everyone because otherwise with only one male participant he wouldn't be anonymous.

Motivation for Participating: They were curious, wanted to be challenged creatively again, to be inspired, wanted to know more about the "non-traditional" approach of the term leadership and wanted to experience the creative problem solving process. Without leadership

in the name, one person wouldn't have wanted to participate because she was specifically looking for leadership (ownership). One had doubts just because of this leadership but the training fitted her better than she had expected. One participated because of my enthusiastic announcement and because she likes it when people organize a training based on an intrinsic drive.

What They Liked

Fortunately, they liked a lot of things. You can read this in this paragraph.

The *most remembered* was of course different per person. On the content level it was mentioned how they liked the brainstorming and getting ideas through scents and images and how helpful five minutes of brainstorming can be. Another one commented on "how broad and concrete we became". On the interaction level, the safe personal atmosphere was most remembered: the energy I gave them, how time flew, and the safe space to share, the doing it together, how pleasantly personal it became. *"How very beautiful ideas and creativity can arise from vulnerability"*.

The *new* things they learned were creativity can be found in many things and how creativity, intuition and leadership can be understood in broader ways than you might think. The importance of vulnerability: as a great asset and important condition for good cooperation. Also the manner to become more concrete in the end was mentioned.

The *best* thing unanimously was the energy of the group, brainstorming with each other on each other's questions, the getting to know each other in a different way. I was also mentioned as one of the best things (yay!), they felt it was clever how I managed to keep the energy digitally. Someone found the structure, how all the steps from wish to action contributed, the best.

The *most educational* that was mentioned was how you can use creativity to find answers to questions; the way to collect ideas and to select them; the using a verb for developing solutions; the relation between vulnerability and creativity; the refreshing of knowledge and remembering people stop to soon on diverging and techniques can challenge this.

Walking through the program everyone loved the energizers the most: “nice, creative, super, very valuable, very important”. Energy was much commented on: the energy of the small group; the energy I gave. How surprisingly they still had energy after a long day. The “top atmosphere”!

Participants appreciated the structure of the program. They liked me summarizing always at the end of the training. The reflecting on eye-openers: “good to think about and to keep”, “very beautiful otherwise you will spend less time thinking about the previous sessions and experiences”. They also liked the handouts and bonus mini-articles, although only one read them all. She even had used them for her own team session (!). The others hoped to read them later.

They all were positive on the content of the exercises. “Good, fine, made sense”. One commented on how nice it was to look at your challenge in a fresh way. The exercises all contributed: ”at the end of the session, it turned out that any intermediate exercise had helped”. The amount of theory was fine (one would have liked a little more).

Everyone had so liked the company of each other, to be in this training together. All praised how good the group felt, “the niceness, familiarity” etc.

They liked me too as a trainer. They commented on my listening skills. “You listen carefully to what we say and apply it immediately for the next time, the same is true if

something is shared during the session. Evaluations are always good for interim adjustments, which you did well".

"We received tips with love and we were guided to the answers to our questions". "I am a fan of your approach, voice and peacefulness". "You are enthusiastic and also able to share your own uncertainties. Makes it personal". "I think you are a good and special trainer. This topic suits you very well and you brought it up in a light-hearted way; not every trainer could have done that without losing my attention" " I really thought you were doing well, Ernee. You have offered us a lot. The training has a good design".

My style was liked "contagious", "enthusiast and passionate", "sometimes a bit chaotic". And one of them said: " your style is not for everyone I think" but with them it was a match. "Be there where you're added value is seen and felt". "Keep it up, you are doing very well as a trainer, and your voice, your attitude, your person as a training is very nice".

About the logistics': they had liked getting no agenda [!]. The number of sessions (4) was exactly right. One of them had wanted more sessions or more time in between.
At home via zoom was fine, there was no other option. No one needed another exercise to concretize his or her action steps more. Half of them thought nothing could have left out and nothing was missed. The other half you can read under improvements below.

The 'grade' on a scale of 0 to 10 and ten is the highest. Not everyone graded (everything).

Grade for the whole training was: 8,8,7

Session one: 7, 7, 7, 9 (!)

Session two: 8, 8, 7, 7

Session three: 8, 8/9,9, 8

Session four: 8, 8/9, 8, 9

Trainer: 8, 9, 7/8, 9

What They Saw as Possibilities for Application

The participants were very enthusiastic about the possibilities for application, they saw a lot of possibilities, for example for brainstorming with props for ideas, diverging and converging on challenges for personal development, for organizing their own creativity session, another one had used an energizer we did already. One said: “It's another wake-up call for me. A moment of reflection that I must be careful not to organize my life too much in existing structures and to be aware of the fact that creativity is very important!”

Everyone had taken already action steps to implement their solution (about two weeks after the last session). They assessed they had mastered the creative -process -skills and -mindset pretty much (also because of personal experiences like improv and have had a course before in it).

They saw applications for their small group in more contact about this with each other, follow-up discussions, and coming together. “This has been a great series, especially for people looking for answers. It helps you think about acute problems”.

What They Suggested For Improvement

The unanimous number one improvement was the *timeslot* of the training, the Thursday evening after a long day work. Everyone commented on this, some more vehemently than others. “Shame it was moved for people who dropped out”.

The other unanimous suggestion was the non-existent *visual aspect of my information* “outdated lay out” “more attractive appearance” etc. Hmmm, wait till you see this APA-styled paper!

There was some controversy about the information I send. The people who dropped out explicitly asked me to keep sending it. For the remaining (much younger) people there was a lot of “very detailed” information. Not everyone read it. But he majority liked the content, relevance, the timing (one would have liked the list of necessities sooner) and especially the tone of voice “ I am very pleased by the tone of voice, approach was good and pleasant, nicely written, enthusiasm jumped off the pages”, “very useful”. But one really seemed to dislike it (“old fashioned”, “that does something to my opinion about the content or relevance”). Everyone hated my survey too: “can be done smarter, more effectively and more efficiently”. Indeed!

Giving more structure was another improvement wish for someone: “Take more time to explain the assignments or exercises and what you expect from your participants. Use check questions. How did people experience it? Don’t move to the next part too quickly”. She would have liked more room for discussion with colleagues.

The exercises before the start of the module were controversial too. Some had wished for more guidance, some liked how it had activated them.

Only one used the cheat sheet and kept it and consults it often. The rest did not use it (!). Also the key reasons why leaders need to be skilled in were not really appreciated. "Show, don't tell" can be built in a little more strongly.

One person had wanted to do more with what she had thought out. One person had wanted a little bit more of the intuition part.

For a follow up training was mentioned: looking back after a year. Learning to apply the technique in meetings with customers. They all would recommend my training to others. Two

under certain conditions: “to people who are open to my approach”, “ a certain kind of people will benefit from this”.

Yes, the training had also met their expectations or even exceeded them because some commented on hardly having had any expectations; they just let it happen and liked it. One had indeed expected interesting, applicable, inspirational and fun energetic meetings and these expectations were met, but had not expected it would all be so personal which was highly appreciated. One had expected role-play and showing leadership, but liked it very much when it turned out to be about change.

SECTION FIVE: KEY LEARNINGS

For this project - my creative leadership and intuition training and the making of this paper - I climbed, jumped and flew up and down Bloom's revised taxonomy (Anderson et al., 2000). I *remembered* what I learned in various classes. I showed my *understanding* of creativity and intuition by *explaining* it to other people. I *applied* all kinds of information from all sorts of different contexts and empowered other people to do so too. I *analyzed* very hard what was needed and what was not. I *evaluated* until I saw little stars and tried very hard to separate diverging from converging and keep a creative mindset at that, allowing for incubation; well you know the drill.

And finally or immediately - depending on your perspective - I *created* this new training, a new concept *kissing the soul*, a reflection in my literature section on empowering kissing the soul in organizations and I coined this term as a verb to use in organizations. I also created this journey to crusade for more kissing the soul in organizations and while doing so I created curiosity, hope and inspiration for the future rising from the mess. All in all a very multi-non-linear creative and intuitive process and as you can imagine I learned tons from it. In this section I only describe my nine key learning's.

Key learning 1: Loving to Design and Deliver Training Creative Leadership and Intuition

In the month of March, when I made the training and facilitated the four online sessions, I realized how much I love designing and delivering training. It is a kind of struggle to get it right but very rewarding when it works. I also realized I know the CPS-process by heart by now and can play with it. The integration of deliberate intuition - energy reading - in an announced, explicit way was exiting and still is, but it is becoming more natural. I love to see people tap

into their intuition, trying their hand at energy reading. Experiencing how people make contact with their own creativity and inner wisdom is simply wonderful.

Key Learning 2: Discovery of Cognitive Exploring as a Basic Human Drive

The Cognitive Exploration figure in the book by Barry Scott Kaufman (2020) shared on page 19 of this project paper, was one the greatest eye openers of this study. It was a revelation to see all the things I discovered in my vision paper after much soul searching, as the most important to me are on the same cluster: Intuition/emotionality, Aesthetic sensitivity, Imagination, Absorption/Flow. With Creative Thinking as something in the middle influenced both by the Openness to experience cluster and the other cluster Intellect: intellectual curiosity/need to understand, Deprivation sensitivity/need to know and IQ!

How Cognitive exploration consists of both clusters. So it is both and; the intellect is not placed higher! Also interesting to me was how Kaufman (2020) didn't group intuition under intellect, contrary to the idea of intuition as another form of intelligence. - I would like to use exclamation marks after every sentence now, like some demented adolescent and not like the mature, intelligent-intuitive woman I am!

I wasn't aware of this *Cognitive exploring* need before, but it describes to a T one of my greatest drives: "The desire and ability to explore the world cognitively through perception, sensation, imagination and reasoning" (Kaufman, 2020, p.108). This is exactly what I like to do in everything: in this Creativity and Change Leadership master, in my intuition practitioner and aura reading practice, in how as a strategic communication consultant I went about, in my essential love of art and of people.

Cognitive exploring is certainly what energizes me in life. Oh and as it happens "cognitive exploration is consistently related to measures of creativity, including creative

thinking, creative achievement, creative professions, creative hobbies, and a creative personality, more generally" (p.108). Can I please stop quoting Kaufman (2020)? This book has become my Bible, as I am sure you noticed.

Key Learning 3: Flexible Switching is Key

Another related major eye opener for me was this flexible switching between modes of thought. How latent inhibition helps by pre-ordered schemes to navigate the world, all these short cuts of how the world or society operates are very useful and necessary of course in daily life. But how *reduced* latent inhibition is the gateway through all kind of breakthroughs in innovation, art and science, wisdom and what not. So interesting isn't it? It was a kind of epiphany for me how control over this switching is the key! It is echoed in the dynamics of polarity thinking. It also explains for me how intuition and aura reading might work; this tapping into other data sources is done by consciously lowering your latent inhibition to connect with your inner wisdom.

For me it makes my own exploring clearer because you can learn to control - to master - this letting go and there is much sense, power and joy in letting it flow intentionally. But I realize for people who score presumably less on *openness to experience* and higher on latent inhibition it might feel scary. But if you *are* able to control it, you would be crazy *not* to use it, in my opinion.

Key Learning 4: Containing Myself by Embracing Opposites

Well my control over my cognitive exploring leaves much room for improvement. I am not only prone to "drowning in the sea of the irrelevance" as I quoted Kaufman (2020) before, but also to drowning in a sea of relevance. I feel this yearning to completely understand, to

grasp wholeness but also feel the impotence to condense it at once into something of my own and paying respect to beautiful sources at the same time.

My intellect is supposed to get me ashore. I know I can do it, but the pull of the other side - the openness to experience cluster- is very strong. So it is hard. I already knew this key learning. But now I can articulate it. I can give words to the experience. And I learned more about the mechanisms to master my imbalance through Dr. Puccio's wonderful polarity management figures he so kindly offered me (Appendix F).

The realization that when my intrinsic motivation is getting me to the downside and I am ignoring my loved ones, my health and everything around me, I can switch to the external side of meeting deadlines and proven procedures, is extremely helpful. I always race against the clock but in the end the time pressure helps, if it is a manageable time pressure for something worthwhile and not the debilitating kind.

Time pressure also helps me to cut the crap and speed up all kind of converging processes inside of me. This also worked during the module because I needed to get things done for designing and delivering my four new sessions on time and in time. It makes me jump and brings out my just-do-it-bring-it-on-qualities (Oh this is risk taking? Embracing the challenge? Highlight the essence even?). Although with hindsight I should have spent more time on layout, visualization and digitalization and on enquiring after how these young digital literati with demanding jobs had wished to be informed, but as it was I was lucky I managed in time. I did great overall according to the feedback I've got.

Key Learning 5: Surprise Appearance of Vulnerability

One of my biggest surprises was surprisingly, how one of the participants valued the vulnerability of the training the most. Oh, oh, I hadn't thought about vulnerability at all,

certainly not as a possible characteristic of the training. I had thought about things like engaging, fun, learning, energy and structure.

I spoke with fellow students about this discovery and one of them said how external things are so much more concrete and tangible for people. You can see and grasp a pen and be sure it is a pen. With inner works there is a big difference in how to get a grasp. I hadn't realized how familiar and secure I have become with certain feelings of vulnerability, with soul searching, self-expression, with doubt, which is no wonder after four years, *Effective Intuition* and two years, *Creativity and Change Leadership* and many other learning's in my past.

Also I associate creativity and intuition with power and joy, but this vulnerable quality might be a key essence for kissing the soul. The it's-okay-to-be-vulnerable, we are all vulnerable "soft as Turkish delight in a tin with nails", as the Dutch poet Judith Herzberg (1963) wrote in Dutch in her poem *Moed* (Courage*)*.

It was wonderful, to see how he found such value in it. It has to do with self-awareness, a very powerful leadership skill. The other participants didn't comment on vulnerability, although one referred to the sessions as "a safe space". So I don't know if they didn't feel it or didn't express it explicitly, if it is a gender thing, or a courage thing to admit, or just a personal thing, anyhow it was beautiful and it stood out for me as something to keep in mind for the future.

Key Learning 6: Importance of Dealing with Uncertainty and Ambiguity for Creative Leadership

I had forgotten I already knew about *negative capability* the term John Keats coined. It had moved me to tears the first time I had heard about it. But for this project is was essential and not only for this project. I associate this with the whole cluster of ambiguity, uncertainty,

sensing gaps but resisting closure, not knowing were it will lead to but start journeying anyhow with a kind of openness, trust and hope or confidence it will work out.

The importance for a creative leader is to be someone who knows about the process and the questions to guide you through the fog to possible answers is something I learned. I really liked discovering the *Chaos pilot*, the one who steers a project successfully through seeming chaos. In this project I steered through my own mess, and mess finding has been a key aspect in the history of the Creative Problem Solving process, as I learned in class. You can also call it *assessing the situation,* that inner compass for every step in the CPS journey.

For this project I didn't know exactly what I wanted to do. "Something combining creativity and intuition in organizations and maybe combine it with communication and art" as is my background. But as I look at important elements that I discovered through class assignments, I can see I rocked a lot of elements in this project. They were already there in the post-its collection I made at the start (Appendix I). I am convinced this negative capability, letting things emerge, unfold, let things find you, as we did on the expedition, is an important quality, but I am afraid it is often mistaken for indecisiveness and other negative judgments made by people with different qualities.

Key learning is how (un) certainty and status quo are linked. How people loathe the feelings of uncertainty, so they fall back on status quo. This fall back on the certainty and security of the status quo can be a dangerous block for necessary change and progress as Mueller (2017a) warned. And how chaos pilots, and creativity and change leadership can have a challenging effect on the status quo. How difficult and how important and essential this dealing with ambiguity is for future breakthroughs in a VUCA-world. This important but not always

fun side of creativity and dealing with (other people's) feelings of uncertainty and anxiety is part of the deal. So deal with it!

Key Learning 7: Explaining Creative Leadership to Others

For this project I surprised myself by choosing to design a training on creative leadership. Not on creativity or imagination, but on leadership! I wasn't at all into leadership but the vision paper for Dr. Puccio's class (Summer, 2020) forced me into it happily. But explaining it to other people, offering it in a training, was next level learning for me.

After the first panic of offering leadership training without a program or anything, it was a happy discovery that it worked. It was a good opportunity to reflect on what creative leadership is and how to explain it, how to empower it even! It was a challenge for me to jump from CPS to creative change leadership; something to maintain.

It seems more and more natural to me now. Yes being a creative catalyst is about: knowing the creative process for change; discovering, sharpening, training your creative skills; knowing the dynamic balance, etc. For me it was kind of credibility enhancing to give every training the *key reasons creative leaders need to be skilled in* .. I translated from the tables in the Puccio et al., (2011) *Creative Leadership* book. I seem not to remember them actively, but while reading them, it was eye opening for me. But interestingly, in the training no one really cared much. It was nice to see they did like the mini articles about creative leadership I chose to send them, selected out of the tremendous heap of articles I read for this master.

Also my own creative leadership as a trainer influencing a group towards a common goal with my own approach has succeeded. I am learning more and more about my own approach.

Key Learning 8: Using Energy Reading As If It Is Normal, Like It Is

I almost hadn't dared to integrate my energy reading inspired exercises again after the initial wrong timing and rushed application of it in the first session. I am afraid of coming across as "woolly" and not presenting a professional image. I haven't mastered Torrance's (2002) "being able to feel comfortable as a minority of one" yet. It is strange how something so essentially valuable can also be so easily dismissed. So a key learning is that it paid to continue.

I had only practiced once at my former work with HR professionals who hadn't blinked an eye, but I had known them all. I also practiced in two classes with two TIM energy reading session's, one with my own cohort of students and one with unknown students following the same study, both with remarkable effects in Dr. Keller-Mathers' classes. But for a new group, in a new setting, where no one knew me, it was a challenge. I am so grateful that I found ways to integrate it. One participant had even wanted more of the intuition part.

Key Learning 9: Recognizing Kissing the Soul and the Trepidation to Name It

What I learned is I can write about kissing the soul, my friends and family and fellow students like the term and the essence is very precious to me, but I don't dare to use it explicitly yet. I feel trepidation. I only dropped it sometimes in the training as reference to my project and no one asked me about it.

Also in the survey, I didn't dare to enquire after kissing the soul. Let alone to instigate a discussion at the consultancy about kissing the soul in organizations! It feels still to fragile to use the term. I am afraid of negative judgments, of being placed in the woo-woo-fifty-something-crazy-cat lady-yogi-aura reading-chakra-I-sent-you-angels-corner. Of spoiling my professional image before I even have a profession. Well interestingly, because I sure know kissing the soul is essential if you want to nourish the inner work of people at work, so they can

do wonderfully meaningful unexpected beautiful things using their whole self for organizational renewal. As I am sure the people who participated in my training will do.

I know by their feedback my training impacted them in a meaningful way. It was only 10 hours in all, so not to be exaggerated - but in their feedback I could recognize kissing the soul had happened. They mentioned love, energy, real contact, vulnerability, power, specialness, passion, enthusiasm, being together more than being alone; they reached out to one and another.

So also without naming it, kissing the soul was recognized. The future will learn of using the name *Creative Change Leadership and Intuition* is enough for me or if *Kissing the Soul* is something to come out of the closet with – I hardly overcame the shock of me being a certified aura reader! I don't want to scare people away. I want to attract fans of my approach.

Well my biggest learning was: IT IS POSSIBLE! Also online, with strangers, in only 10 hours, with crappy lay-out and a lousy timeslot, but with resilience to adapt on what is needed and with open beautiful people as participants.

Evaluation of my Project using PPCO

Plusses: I liked developing and delivering the training, making new exercises and engaging people in a new, joyful and meaningful way. I liked the wonderful interaction with the small group and how everyone found something new, enough to get started, found meaning and wanted to share. I liked my own resilience and adaptations to what was needed. I like my theoretical discoveries. I like how my own Creative Leadership and Intuition or Kissing the Soul approach is emerging.

Possibilities: It might lead to a whole portfolio of modules. It might launch my business or future work possibilities. It might strengthen my profile as my own kind of creative leader

who empowers people in creative leadership and intuition in a meaningful joyful way with real contact and beautiful unexpected impact on the organization. It might strengthen my self-confidence.

Worries I will have to diverge on for overcoming them: How to call *Kissing the Soul* by its name without worrying about my image? How to earn money for my living with it? How to overcome my yearning for completeness and turn my "swimming" into highlighting the essence? How to visualize and deliver new material digitally under time and other constraints?

If I do this training again I would keep a better rhythm in the communication of teasers, handouts, and in better layout. I will enquire after participant's communication preferences, schedule more time in between sessions and I wouldn't try to please everyone anymore with a timeslot. I would reshuffle session one by moving the energy exercise to another moment; do more check ins in order to know if they understand my instructions, encourage sharing insights and use an alternative for the 16 questions exercise. I would end with a short attractive anonymous online survey. I also would expect money for it. But the biggest difference would be looking for opportunities to include the term *Kissing the Soul* lightly. I might include an exercise to discover small kissing the soul examples in their daily work. Kissing the soul is essentially light and joyful.

SECTION SIX: CONCLUSION

Just when I was about to finish I had the brilliant idea to google soul kissing, my major concept in this project. I thought I had done this before and had not found anything so I thought maybe I had found something totally new and meaningful; I could coin *soul kissing in organizations* as a verb! A very appropriate term for *making loving contact with what matters deeply to yourself to share with other people you work with or for in order to make beautiful organizational impact together*. Well I must have googled *soulkissing* as one word, which isn't English, because now I found kissing the soul as an alternative for plain ordinary French kissing plus an Olivia Newton John song to boot! Oh my God! Had I just promoted French kissing in organizations? Great contextual thinking in these pandemic Me-Too times!

I panicked a bit and with the help of my translator friend Niek I considered many alternatives: soul touching, embracing the soul, hugging the soul, core kissing. In desperation I even made up new words in Dutch like *ziel-tierelieren* en *spirit-spitum*. In a truly un-creative way I dismissed them all immediately after googling. Soul touching is how gay couples get children; beautiful, but not what I meant. All the other terms refer to all kind of awful holier-than-thou-lifestyle-spirituality and "hardcore" things I want to stay well away from. My Dutch words were kind of poetic but didn't nail it.

So I decided to stay with soul kissing and to turn the word order around and consequently call it *Kissing the Soul*, also because I am allowed to make up my own meaning. Making my own kind of music in concert with others and empowering others to do so too was the whole point of this journey! It illustrates how being a *catalyst for change* is also about non-linearity. It is the creative process in action: imagine something for meeting a need, explore all over the place, read the signs, make connections, formulate, embrace your inner critic,

overcome existential crises, move forward, reflect, dismiss, adapt, just do it, sleep on it, search for the beautiful order beneath the chaos, restructure, formulate, learn, consult with other people, join forces, meet deadlines and above all trust yourself, and this multiple times. That is what I did in this project.

Creative processes are essentially non-linear and even multi non-linear as I experienced once more while making my training Creative Leadership and Intuition and writing this project paper about the kissing the soul context of this training. But now it is time for my conclusion, so “to the essence and no more tierelieren” - as the actress Els Dottermans once said in an interview in de Volkskrant (Janssen, June, 2009) - (you are graciously allowed your own meaning for tierelieren).

What do I know now about creativity and change leadership that I didn’t know when I began the project? I can really integrate creativity and intuition in the creation of a new training and also kind of sell it to a promising real audience fast. Without telling it, I am capable of kissing the soul - mine and other people’s at the same time - and inspire participants to move forward with it. They all set out to implement their action steps immediately after the training. They all reported on the joy, energy, contact and meaningfulness of the training, also online!

I jumped from CPS-training to creative leadership training and from sneaking in intuition to explicitly announcing it in its own right. My signature approach is becoming clear and recognizable and I would really love to work as a creativity consultant whether in salaried employment or as a freelancer.

I can handle the creative process. Create a project paper in time. Know better when to shift gears. Rising above contradictions for example via polarity thinking is my aspiration.

The really new thing is: I learned to *own up* creativity and change leadership. I am consciously skilled as a creative leader on my way to being unconsciously skilled. I love to explore, learn, share, adapt and improve; not only for myself but also for the benefit of other people. The creative change leadership master gave me a framework for my past, present and future that can hold everything that is precious to me.

Next Steps

What I see myself doing is moving forward with my transition. I thought I was transforming myself from a communications consultant to a creativity consultant. Truth is as a communication consultant I already always wanted to promote real personal contact, essential change and making meaningful impact in the organizations I worked for. I also used creativity and intuition for this.

In my view, if your corporate identity is aligned in what you show in your daily work and what position you aspire to in the future, your reputation and image will reflect this. You just have to strategically highlight the evidence and visibly encourage the change in what you do and desire for the people you essentially work for. No need for artificial forceful branding and senseless communication to show off. Well it isn't easy and it cannot be done alone and without kissing the soul of everyone involved. I am fed up with the traditional communication profession expectations. Plus I discovered my penchant for leading beautifully.

So I will continue this quest for how we might find more ways to stimulate real contact and energy in organizations to make impact and renew and beautify working life in unexpected ways. How the use of creativity, imagination and intuition might promote more favorable experiences at work for professionals and their clients. How professionals might be more perceptive of the use of creativity and intuition to make these attractive rather than threatening

for the status quo. And for the question of questions on how to use the full human potential in organizations: to kiss the soul, nourish the spirit. This is all maintenance work, like eating and loving. I have the attitude, the skills, the knowledge, the experience, the motivation, the vision and the personality to do this. Well…

Sharing and caring for what deeply matters to you is the essence of my kissing the soul concept. The soul can only be reached when people are open and give access and since this is precious you need to handle with care, with lightness. For your own soul, spirit, power, self and for other people's', there is too much heartbreak in organizations, so the need for joy and empowerment is real.

If I would win the lottery, I would still want to encourage the kissing of souls. But since I have not only my soul to nourish but also my body and my yelling cats, I want to do this for a living, whether under the heading of creative leader or communications-, organizational-, or creativity consultant. I want to inspire people to bring about joyful essential change while using creative and intuitive and sometimes artistic skills, even in contexts with time- and other societal pressures.

My creative leadership and intuition training in this project was a wonderful example. As were all my other training practices: My FOURsight workshops, my online mnemonic to personal joy workshop, CPS on simultaneous challenges, the individual CPS, the classic CPS with a group on one challenge. I see myself broadening this portfolio with more training modules. But being a trainer is too narrow for me. The organizational change assignment I did for my publishing director friend was great to do. I see myself working as a creativity consultant in various roles supporting organizational transformation and change and thus

offering a range of services (Puccio & Barbero Switalski, 2020). I need to take heart, start networking for real, see what happens and offer my services for money.

A last essential question: Is kissing the soul only for certain people? People who don't want to look inside and overcompensate their insecurity will have difficulties. External constraints are also something real to overcome. But who wouldn't want to encourage all kinds of favorable psychological experiences in organizations? Also because of the major breakthroughs that will come from ordinary people with nourished inner works, as Amabile (2017) prophesized.

If you google the job skills for 2025 you see them moving toward creativity, problem solution, leadership. They shift toward authentic, sustainable personal skills that run less risk on being taken over by artificial intelligence. So it is wise to learn skills to thrive - creativity and intuition skills - to become the best version of yourself by "having your whole self on call" (Kaufman, 2020). I see myself overcoming roadblocks to my desired future and earn a living by doing what energizes me for the good of me and other people at the same time, in other words: for *Kissing the Soul.*

References

Acar, S., Burnett, C., & Cabra, J. F. (2017). Ingredients of creativity: Originality and more. *Creativity Research Journal*, *29*(2), 133–144. https://doi.org/10.1080/10400419.2017.1302776

Amabile, T. M. (1997). Motivating creativity in organizations: On doing what you love and loving what you do. *California Management Review*, *40*(1), 39–58. https://doi.org/10.2307/41165921

Teresa Amabile -The progress principle. (2011, October 12). [Video]. YouTube. https://www.youtube.com/watch?v=XD6N8bsjOEE#action=share

Amabile, T. M. (2017). In pursuit of everyday creativity. *The Journal of Creative Behavior*, *51*(4), 335–337. https://doi.org/10.1002/jocb.200

Amabile, T., & Kramer, S. (2007, May). Inner work life: Understanding the subtext of business performance. *Harvard Business Review*. https://hbr.org/2007/05/inner-work-life-understanding-the-subtext-of-business-performance <https://hbr.org/2007/05/inner-work-life-understanding-the-subtext-of-business-performance>.

Anderson, L., Krathwohl, D., Airasian, P., Cruikshank, K., Mayer, R., Pintrich, P., Raths, J., & Wittrock, M. (2000). *Taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives, Complete Edition* (Complete Edition). Pearson.

Barczak, G., Lassk, F., & Mulki, J. (2010). Antecedents of team creativity: An examination of team emotional intelligence, team trust and collaborative culture. *Creativity and Innovation Management*, *19*(4), 332–345. https://doi.org/10.1111/j.1467-8691.2010.00574.x

Barron, F. (1955). The disposition toward originality. *The Journal of Abnormal and Social Psychology*, *51*(3), 478–485. https://doi.org/10.1037/h0048073

Beghetto, R. A. (2015). Creative leaders define themselves in the micro moments of leadership. *Journal of Leadership Studies*, *9*(3), 72–74. https://doi.org/10.1002/jls.21412

Bont, C. (2009). *Een nieuwe werkelijkheid. Impulsen voor intuïtie, liefde en levenskracht*. Kosmos Uitgevers.

Brown, B. (Host. (2020, March 20. *Brené on FFTs*. (Audio Podcast episode 1) Unlocking Us. https://brenebrown.com/podcast/brene-on-ffts/.

Bridges, W., & Bridges, S. (2017). *Managing transitions* (4th edition). Nicholas Brealy Publishing.

Burnett, C.A. (2015). Exploring the role of intuition in creative problem solving. *The International Journal of Creativity & Problem Solving,* 2015, 25(2), 5-21.

Burnett, C. A. & Francisco, J., (2013) The role of intuition in creativity. In: Carayannis, E.G., (ed.), Encyclopedia of Creativity, Invention, Innovation, and Entrepreneurship, Springer Science and Business Media, LLC 2013. https://doi.org/10.1007/978-1-4614-3858-8

De Clercq, D., & Pereira, R. (2019). Resilient employees are creative employees, when the workplace forces them to be. *Creativity and Innovation Management*, *28*(3), 329–342. https://doi.org/10.1111/caim.12328

Drazin, R., Glynn, M. A., & Kazanjian, R. K. (1999). Multilevel theorizing about creativity in organizations: A sense making perspective. *Academy of Management Review*, *24*(2), 286–307. https://doi.org/10.5465/amr.1999.1893937

Emin, T. (2001). *You forgot to kiss my soul* [Sculpture]. Stedelijk Museum, Amsterdam, the Netherlands.

Eubanks, D. L., Murphy, S. T., & Mumford, M. D. (2010). Intuition as an influence on creative problem-solving: The effects of intuition, positive affect, and training. *Creativity Research Journal*, *22*(2), 170–184. https://doi.org/10.1080/10400419.2010.481513

Firestien, R. (2019). *Create in a flash: A leader's recipe for breakthrough innovation*. 52495.

FourSight (2017). *Foursight Thinking Profile Interpretative Guide*. FourSight LLC.

FourSight (2014) *Creative Problem Solving. The Learner's Model*. FourSight LLC.

Francisco, J., & Burnett, C. (2008). Deliberate intuition; Giving intuitive insights their rightful place in the creative problem solving thinking skills model. In Puccio, G., Burnett, C., Cabra, J., Fox, J.M., Keller-Mathers, S., Murdock, M. & Yudess, J. (Eds.), *Integrating inquiry and action: International conference on creativity and innovation management second community meeting conference proceedings Book Two* (70-96). International Center for Studies in Creativity, Buffalo State.

Furr, N., Nel, K., & Ramsøy, T.Z. (2018). *If your innovation effort isn't working, look at who's on the team* https://hbr.org/2018/11/if-your-innovation-effort-isnt-working-look-at-whos-on-the-team

Gregoire, C. (2017). 10 Things highly intuitive people do differently. *Huffpost Life* https://www.huffpost.com/entry/the-habits-of-highly-intu_n_4958778

Groves, K., & Vance, C. (2015). Linear and nonlinear thinking: A multidimensional model and measure. *The Journal of Creative Behavior*, 49(2), 111–136. https://doi.org/10.1002/jocb.60

Gruber, H. E., & Wallace, D. B. (1999). The case study method and evolving systems approach for understanding creative people at work. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 93–115). Cambridge University Press.

Hardman, T. (2011). Understanding creative intuition. *de arte*, *46*(83), 22–32. https://doi.org/10.1080/00043389.2011.11877138

Hendriksen, D. & Mishra, P. (2018). Creativity as invention, discovery, innovation and intuition: An interview with Dr. Richard Buchanan. *TechTrends (2018) 62:215-220. https://doi.org/10.1007/s11528-018-0279-4*

Herzberg, J. (1963). *Zeepost*. Uitgeverij Van Oorschot.

Indradevi, R. (2020). Workplace spirituality: Successful mantra for modern organization. *Journal of Critical Reviews*, *7*(06), 437- 440. https://doi.org/10.31838/jcr.07.06.77

Isaksen, S. G. & Treffinger, D. J. (1985). *Creative problem solving: The basic course*. Bearly Limited.

Isaksen, S. G., Ekvall, G. (2015). *Applying the situational outlook questionnaire. A technical resource for the SOQ*. The Creative Problem Solving Group, Inc. https://www.soqonline.net/media/1044/applying_the_soq.pdf

Islam, T., & Tariq, J. (2018). Learning organizational environment and extra-role behaviors. *Journal of Management Development*, *37*(3), 258–270. https://doi.org/10.1108/jmd-01-2017-0039

Kaufman, J. C. (2018). Finding meaning with creativity in the past, present, and future. *Perspectives on Psychological Science*, *13*(6), 734–749. https://doi.org/10.1177/1745691618771981

Kaufman, S. B. (2009). Faith in intuition is associated with decreased latent inhibition in a sample of high-achieving adolescents. *Psychology of Aesthetics, Creativity, and the Arts*, *3*(1), 28–34. https://doi.org/10.1037/a0014822

Kaufman, S. B., (Host) (2019, April 18) *Everyday Creativity with Ruth Richards*. In *The Psychology Podcast,* [Video]. YouTube. https://www.youtube.com/watch?v=xJnWIlriCvg&feature=youtu.be``

Kaufman, S. B. (2020). *Transcend the new science of self-actualization*. J.P.Tarcher,U.S./Perigee Bks.,U.S.

Keller-Mathers, S. & Murdock, M.C. (2002, Fall). Teaching the content of creativity using the Torrance Incubation Model: Eyes wide open to the possibilities of learning. *National Association of Gifted Children's Celebrate Creativity,* 13(2), 7-9

Korteweg-Frankhuisen, H. (2006 March 11). Verbeter de wereld: Zit ook eens even stil. *de Volkskrant*, 1–5.

Ladkin, D. (2008). Leading beautifully: How mastery, congruence and purpose create the aesthetic of embodied leadership practice. *The Leadership Quarterly*, *19*(1), 31–41. Maslow, A. H. (1974). Creativity in self-actualizing people. In T. M. Covin (Ed.), *Reading in human development - A humanistic approach* (107-117). MSS Information Corporation.https://doi.org/10.1016/j.leaqua.2007.12.003

Maslow, A. H. (1974). Creativity in self-actualizing people. In T. M. Covin (Ed.), *Reading in human development - A humanistic approach* (107-117). MSS Information Corporation.

Meier, D. (2000). *The Accelerated Learning Handbook. A creative guide to designing and delivering faster, more effective training programs*. McGraw-Hill.

Murdock, M.C. & Keller-Mathers, S. (2002a, Fall). Teaching for creativity: Where there's a will, there's a way. *National Association of Gifted Children's Celebrate Creativity*, 13 (2), 3-4; 10-12.

Murdock, M.C., & Keller-Mathers, S. (2008). Teaching and learning creatively with the Torrance Incubation Model: A research and practice update. *The International Journal of Creativity & Problem Solving*, 18(2), 11-33.

Mueller, J. (2017a). *Creative Change Why we resist it... how we can embrace it*. Houghton Mifflin Harcourt.

Mueller, J. (2017b, March 13). Most people are secretly threatened by creativity. *Quartz*. https://qz.com/929328/most-people-are-secretly-threatened-by-creativity/

Northouse, P. G. (2018). *Leadership: Theory and Practice* (8ste edition). SAGE Publications, Inc.

Omilion-Hodges, L. M., & Ackerman, C. D. (2017). From the technical know-how to the free flow of Ideas: Exploring the effects of leader, peer, and team communication on employee creativity. *Communication Quarterly*, *66*(1), 38–57. https://doi.org/10.1080/01463373.2017.1325385

Petrou, P., Linden, D., Mainemelis, C., & Salcescu, O. C. (2020). Rebel with a cause: When does employee rebelliousness relate to creativity? *Journal of Occupational and Organizational Psychology*, 1–23. https://doi.org/10.1111/joop.12324

Puccio, G. J. (2002). *FourSight: The breakthrough thinking profile-Presenter's guide and technical manual.* Evanston IL: Thinc Communications.

Puccio, G.J. (2015). Democratizing Creativity: How creative thinking contributes to individual, organizational, and societal success. In: Momo, S.(ed).2015, *Creativity & Collective Enlightment,* The Hague: Spanda Foundation.

Puccio, G. J. (2017). From the dawn of humanity to the 21st Century: Creativity as an Enduring Survival Skill. *The Journal of Creative Behavior*, *51*(4), 330–334. https://doi.org/10.1002/jocb.203

Puccio, G. J. (2020). Polarities in creativity: Revisiting Amabile's componential model. In R. Reiter-Palmon, C. Fisher, & J. S. Mueller (Eds.), *Creativity at work: A Festschrift in honor of Teresa Amabile* 143-156. Palgrave Macmillan. https://doi.org/10.1007/978-3-030-61311-2

Puccio, G. J. & Barbero Switalski, L. B. (2020) Training, facilitating, consulting, and coaching. In: Runco, M., & Pritzker, S. R. (Eds), *Encyclopedia of Creativity*, 3de edition (2). Elsevier, Academic Press, 657-661.https://doi.org/10.1016/B978-0-12809324-5-23706-1

Puccio, G. J., Burnett, C., Acar, S., Yudess, J. A., Holinger, M., & Cabra, J. F. (2018). Creative problem solving in small groups: The effects of creativity training on idea generation, solution creativity, and leadership effectiveness. *The Journal of Creative Behavior*, *54*(2), 453–471. https://doi.org/10.1002/jocb.381

Puccio, G. J., Firestien, R. L., Coyle, C., & Masucci, C. (2006). A review of the effectiveness of CPS training: A focus on workplace issues. *Creativity and Innovation Management*, *15*(1), 19–33. https://doi.org/10.1111/j.1467-8691.2006.00366.x

Puccio, G. J. and Lohiser, A. (2020). The case for creativity in higher education: Preparing student for life and work in the 21st Century. *Kindai Management Review*. 8, 2020 (ISSN: 2186-6961)

Puccio, G. J., Mance, M., & Murdock, M. C. (2011). *Creative leadership: Skills that drive change* (Second edition). SAGE Publications, Inc.

Puccio, G. J., Murdock, M.C., Mance, M. (2005). Current developments in creative problem solving for organizations: A focus on thinking skills and styles. *The Korean Journal of Thinking & Problem Solving*, 15, 43-76.

Richards, R. (2007). Everyday creativity and the arts. *World Futures*, *63*(7), 500-525. https://doi.org/10.1080/02604020701572707

Richards, R. (2015). Will the real scientists please stand up? Taboo topics, creative risk, and paradigm shift. *Journal of Humanistic Psychology,* 55(3), 292-322. https://doi.org/10.1177/0022167814533725

Rhodes, M. (1961) An analysis of creativity, *The Phi Delta Kappan*, 42, 305-310.

Scott, G., Leritz, L. E., & Mumford, M. D. (2004). The effectiveness of creativity training: A quantitative review. *Creativity Research Journal*, 16(4), 361–388. https://doi.org/10.1207/s15326934crj1604_1

Shah, R. (2011). Working in the flow challenges our collaborative and leadership skills.

from https://www.forbes.com/sites/rawnshah/2011/03/11/working-in-the-flow-challenges-our-collaborative-and-leadership-skills/#1b7940106085

Stein, M. I. (1953). Creativity and culture. *Journal of Psychology*, 36, 311– 322. https://doi:10.1080/00223980.1953.9712897

Sternberg, R.J. (2020). Evolution of a research program on creativity. In *Handbook of Research Methods on Creativity* (Dörfler, V., & Stierand, M. (Eds.) 10–26. Edward Elgar Publishing. https://www.elgaronline.com/view/edcoll/9781786439642/9781786439642.00008.xml

Tasselli, S. (2018). Love and organization studies: Moving beyond the perspective of avoidance. *Organization Studies*, *40*(7), 1073–1088. https://doi.org/10.1177/0170840617747924

Tavares, S. M. (2016). How does creativity at work influence employees' positive affect at work? *European Journal of Work and Organizational Psychology*, *25*(4), 525–539. https://doi.org/10.1080/1359432x.2016.1186012

Torrance, P. E. (1983) The importance of falling in love with "something'. *The Creative Child and Adult Quarterly* (8)2, 72-78.

Torrance, P. E. (2002). *The Manifesto: A Guide to Developing a Creative Career (Publications in Creativity Research)*. Praeger.

Torrance, E. P., & Safter, H. T. (1999). *Making the Creative Leap beyond*. Creative Education Foundation Press.

Velthouse, B. A. (1990) Creativity and empowerment: a complementary relationship. *Review of Business*, 12, (2), 13-15 https://link.gale.com/apps/doc/A9154902/AONE?u=buffalostate&sid=AONE&xid=c74eac91.

Waters, J. (2012). The paradox of tethering: Key to unleashing creative excellence in the research-education space. *Informing Science: the international Journal of Emerging Transdiscipline. 15, 2012 Invited Paper.*

World Economic Forum (2018). *The future of jobs report*. Geneva, Switzerland: World Economic Forum. http://www3.weforum.org/docs/WEF_Future_of_Jobs_2018.pdf

Zeev, R.B. (2020) "3 tips to make online learning more engaging" *Thnk.org* (blog), March 25, 2020, https://www.thnk.org/blog/3-tips-to-make-online-learning-more-engaging/

Zhu, Y., Ritter, S..M., Müller, B.C.N. & Dijksterhuis, A. (2017). Creativity: Intuitive processing outperforms deliberative processing in creative idea selection. *Journal of Experimental Social Psychology 73 (2017) 180- 188.* *https://doi.org/10.1016/j.jesp.2017.06.009*

Appendices

Appendix A.

Tracy Emin: You Forgot to Kiss my Soul

Emin, T. (2001). *You forgot to kiss my soul* [Sculpture]. Stedelijk Museum, Amsterdam, the Netherlands. **Picture**: Ernee ten Anscher. With asked permission to Pictoright.

Appendix B

Creative Skill Set's

These creative, cognitive, affective skill set's ares based on 60 years of research by scholars like J.P Guilford, E. Paul Torrance, H.T. Safter, Alex Osborn, Gerard Puccio and Cindy Burnett. I present her two skill set's I both used in my training.

In the seminal book *Creative Leadership, Skills That Drive Change*, Puccio, Mance and Murdock (2011 give a great overview of respectively cognitive and affective skills that support creative problem solving (pp.71 -73)

Diagnostic thinking, *Mindfulness;

Visionary thinking, Dreaming;

Strategic thinking, Sensing gaps;

Ideational thinking, Playfulness;

Evaluative thinking, Avoiding premature closure;

Contextual thinking, Sensitivity to the environment,

Tactical thinking, *Tolerance for risk.

Burnett, Figliotti & Saltzberg (2020) present an illustration of 20 creative thinking skills like: Keep Open, Curiosity, Look at it Another Way, Risk-taking*, Embracing the Challenge, Highlight the Essence, Produce and Consider Many Alternatives, Elaborate but Not Excessively, Be Flexible, Be Original, Playfulness and Humor, Make it Swing! Make it Ring!, Enjoy and Use Fantasy, Visualize it Richly and Colorfully. Be Aware of Emotions, Embrace Ambiguity, Mindfulness*, Breakthrough and Extend Boundaries, Put Ideas Into Context, Get Glimpses of the Future.

**Doublure in both skill sets.*

Appendix C

Ernee's Essence of Creativity

How creativity (creative problem solving included) often operates for me, is by seeing incongruity (a contradiction), which serves as an opening for using your imagination to make new connections; by bridging the gaps in an original way that makes wonderfully unexpected new sense that resonates with the soul and has the power to bring joy and renewal. This is in my opinion how great art works, and humor and poetry and also how I proceed in (communication) consulting. What incongruity and connections you see or experience is dynamic and can vary with the position in a system you take; your viewpoint. And this can be influenced.

Appendix D

Creative Mindset: Diverging and Converging Rules

Divergent ground rules: Defer judgment, Go for quantity, Seek wild and unusual questions/ideas/actions, Combine and build on other questions/ideas/actions.

Convergent ground rules: Be affirmative, Be deliberate, Check your objectives, Keep novelty alive. Wild Card: Allow for Incubation.(R. Firestien, personal communication, Summer 2019)

Plus Cognitive Fluidity: " Connect ideas across areas of knowledge, use ideas that aren't related to the problem you are working on to generate novel ideas" (Firestien, 2019, p.19)

Appendix E

Nine Creative Climate Dimensions SOQ

Isaksen and Ekvall 2015 Situational Outlook Questionnaire® (SOQ) - in the current 7th version of 2009 source: https://www.soqonline.net

Challenge and Involvement – The degree to which people are involved in daily operations, long-term goals, and visions.

Freedom – The degree of independence shown by the people in the organization.

Trust and Openness – The emotional safety in relationships.

Idea-Time – The amount of time people can, and do, use for elaborating new ideas.

Playfulness and Humor – The spontaneity and ease displayed within the workplace.

Conflict – The presence of personal and emotional tensions (a negative dimension – in contrast to the debate dimension).

Idea-Support – The ways new ideas are treated.

Debate – The occurrence of encounters and disagreement between viewpoints, ideas, experiences and knowledge.

Risk-Taking – The tolerance of uncertainty and ambiguity

Appendix F

Puccio's Polarities

These figures are used with permission, adapted from: Puccio, G. J. (2020). Polarities in creativity: Revisiting Amabile's Componential Model. In R. Reiter-Palmon, C. Fisher, & J. S. Mueller (Eds.), *Creativity at work: A Festschrift in honor of Teresa Amabile* (pp. 143-156). Palgrave Macmillan.

Figure 1
Macro Polarity: Creativity-Conformity Dimension

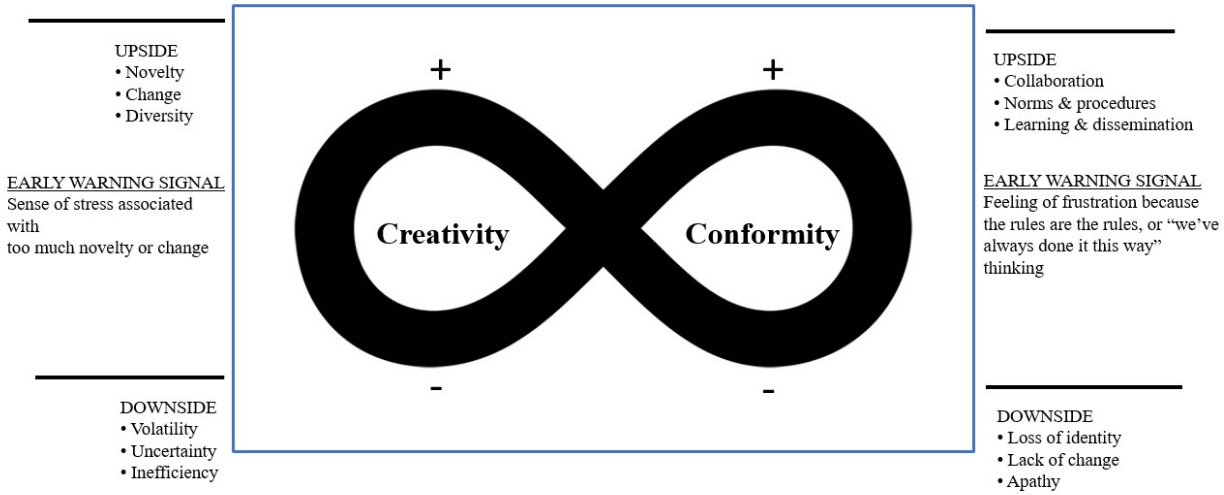


Figure 2
Process Polarity: Divergent-Convergent Thinking

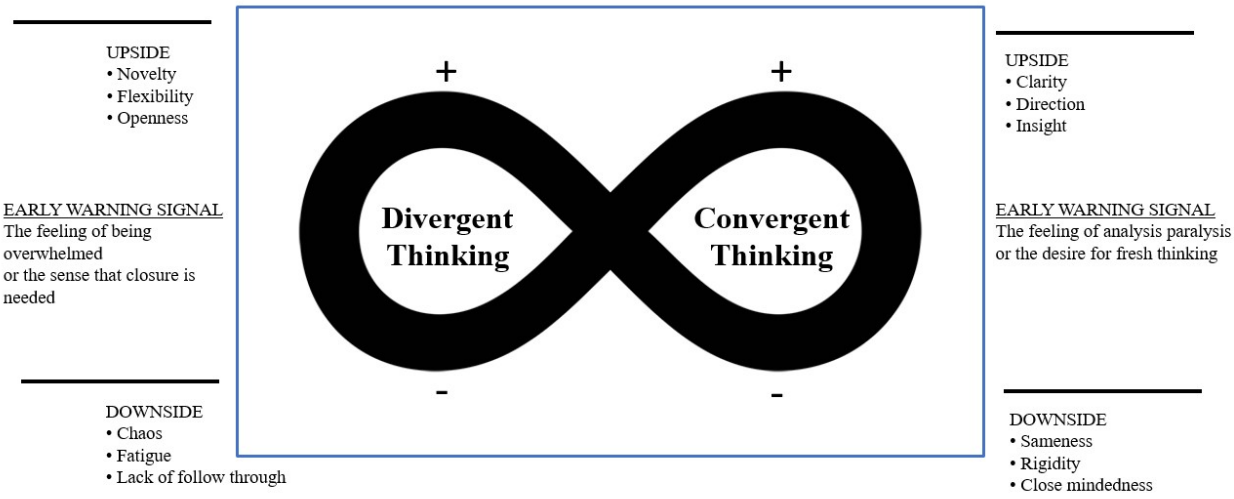


Figure 3
Motivation Polarity: Intrinsic-Extrinsic Orientation

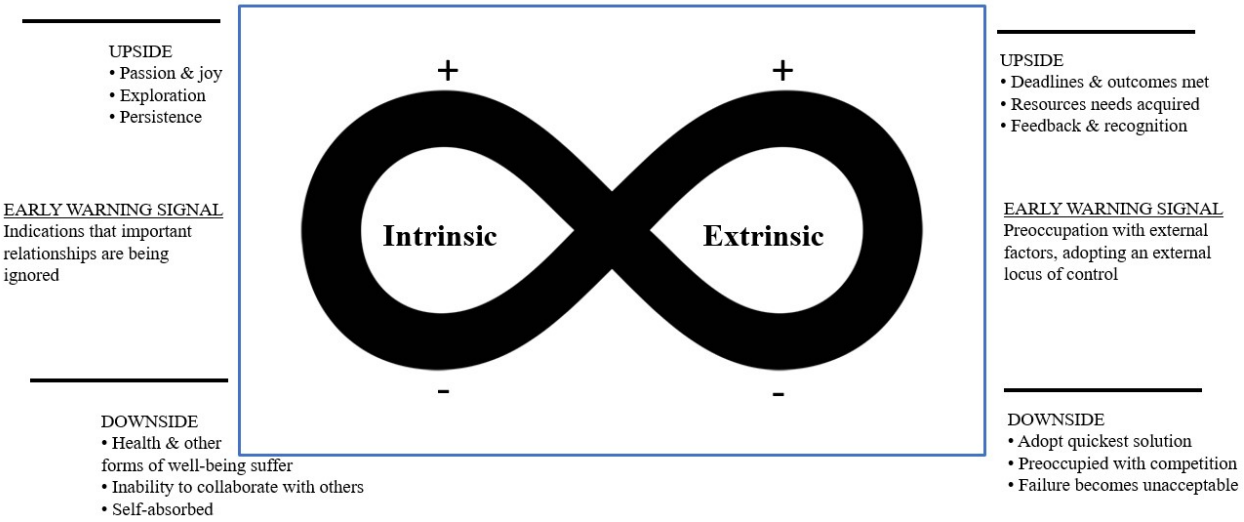
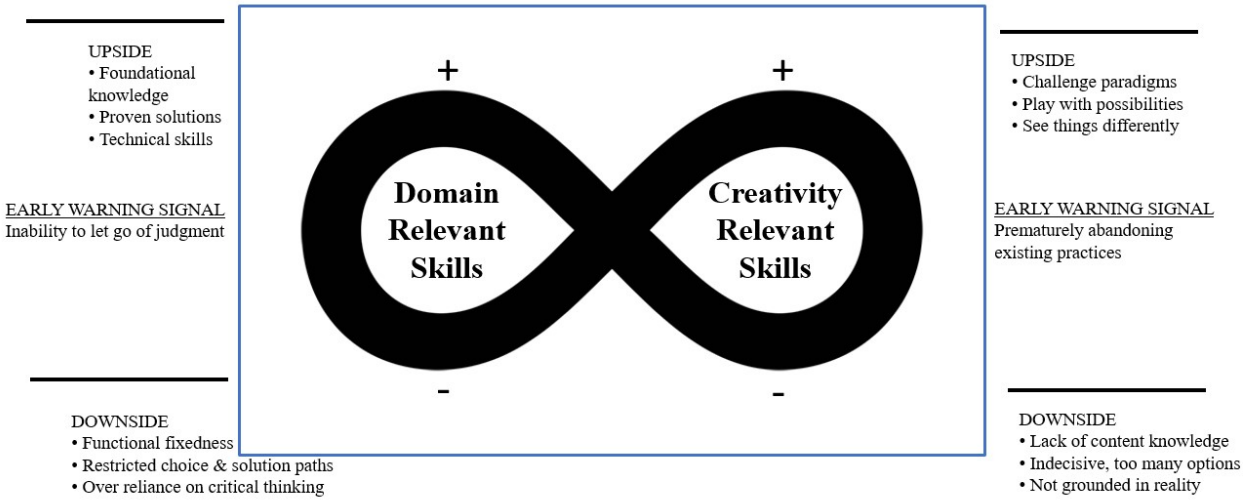


Figure 4
Skills Polarity: Domain-Creativity Relevant Skills



Appendix G

Intuition in The Thinkings Skills Model

Puccio, Mance and Murdock (2011) acknowledged in their Creative Leadership book the role intuition plays in various places in their CPS *Thinking Skills Model.* For example: to assess the situation to gather data on which to decide how to proceed. To make a diagnosis and for this they refer to intuition as a gut feeling and they relate it to the affective skill mindfulness. As a way for strategic thinking, formulating challenges by being aware and listening to your intuition to sense gaps, referring to intuition as tacit knowledge. They also refer to intuition as a way to ideate, to encourage individuals to follow their intuition and take risks. And as a way to evaluate in the formulating a solution stage both to *test* your intuition combining it with critical thinking, and to use your intuition to reexamine your evaluations. They see a role for intuition in the converging stages too, by balancing intuition with critical analysis.

Appendix H

Project Time Line

This timeline presents the dates (deadlines), the activities, the necessary support and the estimated hours.

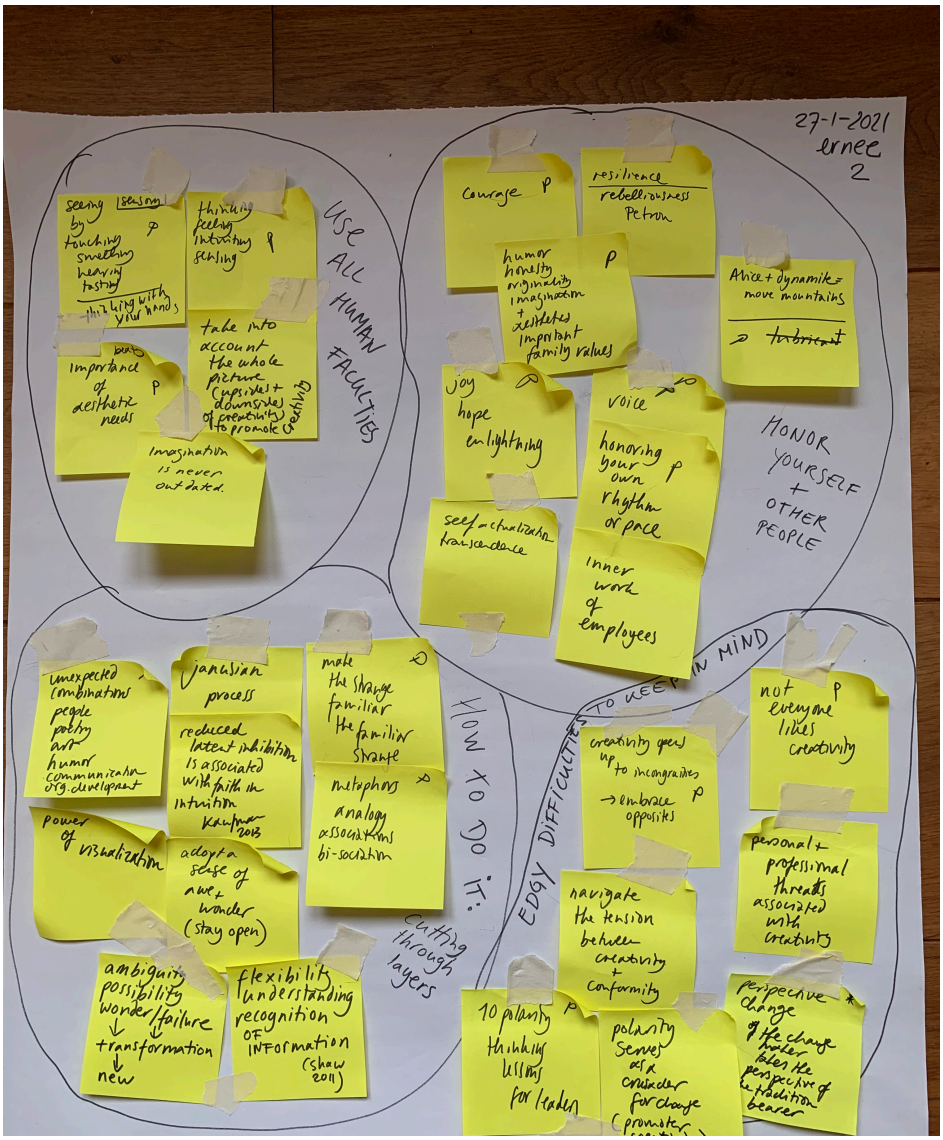
Date	**Activity**	**Support/Report**	**Estimated Hours**
January 27 2021	Start assessing the situation by reviewing my study papers for finding personal themes, especially my Creative Philosophy, Vision and Strategy paper (ten Anscher, 2020) and the advice I've got from networking partners in my independent study *How to Be a Creativity Professional?* (ten Anscher, 2021)		4
January 27	Consult with my master project adviser to clarify on my direction	Dr. Susan Keller-Mathers	1
Continuously	Start journaling to capture my lessons learned along the way		
February 2	Make contact with consultancy through network conversation with senior consultant and explore possibilities	Marjon	1
February 2-15	Make a proposal by email for a training module *Creative Leadership and Intuition* four times two and a half hours. Clarify on questions. Get 8-16 participants. Make a proposal to set the date. Save the date.	Marjon and 13 aspirant participants	8
February 7-16	Start writing concept paper draft		24
February 8	Attend Whole Class Zoom Meeting discuss electronic draft concept paper	Lucy and Nicole	1
February 11	Find sounding board partners	Stef and Niek	1
Before February 15	Consider why kissing the soul is important and how to do my project by exploring master projects of alumni, social media, the internet, Google scholar and asking myself creative questions		20
Continuously	Prevent myself for plunging to the downside of intrinsic motivation using dr. P's polarities, which means for example eating ice cream and enjoying the company of my beloved		
February 16-18	Get support from my buddies and take their advice	Stef and Niek	1

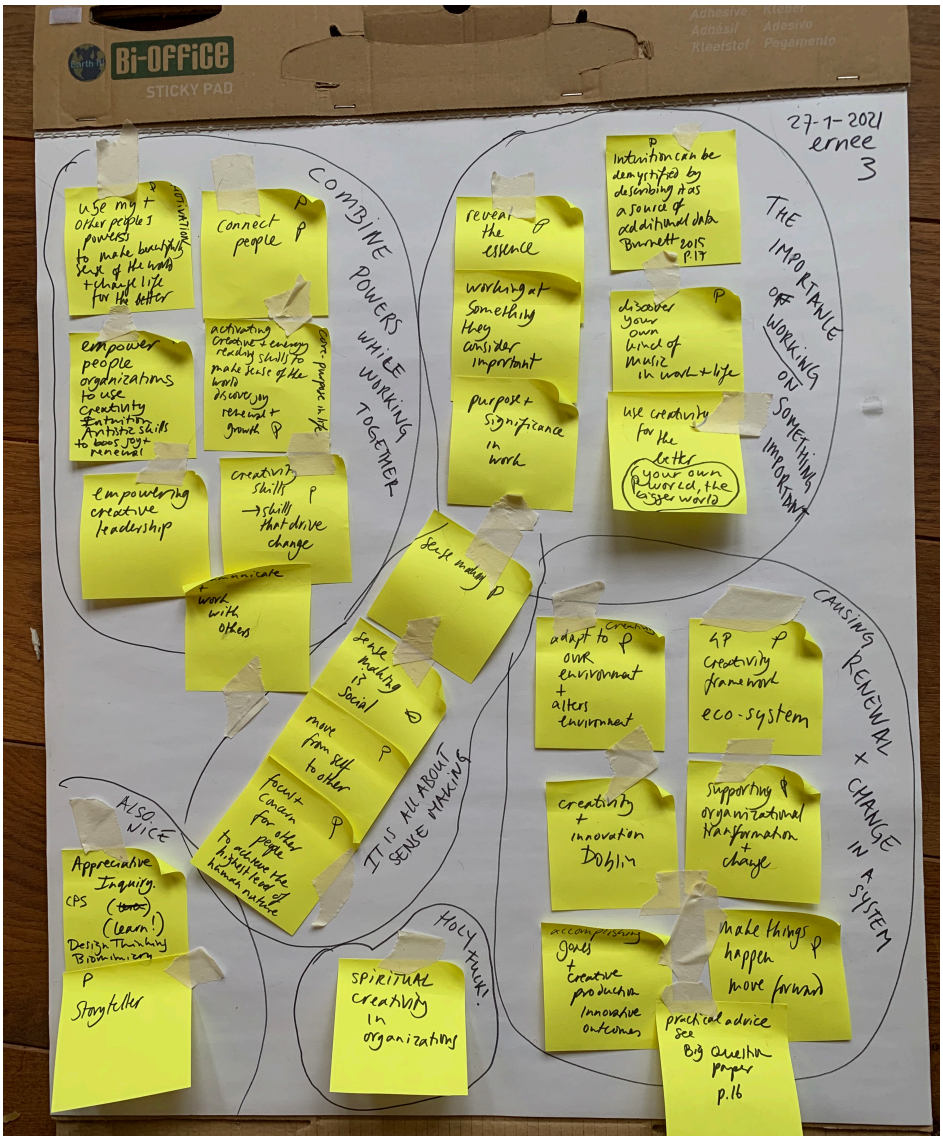
February 18	Submit concept project paper	Dr. Susan Keller-Mathers	
February 19	Develop and send exercises for participant's Goal/Wish or Challenge and Learner goals in Dutch	Participants of a consultancy in Amsterdam	4
February 22	Attend Whole Class Zoom Meeting to share project direction	Sue, Nicole, Lucy	1
March 1	Make a simple overall program outline ready after ideation, developing and implementing. Make an overview of all four sessions, a handout for participants and other materials		36
March 1	make and send an (zoom) invitation with teaser program to set expectations and arouse curiosity, send a material list.	Participants	8
March 4, 11, 18, 25 7.00 - 9.30 pm	Prepare, deliver, evaluate, adapt four online sessions, make scripts, exercises, PowerPoint's, sending information.	Participants	36
March	Start reviewing literature		10
March 15	Attend Whole Class Zoom meeting, electronic draft sections 1-3 ready	Sue, Lucy,Nicole	1
March 22	Ask for postponement for submitting Sections 1-3 Project Paper that were due, because of the delivery of the training.	Dr. Susan Keller-Mathers	
March 26-29	try to make a survey for feedback and send it out,	Niels, 5 participants	8
29 March - April 5	Incubate Finish my other education Intuition Practitioner report,	Niels Annette	
April 5-12	Send reminder survey, start reading and writing chapter 1-3	Support partners	10
April 6-16	Reflecting on feedback participants, my own evaluations and PPCO of the training. Reflect on other ways to empower creative leadership and intuition in organizations, continue writing 1-3		36
April 12	Attending Whole Class Zoom meeting, electronic draft sections 4-6	Lucy and Nicole	1
April 16	Submit chapter 1-3 for teachers review	Dr. Susan Keller-Mathers	
	Ask permission for figures and artwork Tracy Emin	Dr. Puccio, Scott Barry Kaufman Stedelijk Museum	1
April 12-19	Write 4-6 Outcomes, Key Learnings, and Conclusion		20

April 20	Submit sections 4-6 for teacher's review	Dr. Susan Keller-Mathers	
April 19-26	Make Draft version ready		38
April 26	Whole Class Zoom meeting, electronic draft entire document is ready	Sue, Lucy, Nicole & Tanya	1
April 26-May 3	Make Final document ready	Support partners Niek, Stef, Niels,	16
May 3	Submit Completed Master's Project Paper	Dr. Susan Keller-Mathers	
May 3-9	Make a Presentation	Support partners, Dr. Susan Keller-Mathers	8
May 9	Submit my approved Completed Master's Project Paper for uploading to Digital Commons	Dr. Susan Keller-Mathers	
Before May 7	Complete Course evaluation		1
May 10	Give final Presentation: 3 visuals, class	Dr. Susan Keller-Mathers	2
May 11	Send link to paper to the consultancy with thank you email. Offer the final 3 visual presentation and zoom conversation	Marjon Participants.	1
Endlessly	Thanking support partners		
Before September 2021	Get work as a creativity consultant empowering Creativity and Intuition		
Estimated Hours Total			300

Appendix I

My Collection of Meaningful Elements; Reflection on My Master's Project

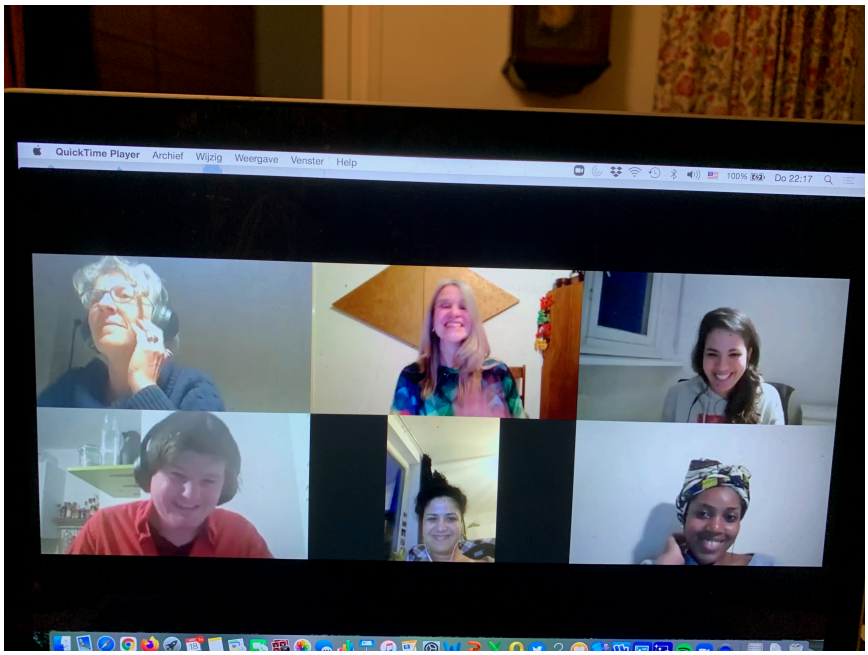

27-1-2021
ernee
2
USE ALL HUMAN FACULTIES
seeing by touching smelling hearing tasting
thinking feeling intuiting sensing
take into account the whole picture (upside + downside) of creativity to promote creating
importance of aesthetic needs
imagination is never outdated.
HONOR YOURSELF + OTHER PEOPLE
courage
resilience / rebelliousness Petrow
humor honesty originality imagination + aesthetics important family values
Alice + dynamike = move mountains
joy hope enlightning
voice
honoring your own rhythm or pace
self-actualization transcendence
inner work of employees
HOW TO DO IT:
cutting through layers
unexpected combinations people poetry art humor communication org. development
janusian process
reduced latent inhibition is associated with faith in intuition Kaufman 2013
make the strange familiar the familiar strange
metaphors analogy associations bi-sociation
power of visualization
adopt a sense of awe + wonder (stay open)
ambiguity possibility wonder/failure → transformation → new
flexibility understanding recognition OF INFORMATION (shaw 2011)
EDGY DIFFICULTIES TO KEEP IN MIND
creativity goes up to incongruities → embrace opposites
not everyone likes creativity
personal + professional threats associated with creativity
navigate the tension between creativity + conformity
10 polarity thinking lessons for leaders
polarity serves as a contender for change (promotes
perspective change of the change maker takes the perspective of the tradition bearer


Bi-OFFICE
STICKY PAD
27-1-2021
ernee
3
COMBINE POWERS WHILE WORKING TOGETHER
use my + other people's powers to make beautiful sense of the world + change life for the better
connect people
empower people organizations to use creativity Intuition Artistic skills to boos joy + renewal
activating creative + energy reading skills to make sense of the world discover joy renewal + growth
core-purpose in life
empowering creative leadership
creativity skills → skills that drive change
work with others
THE IMPORTANCE OF WORKING ON SOMETHING IMPORTANT
reveal the essence
working at something they consider important
purpose + significance in work
intuition can be demystified by describing it as a source of additional data Burnett 2015 p.17
discover your own kind of music in work + life
use creativity for the better
your own world, the bigger world
IT IS ALL ABOUT SENSE MAKING
sense making
sense making is social
move from self to other
focus + concern for other people to achieve the highest level of human nature
CAUSING RENEWAL + CHANGE IN A SYSTEM
adapt to our environment + alters environment
4P creativity framework eco-system
creativity + innovation Doblin
supporting organizational transformation + change
accomplishing goals + creative production innovative outcomes
make things happen move forward
practical advice see Big Question paper p.16
ALSO NICE
Appreciative Inquiry.
CPS
(learn!)
Design Thinking Biomimicry
Storytelter
HOLY FUCK!
SPIRITUAL creativity in organizations

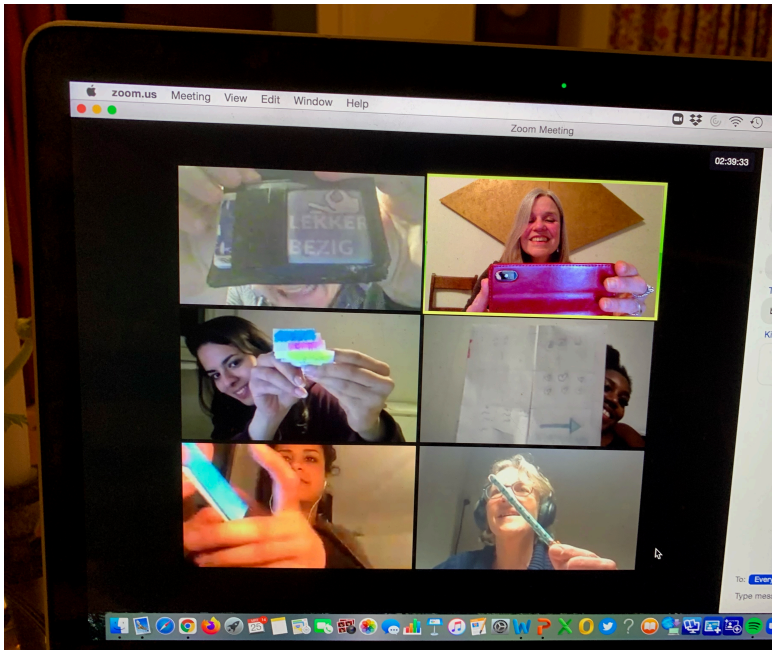
Appendix J

Participants during Training Module Creative Leadership and Intuition

Pictures used with kind permission of the participants.



Participants after sharing their examples of something that moves them related to their challenges.



Participants showing their mnemonic's to remember their eye-openers of the training module.

Appendix K

Example Exercise Fragment

Questions in Dutch to Activate Intuition for Brainstorming on Overcoming Concerns

Hoe kan jij/zij/hij actie nemen om het beter te laten lopen?

Hoe kan jij/zij/hij actie nemen voor meer stevigheid, zekerheid en bescherming?

Hoe kan jij/zij/hij actie nemen voor een goed gevoel en meer connectie?

Hoe kan jij zij/hij actie nemen voor meer kracht?

Hoe kan jij/zij/hij liefdevolle actie nemen (voor zichzelf, anderen,het onderwerp)?

Hoe kan jij/zij/hij actie nemen voor meer expressie en communicatie?

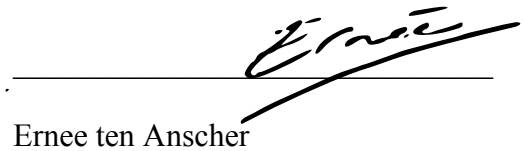
Hoe kan jij/ zij/hij actie nemen voor meer inzicht/andere kijk?

Hoe kan jij/ zij/hij actie nemen om de eigen wijsheid te activeren/ innerlijke leiding te volgen?

Permission to place this Project in the Digital Commons online

I hereby grant permission to the International Center for Studies in Creativity at Buffalo State college permission to place a digital copy of this master's Project

Kiss the Soul: Ways to Empower Creative Change Leadership and Intuition in Organizations Starting by Creating a Trainings Module for a Consultancy, as an online resource.



Ernee ten Anscher

May, 5th 2021